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## Jacket Producers Hopeful Show 'Controlled Optimism' For Rest Of '81

By IRV LICHTMAN

NEW YORK—Profits and dollar grosses are generally up, while units are level or down a bit, declare major jacket fabricators in assessing the first six months of 1981 over the same period in 1980.

But, reflecting mostly another price hike from key suppliers of paperboard, the second this year, some fabricators have instituted their

own price rises of 6½%, effective this month.

"It's not just paper—it's the works," says Floyd Glinert, executive vice president of Shorewood Packaging here, citing increasing costs factors such as labor, freight, energy, ink and plates.

Both Shorewood and Ivy Hill are among the price hikers, with Aug. 3 and "mid-August" increases put through, respectively. Another major fabricator, Queens Litho, is going up "about 6%," effective Aug. 10, its first in a year.

Considering a similar increase is Album Graphics Inc., with Richard Block, vice president of sales and marketing, conceding "it would be very hard to avoid."

Although Block says his company's financial status this year is up over last year so far, he still feels the level of volume is "disappointing," although he stresses that the percentage of decline is less than two years ago, a showing he regards as an "encouraging sign."

Fabricators take a positive view of changing order patterns over the past year or so, mirroring label returns restrictions.

"We're better off with more frequency in order patterns," according to Ellis Kern, president of Ivy Hill. "It's helped to level out our business by giving us less peaks and valleys on a month-to-month basis. In the past, we'd get big initial orders and then wait forever for re-runs." (Continued on page 74)

## Change Brings New Ploys To Live Concerts

By ROMAN KOZAK

This report analyzes one of the many issues to be aired at Billboard's upcoming International Talent Forum VII, taking place Sept. 9-11 at New York's Sheraton Centre.

NEW YORK—Changes in music, the appearance of new venues and new promoters, and the emergence of marketing strategies looking to maximize the clout of artists in specific markets are all factors which may be revising the rules of the live concert business.

If an act comes into an area and plays nine shows in seven different venues for seven dif-

(Continued on page 8)

## GOV'T. MULLS APPEAL Judge Orders New Trial For Sam Goody, Stolon

By LEO SACKS

NEW YORK—Attorneys for the Justice Department are investigating the appellate remedies available to the Government after a Federal judge ordered a new trial Monday (27) for Sam Goody Inc. and vice president Samuel Stolon, alleging the defendants suffered "substantial prejudice" at their trial last spring.

In the event a retrial is necessary, U.S. officials say they will request a reassignment of the case to a new judge. Judge Thomas C. Platt of Federal District Court in Brooklyn, who presided at the original trial, said the defendants are entitled to a new trial because of the "distinct risk" that the jury's deliberations were "tainted" by the "false testimony" of a Federal Bureau of Investigation agent and the prosecutor's "attempted cover-up" of the statements he made.

Platt set a status report hearing for Sept. 11 in Brooklyn Federal Court, where the defendants waived their rights to a speedy trial at a hearing Friday (31).

The judge ruled that a new trial was also necessary "in the interests of justice" because of the "cumulative adverse effect" that various unproven charges, including

racketeering, may have had on the jury in its five-and-one-half days of deliberations.

"The 'taint' of the RICO count, tarring the defendants with the label of 'racketeer', taken together with the prosecutor's use of false testimony and the failure of proof on the other unsustainable counts, caused the defendants to suffer such substantial prejudice that a retrial is required," Platt wrote in a nine-page decision.

The retailer and the executive were found guilty April 9 for their roles in a scheme to buy and sell over 106,000 bogus 8-track and cassette tapes. The chain was convicted of two counts of interstate transportation of illicit merchandise and three counts of criminal copyright infringement. It was acquitted of one count of the former charge and three counts of the latter.

Stolon was convicted of one count of transporting illicit merchandise and one count of copyright infringement. He was acquitted of racketeering, two counts of the interstate transportation charge and five counts of copyright infringement.

In his ruling, Platt denied a defense motion for acquittal on all charges, noting that

(Continued on page 74)



The original star of the Broadway smash, "Pirates Of Penzance," returns to rock & roll on the album his millions of fans have been waiting for. "Everlasting Love." Featuring the smash duet with Rachel Sweet. It'll leave 'em breathless! On Columbia Records and Tapes. Produced by Rick Chertoff for Contemporary Communications Corporation. Direction: Steve Leber, David Krebs and Karol Kamin for Contemporary Communications Corporation. FC 37494 18-02169. (Advertisement)

## Radio Licenses Add 4 Years

By JEAN CALLAHAN

WASHINGTON, D.C.—Radio station license terms have been lengthened from three to seven years by a rider attached to the mammoth federal budget bill which, at presstime, was expected to pass through the House and Senate by Saturday (1). Senate Commerce Committee aide Frank Cantrell stated before the voting, "passage is a foregone conclusion."

An intensive fight in House-Senate conference committee last week stripped some of the goodies proposed by Sen. Robert Packwood (R-Ore.) from the bill, but Senators managed to save extended license terms for both radio and tele-

(Continued on page 10)

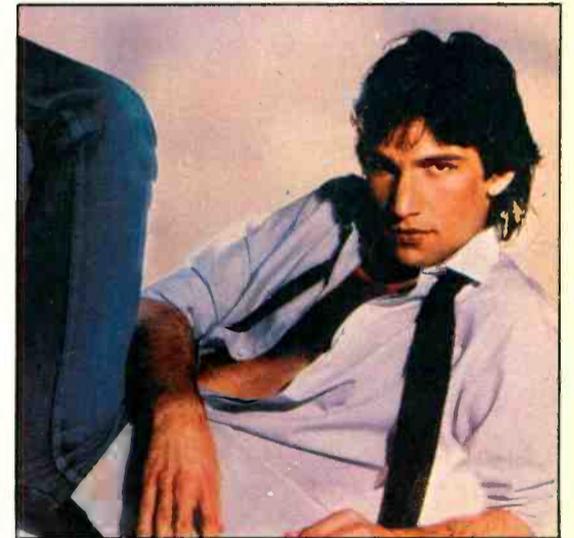
## Audiophiles: Bumper Crop Due

By JIM McCULLAUGH

LOS ANGELES—Fueled by numerous pop titles in the half-speed mastered format, the audiophile market will experience its own bumper crop of new releases in the second half of 1981.

New classical and jazz product in digital, half-speed and direct-to-disk formats should also be well represented as most suppliers indicate they are looking to a solid fall selling season based on strong movement in the first six months of the year (that movement is confined to audiophile records: audiophile cassette sales are disappointing: story, page 3).

(Continued on page 31)



This smashing singer/songwriter, who first turned heads in '79 with his national hit, "Get Used To It," now debuts on the Boardwalk with a stunning new collection of original material. Brilliantly arranged and produced by the acclaimed Charles Calello, Roger's album features the exquisite single, "First Love," which has been released to radio in both Pop and AC mixes, on a special two sided disc. It's a programmer's choice, and anyway you listen to it, it marks the arrival of a major talent. (Advertisement)

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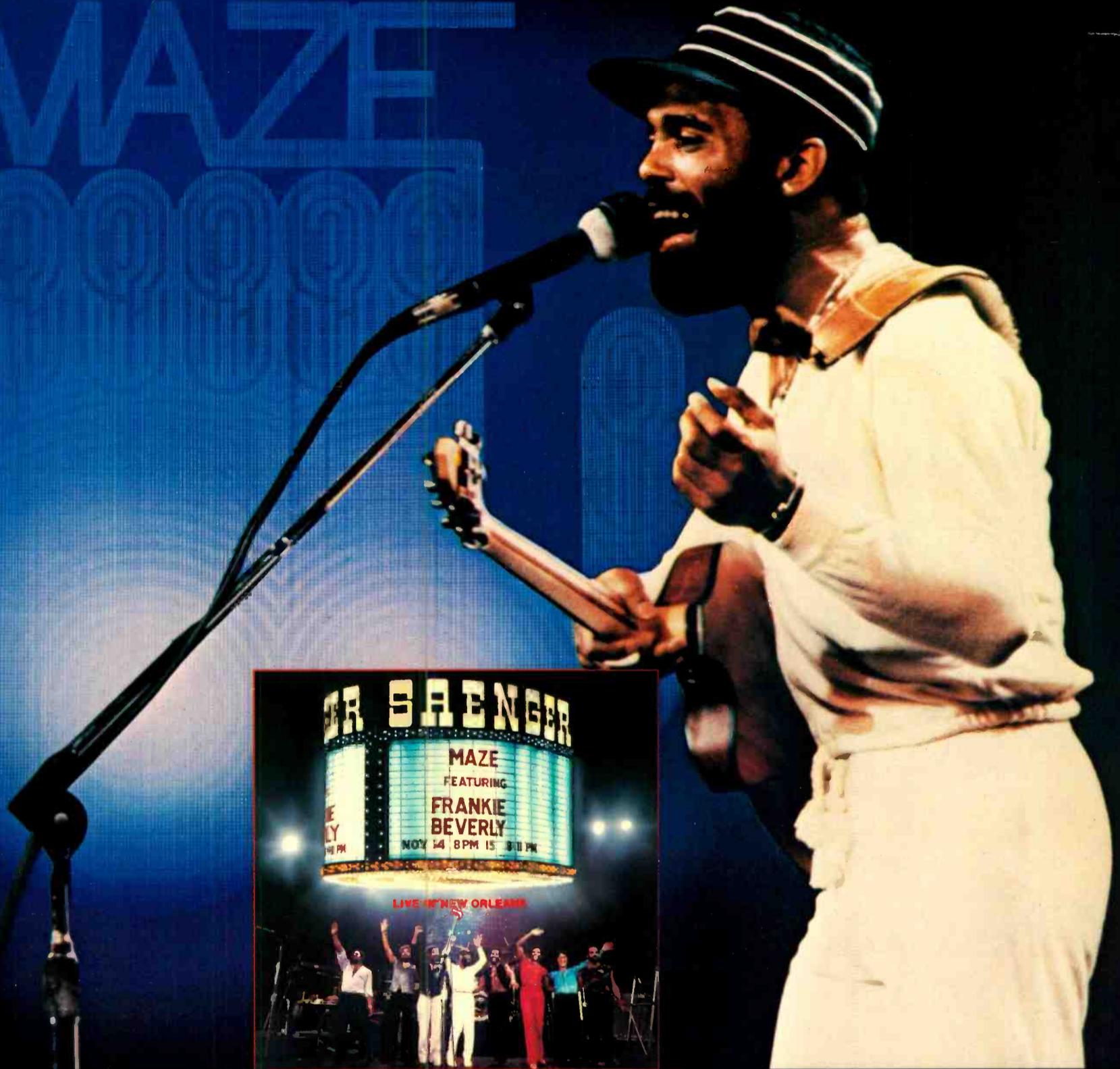


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# Hi Fi Cassette Sales Seen Disappointing

By LAURA FOTI

NEW YORK—Suppliers and retailers agree: audiophile cassette sales have been disappointing. Problems of consumer—and sales staff—education and limited audience appeal apparently are holding sales back.

Depending on the type of music, sales levels range from poor to acceptable. The labels with the least to complain about seem to be those specializing in classical and jazz works, such as The Connoisseur

Society (classical) and Inner City (jazz).

As for dealers, neither audio stores nor record dealers are thrilled with audiophile cassettes. They're hard to demonstrate and easy to steal, they claim.

"The cassettes aren't doing well," says Rick Anderson, buyer for Stereo Lab in Columbus, Ohio. "You have to remember the number of people interested in audiophile product is small, and so is the number of people with cassette decks. Eighteen dollars is a lot of money, and not many people are willing to spend it on a cassette. Records are a different story because it is still the case that the finest possible sound reproduction is through a turntable and cartridge. People are much more willing to invest in audiophile disks."

Stereo Lab carries albums from Mobile Fidelity, Sheffield, Telarc, Nautilus and American Gramophone; the only cassettes carried are by Mobile Fidelity. Both records and tapes are out on display rather than behind locked cabinets, but cassettes are not moving, and Anderson says he is considering dropping them.

Mike Evans of the Record Factory chain in San Francisco says his 28 stores also carry only Mobile Fidelity cassettes. He has not been happy with the packaging and company-supplied display racks from Mobile Fidelity, but is now using large free-standing displays for audiophile albums, with a special area for the tapes. Five Record Factory outlets will be using these.

"Sales are slow," Evans says. "We used to carry the CBS Mastersound line, but dropped that because of

(Continued on page 31)

# Metal Tape: Is It Falling On Tin Ears?

NEW YORK—Metal isn't heavy when it comes to blank tape—if anything, light sales could be the format's undoing. Both audio and record dealers express dissatisfaction with metal's movement, and suppliers confirm their contention that the market for metal is minuscule.

Although cassette decks with switches for metal-bias tapes now proliferate, the price of the software obviously acts as a deterrent to its popularity. With a 90-minute metal tape's list price as high as \$16, and the sonic advantages admittedly minor, most consumers have opted to stick with high-bias, even when they own metal-capable decks, concede retailers and suppliers.

JVC sales and marketing vice president Josh Yoshioka estimates

(Continued on page 31)



**CUTTING IT**—Stevie Nicks cuts into a congratulatory cake on the occasion of her Modern Records solo debut "Bella Donna." Looking on are from left, Danny Goldberg, Modern Records co-owner, producer Jimmy Iovine and Modern Records co-owner Paul Fishkin.

# Karma Units Face Liquidation

NEW YORK—Offers for the acquisition of inventory, leaseholds and fixtures are being entertained by the trustee of the Father's & Sun's Inc./Karma one-stop and retail chain, the Indianapolis-based operation that executed a Deed of Trust for the benefit of creditors July 22.

Father's & Sun's itself has shuttered its operation and the future of the chain remained unresolved at presstime, pending the trustee's weighing of offers that could keep the 15-store chain alive.

The Deed of Trust is a common law assignment for the benefit of creditors that avoids a filing in court, although a state court in Indiana could be involved in adversary pro-

ceedings.

At a meeting at the headquarters of both corporations Wednesday (29), Leonard Opperman, representative of trustee John Abels, outlined the situation and buyout possibilities to creditors.

Sources indicate that the corporations ran into difficulties in view of indebtedness to the Indiana National Bank, high interest rates and a move into video hardware, said to have resulted in a \$400,000 loss. Total indebtedness of both corporations is believed to be \$2 million.

One offer for inventory is believed to have been tendered by Noel Gimbel's Sounds/Video Unlimited, the wholesaler based in Skokie, Ill.

## PROMISE AT MEET

# Computer Age At Record Bar

By JOHN SIPPEL

HILTON HEAD ISLAND, S.C.—Computerization which frees employees from tedious, menial tasks so that they can concentrate ultimately on customer service could well be the chapter heading dealing with 1981-82 when a history of the Record Bar chain is written.

Speakers before 650 attendees at the company's annual convention here July 26-29 and/or interviewed executives of the 121-store chain pledge a common thrust for the next 12 months toward more

efficient systems which would provide, too, a more knowledgeable local store manager, performing more self-reliantly with increasing autonomy.

New vice president of finance, Dan Surles, presented store managers with individual profit and loss statements, for the first time, based upon accrual accounting rather than a cash basis. Within 60 days, Surles and Sandra Rutledge anticipate that managers in 27 states will be receiving regular monthly P&Ls.

When the 15 district supervisors visit their stores in September or October they will be carrying, too, for the first time, store profile reports, closely correlating and documenting in part the P&L, Ralph King, vice president, marketing asserted.

The profile will delineate such important store ingredients as inventory, product mix, selling price and profitability. The monthly profiles insure prompt comparison so that inefficient management

(Continued on page 12)

# Court Mulls Jukebox Royalty Rate Appeals

By JEAN CALLAHAN

WASHINGTON, D.C.—The U.S. Court of Appeals here is considering arguments from all parties filed in preparation for review of the Copyright Royalty Tribunal's jukebox royalty rate decision. The court is expected to hear the appeal in September.

Last December (Billboard, Dec. 20, 1980), the Tribunal increased the jukebox royalty rate from \$8 to \$50 per box per year, with an interim increase to \$25 and a mechanism for further adjustments to compensate for inflation.

The American Music Operators' Assn. appealed that decision. AMOA contends that the Tribunal's decision is "wrong as a matter of law." The jukebox operators argue that copyright owners had a burden of proof to justify royalty rate hikes that has not been met. AMOA believes that the \$50 rate is exorbitant and particularly opposes the periodic adjustments scheduled to tie the rate to inflation.

ASCAP is also appealing the Tribunal's decision, claiming the

new jukebox royalty rate is too low. BMI has filed as an intervenor with the appeals court in support of the Tribunal's decision.

Filing for the Tribunal, the U.S. Justice Dept. says the CRT "acted reasonably and well within its legislative mandate" when it set the new rate. Justice holds that the Tribunal's judgment may be set aside only if the appeals court finds it "arbitrary and capricious," according to the 1976 Copyright Law.

In reaching its decision, Justice says, the Copyright Royalty Tribunal rejected AMOA's argument that the decline of the jukebox industry and the marginal economic condition of smaller jukebox operators weighed against a rate increase. The Tribunal also rejected AMOA's central exhibit in last year's proceedings, a survey of jukebox operators which, the Justice Dept. says, received responses from only 14% of those polled and used questionable survey methods. The Justice Dept. also opposes ASCAP's claim that the jukebox royalty rate increase should have been higher.

# Capitol Looking To Place Videos As 'Opening Acts'

By PAUL GREIN

LOS ANGELES—Capitol is experimenting with servicing full-length videos to selected venues around the country to be used in lieu of an opening act.

The Tubes' 55-minute concept feature "The Completion Backward Principle And Other Credible Concepts" has been sent to Park West in Chicago, Tomorrow's in Cincinnati and Nitro in Detroit, according to Dennis White, Capitol's vice president of marketing. He says the label is awaiting confirmation from seven other clubs.

"This can help solve some of the problems of opening act expenditure and transportation that now face concert promoters," White says. "A video can provide a convenient, inexpensive form of support entertainment."

"We don't know what the response is going to be," White admits. "People could be drinking and dancing and talking and not paying any attention to the video. But we're certainly going to find out."

White says the videos are being supplied to the clubs gratis, in exchange for the promotional value. He notes that the promoters are expected to run advertising just as if

they were advertising an opening act.

"We get the videos back," White adds. "We let a club use it for, say, a weekend and then we go and pick it up. So we can move the videos around the country."

The Tubes' video may be booked along with any compatible act, not just an act on Capitol.

While the Tubes' video marks the first time Capitol has placed a full-length feature in clubs, it has for some time made shorter promotional clips available.

"If we have an act playing in a club, we'll screen our videos during the intermission," White says. "When we know of a club that has video equipment, we'll concentrate on that."

The Tubes' video was booked into Park West in Chicago last week, on a night that A&M's Squeeze and a local band were playing live. It was not used in that instance to open the show, but in a series of back-to-back videos screened after the headliners finished their set.

The video, directed by Russell Mulcahey, is being made available commercially in all tape configurations as well as videodisk. Capitol is also preparing it for sale as a cable/television release.

# MEET'S FEE SHAVED 50% VIA DEALER

NEW YORK—Fifty percent off is a bargain at any price, and Arthur Morowitz believes in helping video dealers get a bargain. Morowitz, president of the retail Video Shack chain and of A&H Distributing here, has worked out an arrangement with the National Assn. of Record Merchants (NARM) to lower the registration fee for the 1981 Video Retailers Convention beginning here Aug. 10.

Registration was set at \$300, but a mailing that went out to A&H dealers offered registration for half that amount. "Through special agreement with NARM, A&H Video Sales has arranged a \$150 registration fee for dealers attending the Video Retailers Convention at the Grand Hyatt Hotel," the letter states.

"Arthur felt we were charging too much," explains NARM executive vice president Joe Cohen, "so we worked with him on lowering the fee. The main reason was to help those who otherwise would find it difficult to attend. We take pride in

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## Signings

John Entwistle, well-known as the Who's bassist, to WEA International with first LP "Too Late The Hero" out in late August. U.S. release of the album will be through Atco Records, distributed by Atlantic. . . . Actor/singer **Carl Weathers** to Mirage Records, distributed by Atlantic. First single is "You Ought To Be With Me." . . . **Bruce Sudano**, former member of Brooklyn Dreams, to Millennium Records. Debut album "Fugitive Kind" is set for release in mid-September. . . . **Christian Vega**, formerly Robert Vega of El Paso, to

Epic Records with first release in early fall.

New York-based band **Industry** to Ken Sander Management. . . . **Jade**, a six-man rock'n'roll band, to newly formed, Chicago-based Breakout Records, Inc. Jim Stella manages Jade through his Star Representation company, and Richard S. Spiwak is Breakout's president. . . . **Eddie Palmieri** to newly formed Barbaro Records, distributed by Musica Latina International, Inc. . . . **Lazer** to Zee Management for book-

(Continued on page 67)



**JACKSON SUCCESS**—Polydor/PolyGram artist La Toya Jackson discusses her newest single release "Stay The Night" and upcoming LP "My Special Love" with PolyGram president David Braun.

## Delay Chart Pullout Notice

LONDON—WEA Records U.K. has withdrawn, at least until October, its formal notice to the British Phonographic Industry to pull out its corporate financial support from the national charts funded by the U.K. record business (Billboard, July 18, 1981).

This was announced by Chris Wright, chairman of BPI, after the industry organization's recent council meeting. He added: "We shall be reviewing the whole chart situation and talking to everyone who subscribes to the chart."

WEA gave, in April this year, a year's notice to pull out its financial prop. Now that quit notice has been withdrawn until October, as has a similar threat made by Stephen James, managing director of DJM Records, a leading U.K. independent.

## CBS Slaps Suit On Cheap Trick

NEW YORK—CBS Records is suing Cheap Trick, its principals, and its manager Ken Adamany for \$12 million each in New York Supreme Court to keep Cheap Trick from signing to another record company.

In its suit, CBS charges that Rick Nielsen, Brad Carlson (a/k/a Bun E. Carlos) and Robin Zander, the members of Cheap Trick, have failed to live up to the obligations of their contract by refusing to make any more LPs for CBS. According to its contract with CBS, Cheap Trick is to deliver two more LPs by Dec. 11, 1981, after which CBS still has an option for two more.

In its suit, CBS is asking that the members of Cheap Trick be enjoined from recording for any other company. Cheap Trick has petitioned that the case be moved to U.S. District Court for the Southern District of New York.

## Chartbeat

### Richie, Ross' Hit Rockets; Benatar: U.S. Stands Pat

By PAUL GREIN

LOS ANGELES—Diana Ross & Lionel Richie's "Endless Love" (Motown) leaps from number 14 to number two in its fifth chart week. It's the first hit to jump from below the top 10 to number two since Silver Convention's "Fly, Robin, Fly" soared from number 16 to two in November, 1975.

The Ross & Richie duet would have been the first record since Paul & Linda McCartney's "Uncle Albert/Admiral Halsey" 10 years ago to jump from below the top 10 to No. 1, were it not for Rick Springfield's "Jessie's Girl," which holds onto the top spot for a second week. The Springfield record is on RCA, which, ironically, is Ross' new label home.

When "Endless Love" goes to No. 1, Ross will become the first female vocalist in chart history to collect six top-charted singles. Since launching her solo career in 1970, Ross has hit the summit with "Ain't No Mountain High Enough," "Touch Me In The Morning," "Theme From 'Mahogany,'" "Love Hangover" and "Upside Down."

At the moment, Ross is tied for first place amongst female vocalists with Barbra Streisand. Her five No.

1 hits are "The Way We Were," "Evergreen," "Woman In Love," "You Don't Bring Me Flowers" (with Neil Diamond) and "No More Tears" (with Donna Summer).

Tied for second place, with four No. 1 hits each, are Olivia Newton-John and Donna Summer. Newton-John scored with "I Honestly Love You," "Have You Never Been Mellow," "Magic" and "You're The One That I Want" (with John Travolta); Summer with "MacArthur Park," "Hot Stuff," "Bad Girls" and "No More Tears" (with Streisand).

Cher has also had four No. 1 hits, though the first, "I Got You Babe," was as part of a formal duet, not just a one-time pairing of individual solo acts. That Sonny & Cher smash was followed by Cher's solo No. 1 hits "Gypsies, Tramps & Thieves," "Half Breed" and "Dark Lady."

(Continued on page 67)

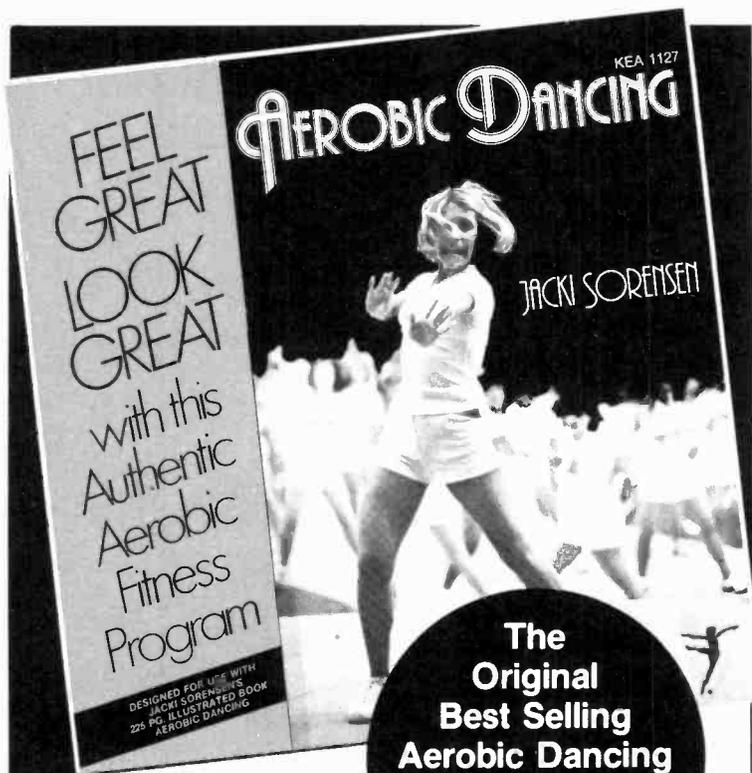
### Bonneville Sets Label

LOS ANGELES—Bonneville International, the Mormon-owned Salt Lake City-based company, which operates four AMs, seven FMs, two TV stations and a radio syndication services specializing in beautiful music, is going into the record business with the launching of Bonneville Records.

Mike McLean is in charge of the newly formed operation and Jerry Lippert is director of marketing. The label is looking for a distribution deal with a major and expects to issue its first product within 90 days.

Already signed to the label, which will concentrate on contemporary music, are John Canaan, Judd Maher, Sonja Eddings and the Brian Chatter Band.

There are no immediate plans to tie in the new label with the beautiful music of the syndication operation. This unit of Bonneville, Bonneville Broadcast Consultants, has from time to time recorded its own music for its client stations.



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30 ●

20 ●

**Single**

12 ☆

13 ●

8 ●●

Billboard Cashbox Record World

**Album**

158 ★

129 ●

129 ●

**Single Crossover / Record World** 80 ●

Produced by Leon Haywood for Eve Jim Productions

Manufactured and Distributed by RCA Records



# Change Brings New Booking Strategies To Live Dates

• Continued from page 1

ferent promoters and/or club owners, within a six-week period, is that act cutting its own throat in terms of career development? Is it taking the money and running? Is there no loyalty to the local promoter? Is the act overexposing itself in one market, while ignoring others where it is still weak?

Or is it a smart marketing ploy, that allows a wide audience spectrum to see comfortably an act in a variety of settings, and which can earn that act a much greater profit than if it followed the traditional

route and played one or two dates at the largest venue available, for a single promoter?

Consider the case of Squeeze, which since the end of June has been booked to play two nights at promoter Ron Delsener's Dr Pepper Music Fair, one night for John Scher's South Mountain Festival, two nights at New York's the Ritz, plus one nighters at the Paramount in Staten Island, the Fountain Casino in New Jersey and the Malibu in Long Island.

Different observers, some involved with Squeeze and some not,

have different views about the dates, ranging from one promoter who sees them as an example of the "sheer greed" in the music business, to others who defend them as the best way to present the band.

Says Martin Kirkup, vice president of artist development at A&M Records, Squeeze's label: "It was a deliberate decision to present the band in seven different venues, since it allows Squeeze a better way to reach their audience than three nights at Madison Square Garden. This way we could attract different audiences to each date."

Kirkup says that Squeeze is spending 10 days out of its 60-day tour in the New York region, which he does not consider excessive for an area that is the strongest base for the band in the U.S. However, he adds, it is "our obsession to get out of the Northeast."

Kirkup notes Squeeze will probably be playing Madison Square Garden next year, not for the money—hardly any act is said to make money playing there—but because of the status involved. For the Garden date, there will obviously be one promoter.

"The big boys (promoters) do not make the new bands, and you never hear from them until their profits are jeopardized," says John Huie, vice president of Frontier Booking Intl., Squeeze's booking agency. "With newer acts, they never ask about career development. It's only when the act starts generating money that they start talking about it."

Huie says that only last year the best deal in New York he could get for Squeeze was as a special guest on a Willie Nile date. This time around, he does not feel that he is overplaying the ace in the market. He notes that he turned down a date at the Westchester Premier Theatre, because he felt that it would be too much. He says he has also turned down a two week club date next year in order to play the Garden. But this time around, he feels he did just the right thing for Squeeze.

"The band will make over \$100,000 for its New York area dates. Now how can anybody say that is bad career movement?" he asks.

Derrek Sutton, manager of fellow A&M act Styx, does not much believe the \$100,000 figure, noting that his band is coming into Madison Square Garden this month, and with a \$190,000 gross, he will still have a \$5,000 loss.

However, he says that with fewer arena bands out on the road, this makes for less competition for the acts that play the smaller rooms, especially in an area like New York, where a band like Squeeze may play to four different audiences. "If this was Mousejaw, Iowa, it may have been different," he notes.

"But there is a very unpleasant tendency to overplay an act you don't have much faith in," he adds. "One of the classic mistakes when an act makes it is to feel that they may not be around next year, and then the temptation is to take what you can."

"I have very mixed feelings about this," says Chuck Morris, vice president of Feyline Presents in Denver. "Sometimes an act is career oriented, and sometimes it only goes after the big bucks, but if an act is only career oriented, it can also hurt. No band that is worth \$5,000 should play for \$1,500 in order to play for us."

John Scher, promoter of the 10,000 seat South Mountain venue, says that concerts should be events, and he finds nothing wrong with an act playing a smaller club after a major show in order to show it still is in touch with its smaller base audience.

But, he says, in the case of Squeeze, it was done the other way around, with Squeeze playing the Paramount in Staten Island and the Fountain Casino before coming to his larger venue. Three days before the Saturday night (1) date, there were still a couple of thousand tickets available.

Scher also road manages the Grateful Dead and he notes in the New York area it is possible to be overwhelmed by a cult. Recalling Grateful Dead dates in New York, he notes that "at a certain point, the cult stops."

## Grammys Return To Los Angeles

LOS ANGELES—The Grammys are coming back to L.A. after a year in the Big Apple. The 24th annual awards telecast will originate from the Shrine Auditorium here next February. Pierre Cossette Productions will again supervise the show for CBS-TV.



Lee began his engineering career with Decca in 1956, moved to Warner Bros. in 1966, and became Warner's Director of Engineering in 1969. His experience spans the recording of such artists as Frank Sinatra, James Taylor, and most recently, Rickie Lee Jones. Herschberg is a true believer in digital recording, and agreed to tell us why.

Q. You've probably had as much experience with the 3M Digital System as anyone.

A. Yes, probably. I've been working with it for two years and had one of the first systems. We've been through the ups and downs and it's been well worth it. At this point, the 3M digital machine works as well as most analog machines.

Q. How do you justify the extra expense of digital recording?

A. Well, I think from any studio point of view, you've got to have the equipment that will bring in the artists. And if digital recording is truly the state-of-the-art, you've got to consider the clients you'll attract, and their needs.

Q. You've obviously done a lot of projects digitally. Why?

A. To me, digital recording is almost like the tape machine is nonexistent. You don't have any of the inherent problems you have with analog. I think everybody is aware of the major benefits of digital recording. No wow or flutter, lack of tape noise and no need for noise reduction. And digital allows you to do things you couldn't do with analog. Like compiling 3 or 4 tracks onto one. There's no degradation of quality.

Having 32 tracks has helped, and so has the addition of a digital editor.

Q. What do you say to an artist who's considering a digital project?

A. I'd say, yes, if it's up to me, go ahead and do it with digital.

Sometimes, on an analog session when the digital is available, I'll record the first couple of tracks on both machines. Then, on the first couple of playbacks, we'll listen to them side by side. That usually does it right there. There's no comparison.

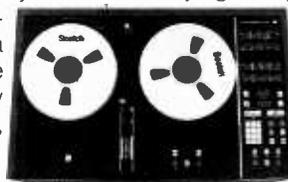
There's nothing wrong with analog recording. And never has been. It's just that, with digital, you're hearing on playback what you just did in the studio. And you begin to hear all the shortcomings of analog machines — the things you've come to accept. And suddenly, those things are no longer acceptable.

Q. What musical formats are suited to digital?

A. Any format, really. It's particularly good for music with a lot of dynamic range. Like Rickie Lee.

Q. What would you say to other engineers and producers considering digital?

A. Well, digital isn't for everybody. And I'm not trying to say it is. There will always be people who prefer analog, and a lot of great records are made that way. It's just that, to my ears, digital is far superior, and it's the next logical step.



Lee Herschberg recently recorded Rickie Lee Jones on the 3M Digital System. The album, *Pirates*, is available from Warner Bros. Records.

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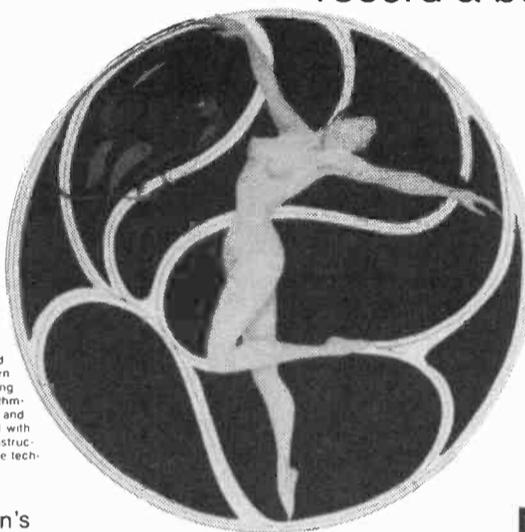
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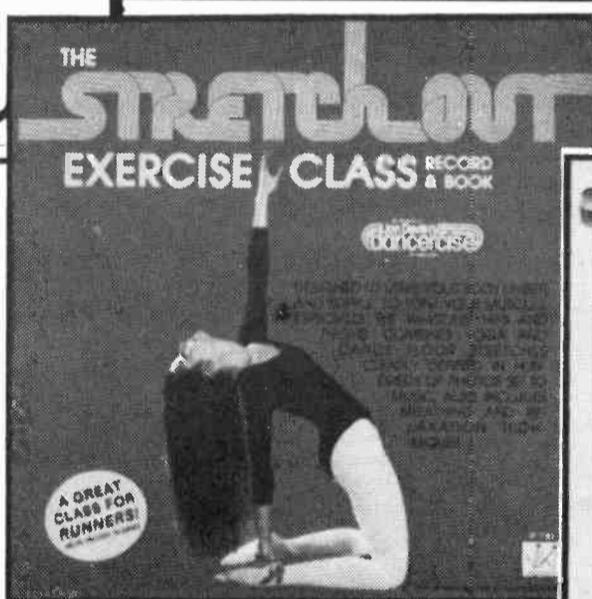


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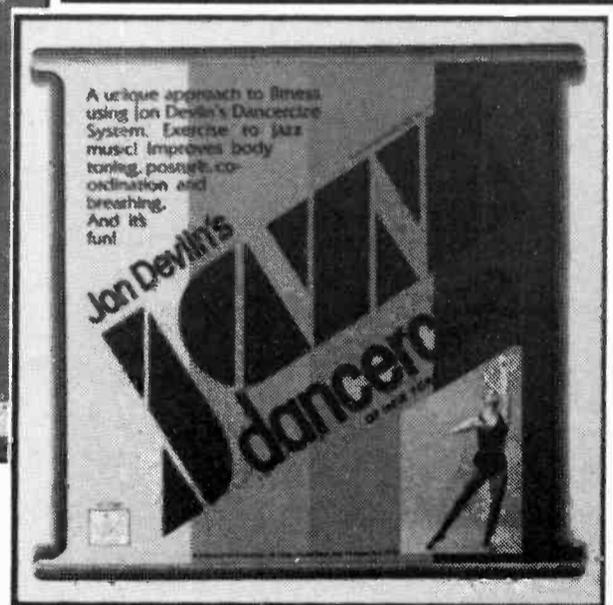
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# Automation's Role At Record Bar Report It's Start Of More Effective Store Promotions

By JOHN SIPPEL

HILTON HEAD ISLAND, S.C.— Though automation will be front-burned early in this decade, the Record Bar's store employees will provide the excitement fuel.

Vice president of marketing Ralph King echoed the universal sentiment of his fellow Record Bar brass in noting that the computer continually supports the human effort at the store level. King and Ed Berson, vice president of purchasing, both feel the data provided by the Prime computer will, for example, insure chain-wide promotions that impact far more effectively than before.

They envision perhaps a drop from 12 to 8 or such significant campaigns yearly, but with an overall effectiveness far outdistancing present programs.

Both marketing veterans cautiously approach video software. Berson commissioned Reade White-Spinner to setup sales-only procedures in two Record Bars for the chain's pilot run.

King stubbornly fights videocassette rental. He feels if the industry continues to rent software, both videocassettes and videodisks will

prove unprofitable. King hopes new technology will aid manufacturing to reduce video software retail prices where they will be competitive with audio product. Rentals will encourage home taping which, King predicts, could kill off video software in four years.

Both Berson and King want store managers to exercise more autonomy. Record Bar president Barrie Bergman, too, seeks more independent leadership at the store level. Bergman wound up the convention urging his managers to call him personally in Durham more often with challenging questions.

To encourage self-reliance at the store level, the Record Bar has hired Dr. Jim Cashman of the Univ. of

Alabama at Tuscaloosa, who will head a continual employe attitude survey. In addition, Cashman will counsel the chain and individual managers in general on specific problems endemic to single stores.

National director of operations Bill Joyner told the managers that "the ball is now in your court." By early 1982, Joyner will implement a new manager training program, wherein trainees will apprentice six months in one of four "training stores."

Strongest spontaneous response during the morning-long Wednesday (29) managers confab resulted when Bergman announced Price Waterhouse is designing a retirement program for his employes.

## Bob Sherwood At Meet: Greet, Use The Computer

HILTON HEAD ISLAND, S.C.— A future day when label computers talk mutual problems with customers' computers is the pertinent vision of PolyGram Records president Bob Sherwood.

Sherwood's foresight aptly opened the four-day Record Bar convention here where following speakers continued to extol automation and its growing need through the first half of the decade.

Sherwood hopes for a quick end to the adversarial roles taken by manufacturer and account. Sherwood wishes for a business environment where account-provided data is mixed with radio and company information.

Sherwood warned the approximately 300 Record Bar attendance about properly introducing new audio and/or audio/visual concepts. He recalled the inept introduction of quad, noting that again the consumer was faced with a decision from among multiple incompatible playback systems. He explained that

one of the possible concepts is the Compact Disc.

"The music store in the home," Sherwood cautioned, could impact dangerously in that the recently announced satellite tv in-home mar-

(Continued on page 12)

## Add 4 Years To Radio Licenses

• Continued from page 1

vision (up from three to five years) and to approve a lottery system for initial licensing of radio and tv stations.

House Democrats objected to and edited out Senate language that would have ended news and public affairs requirements, commercial time limits, programming rules and ascertainment procedures. The Federal Communications Commission has already relaxed its rules in these areas, but if the bill had passed with Senate language intact, the FCC's radio deregulation proposals would have become law and public interest groups' appeals of the FCC decisions would have been thwarted.

President Reagan is expected to sign the bill into law without hesitation. As well as lengthening broadcast license renewal periods, the bill appropriates funding of \$390 million for the Corporation for Public Broadcasting over the next three years. That figure is slightly less than the House proposal of \$140 million per year but significantly more than the Senate alternative of around \$100 million yearly.

Public broadcasting also won its fight to insure national programming funds, a major victory over Reagan administration officials who had been pushing to cut the national CPB budget and appropriate funds directly to the local public stations.

A barrage of pressure from the House in recent days convinced Sen. Packwood to relent in his drive to

## Market Quotations

As of closing, July 30, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corporation	2	22	1	15/16	1	+ 1/16
36	26 1/2	ABC	6	383	29%	28%	29%	+ 1
45 1/2	28 1/2	American Can	9	518	37 1/2	36%	36%	+ 1/4
4 1/2	2 1/2	Automatic Radio	4	16	4%	4%	4%	Unch.
61 1/4	46 1/2	CBS	9	139	56	55 1/2	55 1/2	+ 1/2
95 1/2	34 1/2	Columbia Pictures	8	88	38 1/2	38 1/2	38 1/2	+ 1/4
6 1/2	4 1/2	Craig Corporation	—	17	6	5 1/2	6	+ 1/4
67 1/2	49 1/2	Disney, Walt	14	859	53 1/2	52 1/2	53	+ 3/4
8 1/2	4 1/2	Electrosound Group	16	20	4 1/2	4	4	— 1/4
9	5 1/2	Filmways, Inc.	—	160	7%	7%	7%	Unch.
21 1/2	14 1/2	Gulf + Western	5	357	18 1/2	18 1/2	18 1/2	+ 1/4
19 1/2	11 1/2	Handleman	11	31	16	15 1/2	15 1/2	— 1/4
15 1/2	10 1/2	K-tei	7	10	11 1/2	11	11 1/2	+ 1/4
81 1/2	39	Matsushita Electronics	16	27	75 1/2	74 1/2	74 1/2	— 1 1/4
59	42 1/2	MCA	9	272	45 1/2	45	45 1/2	— 1/2
14 1/2	8 1/2	Memorex	2	651	11 1/2	10 1/2	11	Unch.
65	50 1/2	3M	10	253	54 1/2	53 1/2	54 1/2	+ 1/4
90 1/2	56 1/2	Motorola	11	193	65	64	64 1/2	+ 1/4
59 1/2	36 1/2	North American Phillips	7	143	46	45 1/2	46	Unch.
20	6 1/2	Orrox Corporation	51	311	14 1/2	12 1/2	13 1/2	— 1
39 1/2	23 1/2	Pioneer Electronics	22	14	36 1/2	36 1/2	36 1/2	— 1/4
32 1/2	20 1/2	RCA	8	2791	21 1/2	20 1/2	21	+ 1/4
26 1/2	14 1/2	Sony	15	772	21	20 1/2	21	— 1/4
43	28 1/2	Storer Broadcasting	21	175	33%	33%	33%	+ 1/4
6 1/2	3 1/2	Superscope	—	14	4%	4%	4 1/2	+ 1/4
31 1/2	24 1/2	Taft Broadcasting	10	105	30	29 1/2	29 1/2	+ 1/2
26 1/2	17 1/2	Transamerica	7	865	23	22 1/2	22 1/2	Unch.
58 1/2	33 1/2	Warner Communications	17	775	48%	47%	48%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	25	125	1 1/4	2	Koss Corp.	17	133	14%	15
Certron Corp.	16	111	1 1/2	1 11/16	Kustom Elec.	—	—	2%	3 1/4
Data Packaging	9	—	6 1/4	7	M. Josephson	—	46	1/2	1 1/4
First Artists Prod.	14	2	4%	4%	Recoton	12	—	3	3 1/2
Integrity Ent.	8	111	8%	8%	Schwartz Bros.	—	3	3%	4 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributes to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91503, (213) 841-3761, member New York Stock Exchange, Inc.

## Bergman Chain's Ad Group Grows

HILTON HEAD ISLAND, S.C.— Newly elevated director of advertising Michael Vassen is utilizing his seven years field experience to take Ad-Ventures, the Record Bar's house ad agency more thoroughly into the field during the next year.

Vassen is heading the department he inherited into hopefully more spontaneous, exciting production.

To cement field relations he has added one more local coordinator, Vicky Mann, working with Harold McDonnell. He hopes to have four such persons by year's end.

(Continued on page 72)

AUGUST 8, 1981, BILLBOARD

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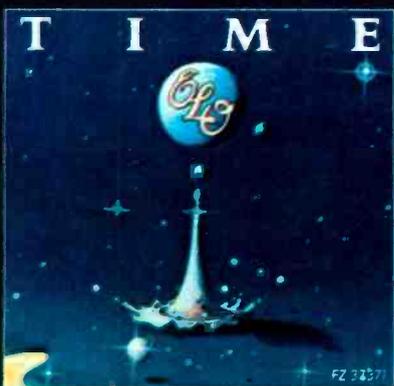
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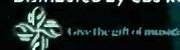
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# Rock'n'Rolling

## Psychedelic Furs Touring To Promote \$5.98 Album

By ROMAN KOZAK

NEW YORK—With commercial radio play hard to get, England's Psychedelic Furs are working the clubs and retail to break their second LP, "Talk Talk Talk," currently 89 on Billboard's Top LPs & Tape chart, in the U.S.

"It's not really easy for the Furs, because radio is slow on new bands, so you go with what you can," says Bruce Dickinson, product manager for the LP at Columbia.

To introduce retail to the LP, which is being listed for \$5.98, CBS sent retailers not just the usual merchandising material, but also a special English single, "Pretty And Pink"/"No Tears," which was packaged in an unusual plastic sleeve. Like a flexidisk, it could also be played. The sleeve has Richard Butler, singer and writer for the group, explaining the cuts on the LP.

The band is currently on a club tour, and wherever it can, it visits retail accounts, says Dickinson. The band members also visit clubs that feature video in order to personally deliver copies of their new videotape.



The Psychedelic Furs were first formed in 1976 as a reaction to minimalist punk then popular, and, says Butler, the band chose its name deliberately because it was so unfashionable.

"With that name nobody could possibly mistake us for anyone else," recalls Butler. He and manager Les Mills note that the name has been both a blessing and sometimes a curse in the very trend conscious English market. There was last year a brief sensation in British music papers over the new "psychedelic" bands like the Furs, U2, Teardrop Explodes, and others.

But since then there has been the new romantic movement, and now, following the riots, the skinhead oi-oi bands are being discovered. But, notes Mills, hopefully, there is a

(Continued on page 62)

## Record Bar On Brink Of Computer Age Efficiency

• Continued from page 3

procedures can be immediately corrected.

The closer link between the Record Bar's Durham homebase and its stores nationally by Oct. 31, 1982 will consolidate the entire organization, the joint objective of president Barrie Bergman and executive vice president Bill Golden. Both top executives stress internal improvement for the first time in over a decade taking priority over everything else, including store acquisitions.

For the first time, Golden and Rich Gonzalez, vice president, real estate and acquisition, are negotiating for the acquisition of a chain, the three Rocky Mountain Music stores in Northeastern Colorado. Gonzalez estimates 15 to 20 mall-oriented locations will be added, in perhaps three or four more states. His division will depend on data from Rutledge in making store addition decisions. He and Rutledge are constructing provisions enabling them to objectively evaluate cite potential.

To bulwark the strategic data processing area, Rutledge has a new Prime computer. A transmission is being set up wherein all stores will

## General News

### BMA Concert Roster Grows

LOS ANGELES—The Black Music Assn.'s lineup of stars scheduled to perform at its first Black Music Family Fair at the Rose Bowl, Pasadena, Calif., Aug. 15, continues to grow.

Joining Stevie Wonder & Wonderlove, Ashford & Simpson, Grover Washington, Andrae Crouch and Evelyn King are Lakeside, the Whispers, Third World, Arsenio Hall, Frankie Smith and Franklyn Ajaye.

Radio stations in and around the L.A. area are engaging in promotional contests advertising the affair, with some stations planning remotes from the concert site and many purchasing banners to place around the city advertising the stations and the Black Music Family Fair.

Also on hand will be various food concessions and art exhibits. Doors for the BMA/Schlitz-sponsored event will open at 10 a.m. with the concert starting at noon.

Tickets for the Rose Bowl, which seats 60,000 are scaled at \$15 and \$10.

## PRODUCER PROFILE

### Giorgio Moroder's Summer Challenge

By PAUL GREIN

LOS ANGELES — Donna Summer's last album, "The Wanderer," drew rave reviews, but seemed to fall between the cracks in terms of airplay. Because the LP embraced rock textures, r&b play was spotty, yet perhaps because she is black, AOR stations were reluctant to add it.

Giorgio Moroder, who co-produces Summer's albums with Pete Bellotte, is aware of this double-bind. That's why the singer's next LP, due in late September, will have more of an r&b emphasis.

"On 'The Wanderer' we didn't have one r&b song," Moroder says. "Here we have four or five. With the last album we tried to move a little away from disco, but somehow I think people resented it. So we're going back a little bit: 60-70% of the new album is very danceable. It has roughly the same format as 'Bad Girls.'"

The LP will be Summer's fifth double-record set out of her past six releases. "We've always been lucky with double albums," Moroder says. "Donna has a big advantage over other artists: She can sing so many different types of songs you don't get bored even if it's a double."

The producer adds that "The Wanderer" was originally slated to be a double LP. "But I think the record company (Geffen) wanted a single LP and also there was a certain rush to release the album."

Moroder thinks the single "The Wanderer" may have put some people off. "People didn't identify Donna with the song. We probably changed her voice a little too much, so when you heard it on the radio you didn't know immediately that it was Donna. That's very important for a singer."

Moroder says the two gospel-oriented songs on "The Wanderer" neither helped nor hurt sales. But he adds that there are no gospel tracks on the new LP. "There's a ballad, 'Brooklyn,' which Donna sings about her daughter, but that's the only really personal song on the album."

"We were spoiled, I must say," declares Moroder. "Every album sold more worldwide than the previous one until 'The Wanderer.' It's difficult to keep that up."

Moroder has now produced the equivalent of 15 LPs with Summer (counting each of the double-disk sets as two). He admits it's not getting any easier.

"Our goal is to try to get something new on every album and we've more or less achieved that, but it's getting tougher and tougher."

But Moroder clearly enjoys working with his star client. "It's great with Donna because she trusts Peter (Bellotte) and me. She's very much involved but she's easy to work with. She doesn't interfere too much. I would hate it if I had to fight on every little arrangement or chord. I'm not a fighter. I just want to get it done."

"I have to be in command of what's going on in the studio. An act would have to agree to do it my way."

Moroder ran into some problems when he started producing Blondie's last LP in the wake of his success with "Call Me." Billboard's No. 1 single of 1980.

"We started to work in New York," he says. "I wanted to do it and Deborah (Harry) wanted to do it, but I don't know about the guys. And then Donna said we had to start her album. I wouldn't have had time to do both."

Moroder then left the project and Mike Chapman resumed his work with the group. The resulting LP, "Autoamerican," went top 10 and produced back-to-back No. 1 singles. Harry recently completed a solo album produced by Bernard Edwards and Nile Rodgers of Chic.

"We were talking about a solo album at the time I did 'Call Me,'" Moroder says. "but she wasn't ready to do it. She felt if she would do a solo album then, the group would split up."

Moroder has also produced an album by disco star Madleen Kane for Chalet Records. "I'm one of the few producers who doesn't think disco is a dirty word," he says.

Moroder has scored three films, "Midnight Express," "Foxes" and "American Gigolo," and this fall will score a fourth, "Cat People," the latest film by "Gigolo" director Paul Schrader.

This relatively low scoring output has been intentional, according to Moroder. "A bad movie ruins your reputation much

(Continued on page 72)

(Advertisement)

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### Use Computer

• Continued from page 10

keting program might make available the top hit albums for authorized home duplication. Record outlets must carry comprehensive inventory to combat such a satellite marketing venture, he suggested.

Industry conditions, according to Sherwood, are improving overall. Further improvements would come, he feels, in singles if small-hole 45s were manufactured to complement the present large-holed singles made primarily for jukeboxes. "They do it in England successfully," Sherwood added. He would also like to see more labels releasing four-track albums at \$5.98.

Sherwood feels a less expensive LP of brand new product would encourage the consumer to sample more new acts. He pointed out that a recent Billboard story noted that 50% of the number one albums thus far in the '80s were by acts who first hit the charts in the '60s. Radio, retail and manufacturers should be mutually plugged into a comprehensive program to boost new act exposure, Sherwood said.



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P.P.S. And Keith Olsen, Joe Gottfried, BMI & Carman Productions too.

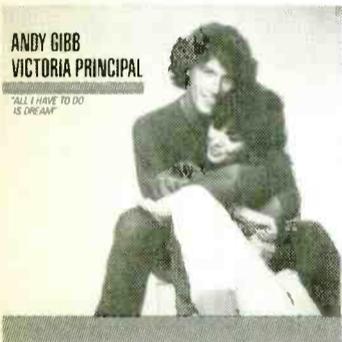


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# Reissues Raise Ownership Questions For Koala Label

By EDWARD MORRIS

NASHVILLE—In the two years since its founding, Koala Records, of nearby Hendersonville, has produced and marketed hundreds of albums of reissued material—ranging from works by Caruso to Al Jarreau. Some of the prominent names in the Koala catalog are Paul Anka, the Beach Boys, Ray Charles, Patsy Cline, Bing Crosby, Dizzy Gillespie, Mickey Gilley, Jefferson Airplane, George Jones, Jerry Lee Lewis, Frank Sinatra, Rod Stewart and Dionne Warwick.

The activity has sparked a number of litigations on the question of who owns the masters from which the albums are made. Recently, a preliminary injunction was granted against Koala in the U.S. District Court here to halt its distribution of an album by Kenny Rogers (Billboard, June 27, 1981).

Following this action, three publishers who have cuts in the disputed album — Acuff-Rose, Cedarwood and MCA—also filed in federal court, charging Koala and Better Music with unauthorized manufacture of tapes and records. Each plaintiff is seeking \$50,000 for the alleged misuse. Better Music is a tape manufacturing division of Koala.

Although the prominence of the artists that Koala reissues virtually invites legal reaction, Koala attorney W. Robert Thompson, Nashville, says that the courts have found nothing wrong with the operation. Last year, RCA attempted to stop the sale of a Waylon Jennings album, according to Thompson, but concluded it had no basis for the action before the matter ever went to court.

"The basic thrust of litigation has been to resolve the question of who owns the right to the master recordings. One of the crucial problems is that there was no central registration of titles prior to 1972," Thompson says.

Charles Leach, attorney for Ronnie Milsap, commends Koala for its willingness to forego circulation of two disputed Milsap albums in its catalog. "Koala has been very cooperative with me. They've agreed not to ship any of the albums until the questions about ownership are resolved. I think they bought some bad product."

Leach has filed a suit in the Federal District Court here against Jerry C. Wilson and against David Shneider, doing business as Peachtree Music. Leach contends that they illegally sold tapes to Koala of a live Milsap performance that took place about 15 years ago. A second quantity of Milsap tapes not presently being contested, Leach says, can be traced back to the Scepter label, on whose roster Milsap once appeared. "We're not really very happy about these tapes being reissued," Leach says. "We're very interested in seeing them packaged so the public knows they've been released earlier."

Stan Cherneau, attorney for Carl Perkins, who has six album titles listed by Koala, reports, "we have been talking with Koala's attorney and hope the matter can be resolved without our filing suit."

In spite of Williams' assertion that royalties are being paid, some artist and publisher reps think the contrary. Says Patsy Bruce, representing her husband Ed Bruce, "Artist-wise, we've not gotten anything." There are three Bruce albums listed by Koala. Betty Fowler, who oversees Bruce's catalog for Tree Publishers, says, "We've gotten one very small

royalty statement from Koala, but it wasn't for any of Bruce's songs."

Despite its legal problems, J.R. Williams, Koala's sales manager, says the company's catalog is updated monthly and carries from 250

to 300 titles at any given time. According to Williams, the catalog is made up partially from distributor response to a list the company circulates of its available masters. "If I think they'll buy it," Williams ex-

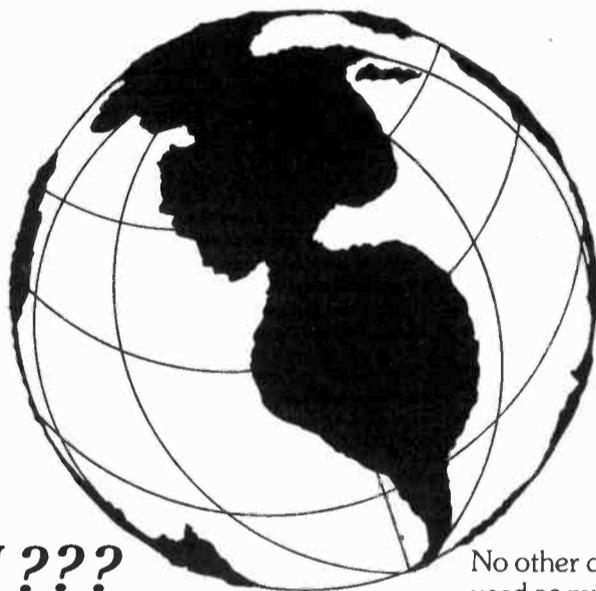
plains, "I'll make it into an album."

Wesley E. Sanborn, Koala's president, scouts out the material for reissue, Williams says. Sources of the material, he adds, include "artists who are between labels or who have

done some things on their own, and companies that have artists to sell or lease. Mostly we go to artists and managers. We get old masters on people you can't even find anymore.

(Continued on page 67)

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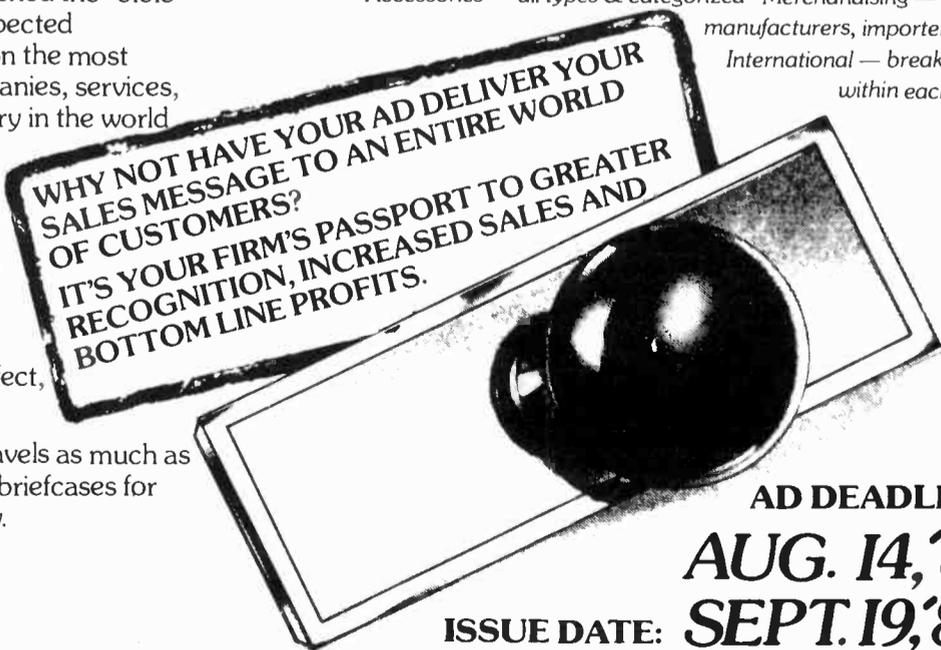
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Suppliers of all types to industry

Accessories — all types & categorized Merchandising — manufacturers, importers

International — breakdown within each country



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Vol. 93 No. 31

## Commentary

# Breaking The Color Barrier

By HOWARD BLOOM

The record industry provides probably the strangest example of segregation since South African apartheid—a frequent, unspoken separation of blacks and whites that subtly and insidiously damages our industry.

It's not that the record business fails to employ blacks in meaningful positions, for a considerable number work in all levels of our industry. It's not that the record industry fails to acknowledge black artists on the charts—25% of the artists in the top 40 at any given time tend to be black. And it's not that the major halls refuse to allow black acts to play—black acts regularly sell out major venues. But an extremely real segregation exists nonetheless.

Specifically, while no color barrier keeps blacks out of the music industry, there is a color barrier within the business that blacks cross over with great difficulty. There may be plenty of room on radio for black formats, but there are barriers between formats that repel blacks.

And though there are numerous black employes within record companies, there are enormous separations between black and white departments, separations that frequently cripple a company's ability to maximize the potential of a record.

With a few exceptions like Stevie Wonder and Earth, Wind & Fire, black acts are not played on AOR radio. Numerous black ballads and adult/contemporary tunes get AM pop radio play, but uptempo dance fare are left out in the pop cold.

## 'The notion of segregated music has been endemic'

Likewise, it's the rare white act that gets played on black radio formats. One black music tip sheet editor even regularly crusades against black programmers who play white records, denouncing them as traitors to their race.

When records are released, black acts are generally shunted by the record company to a black promotion department (transparently camouflaged by the title "special markets") to be promoted at black radio. White acts go to white promotion staffs to promote at white radio. With few exceptions, black promotion staffs don't work so-called "white" records, and vice-versa.

If a black act's record is rock'n'roll and belongs on AOR radio, that's too bad. The black special markets department drops the record because it's not appropriate to black radio. And the white AOR and pop departments generally refuse to touch the record because of the color of the artist who made it.

In 1974, I accepted the task of organizing an East Coast public and artists relation department for ABC Records. The company's hottest record at the time was "Tell Me Something Good" by Rufus, a number one pop single. Despite the record's success, the majority of the label's white staffers didn't feel like working with Rufus. Many whites in a variety of departments were so in love with rock'n'roll, and so unwilling to work anything outside their own tastes, that Rufus was ignored in many areas.

This kind of fragmentation continues today, and is destructive to the goal of selling records.

I threw myself and my department into an all-out Rufus PR campaign and had a ball helping get an unknown songstress named Chaka Khan into People, Seventeen, Harper's Bazaar and a host of other outlets. My more "discriminating" white co-

workers who had been afraid of sully their rock'n'roll purity by working with a black pop act missed out on a tremendously gratifying experience—the experience of establishing a new star.

When that invisible barrier between black and white music is broken through from either direction, the results can be staggering. Those acts that have had crossover activity in either direction are among the top-selling artists in the business. Through intensive black radio and club play, a white act like Queen's "Another One Bites The Dust" sold over three million singles in the United States alone, according to the band's management.

Earth, Wind & Fire have been played extensively on AOR and top 40 and are credited with having sold 36 million records worldwide. The Commodores are played on pop, white AOR, MOR and even country stations, and as a result are one of the top acts in the business.

Devo's "Whip It" broke through with airplay on black radio in Detroit and in black clubs, and went gold despite the lack of AOR airplay. WBLS in New York helped augment the Clash's audience by breaking "The Magnificent Seven," and Rod Stewart's "Do Ya' Think I'm Sexy," which received considerable black radio and club play, was the biggest single of his career.

Vice-versa, a black rocker like Prince gained enormously from the willingness of the white, AOR promotion staff at Warner Bros. to support his record, while an act like the Bus Boys proves that just because your skin is black, it doesn't mean that you can't or don't play rock'n'roll.

At a time when breaking and sustaining artists' careers is more important than ever, we'll lose golden opportunities unless we recognize our ingrained prejudices and overcome them.

Funk records like Taana Gardner's "Heartbeat," the Strikers' "Body Music," and Grace Jones' "Pull Up To The Bumper" are now beginning to become big in white rock clubs. The white German act Kraftwerk, whose "Trans-Europe Express" broke in uptown New York City black clubs a few years ago, currently has the cuts "Numbers" and "Pocket Calculator" breaking through in black and white clubs, and black retail accounts.

## 'By integrating markets we can achieve greater sales'

If the record industry can dissolve the color barrier, we can take records like these to great heights.

It's to our advantage to break down the racial barrier and change our perceptions of so-called "black" and "white" music formats. Radio stations like WBLS and WKTU in New York started from a black base, but now program everything from the B-52s to Frank Sinatra, and have an audience nearly three times that of their AOR competitors who restrict the play of black music to an occasional token Stevie Wonder cut.

The notion of segregated music has been endemic in our business since the days when black records were known as "race records." It's high time we blasted away those prejudices once and for all. The issue is not a political one, it's economic.

By integrating markets, we can achieve greater record sales. And that, after all, is the bottom line of our industry.

*Howard Bloom is president of Howard Bloom Organization Ltd., a New York based public relations firm which includes a number of top black and white acts on its client roster.*

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

## Letters To The Editor

Dear Sir:

The higher the cost to retail, the higher the price for the consumer. The consumer buys less, cutting the unit amount sold and cutting into profit. I've seen labels cut back on promotional albums, advertising and personnel, but I haven't seen attempts at cutting the cost of records. And that is at the root of low sales.

Something else manufacturers should be aware of. Do away with double-record sets for the time being. We're battling for sales constantly and when we try to sell a double record for \$12-\$14 we're cutting into multiple sales. Also, the return rate on double-pocket albums is at least 35% more than on single LPs, leading to waste all around.

Here is a thought for artists with enough material

for two albums: release two separate albums at the same time at a list price of \$8.98 per disk, or a combined list of \$11.98 to \$13.98 if the customer purchases both at the same time. And work two single sides, one from each album, on a single 45.

When it comes to r&b, the industry still hasn't learned from its experiments. They put out a 12-inch single and it sells incredibly well while it is available, but the LP doesn't. Buyers want this one record, not the whole album.

Most r&b groups only have one or two great songs per album release. So why put out an album for two songs? Just release a 12-inch and a 45. An r&b buyer will readily pay \$4 or \$5 for the 12-inch version of a song, rather than \$8 or \$9 for an album they won't lis-

ten to again after they've heard the hit. And if two 12-inchers are released by the same group, the retailer will bring in \$8 or \$10 in greater numbers than \$8 albums can generate.

As fast as the record industry changes, it still remains the same. If the public doesn't buy we don't make money. Let's look at our infancy and see if we can learn how to sell records again.

The manufacturer has the tools. He should use them, and listen to his people on the street. Remember, records are sold on the street, not out of offices in New York or Los Angeles.

Ken Likavec  
 Peaches Records  
 Cleveland



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (7/28/81)

## PRIME MOVERS-NATIONAL

ROSS & RICHIE—Endless Love (Motown)  
POINTER SISTERS—Slow Hand (Planet)  
RICK JAMES—Super Freak (Motown)

★ **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.

- ★ GINO VANNELLI—Nightwalker 30-26
- ELTON JOHN—Chloe
- PABLO CRUISE—Cool Love—D-28
- ELO—Hold On Tight—D-29
- EDDIE RABBITT—Step By Step—X
- BEACH BOYS—Medley—D-27
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-30
- LULU—I Could Never Miss You—X
- REO SPEEDWAGON—In Your Letter
- MOODY BLUES—The Voice

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

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 8-5
- ★★ THE ALAN PARSONS PROJECT—Time 10-9
- ★ RONNIE MILSAP—No Gettin' Over Me 12-11
- ★ JUICE NEWTON—Queen Of Hearts 11-8
- ★ JOEY SCARBURY—Theme From Greatest American Hero 4-1
- LULU—I Could Never Miss You
- MOODY BLUES—The Voice—D-29
- ELTON JOHN—Chloe—D-30
- ROBBIE PATTON—Don't Give It Up—D-28
- GARY WRIGHT—Really Wanna Know You—D-27

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

- ★★ RICK SPRINGFIELD—Jessie's Girl 5-2
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 13-4
- ★ RICK JAMES—Give It To Me Baby 12-9
- ★ DARYL HALL/JOHN OATES—You Make My Dreams 16-13
- STEVIE NICKS—Stop Draggin' My Heart Around
- EDDIE RABBITT—Step By Step
- TUBES—Don't Want To Wait Anymore—X
- SHEENA EASTON—For Your Eyes Only
- RONNIE MILSAP—No Gettin' Over Me—D-30
- GARY WRIGHT—Really Wanna Know You—X
- RAY PARKER JR. & RAYDIO—That Old Song—D-27
- JOURNEY—Who's Crying Now—D-26
- FRANKIE & THE KNOCKOUTS—You're My Girl—X

### KERN—Bakersfield (B. Reyes—MD)

- ★★ POINTER SISTERS—Slow Hand 13-8
- ★★ JUICE NEWTON—Queen Of Hearts 10-6
- ★ KENNY ROGERS—I Don't Need You 12-7
- ★ PHIL COLLINS—In The Air Tonight 19-15
- RAY PARKER JR. & RAYDIO—That Old Song
- THE AFTERNOON DELIGHTS—General Hospi-tale
- BLUE OYSTER CULT—Burnin' For You
- THE MOODY BLUES—The Voice
- LULU—I Could Never Miss You
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- SILVER CONDOR—You Could Take My Heart Away—X
- SANTANA—The Sensitive Kind—X
- POINT BLANK—Nicole—X
- EDDIE RABBITT—Step By Step—D-35
- STEVIE NICKS—Stop Draggin' My Heart Around—D-33
- JEFFERSON STARSHIP—Stranger—X
- GINO VANNELLI—Nightwalker—X
- CHANGE—Hold On Tight—D-34
- BLACKFOOT—Fly Away—X
- ALABAMA—Feels So Right
- REX SMITH/RACHEL SWEET—Everlasting Love
- PABLO CRUISE—Cool Love
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X

### KOPA—Phoenix (C. Jackson—MD)

- ★★ PHIL COLLINS—In The Air Tonight 19-11
- ★★ GREG KIHN BAND—The Breakup Song 20-13
- ★ RAY PARKER JR. & RAYDIO—That Old Song 28-24
- ★ PABLO CRUISE—Cool Love 24-20
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 21-16
- GINO VANNELLI—Nightwalker
- SHEENA EASTON—For Your Eyes Only
- STEVIE NICKS—Stop Draggin' My Heart Around—D-30
- GARY WRIGHT—Really Wanna Know You—X
- ELO—Hold On Tight—D-29
- BALANCE—Breaking Away
- FRANKIE & THE KNOCKOUTS—You're My Girl—D-28
- SILVER CONDOR—You Could Take My Heart Away

### KRQQ(KRQ)—Tucson (D. McCoy—MD)

No List

## TOP ADD ONS-NATIONAL

EDDIE RABBITT—Step By Step (Elektra)  
SHEENA EASTON—For Your Eyes Only (Liberty)  
STEVIE NICKS—Stop Draggin' My Heart Around (Modern)

### KTKT—Tucson (B. Rivers—MD)

No List

### KENO—Las Vegas (B. Alexander—MD)

- ★★ KENNY ROGERS—I Don't Need You 3-1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 6-2
- ★ ALAN PARSONS PROJECT—Time 13-9
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-13
- ★ COMMODORES—Lady 21-17
- PABLO CRUISE—Cool Love—22

### KLUC—Las Vegas (R. Lundquist—PD)

- ★★ POINTER SISTERS—Slow Hand 6-3
- ★★ PABLO CRUISE—Cool Love 13-6
- ★ PAT BENATAR—Fire & Ice 18-13
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 14-9
- ★ FOREIGNER—Urgent 12-8
- JEFFERSON STARSHIP—Stranger
- DON FELDER—Heavy Metal
- GARY WRIGHT—Really Wanna Know You

## Pacific Northwest Region

ROSS & RICHIE—Endless Love (Motown)  
JOURNEY—Who's Crying Now (Columbia)  
RICK JAMES—Super Freak (Motown)

### ●● TOP ADD ONS

- EDDIE RABBITT—Step By Step (Elektra)
- BEACH BOYS—Medley (Capitol)
- FRANKIE & THE KNOCKOUTS—You're My Girl (Millennium)

### ●● BREAKOUTS

- KIM CARNES—Draw Of The Cards (EMI)
- CHERYL LYNN—Shake It Up Tonight (Columbia)
- MOODY BLUES—The Voice (Threshold)

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

- ★★ JOURNEY—Who's Crying Now 30-20
- ★★ RICK JAMES—Super Freak 34-21
- ★ BILLY SQUIER—The Stroke 19-12
- ★ FOREIGNER—Urgent 22-15
- ★ POINTER SISTERS—Slow Hand 14-9
- CHERYL LYNN—Shake It Up Tonight
- FRANKIE & THE KNOCKOUTS—You're My Girl
- BROTHERS JOHNSON—The Real Thing—X
- CARL CARLTON—She's A Bad Mama Jama—X
- STACY LATTISAW—Love On A Two Way Street
- MAC DAVIS—Secrets—X
- DIANA ROSS/LIONEL RICHIE—Endless Love—D-25

### KIOY(K104)—Fresno (T. Saville—PD)

- ★★ SHEENA EASTON—For Your Eyes Only 27-22
- ★★ GREG KIHN BAND—The Breakup Song 2-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 25-19
- ★ EDDIE RABBITT—Step By Step 30-24
- ★ MOODY BLUES—Gemini Dream 3-2
- DIANA ROSS/LIONEL RICHIE—Endless Love—25
- KIM CARNES—Draw Of The Cards
- TUBES—Don't Want To Wait Anymore—D-28
- GARY WRIGHT—Really Wanna Know You—D-27
- SILVER CONDOR—You Could Take My Heart Away

### KGW—Portland (J. Wojniak—MD)

- ★★ PABLO CRUISE—Cool Love 21-16
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 17-12
- ★ RONNIE MILSAP—No Gettin' Over Me 18-14
- ★ JUICE NEWTON—Queen Of Hearts 14-11
- ★ LEE RITENOUR—Is It You 8-7
- EDDIE RABBITT—Step By Step—23
- JOURNEY—Who's Crying Now—20

### KMJK—Portland (C. Kelly—MD)

- ★★ COMMODORES—Lady 22-15
- ★★ ALAN PARSONS PROJECT—Time 2-1
- ★ LOVERBOY—The Kid Is Hot Tonight 16-11
- ★ PAT BENATAR—Fire & Ice 25-18
- ★ BILLY SQUIER—The Stroke 22-12
- KIM CARNES—Draw Of The Cards
- BEACH BOYS—Medley
- ROBBIE PATTON—Don't Give It Up—X
- SHEENA EASTON—For Your Eyes Only
- STEVIE NICKS—Stop Draggin' My Heart Around—X
- GARY WRIGHT—Really Wanna Know You—D-33
- CHANGE—Hold Tight—D-32
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- SILVER CONDOR—You Could Take My Heart Away—X
- RAY PARKER JR. & RAYDIO—That Old Song

### KJR—Seattle (T. Mitchell—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-11
- ★★ KENNY ROGERS—I Don't Need You 3-1
- ★ CARPENTERS—Touch Me When We're Dancing 15-12
- ★ FOREIGNER—Urgent 20-15
- ★ RONNIE MILSAP—No Gettin' Over Me 19-16
- STEVIE NICKS—Stop Draggin' My Heart Around—D-23
- GARY WRIGHT—Really Wanna Know You—D-20
- PHIL COLLINS—In The Air Tonight—X
- BEACH BOYS—Medley—D-25
- JOURNEY—Who's Crying Now—D-24

### KYYX—Seattle (E. Ichijima—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 15-10
- ★★ FOREIGNER—Urgent 20-15
- ★ ELO—Hold On Tight
- ★ EDDIE RABBITT—Step By Step D-30
- ★ STEVIE NICKS—Stop Draggin' My Heart Around D-29
- MOODY BLUES—The Voice
- KIM CARNES—Draw Of The Cards
- NELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore
- REO SPEEDWAGON—In Your Letter
- GINO VANNELLI—Nightwalker—X
- GARY U.S. BONDS—Jole Blon—X
- DON FELDER—Heavy Metal—X
- SHEENA EASTON—For Your Eyes Only—X
- ALABAMA—Feels So Right—X
- BALANCE—Breaking Away—X
- ALLMAN BROS. BAND—Straight From The Heart
- LULU—I Could Never Miss You
- SILVER CONDOR—You Could Take My Heart Away—X
- BEACH BOYS—Medley—X

### KJRB—Spokane (J. Larrabee—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 16-6
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 3-1
- ★ JUICE NEWTON—Queen Of Hearts 10-4
- ★ COMMODORES—Lady 8-5
- ★ JOURNEY—Who's Crying Now 24-17
- KIM CARNES—Draw Of The Cards
- ELTON JOHN—Chloe
- PAT BENATAR—Fire & Ice—X
- DON FELDER—Heavy Metal—X
- EDDIE RABBITT—Step By Step—D-28
- SHEENA EASTON—For Your Eyes Only—D-27
- RICK JAMES—Super Freak—X
- SQUEEZE—Tempted—X
- GREG KIHN BAND—The Breakup Song—X
- LOVERBOY—The Kid Is Hot Tonight—X
- BILLY SQUIER—The Stroke—X
- RUSH—Tom Sawyer—X
- AL JARREAU—We're In This Love Together—D-29
- NELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore

### KTAC—Tacoma (B. Cannon—MD)

- ★★ MARY BALIN—Hearts 8-5
- ★★ MANHATTAN TRANSFER—Boy From New York City 9-6
- ★ JUICE NEWTON—Queen Of Hearts 7-4
- ★ POINTER SISTERS—Slow Hand 10-7
- ★ FOREIGNER—Urgent 19-15
- LULU—I Could Never Miss You
- RAY PARKER JR. & RAYDIO—That Old Song
- REX SMITH/RACHEL SWEET—Everlasting Love—D-30
- SHEENA EASTON—For Your Eyes Only
- ELO—Hold On Tight—X
- STARS ON 45—Medley II—D-29
- GINO VANNELLI—Nightwalker—X
- EDDIE RABBITT—Step By Step—X
- BEACH BOYS—Medley—X
- NELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore

### KCBN—Reno (I. Irons—MD)

- ★★ STEVIE NICKS—Stop Draggin' My Heart Around 38-31
- ★ JOURNEY—Who's Crying Now 20-13
- ★ PAT BENATAR—Fire & Ice 33-24
- ★ COMMODORES—Lady 30-21
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 26-19
- ALLMAN BROTHERS BAND—Straight From The Heart
- LULU—I Could Never Miss You
- ICEHOUSE—We Can Get Together—X
- DEBRA LAWS—Very Special
- SANTANA—The Sensitive Kind
- TOM PETTY & THE HEARTBREAKERS—A Woman In Love—X
- SHEENA EASTON—For Your Eyes Only—29
- POINT BLANK—Nicole—X
- STYX—Nothing Ever Goes As Planned—X

## BREAKOUTS-NATIONAL

MOODY BLUES—The Voice (Threshold)  
KIM CARNES—Draw Of The Cards (EMI)  
BALANCE—Breaking Away (Epic)

### ● JEFFERSON STARSHIP—Stranger—X

### KCPX—Salt Lake City (G. Waldron—MD)

- ★★ ALAN PARSONS PROJECT—Time 19-10
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 23-12
- ★ EDDIE RABBITT—Step By Step 30-22
- ★ JOURNEY—Who's Crying Now D-28
- ★ LULU—I Could Never Miss You #35
- STEVIE NICKS—Stop Draggin' My Heart Around
- KIM CARNES—Draw Of The Cards
- EVELYN KING—I'm In Love
- DON McLEAN—It's Just The Sun—X
- LARRY JOHN McNALLY—Just Like Paradise—X
- SQUEEZE—Tempted—X
- RAY PARKER JR. & RAYDIO—That Old Song
- ICEHOUSE—We Can Get Together—X
- BERNADETTE PETERS—Dedicated To The One I Love—X
- MICHAEL STANLEY BAND—Falling In Love Again—X
- ERIC HINE—Not Fade Away
- VAN STEPHENSON—You've Got A Good Love Comin'
- PHIL SEYMOUR—I Really Love You—X

### KRSP—Salt Lake (L. Winegar—MD)

- ★★ PHIL COLLINS—In The Air Tonight 5-3
- ★★ FOREIGNER—Urgent 11-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 25-20
- ★ PAT BENATAR—Fire & Ice 19-13
- ★ ELO—Hold On Tight 26-22
- KIM CARNES—Draw Of The Cards
- MOODY BLUES—The Voice
- BALANCE—Breaking Away—D-27
- DON FELDER—Heavy Metal
- SQUEEZE—Tempted—X
- SILVER CONDOR—You Could Take My Heart Away—D-26
- BLUE OYSTER CULT—Butn'n For You—D-28

### KIMN—Denver (Doug Ericson—MD)

- ★★ JUICE NEWTON—Queen Of Hearts 14-8
- ★★ POINTER SISTERS—Slow Hand 13-7
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 17-10
- ★ GREG KIHN BAND—The Breakup Song 25-18
- ★ FOREIGNER—Urgent 15-9
- BEACH BOYS—Medley
- EDDIE RABBITT—Step By Step
- STEVIE NICKS—Stop Draggin' My Heart Around—D-30
- GARY WRIGHT—Really Wanna Know You—D-29

## North Central Region

### ★ PRIME MOVERS

ROSS & RICHIE—Endless Love (Motown)  
POINTER SISTERS—Slow Hand (Planet)  
RICK SPRINGFIELD—Jessie's Girl (RCA)

### ●● TOP ADD ONS

- EDDIE RABBITT—Step By Step (Elektra)
- STEVIE NICKS—Stop Draggin' My Heart Around (Modern)
- RAY PARKER JR.—That Old Song (Arista)

### ●● BREAKOUTS

- MOODY BLUES—The Voice (Threshold)
- GREG KIHN—The Breakup Song (Beserkley)
- FRANKIE & THE KNOCKOUTS—You're My Girl (Millennium)

### CKLW—Detroit (R. Tromblee—MD)

- ★★ POINTER SISTERS—Slow Hand 16-9
- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 7-1
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 27-19
- ★ JOURNEY—Who's Crying Now 28-15
- TUBES—Don't Want To Wait Anymore—23
- MOODY BLUES—The Voice
- STACY LATTISAW—Love On A Two Way Street
- GARY WRIGHT—Really Wanna Know You—X
- EDDIE RABBITT—Step By Step—X
- ELO—Hold On Tight—D-30
- EVELYN KING—I'm In Love—D-28
- LULU—I Could Never Miss You—X

### WDRQ—Detroit (S. Summers—MD)

- ★★ JOURNEY—Who's Crying Now 15-10
- ★ ALAN PARSONS PROJECT—Time 10-8
- ★ PABLO CRUISE—Cool Love 20-16
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 7-4
- STARS ON 45—Medley 11-20
- GREG KIHN BAND—The Breakup Song—13
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- RAY PARKER JR. & RAYDIO—That Old Song—X

### WKY—Louisville (B. Moody—MD)

- ★★ ALAN PARSONS PROJECT—Time 10-6
- ★★ PABLO CRUISE—Cool Love 11-9
- ★ JUICE NEWTON—Queen Of Hearts 9-5
- ★ CARPENTERS—Touch Me When We're Dancing 12-10
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 7-4
- FRANKIE & THE KNOCKOUTS—You're My Girl—22
- EDDIE RABBITT—Step By Step—20
- ELO—Hold On Tight—21
- SILVER CONDOR—You Could Take My Heart Away—33

### WKJ(KJ100)—Louisville (T. Gilligan—MD)

- ★★ RICK SPRINGFIELD—Jessie's Girl 2-1
- ★★ JOURNEY—Who's Crying Now 20-12
- ★ JIM STEINMAN—Rock'n'roll Dreams Come Through 9-8
- ★ FOREIGNER—Urgent 8-7
- BLUE OYSTER CULT—Burning For You
- MOODY BLUES—The Voice
- SILVER CONDOR—You Could Take My Heart Away—X
- NELSON/PEARSON BAND—The Sun Ain't Gonna Shine Anymore
- GARY O.—Pay You Back With Interest—X
- GINO VANNELLI—Nightwalker—D-29
- SAD CAFE—La Di Da—X
- THE A'S—A Woman's Got The Power—D-25
- BALANCE—Breaking Away—D-30
- ELTON JOHN—Chloe—X
- ROBBIE PATTON—Don't Give It Up—X
- TUBES—Don't Want To Wait Anymore—X
- DON FELDER—Heavy Metal—X
- ELO—Hold On Tight
- SQUEEZE—Tempted—X
- BEACH BOYS—Medley—D-28
- SANTANA—The Sensitive Kind—D-31
- ICEHOUSE—We Can Get Together—X
- PURE PRAIRIE LEAGUE—You're Mine Tonight—D-27
- MICHAEL STANLEY BAND—Falling In Love Again
- ALLMAN BROTHERS BAND—Straight From The Heart

### WGCL—Cleveland (D. Collins—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 12-5
- ★★ POINTER SISTERS—Slow Hand 10-4
- ★ JUICE NEWTON—Queen Of Hearts 19-11
- ★ PAT BENATAR—Fire & Ice 18-13
- ★ TUBES—Don't Want To Wait Anymore 26-16
- STEVIE NICKS—Stop Draggin' My Heart Around—22
- RAY PARKER JR. & RAYDIO—That Old Song—30
- LULU—I Could Never Miss You—X
- FRANKIE & THE KNOCKOUTS—You're My Girl—X
- ICEHOUSE—We Can Get Together—X
- BEACH BOYS—Medley—X
- MICHAEL STANLEY BAND—Falling In Love Again—D-21
- JOHN DENVER—Some Days Are Diamonds—X
- ELO—Hold On Tight—X
- ALABAMA—Feels So Right—X
- ELTON JOHN—Chloe—X
- PABLO CRUISE—Cool Love—X
- BALANCE—Breaking Away—D-25

### WKRQ(Q102)—Cincinnati (T. Galluzzo—MD)

- ★★ RICK SPRINGFIELD—Jessie's Girl 1-1
- ★★ JOEY SCARBURY—Theme From Greatest American Hero 9-5
- ★ BILLY SQUIER—The Stroke 12-9
- ★ PAT BENATAR—Fire & Ice 26-24
- ★ DIANA ROSS/LIONEL RICHIE—Endless Love 28-22
- EDDIE RABBITT—Step By Step—35
- FRANKIE & THE KNOCKOUTS—You're My Girl—34

### WNCI—Columbus (S. Edwards—MD)

- ★★ DIANA ROSS/LIONEL RICHIE—Endless Love 10-2
- ★★ JUICE NEWTON—Queen Of Hearts 13-8
- ★ STEVIE NICKS—Stop Draggin' My Heart Around 27-19
- ★ GREG KIHN BAND—The Breakup Song 16-12
- ★ FOREIGNER—Urgent 19-14

(Continued on page 20)

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# Lee Ritenour alias "Mr. Briefcase."

E-47185

the new single from "Rit" 6E-381

Produced by Harvey Mason, David Foster & Lee Ritenour

"Mr. Briefcase" goes on tour:

7/20 Albany, N.Y.	8/4 Detroit, Mich.	8/10 Dallas, Tx.	8/13 Miami, Fla.	8/9-22 Los Angeles, Ca.
7/21 Philadelphia, Pa.	8/5 Pittsburgh, Pa.	8/11 Houston, Tx.	8/14 Tampa, Fla.	8/28 San Francisco, Ca.
8/1 Chicago, Ill.	8/7 Milwaukee, Wis.	8/12 Atlanta, Ga.	8/15 Denver, Co.	8/29 Santa Barbara, Ca.
8/3 Cleveland, O.	8/8 Minneapolis, Minn.		8/17 Tempe, Az.	8/30 Breckinridge, Co.

Management: Dave Bendett Artists, Inc. Barry Menes Esq.



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## 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.

Aug. 3, **Grateful Dead**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 7-9, **Charlie Daniels**, NBC Source, two hours.

Aug. 7-9, **Johnny Russell**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 8, **REO Speedwagon**, concert, NBC Source (simulcast with Warner Amex MTV cable), 90 minutes.

Aug. 8, **Blue Oyster Cult**, Coca-Cola Night On The Road, ABC FM, two hours.

Aug. 8-9, **Hall & Oates**, Between the Lines, CBS, 20-part series of four minute interviews.

Aug. 8-9, **Smokey Robinson**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 9, **Supertramp**, Pat Metheny, in interviews, Robert Klein, Froben Enterprises, one hour.

Aug. 9, **Billy Squire**, Tom Johnson, King Biscuit Flower Hour, ABC FM, one hour.

Aug. 10, **Santana**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 14-16, **Ozzy Osbourne**, concert, NBC Source, 90 minutes.

Aug. 14-16, **Bobby Goldsboro**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 15, **Alabama**, Silver Eagle, ABC Entertainment, 90 minutes.

Aug. 15-16, **Beach Boys**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 15-16, **Hall & Oates**, The Hot Ones, RKO, two hours.

Aug. 16, **Knack**, Gary Wright in interviews; **Kenny Rankin** in performance, Robert Klein, Froben Enterprises, one hour.

Aug. 16, **Santana**, King Biscuit Flower Hour, ABC FM, one hour.

Aug. 17, **Pat Benatar**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 21-23, **Ted Nugent**, NBC Source, two hours.

Aug. 21-23, **Box Car Willie**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 22-23, **Hall & Oates**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 23, **Tubes**, King Biscuit Flower Hour, ABC FM, one hour.

Aug. 24, **Ted Nugent**, Mary Turner Off The Record, Westwood One, one hour.

Aug. 28-30, **Stevie Nicks**, NBC Source, two hours.

Aug. 28-30, **Freddie Hart**, Jamboree U.S.A., Starfleet Blair, one hour.

Aug. 29, **Kim Carnes**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Aug. 29, **Crystal Gayle**, Silver Eagle Encore, ABC Entertainment, 90 minutes.

Aug. 30, **Blackfoot**, Danny Joe Brown, King Biscuit Flower Hour, ABC FM, one hour.

Aug. 31, **Van Halen**, Mary Turner Off The Record, Westwood One, one hour.

Sept. 4-6, **Tubes**, concert, NBC Source, 90 minutes.

Sept. 4-6, **Ronnie McDowell**, Jamboree U.S.A., Starfleet Blair, one hour.

Sept. 5, **Rossington-Collins Band**, Coca-Cola Night On The Road, ABC FM, two hours.

## Vox Jox

NEW YORK—**Gerry House** will be the Nashville correspondent for the Global Satellite Network's "Countryline" show which begins Oct. 1. House handles the morning show at WSIX-AM Nashville.

\*\*\*  
**Ron Parker** joins WHYI-FM Miami/Ft. Lauderdale as the 2 a.m.-6 a.m. personality. Parker was previously at WINZ-FM Miami as morning personality and music director. ... **John Marin** is the general manager of KMPX-FM San Francisco.

\*\*\*  
**Scott Fisher** will host the afternoon show at WKQX-FM in Chicago. Fisher comes to "Q101" most recently from WFTL in Ft. Lauderdale, Fla. where he was the P.D. as well as an on the air talent. Prior to that he was the top midday personality from Denver's KHOW-AM. ... Radio station WGIR-AM in Manchester, N.H. has been awarded first place in the radio category of the Muscular Dystrophy Assn.'s 1980 Pat Weaver Broadcast Journalist Awards competition. The award winning program hosted and produced by WGIR program director **Ed Brouder**, was the weekly "New England Forum" broadcast on Aug. 31, 1980.

\*\*\*  
Westwood One's "Great American Radio Show" has been renamed "The Rock Album Countdown." The name was changed to give the show a more descriptive title that sponsors could easily use. The show is heard on 150 stations.

Country KLAC-AM Los Angeles

## Bubbling Under The HOT 100

- 101—**JUST BE MY LADY**, Larry Graham, Warner Bros. 49744
- 102—**LA-DI-DA**, Sad Cafe, Swan Song 72002 (Atlantic)
- 103—**VERY SPECIAL**, Debra Laws, Elektra 47142
- 104—**NIGHT TRAIN**, Steve Winwood, Island 49773 (Warner Bros.)
- 105—**OUR LIPS ARE SEALED**, The Go-Go's, I.R.S. 9901 (A&M)
- 106—**A WOMAN'S GOT THE POWER**, The A's, Arista 0609
- 107—**LAY BACK IN THE ARMS OF SOMEONE**, Savoy Brown, Townhouse 1054
- 108—**SILLY**, Deniece Williams, ARC/Columbia 18-02406
- 109—**FREAKY DANCIN'**, Cameo, Chocolate City 3225 (Polygram)
- 110—**I LOVE MY TRUCK**, Glen Campbell, Mirage 3845 (Atlantic)

## Bubbling Under The Top LPs

- 201—**YELLOWJACKETS**, Yellowjackets, Warner Bros. BSK 3573
- 202—**THE STRIKERS**, The Strikers, Prelude PRL 14100
- 203—**OINGO BOINGO**, Only A Lad, A&M SP 4863
- 204—**SOUNDTRACK**, The Night The Lights Went Out In Georgia, Mirage WTG 16051 (Atlantic)
- 205—**JACO PASTORIUS**, Word Of Mouth, Warner Bros. BSK 3535
- 206—**BALANCE**, Balance, Portrait NFR 37357 (Epic)
- 207—**UNION**, On Strike, Portrait ARR 37368 (Epic)
- 208—**KITTYHAWK**, Race For The Oasis, EMI-America ST-17053
- 209—**SAD CAFE**, Sad Cafe, Swan Song SS 16048 (Atlantic)
- 210—**GLORIA GAYNOR**, I Kinda Like Me, Polydor PD-1-6324 (Polygram)

is sponsoring its third annual Country Music Talent Search. Male and female vocalists not under contract may vie for the grand prize of 500 pressings of the winner's demo tape to be released on Handshake Records. Finalists will perform on stage at Six Flags Magic Mountain, Valencia, Calif. Artists, label executives and promotion directors will judge.

\*\*\*  
**Carol Dietrich** is promoted to operations manager at WYYD-FM Raleigh, N.C. ... **Charlie Tuna** has signed a new two year contract with KHTZ-FM Los Angeles. Tuna, morning personality, has been on the air in L.A. for the past 14 years and KHTZ's morning man since 1970. ... "Las Vegas Today," a radio feature, debuts Aug. 25. The 2½ minute program will highlight Vegas entertainers.

\*\*\*  
**Robert L. Scott** joins the airstaff at KYYX-FM/KXA-AM Seattle. ... **Jim "Collins" Hampton**, formerly afternoon drive at KKIS-AM Pittsburg, Calif. now doing afternoon drive at KSTN-AM Stockton, Calif. ... **Stephen Capen** joins KSFJ-FM San Francisco as morning drive announcer. He was formerly with KFRC-AM and KSN-AM both in San Francisco.

\*\*\*  
**Frank Cody** is named affiliate consultant to NBC's The Source. ... **Bernhard B. Kyle** has been appointed vice president and general manager of WLW-AM Cincinnati. ... **Rusty Gold** has returned to KARN-AM Little Rock as general manager. ... **John Cravens** has been named sales manager of WLS-AM-FM Chicago.

\*\*\*  
**Robert E. Sharon** is named vice president/general manager of Bellvue Radio Inc. Sharon joins Sandusky after being president/general manager of KLAQ-AM/KPPL-FM Denver. He will be based at KZAM-AM-FM Bellevue, Wash., and will work with **Louise Heifetz**, assistant to the president, Sandusky Radio Division during the transition.

\*\*\*  
Promotions at KOME-FM San Jose: Program director **Mikel (Hunter) Herrington** is promoted to operations manager and afternoon drive disk jockey **Gene Mitchell** is upped to program coordinator. Herrington will continue as program director. ... **Jerry Lee** is leaving KJOY-AM Stockton, Calif. to join KFRE-AM Fresno handling the 10 a.m.-2 p.m. airshift as well as promotion director.

Radio veteran **Chuck Carney** is looking for a job that will lead to a high level management post. He can be reached at (616) 345-6424. ... **Ken Rose** joins Westwood One as producer for its nationally syndicated "Live From Gilley's," "Special Edition," "Tellin' It Like It Was" and "Daybook." Also at Westwood One, **Skip Beck** becomes post production coordinator and **Jamie Ber- man** is administrative assistant to president **Norm Pattiz**.

\*\*\*  
At TM in Dallas, **Gerard Ferri** is promoted to general sales manager of TM Special Projects while **Buddy Scott** is named vice president and general manager of TM Productions.

**Mark Blinoff** and **Bob Booker**, recently associated with Merv Griffin Radio, are now producing the "Live ... From The Comedy Store" program for radio.



**REAL GOLD**—Susie Delgado of Livermore, Calif. inspects the KNEW-AM Oakland, Calif. solid gold coat hanger presented to her by morning DJ Jon Wailin. She won the hanger in a drawing in a contest, which was to "symbolize a coming out of the closet for country music."

## Out Of The Box

LOS ANGELES—REO Speedwagon's "In Your Letter" (Epic) is among the top adds this week at mass appeal KRTH-FM, according to program director Bob Hamilton.

Hamilton based adding the record on the fact that REO's "Hi Infidelity" is still a big selling album and "In Your Letter" is the most mass appeal cut on the LP. While REO's "Keep On Loving You" ballad was played on KRTH, Hamilton laid off on "Take It On The Run" and "Don't Let Him Go" because "they weren't mass appeal enough. 'In Your Letter' is the strongest cut on the album," says Hamilton.

Other adds this week are "The Voice" by the **Moody Blues** (Threshold) which Hamilton feels is more mass appeal than "Gemini Dream" and **Elton John's** "Cloe" (Geffen) because "it reminds me of 'Madman Across The Water' and earlier Elton John Ballads."

## New On The Charts

**THE GO-GO'S**  
"Beauty And The Beat" ☆

The Go-Go's are five women whose music is a dynamic blend of exuberant rock mixed with the charm and innocence of the '60s girl groups and underlined with a new wave influence.

The group formed in 1978, living in the heart of Hollywood and its new music explosion. The fact that none of them knew a thing about music didn't stop them from pursuing their dreams and their hard work and practice soon began paying off.

Comprised of Belinda Carlisle, lead vocals; Kathy Valentine, bass & guitars; Jane Wiedlin, rhythm guitar & vocals; Gina Schock, drums & percussion; and Charlotte Caffey, guitars, vocals & keyboards; the group developed a faithful following on the West Coast.

In 1980, the Go-Go's found themselves touring the U.K., Scotland, Wales and Ireland with Madness and the Specials. While in London, the Go-Go's released "We Got The Beat," contained, here, that became a dance club smash. As a result, their return to the U.S. was met with excitement and frequent sellouts.

Despite their popularity, the major labels passed on the group, leaving it to the International Record Syndicate to sign them and release the first single, "Our Lips Are Sealed" and the LP.

The Go-Go's are managed by Ginger Canzoneri at (213) 276-9080. The booking agent is Frontier Booking International, 250 W. 52 St., NYC 10107.

**ICEHOUSE**  
"Icehouse" ☆

Air Supply and Rick Springfield are not the only acts from Sydney, Australia to be making noise on the charts these days. Those pop stars are now joined by this four-man group, originally known as Flowers.

The driving force behind Icehouse is 23-year-old singer/guitarist Iva Davies, who wrote or cowrote each song on the group's debut album in addition to coproducing with Cameron Allan. The LP was a cult favorite as an import, but for its American release Davies remixed it in Los Angeles with veteran producer Ed E. Thacker.

Rounding out the group's sound are co-founder/bassist Keith Welsh and drummer John Lloyd. Veteran Australian musicians Geoff Oakes and Ian Moss, the latter of Cold Chisel, contribute sax and guitar, respectively, on separate tracks.

Also appearing on the album is Michael Hoste, the group's original keyboard player, who has since left to pursue a career in classical music. His replacement is Anthony Smith.

Davies, trained as a classical musician, spearheads the group's appeal: a skillful combination of classic pop sensibility with modern overtones.

The group is booked by Wayne Forte of the International Talent Group in New York. Its management firm is A Gentlemen's Agreement, Village Center, Suite 27A, Springfield Ave., Kingscross 2001 NSW, Australia.

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**01 Retail merchandisers of:**

- 40 pre-recorded & blank tapes
- 41 pre-recorded & blank tapes playback & communication hardware and accessories
- 42 playback & communication hardware and accessories

**02**

- 44 Rack jobbers
- 45 Record & tape distributors
- 46 One stops
- 47 Juke Box operators
- 48 Exporters & importers of records and tapes

**03 Radio Personnel**

- 50 Programmers, Music Directors, General Managers
- 51 Air personalities
- 52 Discos
- 53 Disco owners, managers, DJs
- 54 Disco manufacturers of light and sound
- 55 Television station personnel

**04**

- 60 Record companies, independent producers, independent promotion companies
- 61 Pressing plants, manufacturers of software, hardware and/or equipment
- 62 Recording studios
- 63 Motion picture industry personnel

**05**

- 70 Recording artists, performers
- 71 Attorneys, agents and managers

**06 Buyers of Talent**

- 74 Concert promoters, impresarios
- 75 Clubs, hotels
- 76 Concert light and sound companies
- 77 Auditoriums, arenas, concert facilities
- 78 Ticket brokers, promo merchandise manufacturers

**07**

- 80 Schools, colleges, students, faculty
- 81 Libraries
- 82 Music fans/audiophiles

**08**

- 85 Investment houses
- 86 Banks
- 87 Federal, state & international departments of government, embassy officials
- 88 Non-music industry firms

**09**

- 91 Music publishers, songwriters
- 92 Performing unions, licensing & rights organizations
- 93 Industry associations

**10**

- 95 Writers & reviewers, photographers, newspaper & magazine personnel
- 96 Public relations organizations
- 97 Advertising agencies, independent art houses

**11 Other** \_\_\_\_\_



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VIA SATELLITE

## Consat Beaming Acts From Clubs

NEW YORK—The live performance has come a long way; these days, in fact, it doesn't even have to be live. With the use of satellites, an act can appear in many cities simultaneously, or can be taped and broadcast as "live" at a later date.

It started with boxing more than 10 years ago: closed circuit satellite broadcast of a match to facilities in far-flung areas. Now Consat Network, based in Ft. Lauderdale, Fla., has developed a system to do the same with musical performances. Beginning in September, the organization will offer clubs broadcasts by acts from such labels as CBS, RCA, A&M and Capitol, with which it has signed agreements.

Consat president Jeff Douglas explains that his service will primarily aid clubs in secondary markets without access to major acts. "If an area has no facility capable of holding 3,000 to 16,000 people, there should still be a way to bring them good entertainment," he says. Only one club in each area will be permitted to subscribe to Consat.

Most concerts will take place at J.B. Scott's, an 800-seat hall in Albany modified with a raised ceiling for improved lighting and a built-in sound booth. The performance is recorded by four cameras, mixed with audio and

passed to an uplink transmitter. The transmitter sends the concert to a satellite, which in turn beams the signal back to the continental U.S.

To receive the signal, a club needs a parabolic dish antenna, satellite receiver and amplifier, as well as a large screen projector and movable screen. Cash outlay comes to \$20,000 if the equipment is purchased, or between \$3,000 and \$5,000 for a lease package. Consat charges additional fees for each broadcast.

The company is serious about quality control. A rider in its broadcasting licensing agreement states that a Consat technician must approve the quality of the picture before a club is allowed to go on line. A demonstration is set up at the facility to test the reception. In order to be profitable, Consat recommends that a subscriber have seating capacity for at least 250 persons, each of whom is charged \$3 at the door.

The system, two years in the planning stages, was designed to offer club owners not only concerts, but access to network programming, movie services, sports events and cable stations. Videodisks may also be shown and, with a remote camera, patrons themselves can appear on screen.

LAURA FOTI

CALL 'EM VJs

## New Era Starting With Video Jockeys

NEW YORK—The cable television counterpart of radio's DJ is a new breed called the VJ (video jockey). Warner Amex, whose 24-hour MTV Music Television channel began broadcasting Saturday (1), has announced the appointment of five VJs.

The jocks will announce video records, provide concert information and music news, interview music personalities and maintain the continuity of the channel. Their backgrounds are diverse and include work in movies, radio, television and theater.

Mark Goodman, a former disk jockey with WPLJ-FM in New York and WMMR-FM in Philadelphia, is one of the five MTV jocks. Goodman produced and wrote for WMMR's weekly interview program and has interviewed numerous artists.

J.J. Jackson, another VJ, has served as DJ for two Los Angeles stations, KWST-FM and KLOS-FM. His television credits include rock profiles for ABC-TV's "Eye-witness News." As the network's L.A. rock reporter, he reportedly conducted the first tv interview with Bruce Springsteen.

Martha Quinn recently was assistant to the music director for WNBC in New York. At New York Univ.'s station, WNYU, she hosted and produced a variety of jazz, fusion, folk and rock shows.

Nina Blackwood's background involves acting in movies and a TV film as well as print and TV modeling. She plays classical harp and has performed solo and with rock

groups. She was moderator for "Woman To Woman," a series produced by The Music Group for national radio.

VJ Alan Hunter also has acting experience, having performed in Off-Off-Broadway productions, summer stock, children's theater film, television and commercials.

## U.K. Video Dealers Alerted To 2,000 Stolen Blank Tapes

LONDON—Video dealers in the U.K. are being asked to be on the lookout for blank video tapes offered them in plain white outer cases instead of the usual type of packaging.

This follows a break-in at VCL Video Services here when around 2,000 blank VHS videocassettes, of 100 and 120-minute duration, were stolen, along with two Sony C7 videorecorders.

The burglary came as VCL readied its new 20,000 square feet duplicating plant, fully operational from this week, an expansion move, says the company, "to meet the massive growth in the video market here."

## Third Satellite Eyed by RCA

NEW YORK—RCA expects to launch the third in its series of domestic communications satellites later this year from NASA's Kennedy Space Center in Florida.

# Video

## Integrity Sues Supplier Over Videocassette Deal

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Corp., the 140-plus-store Western states retail chain, is suing Tech Distributors, Canoga Park here, seeking \$19,299.50 in ad allowance and \$100,000 exemplary damages in Superior Court.

The complaint charges the defendant and its sales representative, Brian Levine, agreed to a two-installment blank Sony videocassette deal in November and December, 1980, where the plaintiff was to purchase a cumulative total of \$300,000. In return for the software buyin, Lou Kwiker, Integrity president, in a letter filed with the court regarding the pact indicates that Integrity was to get \$20,000 in merchandising and/or media advertising support.

The Nov. 6, 1980 letter shows Integrity was to provide postdated Nov. 12 and Dec. 6 checks for \$150,000 in payment. Pricing on the Sony blanks was: L-500, \$10.51; L-750, \$13.15 and L-830, \$15.93 less 5% overall. Kwiker's letter also showed that Integrity accrued a 4% ad allowance normally on other blank purchases.

## STOLA HIGH ON CLASSICAL REPERTOIRE

By LAURA FOTI

NEW YORK—"Alien" and "Airplane" may be the biggest sellers on videocassette, but a market for classical music programming also exists. To meet the demand, Dubs Video Corp., based here, has come out with seven titles of ballets and classical performances, and anticipates the introduction of several new tapes per month.

The "Kultur" line of videocassettes from Dubs come in both VHS and Beta formats. Current titles include "Swan Lake" performed by the Kirov Ballet and the Leningrad Philharmonic; excerpts from eight ballets by the Bolshoi Ballet; a wide-ranging program of performances by Artur Rubinstein; recitals by Jascha Heifetz and Gregor Piatigorsky including a section on the home and practice life of Heifetz; and "Russian Folk Song and Dance," narrated by Tony Randall.

Officers of the company are Gregory Leopold and Christopher Stola, both of whom have technical backgrounds. Leopold served as president of an independent video production company involved in developing animation, tv commercials and concerts. Stola has produced and directed commercials and music specials and collaborated with Leopold on various projects. Out of their association was Dubs Video born in 1980.

Ordinarily, Dubs was involved in custom duplication services. "When we became aware of what the video industry was all about," relates Stola, "we realized there was definitely business out there. Certain ti-

(Continued on page 64)

# THIS WEEK ONLY!

Federated slashes the price on RCA SelectaVision

Videodisc



**RCA**  
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**YOUR CHOICE OF A VIDEO DISC**  
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**DISK DISCOUNT**—The Federated Group in Los Angeles tries to make the RCA SelectaVision videodisc even more attractive to the consumer by taking \$56 off the \$499.95 introductory price, as witnessed by this recent ad in the L.A. Times. An extra perk was a free videodisc program, valued at \$27.98.

RETAIL MONITOR

## San Diego Store Counting 8 Years

By THOMAS K. ARNOLD

SAN DIEGO—Eight years after the Video Store opened its doors and thus spearheaded San Diego's now-booming video movement, San Diego's first retail video outlet remains its largest.

"There are many ways to sell video," explains floor supervisor Tom James. "One way is to sell it in a department store along with refrigerators and other household appliances. But we've taken another route: we're video specialists and we don't sell anything else."

When the Video Store opened in 1973, it served primarily as a professional video supply center for a largely medical and industrial clientele. With the start of the nationwide consumer video home four years ago, the store opened its consumer video department, and in the ensuing years that section has grown to the point where it now takes up half the store's 3,000-square-foot area. In addition to its professional and consumer departments, the Video Store also boasts one of the most complete service departments in San Diego County.

"We do a lot of business by word of mouth," James says. "Because we handle professional as well as consumer video, we get serious customers who already know something about video. As a result, good service—which is hard to come by anywhere at this stage—is especially important to them."

The store's top-selling items, James says, are the wide screens and portable VCRs. Also picking up considerably, sales-wise, he claims, are RCA's new videodisks and their related hardware.

"The videodisk is now starting to develop a market for itself," James states. "When we got our first shipment in at the end of May, the unit set for awhile, and then it started continually increasing movement. I think it's going to keep on seeing

movement as time goes on.

"Originally, I think, the consumers were a bit cautious because of the limited amount of available software, but that problem is rapidly being taken care of. We don't carry laser disks, though, because the software is scarce and the machines, at least in my mind, are not that good."

The Video Store also offers a complete selection of videotapes—pre-recorded and blank—as well as assorted video accessories, from "how to" books and head cleaners to dust covers and carrying cases for cassette libraries. Equipment and cassette rentals are also available. Within a few months, James says, the Video Store will also offer classes in video use for its customers.

In the professional department, James adds, the most popular brands are Sony and Panasonic; on the consumer end, these two are joined by RCA, Technicolor, Quasar, Sanyo, Toshiba and Mitsubishi. And while VHS still outsells Beta, James reports, the latter is making rapid gains.

"It used to be that people would come in and try to decide whether or not to buy video equipment in the first place," James states. "Now they've already made up their minds to buy; they just have to decide which brand or format they prefer."

"Professionally, video is growing by leaps and bounds, and is already replacing film in many areas. And if it's doing so well in that end, it's sure to follow suit on the consumer market."

"The other day, one of our customers who had just bought a videotape unit came into the store a few days after the purchase and said something that really sticks out in my mind. He said, 'I'm astounded. I'm 28 years old and for 28 years television has controlled my life. Now I have a handle on it and I can control it.'"

Video

NOW THROUGH SUNDAY

NV RC National Video Retailers Clearinghouse

This offer positively ends Sunday!

Will be selling over... **20,000** VIDEO MOVIES NEAR WHOLESALER'S COST!

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No Credit Cards • No Checks • CASH ONLY  
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|------------------------|--------------------------------|--|
| Saturday Night Fever   | Jail House Rock                | Animal House                             |
| Days of Heaven         | Hostages: Capture of Freedom   | American Graffiti                        |
| Kluge                  | CBS News—Kennedy               | 20,000 Leagues Under the Sea             |
| The Green Berets       | The Boys in the Band           | Dracula 1979                             |
| East of Eden           | An American in Paris           | Breakfast at Tiffany's                   |
| Dog Day Afternoon      | Adam's Rib                     | Summer of '42                            |
| The Sandlot            | Play It Again Sam              | Oh God                                   |
| The Sandlot            | My Bodyguard                   | The Exorcist II                          |
| Movie: Movie           | The Rose                       | Deliverance                              |
| The Sunshine Boys      | Julia                          | The Paper Chase                          |
| My Fair Lady           | Boys from Brazil               | Planet of the Apes                       |
| The Street Fighter     | China Syndrome                 | Magnificent Men in their Flying Machines |
| Oklahoma               | The Dues                       | Carnal Knowledge                         |
| Network                | Smokey and the Bandit          | Autumn Sonata                            |
| Mulberry on the Bounty | Jaws                           | Laurel & Hardy: Comedy Classics          |
| Meet Me in St. Louis   | Creature from the Black Lagoon |  |

An inventory of over \$1 million!



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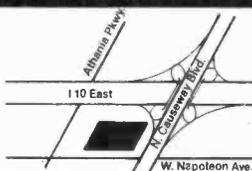
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**COST AND BELOW!**  
JVC—RCA—TOSHIBA—SONY

Video movies sale priced from \$19.99 to \$59.95

IT'S ALL HAPPENING HERE

The Gateway Hotel on the N. Causeway Blvd. in Metairie.

10am to 9pm



VIDEO DISCOUNTING—The July 23 issue of the New Orleans Times-Picayune surprised local dealers and consumers alike, as well as manufacturers with this ad. Over 20,000 video movies were offered at greatly reduced prices. The National Video Retailers Clearinghouse is believed to be a Houston-based video wholesaler and retailer.

50% Break At Retailers Conclave Video Shack Chief Swings \$150 Deal For N.Y. Parley

Continued from page 3

the fact that we're able to bring in the smaller dealers, because most of them don't have a lot to spend for a two-day convention."

Cohen sees the lower fee as a kind of scholarship for video specialists who otherwise may not be likely to attend a conference hosted by a record industry group. Not all A&H dealers receiving the letter, however, are sole proprietorships—or even video specialists. At least one good-sized record chain was included in the mailing. A&H refused to say how many dealers had received the letter.

"We volunteered to get involved," says Morowitz. "I would like to see an organization of video software specialists come about, and this was a good way of getting their attention." NARM exec Cohen adds that the difference in registration fees is being picked up "by Arthur and us."

Cohen stresses that the purpose of

the letter was not to lift low enrollment figures. As of Wednesday (29), 275 registrants had been signed up, well above the estimated 200. "We're anxious to reach as many dealers as possible," Cohen says. He now anticipates a final figure of between 350 and 400.

Certainly, NARM is aggressively

pursuing the video software retailer. "In the future," he says, "we're looking to develop distributor contest: dealers would win a free registration to a NARM convention and the distributor picks up the transportation costs. That's because the distributors are the key to this business."

LAURA FOTI

WARNER COMMUNICATIONS

U.K. Co. Favors Rentals

LONDON—Rental will assuredly be the main growth area in the video software market, not sales, according to corporate marketing beliefs here by Warner Communications U.K. Record and Video Operations wing.

Charles Levison, managing director, listed Warner Home Video's first 30-title, rental-only product batch and added: "We believe that a

high software price has inhibited general viewing of legitimate video. We intend to change that.

"Low cost video rentals will encourage the growth of installation of video hardware and give greater potential for Warner titles."

The 30 titles, including "Superman," "10," "Every Which Way But Loose" and "The Enforcer," on rental only "underlines our belief in rental as opposed to sales."

Levison says first product is due in the fall. The "attractive" scheme features: competitive pricing; short-term renewable leases for dealers renting Warner product; delivery and collection charges borne by Warner Home Video; 24-hour delivery and distribution; and a minimum of paper work on payments.

Videodisk Distribution Firmed For Japan

LOS ANGELES — Magnetic Video Far East, Inc., a subsidiary of Magnetic Video Corp., has signed a videodisk distribution and production contract with Pioneer Electronics Corp. of Tokyo and its subsidiary Laser Disc Corp.

The agreement calls for Laser Disc Corp. to produce 100 Magnetic Video titles to be distributed by Pioneer throughout Japan. Magnetic Video Far East will also simultaneously release in Japan prerecorded videocassettes of the Laser Disc titles.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	2	9	ORDINARY PEOPLE Paramount Pictures, Paramount Home Video 8964
2	1	21	9 TO 5 (ITA) 20th Century-Fox Films, Magnetic Video 1099
3	4	3	THE GREAT SANTINI Warner Bros. Inc., Warner Home Video OR 22010
4	7	9	ELEPHANT MAN Paramount Pictures, Paramount Home Video 1347
5	11	13	SUPERMAN ▲ (ITA) D.C. Comics, Warner Home Video WB-1013
6	3	26	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
7	6	4	BLACK STALLION Magnetic Video 4503
8	5	9	POPEYE Paramount Pictures, Paramount Home Video 1171
9	8	7	YOUNG FRANKENSTEIN 20th Century-Fox Films, Magnetic Video 1103
10	14	15	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
11	18	9	A CHANGE OF SEASONS 20th Century-Fox Films, Magnetic Video 1104
12	10	23	FAME MGM/CBS Home Video M70027
13	15	4	HIGH ANXIETY Magnetic Video 1107
14	9	25	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
15	12	21	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
16	17	4	LA CAGE AUX FOLLES Magnetic Video 4506
17	20	2	THE INCREDIBLE SHRINKING WOMAN MCA 66027
18	19	7	HOP SCOTCH 20th Century-Fox Films, Magnetic Video 4072
19	16	3	AND JUSTICE FOR ALL Columbia Pictures 10015
20	21	3	WINNIE THE POOH Walt Disney Films 25
21	13	4	PINK PANTHER Magnetic Video 4509
22	34	21	STUNT MAN (ITA) 20th Century-Fox Films, Magnetic Video 1110
23	33	3	THE FIENDISH PLOT OF DR. FU MAN CHU Warner Bros. Inc., Warner Home Video OR 22014
24	38	7	INSIDE MOVES 20th Century-Fox Films, Magnetic Video 9011
25	25	26	BEING THERE MGM/CBS Home Video 60026
26	22	36	STAR TREK (ITA) Paramount Pictures, Paramount Home Video 8858
27	27	5	THE BIG RED ONE MGM/CBS Home Video C 700052
28	31	2	LET IT BE Magnetic Video 4508
29	29	2	PLAY MISTY FOR ME MCA 55016
30	40	2	I SPIT ON YOUR GRAVE Wizard Video 9209
31	35	26	URBAN COWBOY (ITA) Paramount Pictures, Paramount Home Video 1285
32	→	→	LAST TANGO IN PARIS Magnetic Video 4507
33	26	56	ALIEN ▲ (ITA) 20th Century-Fox Films, Magnetic Video 1090
34	24	2	EASY RIDER Columbia Pictures 10186
35	23	13	CABARET MGM/CBS Home Video 70035
36	36	2	JOHN LENNON: PORTRAIT OF A LEGEND KVC 030
37	39	2	MELVIN & HOWARD MCA 66026
38	32	5	CLOSE ENCOUNTERS (ITA) Columbia Pictures V10145/B51145
39	30	7	2001: A SPACE ODYSSEY (ITA) CBS/MGM M 700002
40	28	9	MY BLOODY VALENTINE Paramount Pictures, Paramount Home Video 1447

Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

AUGUST 8, 1981, BILLBOARD



Music Monitor

By CARY DARLING

PRAIRIE FIRE: Folkways artist Bob Everhart has completed at 28 minute videotape for the Nebraska Educational Television Network. Produced by Tom Howe and Harvey Stewart (who also directed), the show consists of Everhart's interpretation of such artists as Woody Guthrie, Himmy Driftwood, Hank Williams and others. The program is available through the Nebraska Public Television Network in Lincoln, Neb.

opening prologue incorporating 2000 production stills and song not in the original, "I'll Cry Instead."

Also at TAV, Company III is completing editing on "California Coastin'," a one-hour variety special. Airing late summer or early fall, the show features Maureen McGovern, Randi Oaks, and Louise Mandrell.

Music Monitor welcomes submissions from record companies, video producers and management firms regarding artists' current video activities. Please include the artists' name, songs to be recorded, producer, director, studio and for what purpose the video is intended.

Send items to Music Monitor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

KRAMER ROCKIN': Kramer/Rocklen Studios in Los Angeles have been at Trans-American Video's post production and film-to-tape transfer facilities readying a summer release of the Beatles' "A Hard Days Night." Kramer/Rocklen was chosen by film producer Walter Shenson to prepare a new

# Audiophile LPs Gain Clout

• Continued from page 1

Audiophile product continues to hold its hefty profit margin with little discounting seen at retail. Distribution channels also continue to swell beyond the audio salon network into more and more mainstream record store outlets. Like blank tape and accessories, audiophile LPs are viewed as an important product category by record dealers who now stock them.

At least one new audiophile label will enter the market this fall when Crusaders Records issues five LPs, with distribution through MCA (Billboard, Aug. 1, 1981). Included will be a live Crusaders album cut digitally, a digital LP with Indian violinist L. Subramanian, a David T. Walker/Joe Sample half-speed

project, and half speed versions of the Crusaders' "Street Life" and Joe Sample's "Carmel" LPs.

CBS Master Sound is targeting some 15 titles (both LPs and cassettes) in the half-speed pop area for the second half. And in a move to more closely correlate original analog releases with audiophile versions, the label plans to issue Journey's new "Escape" LP and ELO's new "Time" LP in half-speed formats shortly.

Autumn should see half-speed versions of new CBS LPs from Art Garfunkel ("Scissors Cut") and Billy Joel's upcoming live "Songs In The Attic" LP.

Other anticipated fall pop releases see half-speed versions of REO

Speedwagon's "High Infidelity" LP, Boston's "Don't Look Back," Dan Fogelberg and Tim Weisberg's "Twin Sons Of Different Mothers," Chicago's "Chicago 10," and Earth, Wind & Fire's "I Am." Also, Miles Davis' "Man With A Horn," and Bob James' "Sign Of The Times." James' "Touchdown" was recently released as a half-speed.

Nautilus is planning its first double LP half-speed product with the Allman Brothers' "Live At The Fillmore East" with newer single pocket half-speed titles to include: Air Supply's "Lost In Love," Al Stewart's "24 Carrots," James Taylor's "Gorilla," Crystal Gayle's "When I Dream," Melissa Manchester's "Don't Cry Out Loud" and Eric

(Continued on page 32)

A&M REPRESENTED

## dbx-Encoded Disks To Hit 200 In '81

By JIM McCULLAUGH

LOS ANGELES—Bolstered by a new major agreement with A&M Records—which includes eight releases—the dbx-encoded disk program should exceed 200 titles by year's end, according to Jerry Ruzicka, vice president of marketing and sales for dbx.

The eight A&M titles include the Carpenters' recent "Made In America," Supertramp's "Even In The Quietest Moments," Peter Frampton's "Frampton Comes Alive," Chuck Mangione's "Feels So Good," Joan Arma-

trading's "Joan Armatrading," the Captain & Tennille's "Song Of Joy," Procol Harum's "Broken Barricades" and two Cat Stevens titles, "Teaser And The Firecat" and "Tea For The Tillerman."

While two previous LPs from A&M—a Carpenters title as well as a Herb Alpert title—had been available previously in dbx-encoded format, the additional A&M titles are significant in that they represent more product

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# Audiophile Cassette Sales Poor To Mediocre

• Continued from page 3

poor sales and a poor response to their quality." But Evans will continue to carry audiophile cassettes. "The records were hard to sell initially, too," he points out. "We didn't believe people would pay \$15 for a record. But they will. It's a matter of educating the public and our clerks."

As with any new product, packaging and promotion are important. Retailers concede that, in a year or so, audiophile cassettes could blossom, but only with the proper support from suppliers. One example of a promotion that seems to be on the right track was run by the Record Factory and involved a tie-in between Mobile Fidelity and BASF,

the tape used to record the audiophile cassettes.

Loren Bishop, owner of Albuquerque's Sound Ideas stores, is optimistic about the future of audiophile tapes, although he concedes sales have been slow. "If you don't have interest and understanding on the part of your salespeople," he remarks, "the tapes won't move. Our salesmen are friends with their customers, and they're also popular music-oriented, so they wouldn't be predisposed toward most audiophile cassettes."

"But things are changing," Bishop adds. "We've moved the tapes to the front of the store where they're more visible. Also, Alan Silver of In-Sync Labs (manufacturer of Connoisseur

Society tapes) has been sending free demo tapes to the salesmen and urging them to play them on Nakamichi decks, like the ones they were recorded on. This has sparked a lot of interest, so we've been building up the business there. It's been slow to take off, though."

Suppliers are quick to point out that high end cassettes are new to the market and that consumer familiarity must be built up before sales can be expected to take off. CBS Master-sound, for instance, has had cassettes for only a year.

"Our advertising has been focusing on getting the name known," says Bob Campbell, CBS director of marketing. "All our advertising for records mentions that the releases are also available on cassette. Now

that we've established a positive image, we'll be doing a bit more."

CBS plans to emphasize the fact that its Mastersound cassettes are recorded on chromium dioxide tape; the company will be changing its packaging and starting a separate ad campaign for tape. "We're planning a special individual push when the new packaging is ready," Campbell says. "There's a great potential here that's not being realized. Tapes could do as well as records."

Tapes are doing extremely well for audiophile jazz supplier Inner City. "Sales are far beyond our expectations," claims Eastern sales manager Lee Goldstein. "List price for the cassettes is only \$8.98, and that helps."

Inner City will have 92 titles on

cassette by this fall, and plans to begin advertising in the audio buff books then. Distribution is almost the same as for the company's records, but Goldstein foresees going into more audio stores.

The Connoisseur Society has been selling primarily to record stores, but president Alaj Silver says he is noticing a marked increase in interest from audio retailers. "Record stores are better equipped to show and display tapes, though," he feels. "They know how to guard against theft."

Audio stores, Silver says, are better equipped to demonstrate an audiophile cassette's strong points. "But there are still problems," he adds. "To demo a tape for the ex-

(Continued on page 32)

### 3 NEW YORK STORES

## Audiophiles Have Friend In Harvey

By LAURA FOTI

NEW YORK—Harvey, "The Electronics Department Store," here is billed in its advertising as the home of the professionals. It is also the home of vast quantities of audiophile software, which it markets aggressively.

All three Harvey stores have carried digital disks since their introduction; all but the main store also carry conventional records. The high-end product is mentioned in every Harvey ad that appears, and backed up in-store with displays and promotions.

One recent ad headline asked, "What is the weakest link in your stereo system?" The ad highlighted components from three major suppliers, and also found space to mention Mobile Fidelity and run a picture of that audiophile label's "Abbey Road" album. "Last, but certainly not least," the ad admonished, "don't forget your program material! You'll never know how good your system really is unless you give it a fair chance."

Harvey's promotions show the same attention to detail. Last December, Harvey sponsored a live concert in its store window on Manhattan's 45th St. featuring Sheffield Labs recording artist Michael Newman. Customers were invited to compare the live performance to the sound on the direct-to-disk recording.

Record covers only are displayed

in the store, to cut down on theft. While most retailers worry about the theft of tapes, Harvey vice president Ralph Blatt points out that New Yorkers are able to steal anything. "They come in with sacks hanging under their coats and walk out with as many as 10 albums at a time," he says.

Record bins line the front part of Harvey's flagship store. "We keep up to date on all the new audiophile releases," Blatt says. "They are used to demonstrate the abilities of the audio equipment we sell. And whenever someone buys a good system we try to sell him some disks as well."

As a way of introducing customers to the concept of audiophile recordings, Harvey purchased the catalog of a now defunct supplier. The store sells these recordings for \$5 each. "Also," Blatt points out, "our salespeople give the records a lot of play. They're displayed above and behind the accessories counter."

Labels carried include Nautilus, Mobile Fidelity, Sheffield and Telarc. The records are sold for "a little below list," Blatt says.

Its midtown Manhattan location means international traffic through Harvey. "A lot of our audiophile disk customers are foreigners," says Blatt. Harvey salespeople are equipped to handle Spanish, French, Italian, German, Japanese and Italian customers in their own language.

## Metal Blank Tape Disappoints

• Continued from page 3

metal tape will account for about 2.5% of the 1981 premium cassette market of 28 million units. Other manufacturers quote figures of between 1 and 2% to represent their metal sales and those for the industry in general. JVC may be slightly more optimistic because of the heavier advertising push it is giving its product. And, in a show of optimism, more suppliers say they are planning increased promotional activity for metal beginning in the fall. These activities include advertising focusing on metal, dealer merchan-

dising aids and, possibly, lower prices.

Of the tape manufacturers, only Fuji has made a concerted effort to reduce metal's prices. As a result, Fuji dealers take a cheerier tone than most when discussing sales of metal; one store estimated 80% of its blank tape sales are metal. By comparison, other dealers surveyed mentioned figures more in the area of one and 2 percent.

Audio stores would seem a more likely outlet than record stores for a higher-priced product that takes a lot of explanation to sell. But not even high-end audio dealers feel

metal is worth much time or effort, since consumer resistance to paying more than \$5 per tape is high.

Charlie O'Meara, co-owner of the high-end Absolute Sound store in Winter Park, Fla., expresses the feelings of many when he says, "Originally, when metal came out it was reputed to be a panacea for the industry; it was supposed to put cassette deck sales over the top. Frankly, though, metal tape is not all that worth it. There are problems with quality, which varies from tape to tape."

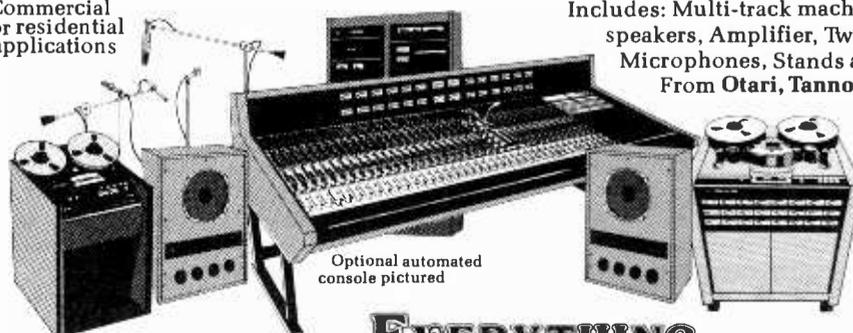
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(Continued on page 32)

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# Bumper Crop Of Audiophile Releases Coming

• Continued from page 31

Clapton's "Just One Night" (another two-record set).

According to label president Steve Krauss, Nautilus will continue to place emphasis on three audiophile formats—half-speed, digital and direct-to-disk.

He reports brisk sales of the recently released John Klemmer "Finesse" direct-to-disk LP (which is also enjoying radio airplay) and anticipates more direct-cut projects in the near future.

Nautilus has made no decision as yet on releasing high-end, pre-recorded cassettes, Krauss adds, but continues studying the possibility. Beyond that, the label is studying other "software" possibilities including Compact Disk (CD) and video. Krauss acknowledges the growing

numbers of half-speed pop titles industry-wide and observes: "I don't see that particular segment of the market growing much more than 20%-30%. It's going to grow in volume, but not exponentially."

According to Herb Belkin, president of Mobile Fidelity Sound Lab, a sprinkling of new fall half-speed titles from that firm includes: Genesis' "Trick Of The Tale," the Kinks' "Misfits," Al Stewart's "Time Passages," Jethro Tull's "Aqualung," Neil Diamond's "Jazz Singer" and Rod Stewart's "Blondes Have More Fun."

The label also is planning several classical releases including a two-record set of Beethoven's 9th Symphony. The label also expects to add four new cassette titles to the six now being offered by the label.

Belkin acknowledges that the label is also studying other product areas for the future, including video. The firm makes an accessory product, a stylus alignment tool called the Geo-Disc, and may introduce yet another product in the accessories field next year.

"A lot hinges on the economy," he observes, "and we will be watching it closely. I'm optimistic but one has to be modestly conservative in times like these. We offer a consumer product so you have to watch the economy closely." Belkin adds that he is looking towards additional growth in the international market, and the label has been placing a good deal of emphasis on that area recently.

The label, he adds, is also looking at the digital area closely. The firm is

also now making a pre-pack of rice paper LP sleeves available in packages of 12.

At AudioSource, president Norm Olsson is looking to a major fall catalog revision which is expected to increase their offerings some 60%-70%. The Foster City, Calif.-based company imports a number of foreign specialty labels.

"We're doing this," Olsson points out, "because dealers are requesting more product. When we revise our catalog we will be stocking a substantial number of titles." He figures the firm will be marketing 12-15 lines.

Recently AudioSource debuted its own label with a Kenny Burrell digital LP and Olsson indicates that two other projects on the AudioSource label will be forthcoming in the near future, both jazz-oriented.

Audio-Source is also looking to add three more pre-recorded JVC metal tapes to its catalog, thus bring-

ing its total offering in that area to nine.

Another project on a back burner is a special series of half-speed LPs in conjunction with an import label, which will embrace jazz and classical.

At M&K Real Time, director of marketing Ralph Jungheim reasserts the label's increased commitment to the digital jazz field with the label expecting to release additional titles in the near future.

Among new titles will be Jack Sheldon's "Playin' It Straight" and Freddie Hubbard's "Back To Birdland." He indicates that the recently issued "The John Dentz Reunion Band, December 5&6" and "Burnin'" by Don Menza & His '80s Big Band have been well received.

*(Editor's Note: A closer examination of classical and jazz-oriented audiophile product from other labels will be examined in a forthcoming issue.)*

## Weak Audiophile Cassette Sales

• Continued from page 31

press purpose of selling the tape rather than the hardware means a very small profit. So although audio stores do demo, it's mostly incidental."

In Mobile Fidelity's experience, it has been car stereo dealers who do the best with audiophile cassettes. "There's been some resistance from the record dealers," says MFSL president Herb Belkin. "Car stereo dealers are to our cassettes what audio dealers were to our disks: we're helping them sell high-quality sound and they're getting our name out."

One problem, Belkin admits, has

been cassette packaging. "We didn't make it sufficiently theft-proof," he says, "so record dealers have been reluctant to put them out. But we're redesigning packaging to make them more difficult to steal. We've also redesigned our display rack as an additional inhibitor to theft and have received positive feedback to it."

MFSL is making money with its tapes, but Belkin says he is slightly behind his original projections. "I think that has more to do with the state of economy than anything else," he says. "I'm bullish on the tape. When the economy improves and people start returning to the stores, we'll really be able to test."

AudioSource, a supplier of metal prerecorded cassettes, has no advertising or posters, but is "testing the waters to see what the acceptance to tapes at this price point is," according to president Norman Olson. By the end of the year there will be about 75 titles, a mix of classics, jazz and pop.

Vanguard, based in New York, sells mostly classical audiophile tapes, but, says sales manager Amanda Schuster, the tapes are not selling as well as expected "because nothing is selling these days." There are 19 Vanguard titles, and Schuster says they are doing well through the Pickwick chain.

## 200 dbx-Encoded Disks In 1981

• Continued from page 31

from a major label, particularly in the pop vein.

Ruzicka, director of the dbx encoded-disk program, indicates that some 38-40 labels are working with dbx now.

The dbx program, begun in 1979, takes master-tapes and employs a dbx linear decibel companding system in the remastering process. The dbx approach yields increased dynamic range and reduces surface noise.

An add-on dbx decoder is needed in tandem with a home fi system (the lowest-priced of which is \$109) to gain the benefits of dbx-encoding. dbx markets these high-end recordings primarily through its consumer audio distribution channels with

some crossover to record stores.

The Newton, Mass.-based firm also has a professional division and is a leading supplier of noise reduction units. The dbx encoded-disk program has no relationship to the recently CBS CX-encoded disk program.

One ongoing dbx goal, according to Ruzicka, has also been to increase the number of pop-oriented titles. dbx already has a significant number of classical and jazz titles.

The dbx program is also expected to gain added momentum due to a number of cassette deck manufacturers who have now begun to incorporate the dbx encode-decode circuitry into newer models, thus, in effect, making those decks capable of functioning as decoders. Some

dbx licenses include Technics, TEAC, Onkyo, Kenwood, Yamaha and Nikko.

Additionally, the dbx program should get a further boost from the advent of dbx car decoders, expected shortly from major autosound manufacturers. dbx showed a prototype decoder for the car at the last CES.

Ruzicka estimates that there are now some 100,000 dbx decoders in end-user use worldwide and that future dbx and dbx tape deck licensees combined efforts should account for some 4,000 dbx devices moving into the pipeline per month.

In the pop field also, dbx will be making available a number of new titles from the Nautilus half-speed catalog. Those offerings will now include: Gino Vannelli's "Brother To Brother," Joan Baez' "Diamonds And Rust," Styx' "Pieces Of Eight," Rita Coolidge's "Anytime, Anywhere," the Police's "Zenyatta Mondatta," Pablo Cruise's "World's Away," the Moody Blues' "On The Threshold Of A Dream," the J. Geils Band's "Love Stinks," Eric Clapton's "Just One Night," Air Supply's "Lost In Love," Melissa Manchester's "Don't Cry Out Loud," Al Stewart's "24 Carrots," Elton John's "Mad Man Across The Water," Crystal Gayle's "When I Dream," the Allman Brothers' "Live At The Fillmore East," Spyro Gyra's "Morning Dance" and Randy Sharp's "Randy Sharp."

dbx is also prepping new titles from Concord Jazz, Pablo Records and the Moss Music Group.

Other titles will be forthcoming from such labels as Real Time, Chandos, Crusaders, Chalfont, Discovery, Shiha, Pausa, Vanguard, Firstline and Laurel.

dbx is also making dbx-encoded cassettes available.

## RETAILERS AGREE

# Metal Blank Tape Sales Disappointing

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from the deck manufacturers hurt too," O'Meara believes. "The fact is, if you own a good deck, you can make a great tape with a high-bias formulation. I know the Japanese use metal, but this is not Japan, and most people here aren't willing to spend \$9 on a tape."

Part of the consumer opposition to metal is the result of suppliers' success in promoting their high-bias tapes. "Because of excessive promotion," says O'Meara, "in the consumer's perception the SA-X from TDK and UD-XL I and II from Maxell are adequate for almost any needs. Maybe this is why no one comes in asking for metal and why no dealers I know are pushing it."

Suppliers don't argue that point. "Metal tape is basically a fiasco that has been perpetrated on the audio public," asserts Robert Heiblim, national sales manager for tape supplier Denon America. "Its market share is pitifully small because very few people make recordings that they want to spend \$12 on. A person buying a metal-capable deck has paid more for his machine and may end up buying one or two metal tapes to test it out, but the product doesn't move because there's no compelling reason for anyone to buy it."

"Metal is just one more scam that's come down the road in the home electronics business," Heiblim continues. "It's not the first and it certainly won't be the last. It was sold by hoopla at first, but now con-

sumers are looking around, and they don't see the reason for it. It's not practical, and in the end practicality is what wins because sooner or later the public comes to its senses."

Denon, says Heiblim, is a full-line tape supplier and offers metal as a service to its dealers. The company has only a small inventory, however, and its dealers, he says, sell a small amount. Heiblim believes metal was rushed to market before it had been completely refined and thought out; he believes its true place is with videotape for PCM recording.

First to market with metal was 3M, with its Metafine cassette, but even that company admits sales are not what had been anticipated. "We suppliers haven't done our homework in educating consumers," admits Joe Williams, sales and marketing manager for the home entertainment products department of 3M. "The problem is that it's a demanding tape to manufacture, with very high costs involved. How much can you actually spend on promotion? We're kind of ahead of ourselves."

"Our sales are not where we would like them to be," Williams adds, "but we're pleased, based on the amount of promotional support we've given the product. We've done a little, and will probably do more, exploiting the proprietary qualities of Metafine."

Maxell will be giving more exposure to its metal tape later this year and in 1982, according to national

(Continued on page 33)

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# Metal Blank Tape Market Minuscule—Dealers

• Continued from page 32

sales manager for consumer audio Mike Standley. "I'd be lying if I said we're meeting our sales forecasts," he says, "but we are selling quite a bit of metal tape. We've really been more committed to our ferric oxide formulation, however."

Sony, too, will begin heavier promotion of metal tape in the fall. Ira Halpern, manager of the magnetic tape department, acknowledges that, "Metal has been sluggish, although we have been moving some. But the middle of the line is the bulk of the business; that and the lower-end tape is what's really moving."

As TDK's Ken Kohda, vice president and general manager, puts it, "You don't expect a \$1,000 suit to sell more than your \$100 suits, so when you forecast sales you have to take price into consideration. We're satisfied with metal because we didn't expect it to sell millions of units. It's a premium tape. Price-conscious consumers are satisfied with our high-bias tape."

TDK's metal C-90 (about \$16 retail) is the most expensive on the market, and Kohda believes its sales are predominately to people who use it as a reference tape. Metal tape's future lies with video, where its beneficial effect is more pronounced, he says.

Another high-priced metal comes from JVC, which is making perhaps the most aggressive push of any manufacturer. A JVC ME (Metal Excellence) C-46 carries a suggested retail price of \$9.50, while a C-60 goes for \$11. An ME-P (P for Professional) C-46 is \$11.50, a C-90 \$13. Vice president Josh Yoshioka predicts that JVC will capture almost 15 percent of the metal market, or about 100,000 of the total 700,000 metal units he foresees being sold.

JVC metal tape is marketed only through the company's tape hardware dealers. Each cassette deck sold comes with a demo cassette, with one side blank and one with prerecorded music. JVC is also making a heavy advertising push—much heavier than any of its competitors.

Shipments of Memorex metal began in June, and marketing manager Alan Davis says it will be a month or two before a good reading of the market will be possible. "Obviously, only a certain segment of the market will respond to this product. That's why we're expecting most of our sales to come through audio outlets and some catalogers—people who sell in volume to the sophisticated audio market," he says.

Memorex was later to market than other suppliers with metal software. That, says Davis, is because the company wanted to make sure its product was noticeably better than high-bias tape. "Part of the problem with metal was that it boosted the high end but didn't do much with the low end. We've circumvented that. Also, we wanted to see if there was the proper demand for this tape. We believe there is, which is another reason we wanted to make sure we had a product with a demonstrable difference." Advertising for the rest of the year will focus on the entire Memorex line rather than metal alone.

And BASF is steering away from metal completely, at least for the moment. "We don't feel we've missed anything," says director of marketing Mark Dellafera. "There is a place for metal, but not until the price comes down and the quality improves. We tell our dealers they can demonstrate the problems with metal to their customers by playing tapes blank. Metal is extremely noisy."

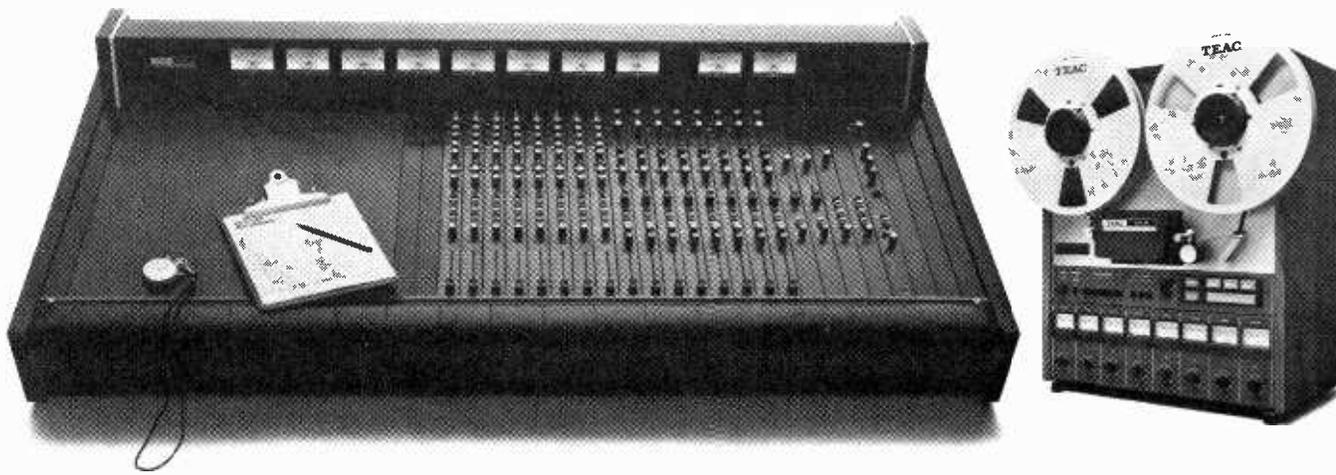
There are also dealers who don't carry metal. "Very few people request it, and I find the manufacturers don't push it," says Mel Goldstein, accessories buyer for Elroy Enterprises, which operates Record World and Times Square Stores. "Other than for recording a concert, there's really no need for it," he believes.

Two record retailers, Hear and Now Records and Tapes in Bellevue, Wash. and the Record Factory in Brisbane, Calif., say metal is selling modestly. The

Record Factory sells between 600 and 800 metal tapes from TDK for every 10,000 SA-X C-90s. "Metal was brought in because the audio

(Continued on page 34)

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Billboard photo by Chuck Pulin

**LUNCH CONCERT**—Blue Sky's David Johansen gets a lift from drummer Tony Machine during a special lunchtime concert at the Bottom Line broadcast by WNEW-FM in New York.

## JOURNEY & DISTILLERY EAST

# Boozeless Clubs Thriving In Diego

By THOMAS K. ARNOLD

SAN DIEGO—All over the state, persons 18 and up can go to any nightclub they like, but they can't drink unless they're 21 or older. In San Diego, however, police officials—citing problems in enforcing such a rule—have adopted a licensing ordinance that prohibits anyone under 21 from entering a club that serves liquor and mixes live music with dancing.

Aided by this regulation, two "young adult" clubs that serve no liquor and cater to the 17-25 age group have sprung up in the past few years and are drawing crowds comparable in number to those of San Diego's three or four most popular nightclubs. Both the Journey and the Distillery East (in nearby Escondido) have become favorite hangouts for the under-21 set, often hosting the same top local—and some national—groups that usually play standard nightclubs.

The major disadvantage young adult clubs have to face is the loss of revenue from not serving liquor, says Bill Coviello, owner of the Distillery East. Nightclubs make nearly all their money from bar sales, and young adult clubs have to compensate by setting high cover charges. At the Journey, the cover is \$4; admission to the Distillery East costs \$4 Wednesdays and Thursdays and \$5 weekends.

"Bars put drinks first and entertainment second, but we have to put entertainment first, since it's all we're selling," claims Coviello. Coviello opened his club in 1976 as

the Ice Palace and, in April of last year, extensively remodeled the interior and renamed it Distillery East.

"My idea is to provide customers with a pleasant atmosphere," he says. "We want to make young adults feel like adults. We serve non-alcoholic versions of most top drinks—magaritas, pina colodas."

Rock bands play the Distillery East on Wednesdays and Thursdays, with Thursdays generally reserved for out-of-town favorites such as 20/20 and Tommy Tutone. Other name acts set to play the club include Code Blue and the Naughty Sweeties. Weekends, recorded music takes over at the hands of disk jockey Rockin' Stevie W.

"Bars keep all the profits from liquor sales and usually hand over the door to the bands," Coviello says. "But they can afford to do that. The door is our entire source of revenue, and out of it we have to pay not only the bands, but rent for the building, all the employes and general operations costs. So we must have a higher cover charge."

Bob Hitchcock, who has owned and operated the Journey with partner David Dick since 1976, echoes Coviello's views.

"We have to depend totally on a cover, and it's got to be pretty high if we want to pay all our costs and still give the bands a decent salary," Hitchcock says. "We need a greater quantity of people than the bars."

"In a nightclub, one person might come in, pay a \$2 cover charge, and then drink five drinks at \$2 each. About 80% of the bar proceeds is profit."

Nevertheless, there are certain financial advantages to running a young adult club, Hitchcock says.

"There's much less money spent in advance, fewer dollars tied up in inventory," he explains. "When a nightclub sells, let's say, \$800 worth of drinks a night, 20% of that is money that's already been invested."

"We don't have that preliminary expense. All we have to pay for in advance is rent on the building."

Hitchcock and Dick operated the Journey as a disco until May, 1980, when they introduced rock'n'roll Saturdays and relegated disco to Fridays only. Hitchcock says he plans on increasing the number of nights devoted to live rock'n'roll as the summer progresses.

Unlike the Distillery East, which

(Continued on page 41)

## Talent In Action

### POINTER SISTERS STARPOINT

Pier 84, New York  
Tickets: \$6.50

The Pointer Sisters proved they are masters of versatility at the Dr Pepper Music Festival July 18.

After charging up the audience with two r&b rockers, "Trust Your Heart" and "What A Surprise," the Pointers jumped into their classic version of "Salt Peanuts." The outrageous costumes they used to wear in their nostalgia period were gone but the scatting was as glorious as ever as the sisters rushed up and down scales without missing a beat.

The Pointers' hits revealed extraordinary range and depth. A countrified "Fairytale" led into the hard rocking "Who Do You Love" and the bouncy "Yes We Can Can." The songs were injected with such spirit that the Pointers seemed to be singing each one for the first time. "He's So Shy," which recalls the best girl group songs of the 1950s, brought the house down as people boogied and shouted.

The only problem with the approximately hour-long show was its pacing. Many of the songs, especially ones from the Pointers' new album "Black And White," ended anti-climatically. The audience was about as high as it could get during "He's So Shy" and the show should have ended there. But the Pointers sang two more songs and then performed two unfamiliar songs for encores, which left the audience indifferent. Otherwise, the Pointers showed why they have been such a lasting attraction on the pop scene, and why they probably will continue to be for a long time.

Opening act Starpoint played a set dominated by cliched disco riffs. The band was full of enthusiasm, but needs a few years for its music to develop.

ROB HOERBURGER

### JOE JACKSON'S JUMPIN' JIVE

Roxy, Los Angeles  
Admission: \$8.50

A skeptic might view British rocker Joe Jackson's temporary switch to swing as yet another raid on black culture to satisfy an artist's own ends of saving a somewhat ragged rock career. It is sad that Louis Jordan (from which Jackson copied much of his material) died in near obscurity while Jackson plays to three soldout houses in the Los Angeles area, the Roxy July 23 and subsequent dates at Perkins Palace and Florentine Gardens.

While the playing of his seven-piece band is excellent, their makeshift choreography and Jackson's sometimes irritatingly "black" vocals surely won't fend off any charges of exploitation. Still, given that Jackson gives full credit where credit is due and that most of his show is just one big party, it's hard to knock Jackson for trying to rescue a part of the past.

In addition to Jordan tunes, Jackson did the entire A&M "Jumpin' Jive" album which also includes Cab Calloway, Glenn Miller and Lester Young compositions. Rounding out the 16-song, 90-minute set were raggedly handsome versions of "A Night In Tunisia," "Minnie The Moocher," "Texas And Pacific" and "Nobody Knows You When You're Down And Out." Jackson was not as obnoxious to the audience as he was in his rock days and this alone is worth the switch. Despite a few jibes (one being at New York-based downbeat jazzers the Lounge Lizards), he seemed to be in good spirits.

While this revamped 1940s slant may not be as true to the spirit of the times as some might have wanted, it's good to see that an entire decade hasn't been forgotten by a generation. Besides, this was the first major pop show in a long time at which no guitar was present. That in itself is an achievement.

CARY DARLING

### LORETTA LYNN & THE COAL MINERS GERRY VITEK

Wolf Trap Farm Park, Vienna, Va.  
Tickets: \$15, \$13, \$10, \$7

Lynn's 80-minute 24-song set for a sold-out crowd of 6,500 was badly hampered July 24 by massive distortion from a sound system that rendered virtually every word inaudible, even in orchestra seating.

Lynn's sense of crowd control was stronger than in previous outings and, for once, the two-decade country veteran didn't let overly enthusiastic fans dominate her pacing.

The Coal Miners opened with a slick version of "Elvira" that included smooth harmonica riffs by Durwood Edwards and a solid fiddle interlude

from Zeke Dawson. Pianist Gene Dunlap took the vocals for "I Believe In You." Backup singer Lee Hillard made a strong showing with "Little Mama" supported by bass vocals from Ray Burdett. By the time bass player Chuck Flynn finished "Somebody," the audience was anxious for the appearance of Lynn.

There were two songs to complete before Lynn entered on "Thank God I'm A Country Girl" and polished off "Everybody's Looking For Somebody New" in her characteristic homespun country style. "Fist City" was one of the stronger entries, for upbeat tempos, and "Honky Tonk Heroes" scored for audience rapport despite the distorted sound. The heavily 30-plus audience also responded to "I'm Hurtin'" and her classic "The Pill."

Flynn was warmly received on "Amazing Grace" during a band interlude that included "I'll Fly Away" and a "Rocky Top" instrumental.

Lynn shared the mike with Flynn again for "God Bless America Again" before closing with "They Don't Make 'Em Like My Daddy Anymore."

Her show was paced largely to an accepting audience. More critical venues, however, might force Lynn into developing tighter, more even, product values.

The other Coal Miners included JeanAnne Edwards, vocals, Lonnie Godfrey, drums, Dave Thornhill, lead guitar and Bob Hempker, steel guitar.

Opener Vitek was frequently flat during his 35-minute 8-song set with six-piece band. Songs ranged from "Someday She Will Be Gone" to the "Cheatin' Heart" medley closer. The only highlight was the stunning vocals of guest Amy Jo Pickering, a 10-year-old who scored nicely with "You Will Never Be Alone."

TIM WALTER

### SPLIT ENZ

Ritz, New York  
Admission: \$12.50

With 19 pop tunes and instrumentals that sound like no one else, Split Enz proved to a near-capacity crowd July 25 what New Zealand, Australia and Western Europe have known for years: they are sensational.

Everything about this five-piece band (originally from New Zealand), from their stage dress and performance, to the laser-etched record "True Colours" and their irresistible songs is suffused with panache and dedication to a simple notion: If its no fun, its no fun.

The group centers around the Finn brothers, Neil (guitar, vocals) and Tim (vocals) who write most of the songs, collaborating with each other and the band on the arrangements. Eddie Rayner's varied keyboards provide each tune with rich, warm distinction; in fact, Rayner's enchanting instrumental "Albert Of India" began their 80-minute set. Though it somehow seems an injustice not to name each tune, "I See Red," the lovely "I Hope I Never," "I Don't Wanna Dance," "Nobody Takes Me Seriously" and "Shark Attack" were standouts.

Tim Finn took enough time between songs with the kind of funny remarks and playful introductions that not only made the show more personal, but made Split Enz so likable.

There was, however, one sour note to the evening. For a band whose music insists on "shaking a tailfeather," there were in attendance an unfortunately large number of expressionless leadfeets who unconsciously prevented the pockets of frustrated dancers from breaking out with the abandon that the music called for.

T. C. GABRIEL

### JUICE NEWTON

Country Club, Reseda, Calif.  
Admission: \$7.50

In her first major L.A. live appearance since her recent climb to the bigtime, Capitol Records' answer to its roster of waning female singers hit the stage of this mammoth Wolf-Rissmiller spot July 21 and, before a soldout house, peeled off a qualitatively uneven potpourri of 15 tunes in 70 minutes.

While evincing power to spare and sufficient poise, the comely Newton failed to enthrall all the way on two counts: (1) her sporadic choice of tunes (a medley of folk-gospel inanities took the edge off at mid-set) and (2) her between-tune patter was lacklustre and somewhat self-conscious.

Getting great backing from the five-piece combo of Chuck McDermott, Newton scored heaviest, of course, with her two major wax hits, "Angel Of The Morning" and the lyrically ebullient "Queen Of Hearts." Also standout were Hank Williams Jr.'s "The Men I've Never Had" and the old Johnny Preston novelty number, "Running Bear."

One might add, in recognition of Newton's skills at modulating her intonations as she segued from the hard upbeat to the soft, slower country-rock tunes (her forte), that she overcame the handicap of this acoustically poor pleasure palace. Ditto the McDermott band, which, incidentally, presented a delightful short set of country rockers for openers.

### EVELYN KING DENROY MORGAN ARCHIE BELL

Beacon Theatre, New York  
Tickets \$10, \$8, \$6

"Champagne" may no longer be her middle name, but Evelyn King is just beginning to bubble. The 21-year-old RCA artist wore a tiger skin outfit, and during her hour-long show, she beat the bongo drums, paced wildly around the stage and danced like a siren possessed. The theatre was filled for the Frankie Crocker Organization promotion July 18.

However, her five-piece keyboard dominated band sounded dead compared to their talented employer. Two women backups were similarly lifeless as King successfully worked the audience into a frenzy on her own.

Also, the choice of material left much to be desired. The singer's full-throated style wasn't paid justice by the banal disco settings. Most of the show's material was drawn from her just released album. It wasn't until the next to last number that the audience got "low down and dirty" for her first hit, "Shame." The stirred-up audience went all over the place when it finally got wind of the introduction to King's current single, "I'm In Love." A collection groan was heard when it became apparent there would be no encore.

The headliner was preceded by Beckett recording artist, Denroy Morgan. The Rastafarian vocalist was backed by the 10-piece Black Eagles band, a sashaying trio of slinky beauties, and the ever present banner of HRM Haile Selassie. After opening with an extended funk piece, a rendition of "Jamming" was dedicated to Bob Marley.

Despite the dreadlocks, the ideological banner and repeated cries of "Jah!" Morgan played his rhythm 'n' blues more to a thumping, disco beat. The audience hit the floor en masse when Denroy introduced his only hit, the street sleeper of this summer, "I'll Do Anything For You." An unidentified tuxedoed tot was especially impressive as he traded footwork with the charismatic singer. Morgan will be someone to watch when, and if, he expands his three-song repertoire. As it is, he is a lot of fun now.

R&b legend Archie Bell made his Manhattan debut as a solo performer. The Drells, his usual backup singers, were hardly missed as his five-piece band filled in on the backup vocals admirably. The act was enthusiastically received by the smaller portion of the house that arrived on time, as Bell performed a safe 15-minute set of familiar material.

PETER KRASILOVSKY

### JUDIE TZUKE

Dominton Theatre, London  
Admission: \$8, \$7, \$6

Rocket Records' artist Judie Tzuke returned here June 23, to celebrate the success of a recently completed U.K. tour and a new album "I Am The Phoenix" perched midway up the British top 75.

Taking the stage alone and using her own taped backing harmonies, Tzuke opened an impressive 85-minute set with the haunting multi-tracked vocal tapestry "For You," and a new number, "You Are The Phoenix."

She was joined on the latter by the five-piece backing band which, with the exception of new drummer Charlie Morgan, has been with her since the recording of "Welcome To The Cruise" her 1979 debut LP now gold in the U.K.

Tzuke's voice can be both frighteningly powerful or touchingly gentle, but part of her appeal lies in its clarity and purity which remains constant throughout her range.

This was shown consistently in a 16-song set which covered wide ranging material from all three of her albums. It was the more gentle songs though, which came over best.

A resounding "Stay With Me Till Dawn" emphasized John Edwards' thundering bass-work, while the hypnotic and infectious new single "Higher And Higher" allowed the singer's voice to soar and glide around the auditorium unrestrained.

Other highlights included "Ladies Night" and "Bring The Rain" from the first LP both

(Continued on page 41)

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>VAN HALEN/GRANATI BROS.</b> —Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 20-22 (3)	36,339	\$8.50-\$10	\$355,380*
2	<b>WILLIE NELSON/DELBERT McCLINTON/DON BOWMAN</b> —Feyline Presents, Red Rocks, Denver, Co., July 20-22 (3)	22,444	\$12.50-\$13.50	\$309,912
3	<b>STYX</b> —Schon Productions, Met. Center, Minneapolis, Minn., July 20 & 21 (2)	27,203	\$9-\$11	\$294,859*
4	<b>VAN HALEN/GRANATI BROTHERS</b> —Don Law Co., Garden, Boston, Mass., July 24 & 25 (2)	24,200	\$9.50-\$10.50	\$249,946*
5	<b>PAT BENATAR/BILLY SQUIER</b> —Feyline Presents, Red Rocks/McNichols Arena, Denver, Co., July 24 & 25 (2)	19,476	\$9.50	\$203,515
6	<b>TOM PETTY/SPLIT ENZ</b> —Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 27	16,433	\$8.50-\$10	\$156,571*
7	<b>WILLIE NELSON/DELBERT McCLINTON/DON BOWMAN</b> —Feyline Presents/Concerts West, Center Colis., Seattle, Wa., July 27	14,176	\$9.50-\$10.50	\$145,106*
8	<b>DONNA SUMMER</b> —Frank J. Russo, Civic Center, Providence, R.I., July 25	8,484	\$10-\$15	\$121,340
9	<b>JEFFERSON STARSHIP/.38 SPECIAL</b> —Feyline Presents, St. Fair Arena, Pueblo, Co., July 22	9,598	\$11-\$12	\$107,030
10	<b>JEFFERSON STARSHIP/.38 SPECIAL</b> —Feyline Presents, Red Rocks, Denver, Co., July 23	8,500	\$11-\$12	\$102,611
11	<b>RICK JAMES/TEENA MARIE/CHANGE/FRANKIE SMITH</b> —K.C. Productions, McNichols Arena, Denver, Co., July 22	9,749	\$8-\$10	\$102,229
12	<b>JIMMY BUFFETT</b> —Brass Ring Productions, Meadow Brook Music Festival, Rochester, Mich., July 25	7,347	\$10-\$12.50	\$78,738*
13	<b>BLUE OYSTER CULT/PAT TRAVERS/JOHNNY VAN ZANDT</b> —Avalon Attractions, Sports Arena, Los Angeles, Ca., July 26	7,934	\$8.75-\$9.75	\$77,275
14	<b>TOM PETTY/SPLIT ENZ</b> —Cross Country Concerts, Colis., New Haven, Ct., July 24	7,300	\$8.50-\$10.50	\$74,360
15	<b>CHARLIE DANIELS/BILL CHINNOCK</b> —Frank J. Russo/Sound Seven Productions, Civic Center, Portland, Ma., July 25	7,644	\$8.50-\$9.50	\$70,618
16	<b>WILLIE NELSON/DELBERT McCLINTON/DON BOWMAN</b> —Feyline Presents/Concerts West, Colis., Spokane, Wa., July 26	6,982	\$8.50-\$9.50	\$65,050*
17	<b>B.B. KING/SONNY TERRY &amp; BROWNIE McGHEE/BIG MAMA THORNTON/JOHN HAMMOND</b> —Feyline Presents, Red Rocks, Denver, Co., July 26	4,479	\$11-\$12	\$54,638
18	<b>TED NUGENT/BLACKFOOT</b> —Mid-South Concerts, Colis., Memphis, Tenn., July 21	6,109	\$8-\$9	\$53,376
19	<b>CHARLIE DANIELS/ASLEEP AT THE WHEEL</b> —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 24	5,019	\$6-\$12.50	\$47,737
20	<b>ALICE COOPER/SPIDER</b> —Gulf Artists Productions/Marjorie Sexton, Sun Dome, U.S.F., Tampa, Fla., July 25	6,356	\$5.98-\$6.98	\$42,442
21	<b>BLUE OYSTER CULT/PAT TRAVERS/JOHNNY VAN ZANDT</b> —Avalon Attractions, Swing Aud., San Bernardino, Ca., July 23	3,869	\$9-\$10	\$36,356
22	<b>EMMYLOU HARRIS/LEON RUSSELL</b> —Brass Ring Productions, Meadow Brook Music Festival, Rochester, N.Y., July 21	3,539	\$9-\$11	\$35,943
23	<b>CHUCK MANGIONE</b> —Bill Graham Presents, Greek Theatre, Berkeley, Ca., July 26	3,351	\$9.50-\$11	\$31,879
24	<b>PAT METHENY</b> —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 25	2,859	\$5-\$12.50	\$28,780
<b>Auditoriums (Under 6,000)</b>				
1	<b>SMOKEY ROBINSON/STEPHANIE MILLS</b> —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 24 (2)	6,207	\$10.75-\$11.75	\$71,764
2	<b>OAK RIDGE BOYS</b> —Schon Productions, Civic Center, Hutchison, Minn., July 25 (2)	5,403	\$10	\$54,030
3	<b>TUBES</b> —Brass Ring Productions, Music Theatre, Royal Oak, Mich., July 22 & 23 (2)	3,224	\$11	\$35,464*
4	<b>ALICE COOPER/SPIDER</b> —Fantasma Productions, Sunrise Theatre, Ft. Lauderdale, Fla., July 24	4,086	\$10	\$33,675*
5	<b>JUDAS PRIEST/IRON MAIDEN</b> —Ron Delsener, Palladium, New York, N.Y., July 22-24 (3)	9,900	\$9.50-\$10.50	\$30,800*
6	<b>OZZY OSBOURNE/MOTORHEAD</b> —Perryscope Concert Productions, Fieldhouse, Edmonton, Canada, July 20	2,968	\$9.50-\$10.50	\$29,186
7	<b>TUBES/PRODUCERS</b> —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., July 25	2,740	\$9.75	\$26,715
8	<b>BLACKFOOT/DANNY JOE BROWN/SAVOY BROWN</b> —Sound Seventy Productions/Albert Promotions, Civic Center, Dothan, Ala., July 23	2,747	\$7.50-\$8.50	\$23,188
9	<b>JEFF LORBER FUSION/MARLON McCLAIN</b> —Double Tee Promotions, Civic Aud., Portland, Oreg., July 26	2,424	\$7-\$8.50	\$20,106
10	<b>JOE JACKSON/KING COTTON</b> —Avalon Attractions, Florentine Gardens, Hollywood, Ca., July 24	2,000	\$8.75	\$17,203*
11	<b>FOGHAT/NEW ENGLAND</b> —Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 25	1,799	\$8.50-\$9.50	\$16,921
12	<b>RAMONES/BOBS</b> —Fantasma Productions, Theatre, Tampa, Fla., July 25	1,217	\$7.50	\$9,128

## Talent

### Talent Talk



**STREET DUET**—Doobie Brother Pat Simmons joins Terri Perri, the "Sophie Tucker of Little Italy" in a duet during a street party hosted by the Doobies in New York following their performance at Belmont Park.

**Tito Puente, Ray Barretto, Celia Cruz, Willie Colon, Santito Colon, Eddie Palmieri, Oscar D'Leon, and the S.A.R. All Stars** are among the artists who will take part in El Festival Latino Kool, the New York Salsa Week, from Sept. 2 to 7. The festival, sponsored by Kool cigarettes and presented by **Ralph Marcado** will play Madison Square Garden, Avery Fisher Hall, Bond's International Casino, the Fountain Casino in New Jersey, the Village Gate, the Corso and aboard a Dayliner Cruise ship circling Manhattan.

Outward Visions Inc., the non-profit jazz agency, is presenting a series of free outdoor concerts in Harlem, the Bronx and Bedford-Stuyvesant this summer featuring the **Sonny Fortune Quartet**, the **John Stubblefield Quartet**, **Jump Up** featuring **Oliver Lake**, and the **Sun Ra Arkestra**. . . . Most controversial im-

port from Canada in a long time is the "Rodeo Song" by country band **Showdown**, which despite (or because of) various four-letter words has become an underground hit up north and is now moving south.

"The existence of the Moral Majority really doesn't surprise me," says **Melissa Manchester**, about ready to embark on a nationwide tour. "Artists have always been thought of as cranky children anyway. These people obviously don't have their own lives together, so they're trying to monitor ours." . . . **Nathan's Famous**, the New York hot dog maker, is celebrating its 65th anniversary with a tie-in to the New York Folk Festival, beginning Aug. 11.

"The Wiz" veterans **Stephanie Mills** and **Gregg Burge** reuniting for two shows at the Savoy in New York. . . . **REO's Kevin Cronin** nearly drowned when his tiny one-man catamaran overturned a half-mile from shore in Cancun, Mexico. A visiting ski instructor from Aspen pulled him to shore.

The **Neville Brothers**, whose new A&M album is called "Fiyoo On The Bayou," kicked off a five-city tour at the Chicago Festival. The tour takes them to San Francisco, Los Angeles, New York and Washington, D.C. . . . **Killing Joke** is touring the Northeast this month.

**Martin Briley**, who has written songs by **Pat Benatar** and **Karla DeVito**, and who has played in **Ellen Foley's** and **Ian Hunter's** bands, will have his own solo LP this fall on Phonogram.

**Ray Charles**, the **Belmonts**, **Chubby Checker** and **Bo Diddley** taking part in an all-star concert at Action Park in Vernon Valley, N.J., celebrating 25 years of rock'n'roll.

**ROMAN KOZAK & CARY DARLING**

## Talent In Action

• Continued from page 36

sweetened with pianist **Bob Noble's** rich and textured backing, a refreshing "Living On The Coast" from the "Sportscar" album and "Katia Island" which the band, and particularly percussionist **Paul Muggleton**, played with a rare and earnest enthusiasm.

In view of **Tzuke's** stiff and inhibited stage presence however, more attention could possibly have been paid to production. Her voice, and much of her material may be strong, but with a distorting, over-taxed p.a. many of the raunchy or complicated arrangements—"Sukarita," "Black Furs" for example—became virtually obscured in their live rendition. **ALEX FOWLER**

### WILSON PICKETT BEN E. KING DON COVAY SOLOMON BURKE JOE TEX

Savoy, New York  
Tickets: \$12.50, \$15

This July 24 date, which drew a full house, was billed as the "Second Coming Of The Soul Clan," although that wasn't strictly accurate, Pickett was not part of the five-man Clan that recorded "Soul Meeting" for Atlantic Records in 1968. **Arthur Conley** was the fifth member then, with **Burke, Covay, King and Tex**.

The show was structured with five solo spots, each running approximately 20-25 minutes, then a finale featuring all five artists.

**Tex** was the opener, coming on stage 90 minutes after the date's advertised start time with cheerful renditions of "Ain't Gonna Bump No More" and "I Gotcha," and a declamatory version of his first major hit, "Hold What You've Got." He was in good voice, but clearly needed more time to warm up the crowd.

Despite placement as the evening's second performer, **Solomon Burke** was the most impressive member of the Clan, offering rich and intensely soulful interpretations (albeit in abbreviated form) of "Everybody Needs Somebody To Love," "If You Need Me," "He'll Have To Go," "Cry To Me," "Down In The Valley," "Just Out Of Reach" and "Got To Get You Off My Mind." Time has not diminished the impact of **Burke's** electrifying blend of country and gospel influences, and given the current popularity of both those music forms, the singer—if justice allows—stands on the verge of a regenerated career.

By contrast, **Don Covay's** four-song set was an exercise in chaos. He rambled about the stage, displaying little interest in singing, more in posturing. Only diehard **Covay** fans would have recognized "Mercy Mercy," "Sookie Sookie" and "I Was Checkin' In, She Was Checkin' Out," so disorganized were the performances, so lackluster the delivery.

**Ben E. King's** professionalism rescued the shows momentum to some extent, with effortless workouts of "Stand By Me" and "Spanish Harlem," plus his more recent hits, "Supernatural Thing" and "Music Trance." He still represents the quintessence of uptown rhythm and blues: smooth yet soulful, intense yet accessible.

**Wilson Pickett**—whose own band served as

backup for all the show's performers, and did so in workmanlike fashion—turned in exciting, if predictable versions of such Atlantic chestnuts as "In The Midnight Hour," "Mustang Sally" and "I'm In Love," plus "The Right Track" from a couple of albums ago. His voice retains its edge, its rough texture, and the **Wicked One** still knows how and when to exercise his soulful scream. He might have been more generous and imaginative in his choice of repertoire, however.

The close of **Pickett's** set evolved into an on-stage jam with all five members of the 1981 Clan, a rather messy affair in which it was difficult to determine exactly who was singing what. The effect was anti-climactic, and made all the more disappointing by the absence of that original Clan tune, "Soul Meeting."

If the group is to have any continued impact as a collective unit, this aspect of its act needs work. That its members are highly talented as individuals has never been in doubt; that they work well as a team, still is. **ADAM WHITE**

### JEAN CARN C.D.I. ORGANIZATION

Carter Barron Amphitheatre,  
Washington, D.C.  
Admission: Free

**Carn** was superb during a 77-minute, 10-song display of soul for nearly 4,000 mostly black fans from her former hometown.

"Have A Happy Day" was presented by **Bill Harris** using **Carn's** C.D.I. backup band of **Richard Dillard**, bass, and **Joe Blacker**, guitar. Although technically excellent, **Harris** was a shade under optimum energy. He followed with "Neither One Of Us" before introducing 22-year-old **Glenn P. Jones** who, lacking **Harris's** polish, was nonetheless exciting with his vibrant falsetto scating. **Jones** recorded "Sweet And Wonderful" with **Carn** on her current Philadelphia International (TSOP) LP.

**Carn** opened soft and subtly on "Was That All It Was" but ripped wide open as needed, selling her magnificent high soprano jazz fusion scats with verve.

"Don't Let It Go To Your Head" was a funky demonstration of her absolute control, leading immediately into "Let's Be Together Again" before her break.

Aided by what is perhaps the finest sound system for any venue in Washington, **Carn** returned with "Love Don't Come Easy," a 19-minute display of scating and stage play that could only be described as delicious.

**Joyner** was hot, smartly articulating his riff's on **Carn's** "Love Don't Love Nobody," a re-do of an old Spinners' piece that graces **Carn's** current LP and is likely to make her next single breakout. **Carn's** stage mastery of this piece sets it totally apart from the recorded version.

**Jones** was back on stage with her for "Sweet And Wonderful" with the rugged muscle of his vocals a plus contrast for her silken energy.

Closing with "Lean On Me," **Carn** asked the audience to light matches in memory of Atlanta's murdered children and she reached, seemingly effortlessly, for even higher octaves before leaving her highly charged fans.

**Carn** rejoins the "Super Stars of Jazz Fusion" for a five-city tour in late August. **TIM WALTER**

## Boozeless Clubs

• Continued from page 36

mainly books top local or out-of-town bar bands, the **Journey** favors younger bands, running the musical gamut between new wave and older heavy metal. **Steve Galloway**, who regularly puts on dance concerts at the **Del Mar Fairgrounds**, also provides talent for **Journey**.

According to **Galloway**, **San Diego's** top teen bands are the **T-Birds**, **Mac Meda**, the **Snails** and the **Salty Dogs**, bands that have "virtually no draw in nightclubs, but pack in up to 600 kids a night when they play **Journey**."

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## VID PROMOS FOR NEW LABEL

## Park Place Focus On Dance Music Market

NEW YORK—Park Place Records, a new label that will concentrate heavily on video promotions to help break its acts, has been started here by Jack Levy to develop and release dance music for use in discotheques, on radio and in the home.

The label, which will have some of its products distributed by RFC/Quality Records, headed by Ray Caviano, is believed to be the first since disco's 1970s heyday to gear its operations almost exclusively to the dance music market.

As Levy explains that later in the company's development, a small, specialized subsidiary classical label will be established. However, the focal point of Park Place Records will be dance music for the popular music market.

Levy, formerly of the Strawberries record retail chain in Boston, and later affiliated with Tomato Records, describes himself as a "street person" with a pretty good idea of what the record buying public wants.

He states, "I know they want dance music. I hear it on the streets, in the parks, in the clubs and on the radio. It is the uptempo danceable music that is breaking new acts, not ballads or other mainstream musical formats."

Initial releases on the label will be "Do Me" by Mona Raye, "Freakman," by Empire, and "Dancin' To The Beat" by Henderson & Whitfield, whom Levy describes as a combination of Stevie Wonder and George Benson.

Mona Raye and Empire will be distributed by RFC/Quality, while Henderson & Whitfield will be re-

leased through independent distributors, according to Levy.

Levy explains that the distribution agreement with RFC/Quality was based on the conviction that RFC and its staff would do more to help "break" Park Place's acts than any major label. "The majors are too big and too bureaucratic to give a small indie like Park Place the sort of personalized attention its needs to get its acts off the ground," Levy complains.

Levy, working in tandem with the National Video Corp., will develop videocassette packages of concert performances of his label's acts. These will in turn be sent, along with a copy of the release, to every club, record retail shop and radio station with access to videocassette equipment.

Levy feels that by supplementing the videocassette, recipients of the records will be able to get a better picture of what the act is all about.

"There is a definite need for more video presentations in our business," states Levy. "And I wish I had the money to supply every club, every record retailer, and every radio station with a videocassette system free of charge so that they would have access to the broadest possible potential of a new act."

Also planned for September releases on Park Place Records are the Poindexters, and Jose de Jesus & The 157th Street Band. Levy states that the Poindexters "bear a striking vocal resemblance" to the early Jackson Five, and says that de Jesus' music will appeal to both the Latin and English music markets, and especially to dance music lovers.

## Dance Music Dep't Revived At Atlantic

NEW YORK—In a move that underscores the resurgence of vitality in the U.S. disco industry, Atlantic Records has reactivated its dance music department.

The division, formerly the Atlantic disco music department, was mothballed two years ago when record labels became disenchanted with disco music's failure to translate its popular appeal in the discotheques to profitable cash returns at the record retail counter.

However, modifications in the format of the dance music of the 1980s to include elements of r&b, pop, funk, jazz, rock and even country, have made the music a much more viable commodity. Additionally, the resilience of the disco concept, and a gradual return to popularity of clubs around the country, have played significant roles in shaping Atlantic's decision to reactivate its dance music department.

As Doug Morris, Atlantic's president explains, "Whatever it (the music) is called, we are involved with it not because it is trendy, but because it is viable."

The reactivated dance music department is headed by Larry Yasgar the label's national singles sales manager. Yasgar joined Atlantic in 1970 as Northeast regional sales manager. Later, he became director of the disco sales and promotion departments, as well as its national singles sales manager.

According to Morris, as director of the dance music department, Yasgar will sign new acts and oversee all aspects of the development of the new artists. The dance music department will also work closely with all record pools in this country and abroad in its efforts to develop and "break" its artists.

The department will be geared toward the development and release of album as well as singles products, states Morris.

First release under the direction of Yasgar and the reactivated department is "Dancin' The Night Away" by Vogue.

Working with Yasgar are Raphael Torres, the department's promotion manager, and Jason Flom, an assistant to both Yasgar and Torres.

Torres, according to Morris, has an extensive background in dance music promotion and is an experienced disco deejay.

## IN HIALEAH, FLA.

## Casanova's: Promo Lovers

By SARA LANE

MIAMI—The disco concept is alive and well in South Florida, and discotheque operators attracted by the healthy business climate, are opening new clubs in Miami, Miami Beach and Hollywood, Fla. So says Kevin Kirby, manager of the million dollar Casanova's discotheque in Hialeah.

Casanova's, opened last October, emphasizes live entertainment, primarily disco artists, and has so far successfully featured such acts as Grace Jones, Linda Clifford, Peaches & Herb, France Joli, Karen Silver and Esther Williams.

The club, in a heavily populated Cuban sector of Dade County, is owned by a group of eight businessmen, and has a capacity of about 1,200 people.

Because of keen competition from other discos in the area, Casanova's strives to gain an operating advantage by broadening its entertainment policy to feature top name "live" entertainers on a regular basis.

Although its emphasis is on disco-oriented entertainers, it also features rock'n'roll acts and an occasional comedian.

During the summer months, Casanova's operates from Wednesday through Sunday, although, Kirby says, in the fall it will go back to a seven-night-a-week policy; opening at 9:30 p.m. and closing at 5 a.m. There is no cover charge except on Friday and Saturday nights when it is \$8 per person and on certain

Sundays when "name" talent is featured.

Beginning this month, Casanova's, and WQAM-FM (Super Q, the popular Spanish station) will jointly sponsor a series of 13-week dance contests that will be televised by channel 6, the local tv station. Celi Bee will be the hostess. The tape will be shown on Sunday evenings.

Deejay Carlos Nodal, number one DJ in South Florida (1979 and 1980), has been at Casanova's since its opening. With a selection of about 600 records, Nodal plays mostly what's on the charts with 15% salsa for his Latin audience.

In addition to a sizable advertising budget for radio stations and print media, Kirby says Casanova's is heavy into promotional campaigns. "Each weekend, we come up with innovative ideas for the customers or the help. For instance, one week we'll all wear different kinds of hats or crazy wigs and we have at least one theme party a month."

"Recently, we featured an all-white night when customers decked themselves out in white clothing and costumes. We do this in order to create a festive air, to make it feel as if the customers are coming to a party," states Kirby.

Casanova's has had Rocky Horror nights complete with a troupe of actors and dancers doing production numbers from the movie, and employees dressed as characters from the movie.

Customers are encouraged to wear costumes depicting their favorite character. Recently Casanova's paid tribute to Hollywood, taking five sections of the 3,000-square-foot club and turning them into areas representing famous movies.

"We did 'Casablanca' with an appropriate setting; 'Shogun' with waitresses dressed in kimonos and black wigs, and science fiction movies." A staff artist designed the sets for movie night.

Although Casanova's is not a private club, it does offer VIP membership for \$500 a year that entitle the VIP member and one guest free admission (except for special events when a discount at the door is allowed).

VIP members may also reserve up to 40 seats per night and when there is a line at the door, VIP members merely show their card and are passed in without delays, Kirby says.

Because of Casanova's popularity and success, its owners are opening a new club in October in South Miami, close to the Falls shopping center. It will offer a more varied entertainment menu, including some jazz artists. Showtime, the new club's name, will also be slightly larger and appeal to an audience a bit older than Casanova's 19- to 35-year-old demographics, Kirby notes.

## Laser Show Pioneer Breaks Up Burglary

NEW YORK—David Infante, the young laser engineer who helped pioneer laser light shows in discotheques in the mid '70s, is being hailed as a hero by New York police for shooting two of four thugs who beat him up and tried to burglarize his New York laser theatre Sunday (26).

Infante, a 32-year-old wisp of a man, is credited with wrestling away a loaded pistol from one of the bandits and shooting two of them as they tried to make their escape.

According to Infante, the four thugs entered his laser theatre in the trendy Soho district of Manhattan as he was preparing for the Sunday evening show.

"They beat me up, tied me to a chair, then blindfolded and gagged me before going on to rifle and vandalize the place," he says.

While the burglars were in another part of the theatre, Infante managed to free his hands. When the thieves returned, he jumped the one holding the gun.

"It was a life-or-death situation," (Continued on page 43)

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# Disco Top 80

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	15	15	GIVE IT TO ME BABY—Rick James—Gordy (LP) G8-1002M1	41	52	4	I LOVE YOU MORE—Rene & Angela—Capitol (LP) ST 12161
2	9	9	I'M IN LOVE—Evelyn King—RCA (LP) AFL1-3962	42	53	4	URGENT—Foreigner—Atlantic (LP) SD 16999
3	10	3	IF YOU WANT ME—Barbara Roy And Ecstasy, Passion And Pain—Roy B/Brassia Dist.—(12-inch) RBDS 2516	43	62	2	LET'S GO DANCIN'—Sparque—Westend (12-inch) WES 22-135
4	7	7	GONNA GET OVER YOU—France Joli—Prelude (12-inch) D 610	44	46	15	PRIMARY—The Cure—Fiction (12-inch) Import
5	10	5	SHAKE IT UP TONIGHT—Cheryl Lynn—Columbia (LP) FC 37034	45	35	10	LOVE NO LONGER HAS A HOLD ON ME—Johnny Bristol—Handshake (12-inch) 4W8-02076
6	7	9	BUSTING OUT—Material with Nona Hendryx—ZE/Island (LP) IL 9667	46	58	3	AIN'T NO MOUNTAIN HIGH ENOUGH—Innertlife—Salsoul (12-inch) SG 305
7	10	7	I'LL DO ANYTHING FOR YOU—Denroy Morgan—Becket (12-inch) BKD 502	47	47	14	MAGNIFIQUE—Magnifique—Siamese (12-inch) Import
8	11	8	DANCIN' THE NIGHT AWAY—Vogue—Atlantic (7-inch) 3847	48	51	13	I'M STARTING AGAIN...—Grace Kennedy—Profile (12-inch) 7001
9	12	7	GET ON UP AND DO IT AGAIN—Suzy Q—RCA/Atlantic (12-inch) DM 4813	49	59	3	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021
10	6	6	ON THE BEAT—B.B.Q. Band—Capitol (LP) SP 12155	50	60	3	TURN IT OUT—Emotions—Columbia (7-inch) 18-02239
11	11	10	CAPITAL TROPICAL—Two Man Sound—TSR (12-inch) 326	51	34	36	SEARCHING TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184
12	10	12	REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS—Boystown Gang—Moby Dick Records (LP) BTG 231	NEW ENTRY	NEW ENTRY	WALK RIGHT NOW—The Jacksons—Epic (12-inch Remix) 49-02403	
13	6	16	TRY IT OUT—Gino Soccio—RCA/Atlantic (LP) 16042	53	68	2	DON'T STOP THE TRAIN—Phyllis Nelson—Carrere (12-inch) Import
14	6	6	PRIME CUTS/THE DOUBLE DANCE ALBUM—All Cuts—Various Artists—Importe/12 (LP) MP 313	54	66	2	NEW LIFE/SHOUT—Depeche Mode—Mute (12-inch) Import
15	6	6	SQUARE BIZ/IT MUST BE MAGIC—Teena Marie—Gordy/Motown (LP) G8-100MI	55	65	7	SHINE YOUR LIGHT—The Graingers—B.C. (12-inch) BC 4009
16	14	19	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	56	37	10	HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait)—Sylvester—Fantasy/Honey (12-inch) D-165
17	15	11	SET ME FREE/LOVE ME TONIGHT—Karen Silver—RCA/Quality (12-inch) QRFC 001	57	36	23	AI NO CORRIDA/RAZZAMATAZZ/BETCHA' WOULD'NT HURT ME—Quincy Jones—A&M (LP) SP 3721
18	18	7	IKO IKO—Loverde—Prism (12-inch) PDS 406	58	57	15	GDOSBUMPS—Debra Dejean—Handshake (12-inch) 4W8 70072
19	4	4	A LITTLE BIT OF JAZZ—Nick Straker—Prelude (12-inch) PRLD-612	NEW ENTRY	NEW ENTRY	FEEL MY LOVE TONIGHT/SPOT LIGHT—Stacy Lattisaw—Cotillion/Atlantic (LP) SD 16049	
20	28	28	YOU'RE MY MAGICIAN/YOUR LOVE—Lime—Prism (LP) PLP-1008	60	41	14	WHAT CHA' GONNA DO FOR ME/I KNOW YOU I LIVE YOU/WE CAN WORK IT OUT—Chaka Khan—Warner (LP) HS 3526
21	5	5	WIKKA WRAP/ALL WRAPPED UP—Evations—Sam (12-inch) S 12339	61	61	38	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/CBS (12-inch) 428-02023
22	19	19	PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE—Change—RCA/Atlantic (LP) 19301	62	49	10	STAND AND DELIVER/BEAT MY GUEST—Adam And The Ants—CBS (7-inch) Import
23	18	18	NIGHT (Feel Like Getting Down)/STAY THE NIGHT—Billy Ocean—Epic (12-inch) 48-02049	63	45	6	FREAKY DANCIN'—Cameo—Chocolate City (LP) SP-1-6731
24	9	9	POCKET CALCULATOR/NUMBERS/COMPUTER WORLD—Kraftwerk—Warner (LP) HS 3549	64	67	5	RADIO ACTION—Claudia Barry—Polygram (12-inch) Import
25	17	17	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	65	NEW ENTRY	DANCE PART I & II—Night Force—Ibachi (12-inch) Import	
26	7	7	FOLLOW THE LEADER—Killing Joke—EG/Malicious Damage (LP) EGM-111	66	NEW ENTRY	GEMINI DREAM—Moody Blues—Threshold/Polygram (LP) TRL 1-2901	
27	19	19	PLANET EARTH—Duran Duran—Harvest (LP) ST-12158	67	NEW ENTRY	CHARM—Positive Noise—Statik (7-inch/12-inch) Import	
28	17	17	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	68	79	2	TRIPLE OUTCH/DOUBLE DUTCH BUS—Frankie Smith—WMOT (LP) FW 3739
29	4	4	OUT COME THE FREAKS—Was (Not Was)—Island (LP) TLPS 9666	69	48	12	LOVE ME TONIGHT/LET THE GOOD TIMES ROLL—Fern Kinney—Malaco (LP) 7401
30	6	6	I WANT YOUR LOVIN'/Desire—Roni Griffith—Vanguard (12-inch) SPV 44	70	70	8	PAPPA'S GOT A BRAND NEW PIGBAG—Pigbag—Rough Trade (7-inch) Import
31	9	9	FUNKY BE BOP—Vin Zee—Emergency (12-inch) EMDS 6517	71	54	5	IT'S OBVIOUS/DEAR JOHN—Au Pairs—Human (LP) Import
32	4	4	SHE'S A BAD MAMA JAMA—Carl Carlton—20th (LP/12-inch) T628/TCD129	72	50	7	IT HURTS TO BE IN LOVE/I STILL REMEMBER—Dan Hartman—Blue Sky/CBS (LP) JZ 37045
33	6	6	YOU'LL NEVER KNOW/I'M TOTALLY YOURS—Hi-Gloss—Prelude (LP) PRL 12185	73	55	5	FUNTOWN U.S.A.—Rafael Cameron—Salsoul (LP/12-inch) SA 8542/SG 349
34	8	8	OUMB WAITER/INTO YOU LIKE A TRAIN—Psychedelic Furs—Columbia (LP) NFC 37339	74	64	8	I WANNA DO IT—Scandal & Lee Genesis—Sam (12-inch) S12338
35	10	10	THE SOUND OF THE CROWD—Human League—Red (12-inch) Import	75	71	3	CAN YOU HANDLE IT/YOU'VE GOT MY LOVE—Sharon Redd—Prelude (12-inch, Remix) PRLD 611
36	31	35	FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON—Fantasy—Pavillion (LP) JZ 37151	76	77	5	THE AMERICAN—Simple Minds—Virgin (12-inch) Import
37	26	26	HIT N' RUN LOVER—Carol Jiani—Ariola (12-inch) OP2208	77	69	20	ROCK ME/BAD COMPANY/WARM & GENTLE EXPLOSION—Ulinda McCullough—Atlantic (LP) 19296
38	7	7	BOY FROM NEW YORK CITY—Manhattan Transfer—Atlantic (LP) SD 16036	78	78	10	ANGEL FACE/R.E.R.B.—Shock—RCA (7-inch) Import
39	12	12	THE BOOGIE'S GONNA GET YOU/SWEET DELIGHT—Woods Empire—Tabu (LP) JZ 37334	79	74	8	GOING BACK TO MY ROOTS—Odyssey—RCA (LP) AFL1 3910
40	3	3	FIRST TRUE LOVE AFFAIR—Jimmy Ross—RCA/Quality (12-inch) QRFC 002	80	80	12	LET SOMEBODY LOVE YOU—Keni Burke—RCA (LP) AFL1 4024

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

★ 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).

## Laser Pioneer Foils Burglary

Continued from page 42

states Infante. "I knew they were going to kill me, so I had to do something."

Infante shot one of his attackers in the rear and the other on the left leg. They, as well as a third suspect, were apprehended by the police. The fourth escaped.

The wounded men were not seriously hurt. All the suspects were charged with robbery, assault and weapons possession.

Infante's laser light systems have been installed in some of the chicest discos in the country, and have served as special effects for such rock groups as Blue Oyster Cult and Todd Rundgren. They were also responsible for bringing the focus of the Nuclear Regulatory Commission (NRC) of the Federal Dept. of Environmental Health on the safety hazards of laser use in public places.

Infante's laser theatre was opened six months ago in a huge Soho loft. The theatre, open to the public, presents several laser light shows daily.

## Warners Surveying Club Vid Facilities

NEW YORK—As part of its plan to establish a video servicing program, Warner Bros. Records has sent a video questionnaire to disco pools and disk jockeys across the country to determine the status of club video facilities.

The survey inquiries about types of video equipment, in-house taping, tape format and programming

## Disco Business

### Disco Mix

By BARRY LEDERER

NEW YORK—Jean Michel Jarre's Polydor 12-inch 33 1/3 r.p.m. "Magnetic Fields (Part II)" is from the artist's upcoming album of the same name. Though the cut runs only 3:47 minutes, Jarre manages to create a feeling of exciting, perpetual motion with his mastery of electronic and synthesizer effects. This release provides only a small portion of his concept for the LP. The cut, in a new-wave, hard-edged vein, is a great teaser for the album to follow. While not exactly danceable, deejays have always taken kindly to Jarre; and his latest effort will be no exception.

"Movin' To The Beat" by the Fantastic Aleems is a pulsating crowd pleaser that has found the right combination of pop, r&b and funk to make it work. This disk available on Nia Records, features the sexy vocals of Corky Hodges that interact nicely with the tight harmony of the group. A break with piano and bongos leads into a snappy guitar finish at 6:35 minutes. Production credits go to Tahanga and Tunde-Ra Aleem.

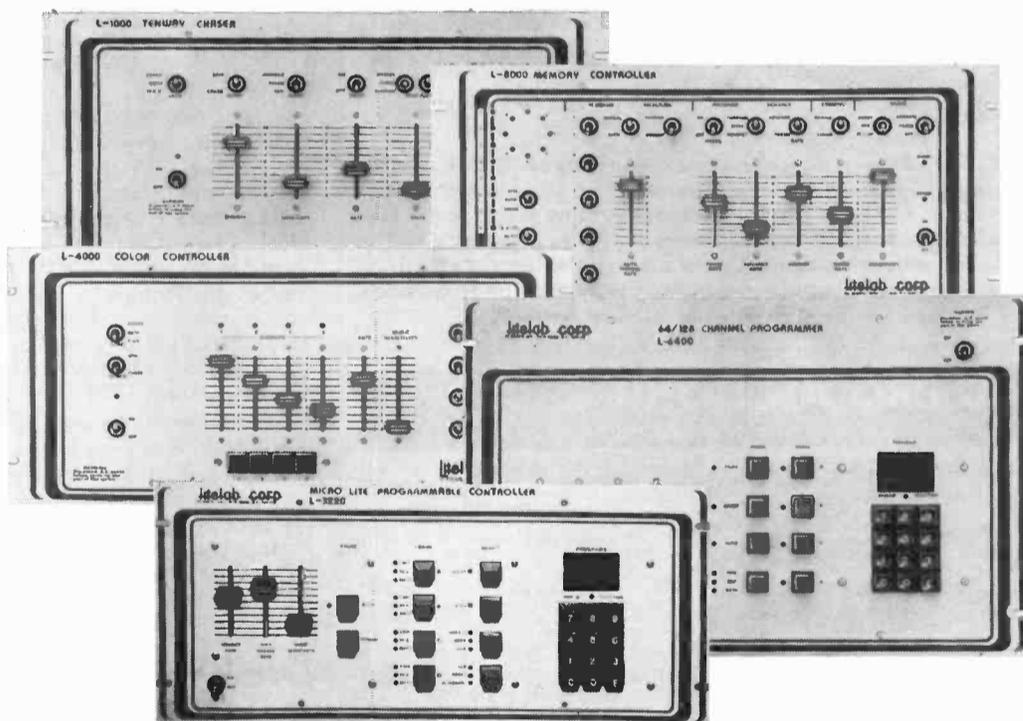
Exotic chanting, percussion, bongos and bells create an intense introduction to "Zulu" by the Quick. This disk which has already garnered attention as an import, has been picked up by Pavillion and remixed by John Luongo. The Quick, a

British group, produces hauntingly soulful vocals that build in momentum as the disk progresses. Running over 7 minutes, the flipside offers an instrumental version that can easily be played on its own. Additional electronics, keyboard instrumentation, and a heavy bass line increase the playability of the record. Deejays who have not picked up on the disk as an import will definitely take notice now.

Vaughn Mason's "Jammin Big Guitar" is a funk driven cut from beginning to end. Twangy guitar chords, whistle effects and chanting, rap style vocals are the mainstay of the disk. The arrangements have a dominant rap sound throughout and the familiar beat of "Another One Bites The Dust" is noticeable. Mason produced, mixed and arranged this 6:41 minute, 12-inch 33 1/3 r.p.m. for Brunswick Records. The flipside is an instrumental version of the A side, but is titled "Rocking The Guitar."

The B.A.D.A. Record Pool in San Francisco has the following records showing chart progress. "Pocket Calculator" by Kraftwerk, "Love No Longer Has A Hold On Me" by Johnny Bristol, "High On The Boogie" by Stargard, "Planet Earth" by Duran Duran, "Let Somebody Love You" by Keni Burke, "I'm In Love" by Evelyn King, "Give It To You" by Sylvester, "Shake It Up Tonight" by Sheryl Lynn and "Funky Song" by Fantasy. Upward movement on the Pool's rock chart includes "Up All Night" by the Boomtown Rats, "Message Of Love" by the Pretenders, "I Will Follow" by U-2, "Ceremony" by New Order, "What We All Want" by Gang of Four and "Some Day Some Way" by Robert Gordon. Popular imports at this pool include "Tender Force" by Space, "Companion" by Boris Midney, "Take Me To The Bridge" by Vera, "Music Takes Me Higher" by Freddie James and "Flight To Fantasy" by Linda G. Thompson.

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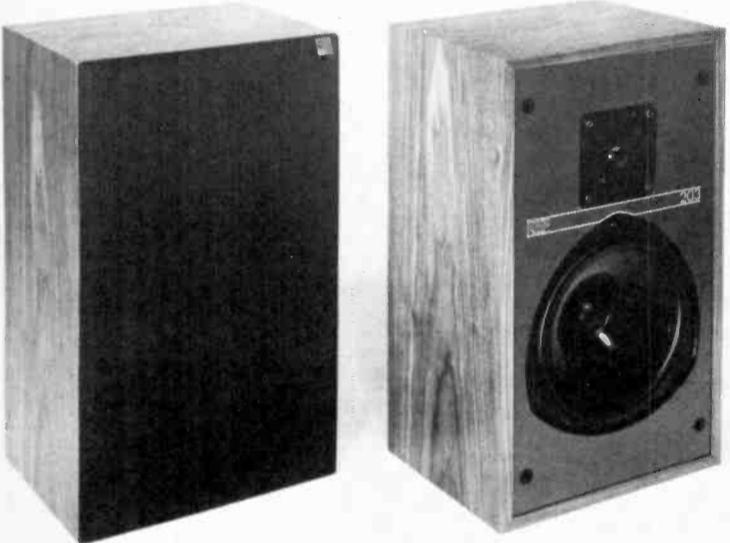
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# Disco Business New Products



**BUDGET MIXER**—Numark Electronics of New Jersey has developed this budget-priced model DM 500 compact stereo mixer/preamplifier. The unit features two stereo phono/line inputs, one mike input, and slide controls for fading and cueing. It is said to be ideal for mixing sound-on-sound recordings, for making video and film soundtracks, and for disco, and radio deejay applications and public address systems.



**COMPACT KEF**—KEF Electronics, with offices in Washington, D.C., has introduced the model 203 precision two-way speaker system with compact design. The unit, according to KEF engineers, features the same design and manufacturing technology found in the KEF Reference Series. The model 203 is said to provide exceptional musical accuracy and high efficiency in spite of its compact size. It has a power handling capacity of 100 watts, can be driven by as little as 15 watts of power, and retails at \$600 a pair.

AUGUST 8, 1981, BILLBOARD

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NEW 12"—Frankie Smith (Remix), Boys Town Gang (Disco Kicks), Original Mass Disco Kicks, Commodores, Patrick Hernandez, Cerrone, Lyne (Magician), Capricorn, Patrick Crowley, Kim Larsen, Vicky Sue Robinson, Enigma (I Love Music Medley), Ellie Warren, Visage (Remix), Logo (Carlob. Disco Medley), Teena Marie, Spandau Ballet (New), Despeche Mode, SOS Band, Fantasy, Bros. Johnson, Abba, Visage (Remix), Harry Chalkits, Village People, Shallimar (Uplown Festival), Chaka Khan, Jacksons (Walk Right Now), Stars on 45 Vol. 2, Unlimited Touch (Remix), Material, Hi Gloss, Change (Stop For Love), Nick Straker Band (Both), BBQ Band, Shampoo, Lio, Sadane, Kumano (New), Joy (Baby Dance), Funk Masters (Bo Cool), Unlimited Touch (Remix), Stars on 45 Vol. 2 (New), Material, Sadane, Prince (New), Gap Band (Yearning), See Cruise (Beach Boys Medley), Amil Stewart, Stevie Winwood, See Cruise (Beach Boys Medley), Magnifique, Magazine (Medley), Quick (Zulu), Vivian Reed, Nile Force, Cheryl Lynn, Shock (Angel Face).

IMPORT LP's—Boys Town Gang (Canadian Remix), Zapucino, Studio 54 Vol. 3, Carol Jani, Roberta Kelly, Amanda Lear (Incognito), Freddie James, Companion, Magazine (Medley), Vera, Harry Chalkits.

# Jazz Underground Women Moving Up

• Continued from page 35  
for East Coast cities for October with these two acts."

Goodman also notes that the Concord Festival this year will place a special focus on women in jazz with a program to feature Marian McPartland, Martha Young, Carmen McRae and Maiden Voyage, an all-women 17-piece big band.

In noting that Maiden Voyage had also played at this year's Playboy Festival, Goodman acknowledges that "Playboy has funded quite a few feminist projects even though a lot of what it does is not conducive to the feminist attitude. The fact that it is presenting such a group of independent women is a statement in itself that reflects positively on Playboy."

Goodman notes that the Bay Area has a high concentration of such women-in-music activity. The all-women's Olivia Records is based here and Goodman refers to a recent Mary Watkins LP as "the first to really score outside the women's market. It got a great deal of play on jazz stations. June Millington, who produced Mary's album, is based here and she has done production and arranging for Holly Near and Meg Christian. June came from the

first women's rock group, Fanny, so she was familiar with the tour business from the traditional end. Linda Tillery is also here, and she has worked with Herbie Hancock, Lenny White, Santana and many others.

"Helen Keane came out recently from New York to produce the first album for Alive, recorded live at Great American Music Hall, and Betty Roland, who has worked with Janis Ian and the 'Star Wars' soundtrack, also came from New York to produce Teresa Trull and Meg Christian. So there is a great deal of activity in this area."

Another significant event, says Goodman, will be the Oct. 17 concert at Berkeley's Zellerbach Hall of original music composed by Mary Watkins, to be performed by a "35 to 45-piece orchestra that will consist mainly of women musicians." This event is being produced with money granted by the National Endowment for the Arts, with the funds specifically designated for a project

that will use women and third-world musicians. "I see this event," says Goodman, "as one of the more important in bringing together the women's community with the larger jazz community. We have a lot of support from the jazz structure in the Bay Area."

Goodman concludes that "women are feeling more positive about these overlapping contacts and we expect to make the most of them. I stay in touch with women promoters and labels across the country and with the regular promoters and we're convincing people that there's a whole new area to look at and to plug into."

"So we've had things like the Chicago Festival doing 'From Bessie To Billie To Now' and the other festivals presenting more women. Each year these events are drawing more women musicians, and I've been talking to promoters all over the country about including events such as the seminar we did at the Berkeley Festival." **JACK McDONOUGH**

## Concord Event Firms Lineup

SAN FRANCISCO—The 13th annual Concord Jazz Festival takes place Aug. 15-16 at the Concord Pavilion in Concord, Calif., reports Carl E. Jefferson, founder of the festival and president of Concord Records.

On Friday (15), the artists are Cal Tjader & His Quintet with vocalist/pianist Tania Maria and a jam session featuring Woody Herman, Al Cohn, Scott Hamilton, Buddy Tate, Art Farmer, Eiji Kitamura, Ray Brown, Jake Hanna, Dave McKenna, Warren Vache and Hank Jones.

On Saturday afternoon the roster consists of "Women In Jazz" with Judy Carmichael, Emily Remler, Mary Park, Carmen McRae and Ann Patterson's Maiden Voyage big band, the leader on alto saxophone.

The Saturday evening closing concert will feature the Billy Taylor Trio with violinist Joe Kennedy, followed by Rosemary Clooney with the Concord Jazz All Stars, Woody Herman and the Young Thundering Herd with Al Cohn, Stan Getz and other "surprise" guests.

## Dickie Dirts Bankrolls Fest

LONDON—This year's Camden Jazz Week, Oct. 26-31, 13th in the series, is to have commercial sponsorship for the first time.

The jeans and casual clothes company Dickie Dirts is putting up the money for an event to be promoted by the borough of Camden in London and the Jazzcentre.

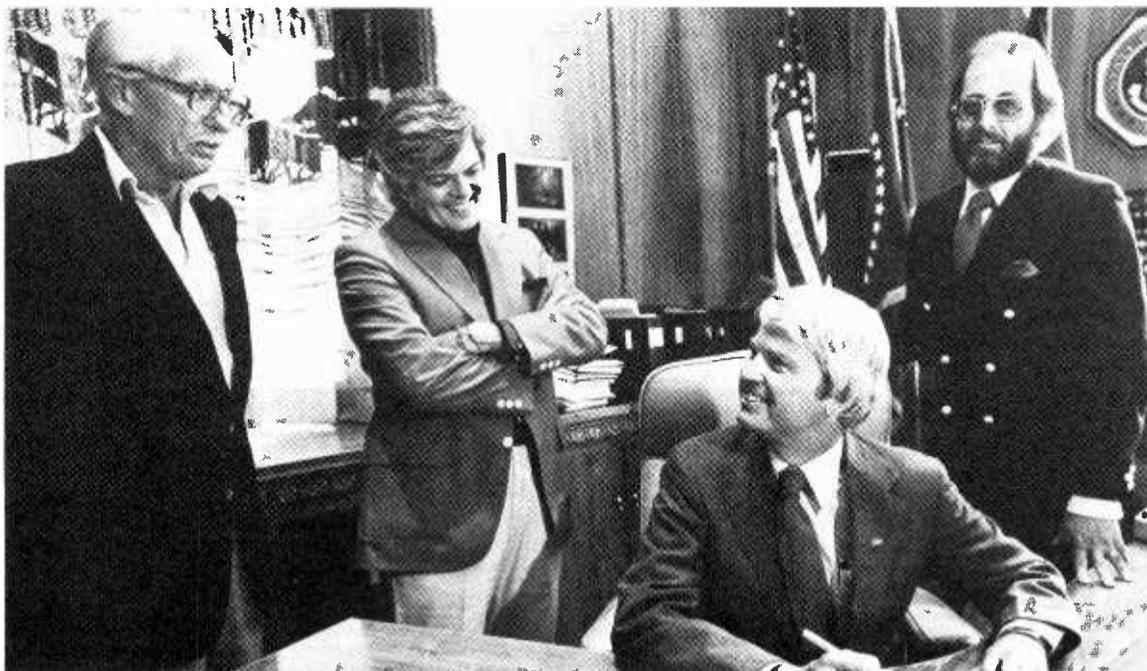
Says Ian Croal, the festival's artistic director: "In these difficult financial times, most promoting organizations face the prospect of reduced activity at a time when audiences need a healthy musical scene."

"The recession is threatening the survival of many important musical events, but positive contributions can be made by commercial enterprises, and the involvement of Dickie Dirts is a welcome development by a progressive and community-conscious company."

Survey For Week Ending 8/8/81					
Billboard® Best Selling Jazz LPs™			Billboard® Best Selling Jazz LPs™		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)		
★ 2	38	2	26	22	16
WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305			ZEBOP! ● Santana, Columbia FC 37158		
2	1	8	27	29	76
AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)			HIDEAWAY David Sanborn, Warner Bros. BSK 3379		
★ 4	3	3	★ 31	35	2
THE MAN WITH THE HORN Miles Davis, Columbia FC 36790			MY ROAD OUR ROAD Lee Oskar, Elektra SE-526		
4	3	17	29	28	7
VOYEUR David Sanborn, Warner Bros. BSK 3546			SOCIAL STUDIES Carla Bley, ECM/W11 (Warner Bros.)		
5	7	13	★ 30	39	2
THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918			PIED PIPER Dave Valentine, Arista/GRP GRP 5505		
6	8	14	31	31	41
RIT Lee Ritenour, Elektra 6E-331			80/81 Pat Metheny, ECM ECM-2:1180 (Warner Bros.)		
7	6	10	32	33	7
FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152			TIN CAN ALLEY Jack De Johnette, ECM ECM 1189 (Warner Bros.)		
8	5	10	33	34	33
HUSH John Klemmer, Elektra SE-527			LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079		
9	10	5	34	36	8
APPLE JUICE Tom Scott, Columbia FC 37419			STRAPHANGIN' The Brecker Brothers, Arista AL 9550		
10	11	13	35	20	12
THE DUDE ● Quincy Jones, A&M SP-3721			TARANTELLA Chuck Mangione, A&M SP-6513		
11	14	8	36	32	6
THREE PIECE SUITE Ramsey Lewis, Columbia FC 37153			RE: PERSON I KNEW Bill Evans, Fantasy F 9608		
★ 17	3	3	37	38	14
MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036			WINTER MOON Art Pepper, Galaxy GXY 5140		
13	12	22	★ 38	NEW ENTRY	→
MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010			PAQUITO D'RIVERA Paquito D'Rivera, Columbia FC 37374		
14	9	11	★ 39	NEW ENTRY	→
SECRET COMBINATION Randy Crawford, Warner Bros. BSK 3541			YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573		
★ 25	3	3	40	23	25
WORD OF MOUTH Jaco Pastorius, Warner Bros. BSK 3535			YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504		
16	15	17	41	NEW ENTRY	→
GALAXIAN Jeff Lorber Fusion, Arista AL 9545			THIS TIME Al Jarreau, Warner Bros. BSK 3434		
17	13	11	42	42	53
LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550			GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453		
18	16	18	43	37	6
'NARD Bernard Wright, Arista/GRP GRP 5011			WHAT CHA' GONNA DO FOR ME Chaka Khan, Warner Bros. HS 3526		
19	21	4	44	44	34
THREE QUARTETS Chick Corea, Warner Bros. BSK 3552			NIGHT PASSAGE Weather Report, ARC/Columbia JC36793		
20	19	12	45	NEW ENTRY	→
EXPRESSIONS OF LIFE Heath Brothers, Columbia FC 37126			CLEAN SWEEP Bobby Broom, Arista/GRP GRP 5504		
21	18	13	46	45	13
RAIN FOREST Jay Hoggard, Contemporary 14007			LOVE LIGHT Yutaka, Alfa AAA 1004		
★ 22	30	2	47	47	12
LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506			EYES OF THE MIND Casiopea, Alfa AAA-10002		
23	24	11	48	49	27
LET ME BE THE ONE Webster Lewis, Epic FE 36878			VOICES IN THE RAIN Joe Sample, MCA MCA-5172		
24	26	4	49	50	14
CHATTAHOOCHEE RED Max Roach, Columbia FC 37176			PATRAO Ron Carter, Milestone M9099		
25	27	20	50	41	5
DIRECTIONS Miles Davis, Columbia KC2-36472			MY DEAR LIFE Sadao Watanabe, Inner City IC 6063		

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★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)



Executive Brass: Colorado Gov. Richard Lamm, seated, welcomes members of the Country Music Assn.'s board of directors to his office during the recent quarterly board meeting held in Denver. Representing the CMA are, from left, Sam Marmaduke, Western Merchandisers; Tandy Rice, Top Billing International; and Don Reid, Statler Brothers.

## PROMOTER CHARGED

NASHVILLE—A Barbara Mandrell concert held July 13 at Branson, Mo., has escalated into a flurry of complaints and at least one lawsuit against Colorado promoter Ron Ortner.

The initial troubles began when dozens of people who had bought tickets to the Mandrell show at the Mutton Hollow arena complained that they had been denied entry. Subsequently, several of Ortner's employees at the site charged that Ortner had left town without paying them.

In response to the squabble, Elektra artist Helen Cornelius gave a free benefit concert at the Wilkinson Brothers country music theater near Branson July 16 to which all Mandrell ticket-holders were admitted. According to Larry Wilkinson, one of the theater owners, 39 people turned in unused tickets for admission. The total crowd of 658 contributed more than \$1,000 to help compensate Ortner's workers.

On July 22, the Taney County prosecuting attorney's office charged Ortner with "stealing by means of deceit," which, according to Chip Mason, a criminal investigator for the office, is a felony. Ortner was then arrested and jailed briefly in Golden, Col., before being released on a \$10,000 bond.

Mason says a list of creditors "a mile long" has lodged complaints against Ortner, including a number of area radio stations and newspapers.

Dick Blake, Mandrell's Nashville booking agent, says that Ortner paid his client only half her agreed fee and that he will also be filing a suit soon.

Ortner's attorney in Branson, Peter Rea, reports that he is seeking a Sept. 2 court date for Ortner on the Taney County charges and that he has indicated his willingness to appear.

## Hall To Fete DJs At CMA Confab

NASHVILLE—CMA deejay members attending the 1981 DJ Convention here in October will be treated to a special reception by Tom T. and Dixie Hall. Hall, a CMA director, will host the event Oct. 17 at his home.

## FOR PRODUCERS, TOO

# Box Office Management Firm Started In Nashville

• Continued from page 35

high-profile act who's slipping, for instance, and he fails to have a hit, he stands to lose more than he gains. That's where we come in."

Hart is far from a newcomer to management—or, for that matter, to Nashville. He started in the music business as tour manager for the Doors and went on to become an associate manager with Bill Siddons & Assoc. in Los Angeles. Later, he formed his own tour management consultants firm, advising artist development departments of major record companies. He also worked with television directors, producers, writers and musical talents in rock and pop.

When Hart joined Barry Fey at Feyline Management, a division of Feyline Presents, he served as tour manager for Tommy Bolin, adding him to Deep Purple when Richie Blackmore left the band. In 1975, Hart entered into partnership with L.A.-based manager Don Williams and spent the next six years representing Wayland Flowers & Madame, Jerry Fuller, Reba McEntire and Red Stegall. Since McEntire and Stegall are both country artists and Fuller often worked in Nashville, Hart found himself becoming familiar with the local music community here.

"There are hundreds of artists and producers and songwriters here who could benefit from astute career guidance," he says. "There's a great deal of room for Nashville to grow in this area."

Hart sees no drawback to operating a management company from Nashville. Instead, he feels there's a certain mystique about long distance business dealings. He scoffs at the notion that only New York- and L.A.-based managers have the opportunity for top-notch tv and film plums. "Perhaps if someone tried to work from Nashville without prior experience on either coast, it could be difficult," he says, "but with the right act, you can negotiate from anywhere."

As one of his first functions after signing Don King, Hart presented an in-depth and fully detailed career direction plan on the artist that encompassed touring, radio promotion, marketing, singles potentials and keyed tie-ins for each sub-

sequent release. He is now developing similar strategies for Van Stephenson, a Nashville-based pop artist whose first Handshake album, "China Girl," has just been released.

The record's coproducer is another Box Office client, Bob Montgomery, executive vice president of House of Gold. Although he agrees that the idea of producers hiring independent career consultants may be a novel one to Nashville, Hart is firm in his belief that it makes sense.

"In Nashville, it seems to be the norm for producers to accept a recording project, deliver it to the label, and move on to the next project. Many, unfortunately, haven't the time for follow-through."

Hart's modus operandi is finding new projects, pairing artists with compatible producers, securing recording deals, hiring independent promotion people to work clients' product, and finalizing supportive marketing efforts geared toward both artists and producers.

Hart says he is limiting his firm's roster at this point. "I'm the new kid in town here," he says. "I can't afford to fail. And you never really know, when you represent an act that you launch successfully, just how much was due to your efforts alone."

"After all, if I take all the credit for my acts who hit big, doesn't that mean I also have to take all the blame for the ones who don't?"

## Cincy Jamboree: Downtown Lure

CINCINNATI—In an effort to lure people to the downtown area here during the baseball strike, the "Cincinnati Riverfront Jamboree" is being staged Wednesday (12).

Headlining the benefit concert are Sylvia, the Tennessee Express, John Hartford, Ralph May, Bobby Mackey, the Buffalo Brothers Band and Ivory Jack and the New Breed. Representatives from WSAI-AM-FM and Bob Braun, a local television host, are emcees.

"We're attempting to use any means possible to bring people to the downtown area during the strike," says Roger Silbersack, administrative assistant to Mayor David S. Mann. "The city government is losing \$41,000 and the city econ-

## AT DENVER MEET

# CMA Board Studies Growth & Problems

NASHVILLE—Vigorous action against tape piracy, a first-time CMA management seminar, the possibility of relocating Fan Fair, and a proposed international office were highlights discussed at the third quarter board meeting of the CMA in Denver July 14-15.

The two-day meet, following earlier ones held in Atlanta and London, brought high attendance and a number of topics for consideration.

Statler Brother Don Reid, chairman of the antipiracy and home taping committee, hosted a session that recommended full cooperation between CMA and RIAA to alleviate these industry problems. The committee suggested a booth at the International Exhibition of Fairs and Expositions in Las Vegas in November to help educate fair operators about the varied aspects of tape piracy. It was also suggested that CMA members be urged to write their congressmen to support the stronger new antipiracy bills now up before the U.S. House of Representatives.

The international committee, led by chairman Ralph Peer, recommended CMA open an international office in Europe to concentrate and expand on the growing international country market. Also suggested was a CMA-sponsored seminar at November's Musexpo, and a possible country musical presentation at next year's MIDEM.

This year's Fan Fair in Nashville was forced to cut off registrations at the 15,000 mark, although more requests were received by the CMA. Therefore, the Fan Fair Committee, under chairman Bud Wendell's leadership, examined the possibility of relocating the event from Municipal Auditorium to the Tenn. State Fairgrounds in Nashville. This would provide more parking and larger exhibition areas, although weather would become a factor since the fairgrounds are outdoors. Further discussions on this proposal will be held later this year in Nashville by the Fan Fair committee.

Barrie Bergman, chairman of the membership committee, noted that CMA membership now totals 5,750. Invitations are being sent to numerous record merchandisers to encourage their active membership in the organization.

Heading the planning and development committee, Frances Preston reported on the first meeting of the new artist development subcommittee and its recommendation for a new CMA "Horizon Award." More

details on this award will be announced later.

Commenting on the actions of the public relations subcommittee, public relations committee chairman Dick McCullough explained upcoming suggested changes in format and editorial policies for the CMA's monthly "Close-Up" publication. The board also approved the subcommittee's unanimous nominee to receive the CMA's newly instituted Journalist Award, to be presented during DJ Week in October.

Country Music Foundation director Bill Ivey delivered his annual report on the CMF, outlining a projected oral history program on the CMA and the CMF.

TV committee chairman Irving Waugh announced that Dick Clark, who attended part of the 1981 Fan Fair festivities, has expressed potential interest in a Fan Fair-related tv show. Waugh noted that a new media subcommittee has been formed, and the board discussed the possibility of doing a tv special saluting CMA's upcoming 25th anniversary.

For the radio committee, chairman Don Nelson said that an update of the 1976 CMA-commissioned Arbitron study would be scheduled for fall, along with an update of the CMA Broadcast Handbook.

The committee for country music month touched upon promotional kits containing radio spots recorded by country artists, slated to be mailed out by CMA Aug. 17. Billboard has offered to print the country music month logo on its Hot 100 chart for no charge. A CMA display will be featured at the Nashville Metro Airport, which will also air country music over its in-house system during the month of October.

Promotions committee chairman Dick McCullough noted that CMA is now working with NARM on country promotions centering around NARM's "Gift of Music" campaign, and the committee recommended that CMA again participate in the 1982 Kidney Foundation Radiothon, based on the success of this year's event.

Speaking for the meetings and arrangements committee, chairman Frances Preston announced the dates and locales for the 1982 CMA board meetings. They are: Feb. 2-4, Mexico City; April, New York City; July 14-16, Wheeling, W. Va. Recommended sites for 1983 board meetings are Houston, Los Angeles and Montreal.

And Ken Kragen reported that the upcoming CMA management seminar is being coordinated for mid-November in Nashville.

At the beginning of the board meeting, CMA president Tandy Rice and board members Don Reid and Sam Marmaduke were welcomed to Colorado by Gov. Richard Lamm at the State Capitol. There was also a reception for the CMA board and Colorado CMA members held at the Fairmont Hotel, with Denver mayor William McNichols greeting registrants. **KIP KIRBY**

## Carlisle Moves

NASHVILLE—Randy Carlisle Merchandising (RCM) has moved here from Los Angeles. The firm's address is 852 W. Hillwood Dr., Nashville, Tenn. 37205. The telephone number is (615) 356-4878.

# Billboard® Hot Country Singles™

Survey For Week Ending 8/8/81

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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	12	TOO MANY LOVERS—Crystal Gayle (M. True, T. Lindsay, S. Hugin, Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP))	★	35	40	HELLO WOMAN—Doug Kershaw (D. Kershaw, Scotti Bros. 02137 (CBS) (Doug Kershaw, BMI))	★	79	2	HE'S THE FIRE—Diana (C. Lester, D. Morrison), Sunbird 7564 (House Of Gold, BMI)	
★	3	8	I DON'T NEED YOU—Kenny Rogers (R. Christian), (Bootchute, BMI) Liberty 1415	★	36	42	TEXAS COWBOY NIGHT—Mel Tillis & Nancy Sinatra (M. Tillis, B. Cannon, R. Squires), Elektra 47157 (M. Tillis, BMI; Sabal, ASCAP)	★	NEW ENTRY	→	WHAT IN THE WORLD'S COME OVER YOU—Tom Jones (J. Scott), Mercury 76115 (Unart, BMI)	
★	3	4	PRISONER OF HOPE—Johnny Lee (S. Whipple, G. Metcall), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	★	37	38	HONKY TONK HEARTS—Dickey Lee (B. McDill), Mercury 57052 (Hall-Clement (Welk), BMI)	★	70	2	SHE TOOK THE PLACE OF YOU—Valentino (S. Vaughn), RCA 12269 (Jack & Bill, Welk, ASCAP)	
★	5	11	I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	★	38	48	HURRICANE—Leon Everette (K. Stegal, S. Harris, T. Schuyler), RCA 12270 (Blackwood, BMI; Rich Bin, ASCAP)	★	71	11	COULD YOU LOVE ME (One More Time)—John Conlee (C. Stanley), MCA 51112 (Fred Rose, BMI)	
★	6	10	RAINBOW STEW—Merle Haggard (M. Haggard), MCA 51120 (Shade Tree, BMI)	★	39	49	RIGHT IN THE PALM OF YOUR HAND—Mel McDaniel (B. McDill), Capitol 5022 (Hall-Clement (Welk), BMI)	★	72	6	YESTERDAY'S NEWS (Just Hit Home Today)—Johnny Paycheck (M. Haggard), Epic 19-02144 (Shade Tree, BMI)	
★	6	7	UNWOUND—George Strait (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	★	40	53	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke (B. McDill, W. Holyfield), Columbia 18-02197 (Hall-Clement, Bibo, BMI; Welk, ASCAP)	★	73	NEW ENTRY	→	SHE BELONGS TO EVERYONE BUT ME—The Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 50-2243 (Atlantic, BMI)
★	7	13	DREAM OF ME—Vern Gosdin (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	★	41	52	WHEN YOU FALL IN LOVE EVERYTHING'S A WALTZ—Ed Bruce (E. Bruce, E. Bruce, R. Peterson), MCA 51139 (Tree, Sugarplum, BMI)	★	74	NEW ENTRY	→	I LOVE MY TRUCK—Glen Campbell (J. Rainey), Mirage 3845 (Giant, BMI)
★	9	9	IT'S NOW OR NEVER—John Schneider (W. Gold, A. Schroeder), Scotti Bros. 02105 (CBS) (Gladys, ASCAP)	★	42	51	HOLD ON—Rich Landers (R. Landers), Ovation 1173 (Nub-Pub, ASCAP)	★	75	NEW ENTRY	→	I RECALL A GYPSY WOMAN—B.J. Thomas (Reynolds, B. McDill), MCA 51151 (Jack, BMI)
★	11	6	(THERE'S) NO GETTING OVER ME—Ronnie Milsap (T. Brasfield, W. Aldridge), RCA 12264 (Rick Hall, ASCAP)	★	43	54	STEP BY STEP—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47174 (Briarpatch, Deb/Dave, BMI)	★	76	NEW ENTRY	→	LIVIN THE GOOD LIFE—The Corbin Hanner Band (B. Corbin), Alta 7007 (Sabal, ASCAP)
★	10	10	WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Waylon & Jessi (A. Carter, W. Warren, J.D. Miller), RCA 12245 (Unart/Peer, BMI)	★	44	55	I'M INTO LOVIN' YOU—Billy Swan (B. Swan), Epic 14-02196 (Sherman Oaks, BMI)	★	77	NEW ENTRY	→	SOMETIMES I CRY WHEN I'M ALONE—Sammi Smith (L. Bastian), Sound Factory 446 (Button Willow, Chablis, BMI)
★	13	9	DON'T WAIT ON ME—The Statler Brothers (H. Reid, D. Reid), Mercury 5705: (American Cowboy, BMI)	★	45	12	THEY COULD PUT ME IN JAIL—Bellamy Brothers (B. McDill), Warner/Curb 49729 (Hall/Clement, BMI)	★	78	82	2	LONESTAR COWBOY—Donna Fargo (D. Fargo), Warner Bros. 49757 (Prima-Donna, BMI)
★	15	7	OLDER WOMEN—Ronnie McDowell (J. D'Hara), Epic 19-02129 (Tree, BMI)	★	46	18	WHISKEY CHASIN'—Joe Stampley (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	★	79	88	2	IF YOU DON'T KNOW ME BY NOW—Super Grit Cowboy Band (B. Ellis), Hoodswamp 8002 (Hoodswamp, BMI)
★	13	14	I SHOULD'VE CALLED—Eddy Raven (E. Raven), Elektra 47136 (Milene, ASCAP)	★	47	19	RICH MAN—Terri Gibbs (E. Mattson), MCA 51119 (Song Biz, BMI)	★	80	NEW ENTRY	→	LET ME FILL FOR YOU A FANTASY—Gary Goodnight (L. Schoonmaker), Door Knob 81-159 (Chip 'N' Dale, ASCAP)
★	16	8	A TEXAS STATE OF MIND—David Frizzell & Shelly West (C. Crofford, J. Durrill, S. Garrett), (Peso, Wallet, BMI) Warner/Viva 49745	★	48	20	WIND IS BOUND TO CHANGE—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)	★	81	84	2	TURNING MY LOVE ON—Jimmy Payne (B. Milsap), KIK 907 (Iron Side, ASCAP)
★	17	6	YOU DON'T KNOW ME—Mickey Gilley (C. Walker, E. Arnold), Epic 14-02172 (Rightsong, BMI)	★	49	24	LONGING FOR THE HIGH—Billy Larkin (D.B. McClinton, S. McConvey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)	★	82	83	3	NOTHIN' TO DO BUT JUST LIE—Wesley Ryan (S. Whipple, C. Putnam), NSD 93 (Tree, BMI)
★	16	1	DIXIE ON MY MIND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	★	50	62	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER—Willie Nelson (F. Ahlert, J. Young), Columbia 18-02187 (Fred Ahlert, Pencil Mark, Ryloc, ASCAP)	★	83	87	2	I WON'T LAST A DAY WITHOUT YOU—Vince And Dianne Hatfield (P. Williams, R. Nichols), Soundwaves 4638 NSD (Almo, ASCAP)
★	21	6	MIRACLES—Don Williams (R. Cook), MCA 51134 (Dick James, BMI)	★	51	39	I'VE BEEN A FOOL/SOMETIMES WHEN WE TOUCH—Stephanie Winslow (S. Winslow, D. Hill, B. Mann), Warner/Curb 49753 (Yalayahy, Welbeck, ATV, Mann & Weil, ASCAP, BMI)	★	84	NEW ENTRY	→	TAKE ME AS I AM—Bobby Bare (B. Bryant), Columbia 18-02414 (Acuff-Rose, BMI)
★	23	8	I JUST NEED YOU FOR TONIGHT—Billy "Crash" Craddock (Wallace, Skinner, Bell), Hall-Clement, Welk, BMI) Capitol 5011	★	52	63	HONKY TONK QUEEN—Moe Bandy & Joe Stampley (R. Hicks), Columbia 18-02198 (Baray, Mullet, BMI)	★	85	NEW ENTRY	→	CATHY'S CLOWN—Tricia Johns (D. Evely, P. Evely), Elektra 47172 (Acuff-Rose, BMI)
★	22	9	QUEEN OF HEARTS—Juice Newton (H. DeVito), Capitol 4997 (Drunk Monkey, ASCAP)	★	53	64	THE PARTNER NOBODY CHOSE—Guy Clark (G. Clark, R. Crowell), Warner Bros. 49740 (World Song, Coolwell, Granite, ASCAP)	★	86	86	3	THE DEVIL—Hoyt Axton (H. Axton), Jeremiah 1011 (Lady Jane, BMI)
★	30	5	TIGHT FITTIN JEANS—Conway Twitty (M. Huffman), MCA 51137 (Prater, ASCAP)	★	54	67	I LOVE YOU A THOUSAND WAYS/CHICKEN TRUCK—John Anderson (L. Frizzell, J. Beck, J. D. Anderson, E. J. Parker, M. Fields), Warner Bros. 49772 (Peer, Al Gallico, BMI)	★	87	NEW ENTRY	→	TRYING NOT TO LOVE YOU—Johnny Rodriguez (M. Haggard), Epic 14-02411 (Shade Tree, BMI)
★	33	4	PARTY TIME—T.G. Sheppard (B. Channel), Warner/Curb 49761 (Tree, BMI)	★	55	65	SECRETS—Mac Davis (S. Lorber, M. Nozel, J. Silbar), Casablanca 2336 (Bobby Goldsboro, ASCAP)	★	88	NEW ENTRY	→	ANTIOCH CHURCHHOUSE CHOIR—Sweetwater (D. Holt), Faucet 1592 (D. Rodick Holt, SESAC)
★	25	8	YOU'RE THE BEST—Kieran Kane (K. Kane, B. Channel), (Cross Keys, ASCAP/Old Friend, BMI, ASCAP) Elektra 47148	★	56	61	LOVE NEVER HURT SO GOOD—Donna Hazard (B. Whitaker, M. Fiedler), Excelsior 1016 (Music City, ASCAP; Combine, BMI)	★	89	NEW ENTRY	→	SWEET NATURAL LOVE—Mick Lloyd & Jerri Kelly (T. Faia), Little Giant 046 (Jerrimick, BMI)
★	28	9	SOME DAYS ARE DIAMONDS—John Denver (D. Feller), RCA 12246 (Tree, BMI)	★	57	66	JUST GOT BACK FROM NO MAN'S LAND—Wayne Kemp (D. Walls), Mercury 57053 (Tree, BMI)	★	90	92	2	YOU'RE THE REASON—John Rex Reeves (Edwards, Henley, Imes, Fell), Soc-A-Gee 110 (Vogue, BMI)
★	24	6	WE DON'T HAVE TO HOLD OUT—Anne Murray (A. Mason, G. Adams), Capitol 5013 (Balmor, ASCAP)	★	58	43	FEELS SO RIGHT—Alabama (R. Owen), RCA 12236 (May Pop, BMI)	★	91	58	19	FIRE AND SMOKE—Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)
★	25	27	MAYBE I SHOULD'VE BEEN LISTENING—Gene Watson (B. Rabin), (Screen Gems/EMI, BMD) MCA 51127	★	59	45	LOVIN HER WAS EASIER—Tompall & The Glaser Bros. (K. Kristofferson), Elektra 47134 (Combine, BMI)	★	92	59	14	DON'T BOTHER TO KNOCK—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)
★	26	9	WHILE THE FEELING'S GOOD—Rex Allen Jr. & Margo Smith (R. Bowling, F. Hart), Warner Bros. 49738 (ATV/Hartline, BMI)	★	60	69	MY BEGINNING WAS YOU—Jack Grayson (J. Grayson, T. Purvin), Koale 334 (Hinsdale, BMI, Temar, ASCAP)	★	93	60	7	IT'LL BE HIM—Debby Boone (B. R. Reynolds), Warner/Curb 49720 (Hal Band, Baron, BMI)
★	31	7	GOOD TIMES—Willie Nelson (W. Nelson), RCA 12254 (Tree, BMI)	★	61	46	FOOL BY YOUR SIDE—Dave Rowland & Sugar (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	★	94	70	6	YOU'RE MORE TO ME (Than He's Ever Been)—Peggy Forman (P. Forman), Dimension 1020 (Julina, SESAC)
★	32	5	SCRATCH MY BACK/MIDNIGHT HAULER—Razzy Bailey (R. Moore, M. Strong, E. Cage, W. Newton, T. DuBois), RCA 12268 (Fame, House Of Gold, BMI)	★	62	47	DON'T GET ABOVE YOUR RAISING—Ricky Skaggs (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)	★	95	71	16	GOOD OL' GIRLS—Sonny Curtis (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)
★	34	5	(I'm Gonna) PUT YOU BACK ON THE RACK—Dottie West (R. Goodrum, B. Maher), Liberty 14.9 (Chappell, Sailmaker, Welbeck, Blue Quill, ASCAP)	★	63	50	SHOULD I DO IT—Tanya Tucker (L. Martine Jr.), MCA 51131 (Unichappell, Watch Hill, BMI)	★	96	72	15	JUST LIKE ME—Terry Gregory (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)
★	35	6	TODAY ALL OVER AGAIN—Reba McEntire (B. Harden, L. J. Dillon), Mercury 57054 (Coal Miner, King Coal, BMI, ASCAP)	★	64	74	MOBILE BAY—Johnny Cash (C. Putnam, D. Kirby), Columbia 18-02189 (Tree, BMI; Cross Keys, ASCAP)	★	97	73	10	BEDTIME STORIES—Jim Chesnut (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)
★	36	6	LOVE AIN'T NEVER HURT NOBODY—Bobby Goldsboro (B. Goldsboro), Curb/CBS 602117 (House Of Gold, BMI)	★	65	77	SHOT FULL OF LOVE—Randy Parton (B. McDill), RCA 12271 (Hall-Clement, Welk, BMI)	★	98	76	18	SURROUND ME WITH LOVE—Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)
★	44	4	TAKIN IT EASY—Lacy J. Dalton (M. Sherrill, B. Sherrill, L. Dalton), Columbia 167963 (Algee, BMI)	★	66	68	A POOR MAN'S ROSES—Patti Page (Hilliard & DeLugg), Plantation 201 (Welbeck, ASCAP)	★	99	80	18	BY NOW—Steve Wariner (D. Pfimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/ Chess, ASCAP)
★	37	7	SOMEBODY'S DARLING, SOMEBODY'S WIFE—Dottsy (L. Young), Tanglewood 1908 (Emerville, BMI)	★	67	75	IT'S REALLY LOVE THIS TIME—Family Brown (R.J. Jones, M. Kasser), Ovation 1174 (Blue Lake, BMI/Terrace, ASCAP)	★	100	81	16	THE MATADOR—Sylvia (B. Morris, D. Pfimmer), RCA 12214 (Pi-Gem, BMI)
★	41	4	IT DON'T HURT ME HALF AS BAD—Ray Price (J. Allen, D. Lay, B. Lindsay), Dimension 1021 (Combine, BMI)	★	68	75						

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

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**\*Watch for the new "NASHVILLE RHYTHM SECTION" album  
"KEEP ON DANCING" to be released soon!**

## Country

## CBS 'Baron' LP Promo Takes A Cue From Pool

NASHVILLE—CBS Records recently sponsored a cross-merchandising campaign for Johnny Cash' current Columbia album, "The Baron." Since the theme of the title single centers on a winner-take-all game of pool, the promotion involved Billy Bob's Texas, the world's largest honkytonk that contains more than 25 pool tables; the Brunswick Corp., which manufactures sporting and game equipment; and four Dallas-Ft. Worth radio stations.

In the first phase of the campaign, the radio stations—KBOX-AM, KIXK-FM, KLIF-AM and KXOL-AM—engaged in a search for their own local "Baron," with first, second and third prize winners. Two of the stations sponsored their own pool tournaments; the other two stations used mail-ins and drawings to determine the winners.

Each station supplied promotional airtime focused on their respective contests. The selected winners then competed in a pool tournament held at Billy Bob's Texas for the top prize of a regulation Brunswick pool table. Johnny

Cash also performed at the huge nightclub following the tournament.

Cash teaser spots tailored to each station ran on all four participating stations, with CBS furnishing posters and support materials. Time buys and print advertising further supported the promotion. At the end of the stations' individual market contests, the label also provided each with a trophy, copies of "The Baron," and an entire Johnny Cash catalog of more than 20 albums. The stations in turn gave listeners free belt buckles, t-shirts and tickets to Cash's appearance at Billy Bob's Texas.

Approximately 6,000 people attended the tournament and Cash concert. J.C. Arnold, representing KBOX was named the winner, with the second and third place finalists receiving bumper pool tables, pool cue with case, and \$300 from CBS Records.

Coordinating the "Baron's" promotion in the market were CBS Dallas branch manager Danny Yarbrough, and Jay Jenson, CBS southwest regional country marketing manager.



Roast Toast: A sheepish Fred Foster, left, accepts the good-natured ribbing of pals Kris Kristofferson and Dolly Parton at his official roast in Nashville. Foster, president of newly-reactivated Monument Records, has just released Kristofferson's "Here Comes That Rainbow Again."

## Fred Foster 'Roasted' To Mark 50th Birthday

NASHVILLE—As a roast in the sunnily sadistic Hollywood tradition, the Fred Foster birthday burn here, July 26, barely generated enough heat to redden the victim's ears. But as a feast of affection and slice of recent country music history, it rose to create its own delightful form.

More than 500 well-wishers paid \$50 each to see the 50-year-old president of Monument Records patted and prodded by such entertainers as Billy Grammer, Grandpa Jones, Ray Stevens, June Carter Cash, Kris Kristofferson, Dolly Parton, Ronnie Hawkins, Arthur Smith and Boots Randolph. Proceeds went to the Nashville Music Assn.

Also among the dais declaimers were former radio personalities Buddy Deane and Joe Allison; Elektra/Asylum vice president Jimmy Bowen; producer Norro Wilson; and songwriter Harlan Howard. Larry Gatlin, Johnny Cash, Willie Nelson and Grady Martin conveyed their cuts via videotape, while Sen. Howard Baker, Chet Atkins, Dottie West, Brenda Lee, Jimmy Dean and others telegraphed their japey.

Grammer, whose "Gotta Travel On" was Monument's first record and first million seller, recalled that the song had seemed entirely without merit until he overheard a beat he could set it to.

Deane told how Foster had sold him 25% interest in the record company for \$300 while it was still just an idea. When the first single was pressed, he said, Foster was on such a tight budget that he and his friends glued the labels on by hand.

Grandpa Jones, proclaiming that he has been on so many labels he's almost earned a gold record, said his Monument outings, under Foster's production, contains the best sounds he's ever made.

Arthur "Guitar Boogie" Smith described the localized country music business that first attracted young Foster when he was growing up in North Carolina.

Parton outlined how graciously Foster had agreed to her departure to RCA from Monument after two formative years on the small label.

MC Ralph Emery noted that Foster's genius was really in mer-

chandising because "each of us has just paid \$50 for a \$10 meal."

Bowen praised Foster for pioneering Nashville as an all-music town and revealed that one of the first contributions to the Nashville Music Assn. when it was formed last year had come from Foster. "Of course," Bowen explained, "the check was post-dated for late in 1981." Attempting to soften this revelation, Bowen told the guest of honor that when he was a producer in California "we loved doing all those great Foster and Rice songs." (Ever the diplomat, Foster refrained from pointing out to Bowen that he had confused him with Jerry Foster.)

Norro Wilson, his voice unaccountably rambling between that of a Southern politician and an importuning evangelist, revealed to the utterly skeptical audience that it was he who had sung all the Monument hits heretofore attributed to "Roy Orbison."

One of the last to praise Foster, Kristofferson rose to say, "I've been thinking about the man who worked with people like Billy Grammer, Arthur 'Guitar Boogie' Smith, Grandpa Jones, Ray Stevens, Dolly Parton, Roy Orbison, Brenda Lee, Willie Nelson—and let 'em all go. You can say a lot of things about this man, but a wizard at business he isn't."

For sheer drollery, the highlight of the evening was the feigned puzzlement of Willie Nelson and Grady Martin as they tried (on videotape) to conjure up grounds on which to commend their former label head. Martin could recall only a detestably bad album of his guitar playing that Foster had released despite repeated warnings not to. Nelson deduced with a hint of sadness that Foster's eyes and ears were failing him, and added a rather off-the-point observation that the object of their concern had been married too many times. Having failed to uncover a quality to praise—or to light a peculiarly shaped cigarette they passed between them—the two wistfully concluded that a drink might prime their well-springs of thought and thereupon slowly faded from the screen, more befuddled than ever. **EDWARD MORRIS**



EASY LISTENING—Crystal Gayle enjoys listening to a playback of her just-finished new Columbia album, "Hollywood, Tennessee," with her producer, Allen Reynolds, left, and label vice president and general manager Rick Blackburn, right.

## Academy Elects 1st Woman Head

LOS ANGELES—For the first time in the 17-year history of the Academy of Country Music, the organization has elected a woman, Paige Sober, to the position of chairman of the board. Sober is executive writer/publisher relations officer with BMI in Los Angeles.

Johnny Mosby heads the new slate of officers, serving as president, with Don Langford as vice president. Re-elected secretary for the Academy was Toi Moritomo, and Selma Williams was re-elected treasurer.

Newly elected board members include Pee Wee Adams, musician/bandleader/instrumentalist category; Art Astor, advertising/radio/television sales; Michael Brokaw, manager/booker; Charlie Cook, radio; Bruce Hinton, promotion; Jerry Naylor, artist/entertainer; Paige Sober, affiliated; Bill Stewart, publications; and Ron Weed, tv/motion pictures.

Re-elected to the board were Dorothy Bond, in the category of music publishers; Don Hinson, deejay; Marge Meoli, record company; Tommy Thomas, club operator/em-

ploye; and Larry Weiss, composer category.

Holdover board members elected to two-year terms last year include Jerry Armstrong, deejay category; Joe Barber, composer; Ron Einy, publications; Lee Fitzpatrick, musician/bandleader/instrumentalist; Bill Hollingshead, club operator/employee; Bob Kirsch, record company; Al Konow, advertising/radio-tv sales; Stan Moress, manager/booker; Kris Sheets, promotion; Cliffie Stone, music publisher; Steve Thrap, radio; Gene Weed, tv/motion pictures; Forrest White, affiliated; and Eddie Dean, artist/entertainer.

The Academy's board of directors reappointed Fran Boyd as executive secretary. Ben Susman, Ron Anton, Bill Boyd, Ron Martin, Joanie Mosby and John Brown were appointed directors-at-large. Ron Martin, Bill Boyd, Gene Weed and Charlie Cook were named to the ways and means committee. Ron Einy, Bob Kirsch and Marge Meoli comprise the membership committee, and Ken Kragen and Jack Lameier serve as vice presidents at large.

## Wrangler Helping To Underwrite Fall 'Starsearch'

NASHVILLE—With sponsorship now set between Wrangler jeans and Ray Price's "Country Starsearch," the national talent competition is changing its name to "Wrangler Country Starsearch."

The contest will be handled on a local level beginning in September by radio stations who receive exclusive rights in their individual market. Winners of the local competition move on to state finals in January. The national finals will be held in Nashville during April, 1982.

According to Joe Abernathy, vice president of "Wrangler Country Starsearch," Wrangler will supply administrative funds, along with more than \$200,000 in cash prizes for state and national finalists. Abernathy notes that with Wrangler's involvement, the contest has changed its original structure, eliminating licensing fees and entry fees that were supposed to be paid by participating radio stations and contestants. Wrangler will underwrite the bill for state and national finals, with each radio station soliciting funds through advertising support.

Ray Price will continue to be heavily involved with the talent search. He will perform at all 50 state finals, as well as hosting the televised 90-minute national finals.

The first place national winner will receive \$50,000, a recording contract with Price's Dimension Records, and a booking agreement with Shorty Lavender in Nashville. Second prize is \$15,000; third prize, \$10,000. Wrangler will also pay \$1,000 to each state winner and provide roundtrip airfare and expenses to Nashville for the finalists.

Among the radio stations already lined up to sponsor "Wrangler Country Starsearch" this fall are KIKK-FM Houston, KIXK-FM Dallas-Fort Worth, KDEO-AM Honolulu, KWYZ-AM Seattle, KXLR-AM Little Rock, WAMZ-FM Louisville, WFLI-AM Chattanooga, WUNI-AM Mobile, WUTQ-AM Utica, N.Y., KSSS-AM Colorado Springs and KFH-AM Wichita.

## Shea Due Concert

NEW YORK—The Mets may not be playing these days, but country music fans can turn out at Shea Stadium Aug. 22 for "A Day In The Country."

Promoted as being the "largest country round-up ever to hit New York," the concert's talent lineup includes the Oak Ridge Boys, Tammy Wynette, Tanya Tucker, Mel Tillis, Charlie Rich, the Bellamy Brothers, Con Hunley and Fork In The Road, a group from New Jersey. Emcee is Larry Hagman.

WHN-AM is promoting the concert by giving away sets of six tickets for families to spend "A Day In The Country." Producer/director of the fest is Allen Le Winter of Music, Harmony & Rhythm Ltd., in conjunction with Gene Richards and Anthony Scotti of Genesco Entertainment.

According to LeWinter, this is the first concert held in Shea Stadium since Jethro Tull played there seven years ago. Tickets prices are \$15, \$20 and \$25.

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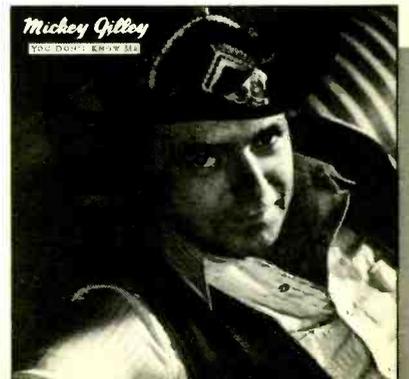
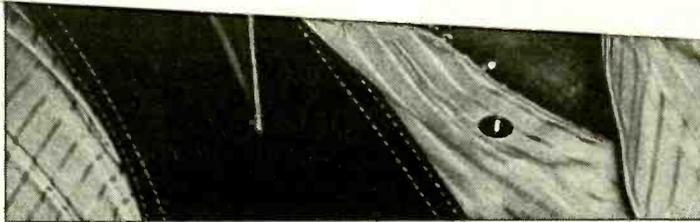
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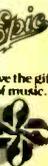
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FE 37416



# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	21	FEELS SO RIGHT ● Alabama, RCA AHL1 3930	40	48	61	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1 3644
★	3	5	SHARE YOUR LOVE Kenny Rogers, Liberty L00 1108	41	47	24	EVANGELINE Emmylou Harris, Warner Bros. BSK 350
	3	1	FANCY FREE The Oak Ridge Boys, MCA 5209	42	41	91	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
★	7	20	JUICE Juice Newton, Capitol ST 12136	43	43	2	ENCORE George Jones, Epic FE 37345
	5	6	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	44	36	7	TAKE THIS JOB AND SHOVE IT Soundtrack, Epic SE 37177
	6	5	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	45	31	8	PLEASURE Dave Rowland & Sugar, Elektra 5E 525
☆	11	45	I AM WHAT I AM George Jones, Epic JE 36586	46	32	14	LIVE Hoyt Axton, Jeremiah 5002
★	10	6	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)	47	53	46	THESE DAYS Crystal Gayle, Columbia JC 36512
	9	9	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932	48	49	2	I HAVE A DREAM Cristy Lane, Liberty LT 1083
☆	10	4	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	49	54	49	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752
	12	8	ESPECIALLY FOR YOU Don Williams, MCA 5210	50	NEW ENTRY		TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	12	8	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555	51	45	14	JOHN ANDERSON 2 John Anderson, Warner Bros. BSK 3547
	13	13	YEARS AGO The Statler Brothers, Mercury SRM 16002	52	50	14	ONE TO ONE Ed Bruce, MCA 5188
	14	12	WILD WEST Dottie West, Liberty LT 1062	53	33	27	SOMEBODY'S KNOCKIN' Terry Gibbs, Columbia 5A 5173
	15	15	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4021	54	51	45	LOVE IS FAIR Barbara Mandrell, MCA 5136
	16	16	MR. T Conway Twitty, MCA 5204	55	46	40	BACK TO THE BARROOMS Merle Haggard, MCA 5139
	17	19	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	56	55	37	ENCORE Mickey Gilley, Epic JE 36851
	18	14	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144	57	65	28	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 56488
★	26	10	DARLIN' Tom Jones, Mercury SRM 14010	58	64	16	WASN'T THAT A PARTY The Rovers, Cleveland Int./Epic JE 37107
	20	20	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	59	57	3	SHOULD I DO IT Tanya Tucker, MCA 5228
	21	17	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	60	68	170	STARDUST ▲ Willie Nelson, Columbia JC 35305
	22	22	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528	61	52	3	ENCORE Charly McClain, Epic FE 37347
	23	21	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	62	60	6	JUST LIKE ME Terry Gregory, Handshake HO 12196
	24	23	DRIFTER Sylvia, RCA AHL1 3982	63	62	20	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
	25	24	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	64	67	56	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
	26	27	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	65	73	16	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN Joe Stampley, Epic FE 37055
☆	27	25	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	66	56	24	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
☆	59	2	RAINBOW STEW Merle Haggard, MCA 5216	67	58	4	AS IS Bobby Bare, Columbia FC 37157
	29	30	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	68	71	91	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	30	29	SOMEWHERE OVER THE RAINBOW ● Willie Nelson, Columbia FC 36883	69	74	11	OUTLAWS Waylon Jennings, RCA AFL1 1321
	31	34	URBAN CHIPMUNK The Chipmunks, RCA AFL1 4027	70	61	62	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602
	32	28	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	71	70	25	GUITAR MAN Elvis Presley, RCA AHL1 3197
	33	35	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	72	63	17	ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905
☆	44	39	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	73	72	24	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
★	42	6	WAITIN' FOR THE SUN Ricky Skaggs, Epic FE 37193	74	66	36	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
	36	39	THE BARRON Johnny Cash, Columbia FC 37179	75	75	18	DAKOTA Stephanie Winlow, Warner/Curb BSK 3529
	37	37	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852				
	38	38	I BELIEVE IN YOU ● Don Williams, MCA 5133				
	39	40	WITH LOVE John Conlee, MCA 5213				

★ 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.)

## 200 Writers At Seminar

NASHVILLE—Nearly 200 writers attended the day-long seminar conducted here July 25 by the Nashville Songwriters Assn. International. Classes met at Belmont College.

Instruction was offered in songwriter contract awareness; the Nashville number system, music theory and harmony; copyright protection and establishing proof; money sources; making demos and pitching songs; foreign publishing; self-publishing; and co-writing. The event was capped by a songwriters showcase. (See accompanying review.)

Teachers for the sessions were Richard Perna, president of Music Publishing Consultants; Malcolm Mims, David Ludwick and Scott Siman, music attorneys; Randy Goodrum, Johnny MacRae and Bobby Braddock, songwriters; and Terry Smith, director of publishing for the Dr. Hook organization.

The event was NSAI's first summer seminar. A longer session of instruction was held in February.

## 1st Generation Acts In Special

NASHVILLE—The artists on First Generation Records will be featured in a television special, "Country Music Celebration," taped at the Grand Ole Opry House here Tuesday (4).

Starring in the production are Ernest Tubb, Jean Shepard, Jan Howard, Justin Tubb, Ray Pillow, Billy Walker, Stonewall Jackson, Charlie Louvin, the Wilburn Brothers and the Vic Willis Trio. All recently had albums released by First Generation in its "Stars Of The Grand Ole Opry" series.

Silver Shadow Productions, Palm Springs, and Pete Drake Productions, Nashville, co-produced the special. Drake, who heads First Generation, also served as musical director.

The airing of the show will coincide with a tv sales campaign by Vista, the tv marketing arm of Columbia House, with which First Generation has a mail order and direct response licensing agreement.

## Ronco Sets LP Release In U.K.

NASHVILLE—A Ronco Teleproducts release set for October distribution throughout the U.K. will contain feature performances by Dolly Parton, Don Williams, Hank Williams Jr., Linda Ronstadt, Eddie Rabbitt, Loretta Lynn, Ed Bruce, Ray Price and Jean Shepard.

The package, titled "Country Sunrise, Country Sundown," will offer 30 acts and will be promoted by a large-scale television campaign. The release follows Ronco's first such product in the U.K. called "Country Legends."

Prophet's performance—and a Merle Kilgore version of "Teddy Bear"—are being produced by Lou Lofredo. Most of the other performances scheduled for inclusion on the album are handled on a lease basis by Ronco.

## Country



Emcee Accolade: Emcee Chuck Morgan receives a plaque commemorating his support of the Nashville Songwriters Assn. International from Maggie Cavender, executive director of the organization, onstage during the recent NSAI showcase. Prior to the event, Morgan hosted several writers on his late night WSM-AM program to promote the showcase.

### SHOWCASE REVIEW

## Songwriters Sing Their Material At Workshop

NASHVILLE — Songwriters all too often are shrouded in the shadows cast by the singers who perform their tunes. But 20 members of Nashville's talented corps of writers recently had the spotlight all to themselves at a showcase capping off the Nashville Songwriters Assn.'s first summer seminar.

Coordinated by professional managers Judy Harris (April/Blackwood Music), Terry Choate (Tree International) and David Conrad (Pi-Gem/Chess), the four-hour concert drew 650 people to a renovated warehouse-turned-restaurant named the Cannery.

The scope of writers encompassed veterans like Harlan Howard and Hank Cochran (whose rendition of "Make The World Go Away" brought waves of applause) to Dutch-born Mieke Appel, who unleashed Velvet-edged vocals on her original compositions. Each writer used his 15-minute time allotment to present the best of his works in styles as different and varied as the music itself.

Pianist Thomas Cain kicked off the program, rousing the full house with "One Step Away," an infectious number enhanced by cowriter Bob DiPiero's guitar licks. Following an amusing dissertation on the problems of communication, John D. Loudermilk closed the show with the Casino's top 10 hit, "Then You Can Tell Me Goodbye," accompanied by his wife Susan's sign language interpretation.

Part of the show's appeal arose from the sharp contrast in each writer's style. Rick Shulman's raucous "When You're Ugly Like Us (You Just Naturally Got To Be Cool)" smoothly segued into Diane Pfeifer's dulcet "Free To Be Lonely Again." Glenn Martin's "If We're Not Back In Love By Monday" provided the

perfect foil for rocker Tom Kimmel's "Could Be Serious." And special guest Shel Silverstein's impromptu version of "She's Finally Gettin' Crazy Just The Time I'm Gettin' Sane" was a potent followup to a fine mix of Harlan Howard's tunes, including "Pick Me Up On Your Way Down."

Several songwriting pairs displayed their talents both as soloists and duets. One of the evening's highlights was Chris Waters' rendition of "Sexy Eyes," backed by cowriter Keith Stegall on keyboards. Stegall later took the stage for a triplet of his tunes, including Al Jarreau's current single, "We're In This Love Together."

Saying "thanks to Bobby Braddock, this song paid my first rent check and my first gas bill," Rafe VanHoy gave a moving performance of "Golden Ring," the song he and Braddock co-wrote, which went to No. 1 for George Jones and Tammy Wynette in 1976. Adding a new dimension to the tune was Deborah Allen with her eerie vocals reminiscent of Stevie Nicks. Allen also took a turn for several numbers including her current Capitol release, "You (Make Me Wonder Why)." Penned three years ago, the song is the first Allen and VanHoy collaboration.

Among the other writers performing were Debbie Hupp, Mickey Salter, John Schweers, Jet and Sam Lorber. Rounding out the bill were a trio also represented on the Nashville Songwriters Assn.'s showcase in March—Gary Morris, Paul Craft and Aaron Wilburn.

Although not every writer possessed superior vocals, each song took on new meaning as it was performed by a person who provided the creative energy behind it.

ROBYN WELLS

## Atkins To Quit RCA VP Post

NASHVILLE—Chet Atkins, division vice president of RCA Records Nashville, will resign this post to pursue his own career and related production duties.

While relinquishing corporate re-

sponsibilities with the label, Atkins plans to continue recording for RCA, in addition to producing new acts. He currently works with Perry Como, Roger Whittaker and Terry McMillan.

A DOUBLE SHOT!

# MEL McDANIEL



*"Right In  
The Palm  
Of Your Hand"*  
(A-5022)

TWO HITS IN A ROW

FROM

THE BEST SELLING ALBUM

*"LOUISIANA  
SATURDAY  
NIGHT"*  
(4983)

*I'm Countryfied*  
(ST-12116)



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Produced by LARRY ROGERS



## Nashville Scene

By KIP KIRBY

Although it could conceivably smack of a bit of chauvinism from its title, "Older Women" apparently isn't doing **Ronnie McDowell** any harm—with women of any age. Since the single began soaring up the charts, female fans have been flocking in even bigger droves to see McDowell in concert (and this artist wasn't exactly lacking female fans before "Older Women" either). He introduced the song back in June at the Wheeling, W. Va. Jamboree U.S.A. It'll be interesting to find out how many "older women" are in the audience when Ronnie plays Aug. 7 at Billy Bob's Texas ... the world's largest honkytonk.

Congratulations to April/Blackwood's **Keith Stegall** (who also records for Capitol Records in Nashville) for snagging nothing less than an **Al Jarreau** single. It's titled "We're In This Love Together," and from the outset, it looks like a big one for the talented pop/scat artist.

A special salute to **Alabama**, which has just scored a solid gold one-two punch worthy of Muhammad Ali. The group saw both of its RCA albums, "My Home's In Alabama" and "Feels So Right," turn gold, and only a month apart! This marks a first for RCA Nashville, and becomes even more impressive if you stop to consider that the label only signed Alabama in April of last year. The band has certainly gone a long, long way in such a short time.

**Rodney Crowell's** next Warner Bros. album, self-titled and due out the end of August, may be the one he's been looking for to spin his career into high gear. Previewed at a label party celebrating his return to Nashville to live with wife/singer **Rosanne Cash**, the album had more than one party guest stopping conversation to concentrate on the songs. Crowell's a triple tal-

ent, with his well-known songwriting, production credits and his own performing. Rosanne shares two of his skills (songwriting and performing), but she seems content to let him handle the production. She's expecting their second baby in January (the same month her first child arrived in 1979). Her next Columbia LP should be out this fall.

With Tennessee ranked 44th in the nation in terms of education, the state has enlisted the help of singer **Johnny Cash** to combat this problem of illiteracy. Cash appeared in a film about this subject earlier this year on national tv, and is lending his name, picture and endorsement to a state-wide campaign encouraging people to learn to read. There is a chance, based on the widespread interest already evidenced in this campaign, that it could encompass other states. U.S. Dept. of Education officials have been on the phone asking if the Tennessee materials in the Cash campaign are available for a national effort.

**Terry Slane**, former program director at WGTO-AM in Cypress Gardens, Fla., has notified **Nashville Scene** that he is currently on the lookout for a new position. Slane's track record in country music makes him one of the industry's most innovative and intelligent programmers ... always ready to take a chance on a promising new artist, willing to coax listeners into accepting brand-new (and unknown) product that merited airplay out of the box, always prepared to champion an exciting new record or singer if the sound seemed like a hit. Terry can be reached at (813) 293-9917.

**Jim Weatherly** dropped into Nashville recently to renew old acquaintances and to let us know what he's been up to. Currently concentrating on his songwriting rather than recording, Weatherly's Keca catalog, owned by Creative Music Group in L.A., is now being represented in

Nashville by the Terrace Music Group. Jim also mentioned he's getting interested in acting ... and with his looks, parts shouldn't be difficult to come by.

**Gail Davies** is set to release what may be her most traditional single yet with "Grandma's Song." The album version of Gail's lovely tribute to her grandmother featured a live chorus by her, although the single will be edited for radio.

**Tennessee Ernie Ford's** next album is being produced by son Buck Ford and Jerry Gillespie (who also takes credit for some of the sound on the Kendalls' newest LP, cut in Muscle Shoals).

In the mid-1960s, Bill Drake (half of the legendary radio programmers, **Drake-Chenault**) produced a 50-hour radio series entitled "The History Of Rock 'n' Roll." What most people don't know is that Drake is a big fan of country music as well, and after the success of that show (which Drake-Chenault periodically updates every four years or so), he decided to do a country version. The firm has hired Tom Thacker to obtain countless interviews, anecdotes and scraps of conversations with artists who helped shape the face of country. Thacker has been spending a lot of time in and around Nashville recently (although he did look a bit peaked when he returned after a three-day expedition with **Merle Haggard** on his bus!) Ah, life in the fast lane ... Drake-Chenault hopes to have the entire project, "The History Of Country Music," completed by the end of this year and ready for unveiling next spring.

**Cristy Lane** performed at an outdoor Metro Parks concert recently as part of an ongoing summer music festival. Lane's "One Day At A Time" has gone gold in New Zealand.

Is RCA Nashville putting together a special compilation package for release in Mexico? It's reported to contain four cuts each by five different label artists.



**BUBBLING CELEBRATION**—Eddie Rabbitt, left, toasts the arrival of Jerry Smith, second from right, to be professional manager of Rabbitt's publishing firm, DebDave/Briarpatch. Shown at a recent BMI-hosted reception in Smith's honor are, from left, Rabbitt; Jim MaHoey, owner of DebDave Music; writer Even Stevens; Smith; and Frances Preston, vice president, BMI.



## Country Singles A-Z

Antioch Churchouse Choir (Elmer Cole).....	88	Miracles (D. Williams, G. Fund's).....	17
A Poor Man's Roses (Shelby-Singleton).....	66	Mobile Bay (Billy Sherrill).....	64
A Texas State Of Mind (S. Garrett, S. Dorff).....	14	My Beginning Was You (B. Vaughn, J. Grayson).....	60
Bedtime Stories (J. Gillespie, J. Chestnut).....	97	Nothin' To Do But Just Lie (Ray Ruff).....	82
By Now (Tom Collins).....	99	Older Women (Buddy Killen).....	12
Cathy's Clown (Mike Post).....	85	Party Time (Buddy Killen).....	21
Could You Love Me (One More Time) (Bud Logan).....	71	Prisoner Of Hope (Jim Ed Norman).....	3
Dixie On My Mind (Jimmy Bowen).....	16	(I'm Gonna) Put You Back On The Rack (B. Maher, R. Goodrum).....	29
Don't Bother To Knock (Tom Collins).....	92	Queen Of Hearts (Richard Lewis).....	19
Don't Get Above Your Raising (Ricky Scaggs).....	62	Rainbow Stew (Merle Haggard).....	5
Don't Wait On Me (Jerry Kennedy).....	11	Rich Man (Ed Penney).....	47
Dream Of Me (Brien Fisher).....	7	Right In The Palm Of Your Hand (Larry Rogers).....	39
Feels So Right (Alabama, L. McBride, H. Shedd).....	58	Secrets (Rick Hall).....	55
Fire And Smoke (Nelson Larkin, P. Grisset, E.T. Conley).....	91	Scratch My Back/Midnight Hauler (Bob Montgomery).....	28
Fool By Your Side (Jimmy Bowen).....	61	She Belongs To Everyone But Me (Michael Lloyd).....	73
Good Ol' Girls (The Hitmen).....	95	She Took The Place Of You (Norro Wilson).....	70
Good Times (Willie Nelson).....	27	Shot Full Of Love (Mike Post).....	65
Hello Women (D. Perry, D. Kershaw).....	35	Should I Do It (Gary Klein).....	63
He's The Fire (B. Hall, N. Larkin).....	68	Somebody's Darling, Somebody's Wife (B. Fischer, J.B. Barnhill).....	33
Hold On (M. R. Radford).....	42	Some Days Are Diamonds (Larry Butler).....	23
Honky Tonk Hearts (Jerry Kennedy).....	37	Sometimes I Cry When I'm Alone (P. Baugh, B. Emmons).....	77
Honky Tonk Queen (Ray Baker).....	52	Step By Step (David Malloy).....	43
Hurricane (R. Dean, L. Everette).....	38	Surround Me With Love (Larry Rogers).....	98
I Don't Need You (Lionel B. Richie Jr.).....	2	Sweet Natural Love (Mick Lloyd).....	89
I Just Need You For Tonight (Dale Morris).....	18	Take Me As I Am (Rodney Crowell).....	84
I Love My Truck (Glen Campbell).....	74	Takin' It Easy (Billy Sherrill).....	32
I Love You A Thousand Ways/Chicken Truck (Norro Wilson).....	54	Texas Cowboy Night (J. Bowen, B. Strange).....	36
I Recall A Gypsy Woman.....	75	The Devil (Hoyt Axton).....	86
I Should've Called (Jimmy Bowen).....	13	The Matador (Tom Collins).....	100
I Still Believe In Waltzes (R. Chancey, C. Twitty, L. Lynn).....	4	The Partner Nobody Chose (R. Crowell).....	53
I Won't Last A Day Without You (Charlie McCoy).....	83	(There's) No Getting Over Me (R. Milsap, T. Collins).....	9
If You don't Know Me By Now (Clyde Mattocks).....	79	They Could Put Me In Jail (Michael Lloyd).....	45
I'll Need Someone To Hold Me When I Cry (Jim Ed Norman).....	40	Tight Fittin' Jeans (C. Twitty, R. Chancey).....	20
I'm Into Loving You (Larry Rogers).....	44	Today All Over Again (Jerry Kennedy).....	30
I'm Gonna Sit Right Down And Write Myself A Letter (W. Nelson, P. Buskirk, F. Powers).....	50	Too Many Lovers (Allen Reynolds).....	1
It Don't Hurt Me Half As Bad (Ray Pennington).....	34	Trying Not To Love You (Billy Sherrill).....	87
It'll Be Him (Larry Butler).....	93	Turning My Love On (Bob Milsap).....	81
It's Now Or Never (Tony Scott, John D'Andrea).....	8	Unwound (Blake Melvis).....	6
It's Really Love This Time (Jack Feeney).....	67	We Don't Have To Hold Out (Jim Ed Norman).....	24
I've Been A Fool (Ray Ruff).....	51	What In The World's Come Over You (Steve Popovich, Bill Justis).....	69
Just Got Back From No Man's Land (D. Walls, D. Kemp).....	57	When You Fall In Love Everything's A Waltz (Tommy West).....	41
Just Like Me (Mark Sherrill).....	96	While The Feeling's Good (Curtis Allen).....	26
Let Me Fill For You A Fantasy (Gene Kennedy).....	80	Whiskey Chasin' (Ray Baker).....	46
Livin' The Good Life (Tommy West).....	76	Wild Side Of Life/It Wasn't God Who Made Honky Tonk Angels (R. Albright, W. Jennings).....	10
Longing For The High (Nelson Larkin, E. T. Conley).....	49	Wind Is Bound To Change (Larry Steve, Rudy Gatlin).....	48
Love Ain't Ever Hurt Nobody (Larry Butler).....	31	Yesterday's News (Just Hit Home Today) (Billy Sherrill).....	72
Love Never Hurt So Good (E. Keeley).....	56	You Don't Know Me (Jim Ed Norman).....	15
Lonestar Cowboy (Stan Silver).....	78	You're The Best (Jimmy Bowen).....	22
Lovin' Her Was Easier (Jimmy Bowen).....	59	You're The Reason (Johnny Elgin).....	90
Maybe I Should've Been Listening (Russ Reeder, Gene Watson).....	25	You're More To Me (Than He's Ever Been) (Ray Pennington).....	94

## Chart Fax

By ROBYN WELLS

"Too Many Lovers" gives **Crystal Gayle** her first No. 1 country single of the year and her ninth since she first hit the summit in 1976 with "I'll Get Over You."

Gayle's feat puts her in a tie with **Dolly Parton** for being the female with the most chart-toppers since 1976. Other women with multiple top tunes garnered during this time period include **Anne Murray** (5); **Emmylou Harris** (4); **Barbara Mandrell** (4); **Loretta Lynn** (3); **Dottie West** (3); **Margo Smith** (2); and **Tammy Wynette** (2).

Gayle also becomes the 10th woman of the year to strike the country apex, tying with the year-end totals for 1974 and 1980. Only once in the past decade have more women had No. 1 singles—1973—when an even dozen hit the top.

In all the years carrying double-digit female figures, no more than eight different women have managed to attain No. 1 status. Already back for an encore appearance at the top this year Parton and West. Parton took a triple crown in 1974, while Lynn, Tucker, Wynette and **Donna Fargo** all did double duty in 1973. And, not surprisingly, taking curtain calls in 1980 were Gayle and Parton.

Despite the female foray at the top, 1981's pace is slightly off the pace set in 1973, when 10 women had secured top accolades by the end of July. And it may be a number of weeks before another woman has a chart-topper in 1981—the closest contender in the pack is **Juice Newton** at starred 19.

**Hollywood Lights:** **John Schneider** (of the "Dukes Of Hazzard" fame, for those of you who are tuned out to tv these days) edges up to superstar 8 this week with his debut single. This ties with the track record of another actor-turned-singer, **Ricky Nelson**. The youngest son on "The Ozzie And Harriet Show," Nelson's first single, "Stood Up" / "Waitin' In School," peaked at 8 in 1958.

A couple of tv patriachs also enjoyed a couple of rides up the country chart. **Lorne Greene**, ("Bonanza"), had a top 30 hit with "Ringo" in 1965, while "Waco" went to 50 in 1966. And **Walter Brennan**, ("The Real McCoys"), took "Old Rivers" all the way to number 3 in 1962 (coincidentally the highest country position Nelson attained. He hit the mark in 1958 with "Poor Little Fool").

Soap opera stars to recently tread the country turf include **Mary Kay Place** and **Wayne Mas-**



**CHART SCAN**—Artist Kieran Kane, center, checks out the latest position of his second Elektra single, "You're The Best" now at starred 22. Sharing his excitement are Bill Smith, left, national singles promotion director for E/A; and Ewell Roussel, Nashville general manager.

sey. Place, better known as Loretta Haggars, the good-hearted country singer on "Mary Hartman, Mary Hartman," went to number 3 in 1976 with "Baby Boy." Her only other top 10 single was the 1977 release, "Something To Brag About," which carried **Willie Nelson's** vocals as well. "One Life To Live" 's Massey hit 82 this year with "Diamonds And Teardrops."

**Vicki Lawrence's** version of "The Night The Lights Went Out In Georgia," a No. 1 pop hit, went to 36 on the country chart in 1973. Also enjoying pop success was **Bobby Sherman** of "Here Comes The Brides." Sherman racked up four top 10 songs in 1969 and 1970, including "Little Woman" and "Easy Come, Easy Go."

**Richard Chamberlain** of "Dr. Kildare" fame had a top 10 pop success in 1962 with the show's theme song. **David Soul**, the second half of the crime fighting team known as "Starsky And Hutch," saw his first single, "Don't Give Up On Us," hit the pop apex in 1977. And the most recent actor/singer to become a pop topper is **Rick Springfield**, also known as "General Hospital's" Noah Drake, whose current single, "Jessie's Girl," recently soared to the summit.

**Breaker, Breaker:** It's not quite a convoy, but three of the singles currently charting country are truck tunes. Riding front door is **Razzy Bailey**, who moves to superstar 28 with "Scratch My Back"/"Midnight Hauler." **John Anderson** jumps 13 notches to superstar 54 with "I Love You A Thousand Ways"/"Chicken Truck." And climbing aboard this week is good buddy **Glen Campbell**, entering at starred 74 with "I Love My Truck," the first single culled from "The Night The Lights Went Out In Georgia" soundtrack.

**Tricia Johns** bows this week with a remake of the **Everly Brothers'** "Cathy's Clown." It went to No. 1 on the pop chart in its original 1960 version. The **Springer Brothers** brought it to the country chart in 1980, when it peaked at 89.

Rounding out this week's new entries are **Tom Jones**, the **Burrito Brothers**, **B.J. Thomas**, the **Corbin-Hanner Band**, **Sammi Smith**, **Gary Goodnight**, **Bobby Bare**, **Johnny Rodriguez**, **Sweetwater** and **Mick Lloyd & Jerri Kelly**.

Prime movers of the week include **T.G. Sheppard**, **Lacy J. Dalton**, **Janie Fricke**, **Willie Nelson** and **Randy Parton**.

## Publishing

# 'Say Hello To Harvey,' Bricusse Rehearsals Underway For Musical Version Of Comedy

By PAUL GREIN

LOS ANGELES—Songwriter Leslie Bricusse is heading back to Broadway for the first time in 15 years with a musical version of the classic comedy, "Harvey."

Rehearsals begin Monday (3) for the show. "Say Hello To Harvey," for which Bricusse wrote the book, music and lyrics. It's to open Sept. 7 at the Royal Alexandra Theatre in Toronto prior to a Broadway debut later in the fall.

It's Bricusse's first stage musical since "The Good Old Bad Old Days," which played in London in 1973, and his first on Broadway since "The Roar Of The Greasepaint, The Smell Of A Crowd" in 1966. It's also his first project for Broadway, rather than an import from his native England.

According to Bricusse, the play's author, Mary Chase, would never allow her property to be musicalized.

"She turned down the best," he says, "from Rodgers and Ham-

merstein and Lenny Bernstein on down. Then Michael McAloney (the show's producer) flew to Denver and somehow charmed the rights out of her. He called me in France about doing the score, apparently because of 'Talk To The Animals' (Bricusse's "Dr. Doolittle" charmer which won the 1968 Oscar for best song).

"She was quite rightly very protective," Bricusse says. "'Harvey' is still the fourth longest-running play in the history of the American theatre. She wrote it in 1943, the same year 'Oklahoma!' happened.

"We've worked hand-in-hand with her as it has been developed. It would be foolish to disrupt the bones of that play. When a play has worked for 40 years, you have to be careful not to mess around. I wanted to make sure the songs didn't offend the structure of the play."

Bricusse is candid when asked why he thinks so few songs from stage productions become hits these days: "I don't think there have been that many good songs.

"Also, more songs are written to serve the book these days, so fewer songs get up and walk outside the context of the show.

"The book," says Bricusse, "is ultimately what matters. If the play, the story, the entertainment works, it doesn't need to be the greatest score. 'Annie' is a totally irresistible entertainment top to bottom, but I could remember only two songs the first time I saw it."

The score to "Say Hello To Harvey" and other "bits and pieces" owned by Bricusse's corporation, Stage And Screen Music, are being

administered through Careers Music, the BMI affiliate of Arista/Interworld.

"I've had a couple of unhappy publishing arrangements in the past few years," Bricusse says, "where I was dealing with major corporations which were so busy making deals they were never able to do anything with the music they had.

"John Davidson called me up one day and said, 'I just wanted you to know that I've been trying for a week to get a copy of 'The Candy Man' from your publisher and they don't even know they represent it or you.'"

"Candy Man," from the 1971 musical "Willie Wonka And The Chocolate Factory" is the biggest commercial hit ever written by Bricusse and his longtime partner Anthony Newley.

"People think we've been collaborating all our lives," Bricusse says. "We've been close friends for a long time, but if you add up all the time we've worked together it wouldn't come to a year.

"We wrote 'Good Old Bad Old Days' in a couple of months 'Smell Of The Greasepaint' in six weeks, 'Stop The World—I Want To Get Off' in three weeks, 'Peter Pan' in three weeks and 'Willie Wonka' in one week.

"... And it looked like it," Bricusse says, in a self-effacing slap at Candy Men and Candy Scores.

Bricusse and Newley plan to re-team soon, but first Bricusse will do two solo projects. He's collaborating with Alan Jay Friedman for a musical about the life and death of John F. Kennedy called "One Shining Moment." It's due on Broadway in the spring of '82.

And he's writing a new score to "Goodbye Mr. Chips," using some of the songs he included in the 1969 film version featuring Petula Clark. "Chips," Bricusse points out, has never been done in the theatre: it went straight from James Hilton's novel to the screen.

Bricusse also wrote lyrics and Henry Mancini the music to "Victor/Victoria," the Blake Edwards film starring Julie Andrews due next spring. And Bricusse has written some songs based on a children's book Andrews wrote, "The Last Of The Really Great Whangdoodles."

But it's the "Harvey" project that's occupying most of Bricusse's time these days. "It's classic Americana," he enthuses. "Though why they're having an Englishman do it, I don't know."

## Royalty Breech Widening Between U.K. MRS, BPI

By PETER JONES

LONDON—Friction between music publishers and record companies here is worse than ever following the ditching of recommended prices on records and tapes that leaves no agreed base on which to calculate mechanical royalties.

Latest stage in the embroglio came when the Mechanical Rights Society (MRS) rejected new British Phonographic Industry proposals that were based on a survey of High Street retail prices carried out in June by the British Market Research Bureau.

The Music Publishers' Assn. re-

sponded with an article in its news-sheet, headlined "Royalty Alert," warning publishers not to accept the BPI's proposed new royalty base, yet to be made public.

The prices research resulted in Bob Montgomery, general administrator of MRS, accusing the BPI of "misinterpreting" the BMRB survey. He wrote to John Deacon, director general of BPI, refuting the mark-ups as put forward.

And, on behalf of the society, Montgomery regretted the BPI's unilateral decision to vary the in-

(Continued on page 58)

## AFTRA, AGMA Talk Merger

NEW YORK—After 12 years of informal and sporadic discussion, formalized talks are underway for a merger between the American Federation of Television & Radio Artists and the American Guild of Musical Artists have started.

This was a major development revealed by AFTRA president Bill Hillman at AFTRA's 44th annual convention at the Bond Court Hotel in Akron, Ohio last week.

AFTRA's national board, which met in plenary session, unanimously authorized the immediate opening of full merger talks with AGMA, the AFL-CIO union of 5,000 members

who perform in opera and ballet. There are 54,000 members of AFTRA.

In a letter to Hillman dated July 15, Gene Boucher, AGMA national president, proposed the formal talks, citing, in part, the following rationale: "With basic cable, pay television and videodisks and cassettes assuming greater importance and increasing in dollar value every day, it would appear to be the appropriate time to engage in more formal discussions with a view to the eventual merger of the two labor organizations which we represent."

## Lennon Lithographs In 100-City Tour

NEW YORK—A collection of lithographs by John Lennon will be featured in a 100-city American tour scheduled to begin in September.

In each market of the tour, a radio station showing particular interest will be chosen as co-host of the exhibition, and promotion of the tour will be tied in to the station.

The series of lithographs, titled "Bag One," was created by Lennon in 1969. It depicts the events at the

time of his marriage to Yoko Ono. Eight of the 14 drawings were confiscated by Scotland Yard after a complaint of indecency was filed during the series' first showing at the London Art Gallery in 1970.

A \$3 admission fee will be charged, 25 cents of which will be donated to the Spirit Foundation, a non-profit organization founded by Lennon and Ono.

## Kleinberg-Famous

NEW YORK—Richard Kleinberg, an agent-turned-jingles-writer-turned-pop writer, has joined the writing staff of Famous Music.

Kleinberg, formerly an agent with Creative Management, is now working in partnership with Dean Pitchford, an Academy Award winner this year with "Fame," and Christopher Adler and Drey Shepard, writers on "I Made It Through The Rain."

Before turning to pop music, Kleinberg had a career as a jingles writer. He's also working on a screenplay.

## SAYS JOBBER RAVITZ

# Print Forecast Is Bleak With Little Relief Ahead

By IRV LICHTMAN

NEW YORK—The music print picture is bleak with little sign that the months ahead offer much relief, reports one of the leading music jobbers.

Ron Ravitz, president of Controlled Sheet Music of Copiague, L.I., says his dollar volume for the first six months of 1981 is "about level" with the same period last year, but units are down in the area of 10 to 12%.

And where do the problems lie? Ravitz says it's a sad combination of lack of consumer interest, fueled by "ridiculously" high folio prices, a dearth of hot new names in music print, and dealer resistance to increasing his inventory.

"The music publisher is not putting efforts into what's really happening," says Ravitz. "They keep raising prices. How far can you go before it all blows up?"

Ravitz doesn't necessarily quarrel with the quality of folios. He thinks they're generally fine—but vastly overpriced. "Rather than issue big, overstuffed books that kids can't afford, why not break them down into two or three volumes? It's hard to work our programs when the dealer tells you that 'what you have sounds great, but who's going to buy from me?' Fifteen dollars, \$19, \$22 for a book—I just don't see it."

If there is any area that's holding its own, according to Ravitz, it's the educational market.

He claims unit sales are level with

last year's six month period, thanks to school budgets that have been maintained over the past several years after undergoing rather severe budgetary cuts.

Ravitz is not overly encouraged about the prospects of the fourth quarter of 1981, particularly if retailer budgetary considerations force them to continue to try to reduce inventories. "Perhaps three months from now, I might have better news, but right now selling to accounts is difficult. They're just cutting back on putting in new product."

Survey For Week Ending 8/8/81			
Billboard® Special Survey		Hot Latin LPs™	
MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO TORRES Recuerda al trio Matamoros, SAR 1016	1	EMMANUEL Intimamente, Arcano 3535
2	HANSEL, RAUL Y la charanga, TH 2133	2	VIVA EL NORTE 15 exitos nortenos, Profono telediscos 1501
3	WILLIE COLON Fantasmas, Fania 590	3	JULIO IGLESIAS De nina a mujer, CBS 50317
4	CHEO FELICIANO Sentimiento tu, Vaya 95	4	DIEGO BERDAGUER Estoy vivo, Profono 3044
5	ISMAEL MIRANDA La clave de sabor, Fania 593	5	CHELO Ya no me interesa, Musart 1801
6	SONORA PONCENA Unchained force, Inca 1077	6	JUAN GABRIEL 15 sensacionales/exitos, Telediscos 1018
7	JOHNNY VENTURA Mucho Johnny, Combo 2020	7	YOLANDA DEL RIO Arcano 3608
8	HECTOR CASANOVA Que le den vitamina, Fania 589	8	JOSE JOSE 15 exitos mas grandes, Telediscos 1015
9	EDDY WILSON Y su tren latino, Guajiro 4006	9	RAY CONNIFF Exclusivamente latino, CBS 10312
10	ORQUESTA BORINQUEN TH 2111	10	JUAN PARDO Juan mucho mas Juan, CBS 80304
11	CONJUNTO CANAYON Folclorico tropical, TH 2117	11	ROCIO DURCAL Canta a Juan Gabriel Vol 5 Pronto 1090
12	CHICO ALVAREZ Montuneando, Guajiro 4009	12	JOSE LUIS PERALES Tiempo de otono, CBS 80302
13	JORGE MALDONADO Guajiro 4007	13	JOSE JOSE Romantico, Pronto 1095
14	GENE HERNANDEZ El Sabor de Gene, Alegre 7025	14	VICENTE FERNANDEZ 15 exitos mas grandes, Telediscos CBS 20422
15	ELLIOT ROMERO El negro ahi, Jessica 1001	15	CAMILO SESTO Amaneciendo, Pronto 1086
16	ANDY MONTANEZ Salsa con cache, LAD 341	16	LUCERITOS DE MICHOACAN Cantandole a la raza, Luna 1065
17	LOS SONEROS SAR 1019	17	CARLOS Y JOSE El chubasco, TH 2099
18	ORQUESTA BROADWAY Paraiso, Coco 159	18	ROBERTO CARLOS CBS 12314
19	EL GRAN COMBO Unity, Combo 2018	19	MARIO ALBERTO MILAR TH 2130
20	LA INDIA DE ORIENTE A bailar el son Guajiro 4004	20	BEATRIZ ADRIANA Mexico y su musica Vol 13, Perless 2183
21	SAR ALL STARS Vol #1 SAR 1021	21	JUAN TORRES Tema de New York, Musart 1803
22	BOBBY VALENTIN Bronco 114	22	RAPHAEL En carne viva, CBS 80305
23	OSCAR DE LEON Al frente de todos, TH 2115	23	ROCIO JURADO Canciones de Espana, Arcano 3614
24	CHARANGA CASINO SAR 1017	24	JOSE LUIS RODRIGUEZ Atrevido, TH 2095
25	FANIA ALL STARS California jam, Fania 585	25	ALBERTO CORTES Castillos en el aire, CBS 80301

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**FESTIVE \$UMMER Attendance, Revenues**  
**Soar At Summerfest**

By MARTIN HINTZ

MILWAUKEE—Attendance and financial records fell everywhere as Milwaukee's Summerfest closed its June 25 to July 5 run with a boom. Final figures for the massive lake-front festival hit 799,600, exceeding the 1980 mark by 10,380. Almost perfect weather for the duration of the event was credited with the packed gate.

Preliminary notes indicated that revenue records across the board—from gate receipts to vendors—would also be broken, with the Summerfest accountants almost dancing in the aisles even as the crowds were departing. They were predicting a 10 to 15% hike over last year's figures of \$3 million.

With 28,200 fans packing its July 1 main stage show, the Marshall Tucker Band and the Dregs blasted away a 1980 attendance record of 27,000 set by Jackson Browne.

The attendance sport occurred even as a change of entertainment format was solidified, to attract more middle of the road-type acts for the 30 and above crowd. Yet the switch in emphasis of the main stage acts increased attendance at the Peaches Rock Stage, according to Bob Babisch, Summerfest entertainment director.

"We almost did too well this year. I didn't expect it and yet I did," said Babisch. "When the economy is as bad as it is, people have to do something. Coming down here to Summerfest was still a bargain," he pointed out, indicating that a 50-cent hike in gate tickets to \$3.50 didn't faze concertgoers. "We didn't get any complaints," he said. Babisch predicted that an extra day might be added on to the conclusion of the festival for 1982 to accommodate the July 4 holiday weekend crowds.

Summerfest offers noon to midnight music and other entertainment ranging from circuses and carnivals to stage shows. Jazz, rock, folk and country are featured on the festival grounds abutting Lake Michigan.

A strike by Jos. Schlitz Brewery Co. workers who picketed Summerfest didn't appear to keep many, if any, fans away from the grounds. Schlitz is a major sponsor of the country stage that this year featured the Ozark Mountain Daredevils, Elvin Bishop, Rosanne Cash, Muddy Waters, Heartsfield, Asleep at the Wheel, Doc and Merle Watson and Bill Monroe and the Bluegrass Boys.

A projected police strike, set to begin on opening day of Summerfest, never materialized. Because of the relatively well behaved crowds, no extra security forces had to be hired. Summerfest director Rod Lanser said he was delighted with that fact, which reflected the older, family type crowd that attended.

Daily attendance and main stage figures were as follows: June 25, 76,700 (Allman Bros. and the Night-hawks, 17,500); June 26, 65,400 (Tony Bennett, 2:30 p.m. show, 8,500; 7:30 p.m., 7,200); June 27, 90,900 (Association at 2:30 p.m., 10,200; Peter, Paul and Mary at 7:30 p.m., 20,000); June 28, 86,300 (Eddie Rabbitt and Juice Newton, 2:30 p.m. show, 20,600; 7:30 p.m. show, 17,200); June 29, 49,800 (Pure Prairie League, Firefall and McGuffey Lane, 18,000); June 30, 47,300 (Aretha Franklin and the Four Tops, 13,300); July 1, 89,300 (Marshall Tucker Band, the Dregs, 28,200); July 2, 64,100 (Cameo and

Change, 19,400); July 3, 89,900 (Glen Campbell and Lacy J. Dalton, 2:30 p.m. show, 15,000; 7:30 p.m. show, 16,500); July 4, 74,500 (Anthony Newley and the Milwaukee Symphony Orchestra, 16,000); July 5, 65,400 (Southside & the Asbury Jukes, George Thorogood and the Destroyers, 15,500).

Southside Johnny and George Thorogood were replacements for the Cher Las Vegas show which was cancelled about a week prior to the festival due to high road costs which wiped out her entire tour, according to Babisch. Another last minute replacement was Dizzy Gillespie who filled in for the ill Lionel Hampton, set for the Miller Jazz Oasis on July 1-2. Summerfest had three days' notice on that one.

The Peaches stage was a success with the likes of Billy Squier (June 27) pulling in about 11,000 fans. Other rockers who did well there were Iron Maiden and Great Buildings, in addition to numerous local and Midwestern groups.

The dance pavilion that replaced last year's disco tent became one of the festival's highlights this year.

The facility had cabaret style seating for 720 persons, with a large dance floor. The tent was surrounded by a garden/lawn setting which was constantly filled with overflow. Performing there were Guy Lombardo's Royal Canadians, Tommy Dorsey's Orchestra conducted by Buddy Morrow, the Chuck Howard, Jerry Blake and Russ Morgan orchestras, Frankie Yankovic's polka band and a square dance spectacular.

Mike Brewer, Peter (Madcat) Ruth, Faith Pillow, Gamble Rogers and Paul Cebar were a few of the performers on the TV6 folk stage. The station, which was the area's new sponsor this year, broadcast live twice daily on weekdays from the grounds and presented special half hour programs featuring entertainment July 1 through July 5. "The Charlie Rose Show" was broadcast from the stage daily at 12:30 p.m.

Headlining the Comedy/Variety Cabaret were Joe Piscopo, Edmonds & Curley, Gary Mulo Deer, Bill Kirchenbauer and Pat Paulsen.

Following hard on the heels of the successful Summerfest was Festa Italiana, July 23-26, which featured Italian type musical performers. Coming up is a German Fest, Aug. 14-16, Irish Fest, Aug. 21-23 and Fiesta Mexicana, Aug. 28-29—each featuring its own ethnic brand of entertainment.



**THELMA DISCOS—RCA's Thelma Houston belts out her newest single, "96 Tears," for fans at the Club Zanzibar in Newark, N.J. She's been dancing across the country promoting the LP "Never Gonna Be Another One."**

## RSO Sued Over 'Pepper' Royalty

LOS ANGELES—Dianne Steinberg, who performed the part of "Lucy" in "Sergeant Pepper's Lonely Hearts Club Band," is asking Superior Court here to determine if she got ripped off royalty-wise.

In her complaint, she charges that RSO Records, the Robert Stigwood Organization, Sergeant Pepper Productions and N.F. Geria II Filmgesellschaft mbH shorted her on film credits and soundtrack album performance royalty payments.

The suit alleges she was promised 6% and 12% of 90% of net retail sales royalties on tape and LP, respectively. She wants full royalty for the song, "Lucy In The Sky With Diamonds," while she says defendants want to give her half with the other half going to the Bee Gees. She seeks a 25% cut of royalties for "I Want You (She's So Heavy)," but claims defendants want to part with only 17%.

The plaintiff claims that collectively she should get 6¼% of soundtrack royalties, but states defendants want to give her 1.467% of the royalty. She asks damages in excess of \$1,060,000.

## Quincy Jones Goes Video

LOS ANGELES—Quincy Jones is getting into the video business as he has formed State Of The Arts Entertainment, Inc. here to formulate musical programming for cable/pay tv, videodisk and videocassette.

The company's first two projects are "Duke Ellington, We Love You Madly" which was produced for CBS-TV in 1970 by Jones and "Quincy Jones And Friends," a document of Jones' recent live show in Tokyo.

## Capitol Suit

LOS ANGELES—Capitol Records has instituted suit against Ramont Co., doing business as Kester Marketing, and Edward Barsky in Superior Court locally. The complaint charges Barsky is into the plaintiff for \$58,807.50 from Nov. 21, 1980.

The suit claims that Capitol obtained a personal guarantee from Barsky and that presently a piece of property at 433 S. Burlingame Ave., has been proffered to the court as collateral until the case is decided. Kester Marketing was a pioneer in the schlock business.

## BUSINESS OPPORTUNITIES

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The ultimate in sound equipment LA's most in demand by industries biggest artists. Purchase Price less than replacement value. Call:  
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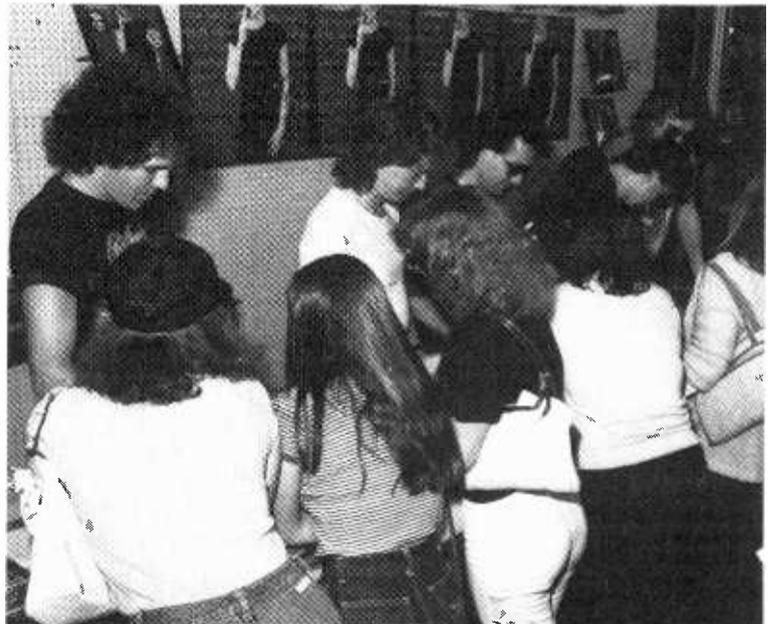
**Billboard**  
**RADIO-TV JOB**  
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**PAYMENT MUST**  
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Rates:  
POSITIONS WANTED: 40¢ per word per insertion—\$10.00 minimum  
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POSITIONS OPEN: 70¢ per word per insertion—\$14.00 minimum  
\$40.00 per column inch per insertion  
BOX NUMBERS: \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying  
Send money and advertising copy to:  
**Radio-TV Job Mart, Billboard**  
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## POSITIONS OPEN

WMZQ in Washington, D.C. is looking for a Promotion Director. Salary is negotiable. Person should have experience in radio promotion, preferably Country. Contact Gil Rozzo, General Manager (202) 362-8330. WMZQ is an equal opportunity employer.

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**ATLANTA LOVERBOYS—Columbia Records' group Loverboy autographs albums for fans at Turtles Records in Atlanta prior to its headlining engagement at the Fox Theatre.**

## Mechanical Royalty Gulf In U.K. Worsens Between MRS & BPI

• Continued from page 55

terim agreement of December, 1980, "without consultation."

This all follows on the furious allegations by publishers a few months ago claiming that record companies had acted in a high-handed manner anyway by dropping recommended retail prices without full consultation and without first establishing an agreed mechanical royalty base.

Montgomery says: "The survey of record and tape prices was very small and the research bureau said it had to be interpreted extremely carefully. It said it had been conducted on a small time scale, during just one week, and was only a 'snap-

shot' in which assumptions were made.

"And we say the BPI has made some major technical mistakes and assumed wrongly in its interpretations. We think the BPI should continue using the interim agreement on payments until we have a proper, comprehensive and detailed survey."

The Music Publishers' Assn. warns members that royalties for the second quarter of this year are likely to be substantially down on the way payments in the first three months were made. "We strongly urge resistance of the royalty basis calculation as adopted by BPI."

And the publishers' organization produces a suggested response to

royalty payments from record companies. It reads:

"We have received your check for Blank POUNDS, with supporting statements for the quarter ended June 30, 1981.

"As you are one of the companies who have abandoned recommended retail price, and in the absence of any agreement between MRS and BPI, please recognize we are only dealing in the check on the basis that it is a payment on account of what is properly due and is without prejudice to our rights in the whole matter."

Meanwhile, the MPA is making sure all its members are aware of the latest details in the continuing saga of how to calculate mechanical base rates.

## Sonet Targets Specialty Market Label Computerizes Outlets, Stock To Boost Sales

LONDON—Sonet Records, whose managing director, Rod Buckle, reports that the company's sales have increased 32% during the past year, is now using a computer to maximize sales of specialty product.

Says Buckle: "The secret of marketing special repertoire is to get the product where the customer is. We estimate that 85% of specialist music sales in the U.K. are made by 400 record shops. We have fed the names of these shops into our computer and we are offering these deal-

ers special discount if they stock 100 or more catalog items.

"So many sales are lost because genuine potential buyers simply cannot locate the records they require. We are tabulating the product being carried by these dealers and eventually we shall regionalize the list so that when a customer inquires about a particular title we can direct him to his nearest specialist shop where he will be sure to find the record."

Buckle says that Sonet receives between 200 and 300 letters a month from record collectors asking where certain Sonet-released albums can be obtained.

"For mass market product our distributor, PRT, ensures that our repertoire is made available to 5,000 record shops around the country. But for specialist repertoire, we have a special salesman on the road servicing outlets which range from branches of Boots and Smiths in university towns to more esoteric shops that PRT does not necessarily call on. We are attempting to tie in with local radio stations so that play-listed records are available in specialist shops in their catchment areas.

"I'm convinced that specialist repertoire sales could be considerably augmented if we can direct potential customers speedily to the right shops. I also think that many specialist shops are more expert on music than they are on stock control and we want to help them avoid overstocking and understocking repertoire," says Buckle.

Sonet has recently issued a new catalog in the form of a 16-page newspaper for free distribution to shops and the public. Sonet also lists the whole of its catalog on the inner sleeves of albums and in future promotion material will indicate a telephone number that record buyers can call for information, provided by its computer staff, on catalog numbers and the nearest dealers.

### TO COVER 3 LABELS' DEBTS

## Assets Of Pelgrims Sold In France

BRUSSELS—In the aftermath of a major record industry fraud scandal, all assets of the Pelgrims family, owners of bankrupt record company Fonior, have been publicly sold, including a Renaissance castle and paintings by Breughel and Rubens.

Eugene Willy Pelgrims, his wife Lucie Jahn and his son Xavier had all been accused by the Court of Commerce of practicing fraud in their three Belgian companies: Fonior, pressing plant Fabeldis, and wholesale chain La Maison Bleue.

These firms were declared bankrupt in the spring of last year. The Pelgrims family was found guilty of fraud 12 months later, and by order of the Brussels court all family property was seized.

Eugene Pelgrims' career in the

music business had been extraordinary. Starting off his own company single-handedly in 1929, he employed more than 1,000 people at the peak of his success in 1970. He had companies in Belgium, France, West Germany, Greece, Holland and Zaire, plus important shares in companies in Japan, Canada, Australia and the U.S.

In 1970, Pelgrims controlled no less than 25% of the French market. Together with Philips, it was the country's biggest record company. By the end of 1979, however, the French and Belgian arms of the operation were losing money heavily. Bankruptcy followed in March, 1980.

The court inquiry lasted more than one year and uncovered allegations of mismanagement. The Pelgrims family was charged with:

- Taking money out of their companies whenever they felt like it, and reinvesting it without any particular aim;

- Payment of personal taxes by and from the money of one company; and

- Neither Willy Pelgrims nor his son ever called a meeting of their board of directors, as administrative and financial directors of Fonior charged.

In June, all household effects and furniture from the 17th century castle were sold off, including many extremely valuable antiques. The castle itself, as well as a villa on the coast, still await new proprietors. Together they should be worth just enough to cover the accumulated losses of Fonior, Fabeldis and La Maison Bleue, estimated somewhere between \$3-\$5 million.

## NOT BEING SOLD Charisma Revamps Its PolyGram Deal

LONDON—Tony Stratton Smith, head of Charisma Records here, has finally rejected all offers to buy the company so he can concentrate more fully on films, and has accepted a new-style deal with PolyGram.

The original pressing and distribution deal is changed over to a long-term license deal. Basically it means that Charisma retains its independence but also gets cash injections that will enable the extrovert Stratton Smith to follow other career lines, among them horse-racing.

The deal means that Virgin, Chrysalis and RCA fail in their reported bids. Phonogram, also tipped for a take-over, carries on in a more specific manner.

The newly wrought pact covers the U.K. and Eire, but doesn't affect

Charisma's existing license deals in other territories. Phonogram managing director Brian Shepherd and Charisma managing director Brian Gibbon agree that it is good the speculation is over and that what they see as a "family" association is now on a firm and far-future footing.

At the same time, Charisma group Genesis has signed a long term deal direct with Phonogram International, covering the world, but excluding North America, the U.K. and Eire. Genesis has also extended its long-time contract with Charisma for the U.K. and Eire.

First single under the new deal is set for later this month, and the group is currently working on a new album.

## Simons Group Hit Again Over Imports

LONDON—The Simons Records group of companies, recently ordered by the High Court here not to deal again in counterfeit records, basically Motown titles brought in from Portugal, is again at the receiving end of legal action, this time over Canadian imports.

The group (Billboard, July 25, 1981) had been involved in what the British Phonographic Industry claimed was "the most fiercely contested affair we've brought to court, and one which has far-reaching implications for all dealers who buy Portuguese-manufactured records."

After the hearing, Simons Records said it was considering an appeal because the company had been "innocent dupes" in the matter.

Now the new High Court hearing is initiated on behalf of Chrysalis, BBC and CBS records against the group: Simons Records, Warrens Records and Simons Sales stores, plus Warren Goldberg, head of all the companies, and Warnecken Marine and General Shipping.

Involved are Canadian copies imported through Holland, titles in-

cluding Blondie's "Eat to the Beat," "Parallel Lines" and "Autoamerican," and Abba's "Super Trouper," via Blazer Records in the Netherlands' suburb of Gouda.

For the BPI, representing the record companies, Robin Jacob said Blazer was wholly owned by the U.K. companies headed by Goldberg and alleged it was a means of importing product cheaply, under European Economic Community Regulations.

This is disputed by the Simons Group. Judgment on the issue is reserved, though a decision is expected in a week or two.

In the original story on the BPI/Radio Triunfo/Simons Records counterfeiting case, it was implied that Motown or BPI had suggested the counterfeits were made on orders from Imavox, Motown's Portuguese licensee.

In fact, Triunfo and Serafim admitted making the records complained of, and say they were made on the instructions of Imavox, which is denied by Imavox.

## PolyGram, WEA Join In Price Hike

LONDON—The PolyGram and WEA labels are to follow other key record companies here, notably RCA and EMI, in upping the dealer price of singles by some 12%.

The formal statement from Polydor summed up the reasoning behind the increase: "Heavier manufacturing costs and a current market trend towards releasing a great number of singles in special picture bags."

The new dealer price goes up from 70p to 79p, or \$1.50 at the presstime dollar-pound sterling exchange rate of \$1.86.

The increase means that dealers will have to charge somewhere in the \$2.30 to \$2.50 range if they plan to retain their old profit margins.

One retailer, John Corbett of Easy Listening, in the Midlands, sums up a general trade view by saying: "It's hard to understand the attitude of record companies at this moment in time."

Harry Tipple, chairman of the Record and Video Retailers Organization, one of the first to fight against a likely £1 single, admits to mixed personal feelings.

## Dylan Ends French Tour

PARIS — Bob Dylan wrapped up his French tour in the southern city of Avignon July 25, coinciding with the CBS France release of the single "Heart Of Mine," on which he is accompanied by Ron Wood on guitar and Ringo Starr on drums.

The B side features "Let It Be Me," first recorded by Dylan in 1970 from an original song by French singer-composer Gilbert Becaud who titled it "Je T'Appartiens."

Dylan's next album, "Shot Of Love," is set for an August release in France.

## WEA Int'l Will Handle Modern

NEW YORK—WEA International will exclusively handle distribution of Modern Records product outside the U.S. and Canada.

The first Modern release, Stevie Nicks' debut album, "Bella Donna," ships at the end of July. The album will follow the release of the single, "Stop Draggin' My Heart Around," recorded by Nicks with Tom Petty and the Heartbreakers.

The single and the albums will be released outside the U.S. and Canada on the WEA label carrying the Modern logo.

In addition to the Nicks sole album, WEA International will release "Jah Malla," the self-titled debut album from the N.Y. based reggae band. The album will also carry the Modern logo.

## BPI Eyes Spoiler Signal, Levy Scheme Feasibility

LONDON — The British Phonographic Industry (BPI), still reeling under the shock of the government's Green Paper, which opts for no levy on blank tape or hardware to counter the effects of home taping, has now seized on two key issues—spoiler signals and how to effectively collect such a levy, if, indeed, one ever gets government approval.

The government's Green Paper (Billboard, July 25, 1981) noted that if a technically feasible spoiler signal could be developed, it would consider legislation outlawing anti-spoiler devices.

The government report also implied that it based its opposition to a tape or hardware levy on whether it could be practically administered without causing more problems than those it is supposed to overcome.

## Newly Found Tapes Spark Interest In Marc Bolan

LONDON—The discovery of a pile of previously unreleased Marc Bolan tapes in his cellar by producer Simon Napier-Bell, enough to make up a brand-new album, is at the root of a resurgence of interest here in the singer-songwriter who died four years ago this September in a car crash.

Napier-Bell managed Bolan for a while when the one-time photographic model was in the group John's Children. Today he manages various artists, including the group Japan.

He says: "For me, the songs from these early tapes represent the best material Bolan ever wrote. But all we

had to work on was Bolan's voice and acoustic guitar. My problem was to project the old material into contemporary-style recordings."

He called in various "sympathetic" musicians, notably Graham Jarvis, drums, bassist Brian Odgers, guitarist Bernie Holland to fill out the Bolan guitar sound, and keyboards man Graham Todd.

Napier-Bell built the recordings stage by stage, pushing in backing vocals where needed. Now the album comes out on the Cherry Red independent label in October and the title track, "Scare Me To Death," is set for single release.

While Napier-Bell is aware that "cashing-in" inferences have to be faced, he says the still active Bolan fan-club is highly enthusiastic about the project. He put the whole 12-track album together in one week.

Alongside the LP of new material, Rarn, another U.K. independent, has put out this week a "T-Rex In Concert" album. This was produced by Tony Visconti and centers around performances from Bolan's barnstorming "Electric Warrior" tour of 1971. Rarn is collaborating with Cube Records and EMI on this package.

Wright says the BPI is also looking to develop some sort of legal attack on twin-deck tape recorders currently being marketed here. The implication is that the twin-deck units are designed specifically to encourage violations of copyright.

Now BPI chairman Chris Wright of Chrysalis Records says the BPI will "re-investigate the possibilities of introducing a spoiler system on disks," possibly in collaboration with the Recording Industry Assn. of America, and launch a concerted effort to produce a workable plan for an actual tape and/or hardware levy.

Wright says the third phase of this strategy will be to educate the public to the perils of home taping insofar as it could cause less records to be released.

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## 4-Skins Band Forms Own U.K. Label

LONDON — The 4-Skins, the headlining band at the Hambrough Tavern in Southall, England, when violence broke out in the area recently, have formed their own label, Clockwork Fun, licensed through Secret Records. The band previously had material released on the Decca/Deram label but the company has dropped the band, reportedly because of the controversy surrounding it.

## 'Inflammatory' Single Removed From Market

LONDON — A country-styled single version of a song by the Clash, originally released before the current rash of street-rioting and racial unrest, is being withdrawn here because recent events "make it controversial, even inflammatory."

It is "Guns Of Brixton," by Tom Gribbin, on the independent Country Roads Records label. It was first recorded by the Clash on the "London Calling" album two years ago and Florida-based Gribbin covered it country style late last year.

David Burns Windsor, managing

## 'Top Of Pops' No. 900 Airs On BBC TV

LONDON—"Top Of The Pops," BBC Television's weekly reflection of chart action, celebrated its 900th edition July 9, the artist guest list including Randy Crawford, the Specials, Motorhead and newcomer Kirsty McColl, who has an out-of-the-blue hit with "There's A Guy Down The Chip Shop Swears He's Elvis."

McColl was just four years old when "TOTP" first went on the air, New Year's Day, 1964. The series is easily the longest running television pop program in the U.K. It was first put out as the BBC's opposition to the new commercial tv presentation "Ready, Steady, Go," which has long since disappeared from tv screens here.

Jimmy Savile, who presented the first program, is still a member of the rotating team of disk jockeys who present video or live presentations of chart records or new releases of particular interest.

The top five disks on the first program were: (1) "I Want To Hold Your Hand," the Beatles; (2) "Glad All Over," Dave Clark Five; (3) "She Loves You," the Beatles; (4) "You Were Made For Me," Freddie and The Dreamers; (5) "I Only Want To Be With You," Dusty Springfield.

Of the groups featured on the first program, live or on film, only the Hollies and the Rolling Stones remain fully operational, with personnel changes. Of the featured solo artists, Cliff Richard, who was filmed singing "Don't Talk To Him," continues as one of the biggest and most popular chart performers in the U.K. He has finally broken through to a substantial extent in the U.S.

The program format through the years has remained simple and straightforward. Founding producer Johnny Stewart made up the rules:

- Stick with chart records so you know you're giving the public what it wants;
- Only play records that are going up the charts; and
- Only a number one disk qualifies for performance-play on successive weeks.

The 4-Skins are one of so-called "oy oy" bands, which have been denounced by the English media for advocating racism and violence (Billboard, July 25, 1981).

A single, "One Law For Them," is being rushed released by Secret. The 4-Skins were only one of the "skin-head" bands that played at the Southall Concert venue later burned down by Asian youths.

director of the label, says: "We're not pressing any more copies of the single, though it was released and promoted successfully some time before there was any violence in Brixton."

"The last thing we anticipated was that the song would later be held to be inflammatory. At that time, it was nothing more than an example of what we like to dub new-wave country. But recent feed-back from our promotions team suggests some radio stations and dealers think we're trying to cash in on recent tragic events."

## Toronto Location Of Int'l Copyright Group Meeting

TORONTO—The Performing Rights Organization of Canada will host the 8th Congress of the International Copyright Society (INTERGU) in this city, Sept. 21-25. It is the first time the body has met outside Europe.

Technological change is to be a key matter for discussion by the non-governmental, non-profit international organization which explores and promotes property rights for creators.

The relevance of the INTERGU meet discussions will not be lost on Canadian government officials, expected to attend the seminars posted, in light of revisions currently being drafted to the Copyright Act here, first rendered in 1924.

The Congress will draw a mix of lawyers, economists and politicians to discuss three main themes; Communications technologies and copyright; private use; and the Canadian

and North American scene as it reflects these two topics.

Speakers set to attend include Dr. Erich Schulze, president, INTERGU; Claude Masouye, director of the World Intellectual Property Organization (WIPO); E. Guerassimow of UNESCO; and Jean-Alexis Ziegler, who will represent the International Confederation of Societies of Authors and Composers (CISAC).

Working sessions include discussions on Canadian and U.S. copyright, common problems and concerns. Claude Brunet, former member of the Copyright Revisions board in Canada, will also be in attendance to discuss copyright issues.

Thought likely to be one of the more invigorating panels is to be headed by William Buxton, coordinator of computer music at the University of Toronto. His talk is titled "Future Music: Implications of the New Technology."

## Retailer: U.K. Stock Flood

TORONTO—While the rhetoric over exports seems to have abated somewhat, one of the leading import/export retailers in this country says the British music industry is moving hard and fast in the U.S. and Canada to flood this continent with British manufactured stock.

Victor Ierullo, co-owner of Records On Wheels, names at least a half-dozen British export off-shoots which have taken up residence on the U.S. east coast in the past year. Among those named are Bonaparte, Skydisk, Caroline, Important, Stage 1, Stiff, Pacific/Gem and Rough

Trade (based on the West Coast).

"They are all offering deals and they all want in on the American market," he says. "I've got to believe that a sizeable chunk of the U.K. market has gone to home taping and that they used Canadian exports as a scapegoat (for the slump)."

Ierullo claims that what was once a trickle of British imports has now turned into tonnage and that everyone is getting into the market of selling the import disks, partially because of the markup value, partially because there are now so many British salesmen in the market cutting deals.

## Radio Stations' Homegrown LPs Proliferate

TORONTO—At least five FM stations across the country have issued "homegrown" LPs this year and Attic Records is investigating the possibility of issuing a national homegrown LP next year, taking the best tracks from each regional LP for inclusion on the LP.

CFOX-FM in Vancouver has issued its "Vancouver Seeds, Vol. 2," K-97 in Edmonton its "Homegrown Album Eighty," in Winnipeg there is the CITI-FM "CITI-FM" LP, in Toronto Q-107 has issued its "Homegrown Vol. 3" and CHEZ-FM, Ottawa, along with a Calgary station, have also entered into the homegrown LP market.

All stations recording local, unsigned bands are turning profits over to existing charitable organizations and the bands in all cases are waving mechanical rights. Various modes of distribution are being employed; for instance in Toronto Q-

107 has put its album out on the Attic Records logo, distributed by CBS. Both the Q-107 and CITI-FM LPs have sold well enough to show up as top sellers for accounts in the respective markets. At the Kelly's Pro-Sound outlet in Winnipeg, the CITI-FM LP is charted as the sixth biggest seller, between REO Speedwagon and Phil Collins.

## Bomb Network

TORONTO—Bomb Records has established a network of U.S. indie distributors to represent its catalog of domestic and international LP titles outside of Canada, tied in with U.S. consulting firm Sherdon. The firm is co-ordinating all marketing and promotion for Bomb in the U.S.

Bomb utilizes indie distribution in Canada as well, co-ordinating its thrust through Rio Records of Toronto.



SPECIAL DELIVERY—Capitol of Canada artist Lisa Dal Bello presents a copy of her "Drastic Measures" LP to Don Stevens, music director of CKLG in Vancouver.

## British Music Too Realistic, Says Wright

LONDON—In an interview with the Financial Times here, Chris Wright, co-chairman of Chrysalis Records and chairman of the British Phonographic Industry, says that part of the decline in U.K. record sales abroad is the basic contemporary "cultishness" of British music.

He specifies "Ghost Town," a chart-topping single by the Specials, which lyrically paints a realistic viewpoint of life in some of Britain's urban centers. The single, on the 2-Tone label, is distributed through Chrysalis, so Wright says he obviously welcomes its big U.K. sales.

But, in the interview with Britain's leading big-business daily, he points to the more "mainstream" product of Leo Sayer and Blondie as the record industry's key survival strategy for the future.

Says Wright: "Ultimately, the problem is that the new British bands are singing about unemployment and depression which makes no sense to the white audience in California and Australia where they're still singing about teenage romance."

"In a way, British music is too advanced for the rest of the world," Wright concludes.

# West Germany

## INDUSTRY TURNOVER DROPS DG Sales Stable In Declining Markt

By WOLFGANG SPAHR

HAMBURG — Despite falling sales in line with industry-wide patterns, Deutsche Grammophon managing director Rudolf Gassner remains bullish on prospects for key product areas and satisfied with DG's performance in holding on to its 1980 share of the West German market.

While turnover for the industry as a whole dropped 7%, DG's own turnover remained steady, thanks to increased prices and despite a small drop in unit sales.

And for the first half of 1981, Gassner points to the positive development of international repertoire as a main factor in unexpectedly good results. New albums from Barclay James Harvest, Visage, Rainbow, Jean Michel Jarre, Eric Clapton and others were well-received by dealers and public, while Abba's "Super Trouper" sold 1 million units.

"Also promising," says Gassner, "is the development of German-language artists like Konstantin Wecker, Ludwig Hirsch and George Danzer, all of whom have been in the charts. And of course established

names like James Last and Karel Gott remain very successful.

"There have been problems though, because of the changing pattern of consumer demand, which has fallen off slightly where national product is concerned."

On tv-merchandised albums, the policy of "quality before quantity" had paid dividends, with three albums—the hit compilation "High Life," plus disks from Abba and Karel Gott—all becoming top sellers.

In the classical field, where DG's reputation is strongest, the company was hit by a general 10% decline, but maintained a leading sales position of the yellow DG and Archiv labels. Particularly strong were the company's numerous digital recordings and the Von Karajan Symphony Edition.

With DG's share in the LP charts standing at 12.75%, Gassner says: "We are still expecting a further decrease in the market for the second half of the year, but with the structure of our company we are aware of it and know how to handle it. The challenge is more efficiency with more economy."

## Baby Label Hit Via EMI

COLOGNE—EMI Electrola has started handling distribution in Germany of the Italian label Baby Records, based in Milan and headed by Freddy Naggiar, with a debut release of "Sara Perche Ti Amo" by Italian team Ricchi e Poveri.

This 45 has been an outstanding hit in Italy this summer and was

helped through exposure in the San Remo Festival. It was written by Baby-signed singer-songwriter Pupo and has reportedly hit the half-million unit sales mark in Italy.

Now the Ricchi e Poveri act is set for an album release in Germany, backed by appearances on several major television shows.

The Italian single is part of an EMI Electrola marketing campaign bannered: "We Have Six Winners," which includes Ireen Sheer's single "Nur Ein Clown Versteckt Die Traenen," big on German television's "Hitparade," and "Skandal Im Sperrbezirk," by the Spider Murphy Gang.

Klaus Roettger, EMI Electrola marketing chief, says the company's marketing strategy is to put out less product, while backing releases through this sort of marketing campaign. "We provide advertising back-up, plus special dealer competition," he says.

## LaserVision To Add 2 Vidisk Manufacturers

LONDON — Two major West German companies are to join the growing network of LaserVision videodisk manufacturers. They are publishing group Bertelsmann and film/tv production company Bavaria, who will manufacture disks under license from Philips using the photo-polymerization (2P) replication process.

They join the Mullard (Blackburn, England) and Philips (Eindhoven, Holland) plants which have already been commissioned and the Sonopress plant in West

Germany. In Japan, Sony and Universal-Pioneer will make LaserVision disks, while in the U.S., of course, the 3M and Discovision Associates plants are already in operation.

Announcing these new moves, LaserVision program manager Paul Bradley said optical disk manufacturing capacity was widely spread throughout the world, with all factories due on line by next year in response to the growing pressure from program owners and producers.

## Scorpions 'Blackout' LP Due For Fall Launch

COLOGNE—Dieter Diercks, a leading German producer, rented a 10-room mansion, complete with swimming pool, in Cannes, south of France, to provide a conducive atmosphere for the Scorpions to record a new album, "Blackout," using Diercks mobile studio.

But since the recordings were completed, the band has had to take an enforced rest because of problems over the voice of lead singer Klaus Meine. Now the album is set for fall release on EMI here and an international tour is being planned.

# International

## Frontier Booms Via Diverse Acts Australians Building Diversified Promo, Booking Firm

By GLENN A. BAKER

SYDNEY—If the disastrous Computicket Crash of 1979—as the collapse of the giant ticket agency is referred to here—had a silver lining, it bore the tag of the Frontier Touring Co., a diversified promotion and booking operation set up by industry veterans.

The failure of Computicket (Billboard, Dec. 24, 1979), alerted many promoters and managers to the perils of putting all their eggs in one basket, or booking only the biggest acts. Frontier was formed with the idea of building fringe acts and bringing them up slowly.

The kingpins of Frontier are Michael Gudinski, owner of Mushroom Records and a former artist manager, talent agent and promoter; Michael Chugg, tour specialist and production manager; Glenn Wheatley, manager of the Little River Band and a broadcast and label executive; Phil Jacobsen, financial expert and artist manager; Frank Stivala, operations manager of Premier Artists, the Australian agency co-founded by Gudinski; and Sam Riggi, operations manager of the Harbour Booking Agency.

Established in November, 1979, Frontier had its first success with British new wave act Squeeze two months later. Although booked mostly in pubs and small venues, Frontier promoted the group as if it were on a major tour. Most of the 30 dates were sold out grossing more than \$100,000 during a generally depressed period for tours.

A month later, in February, 1980, Frontier took a short cut to the big league when the Police, without a sizable hit, stormed through Australia, producing a \$400,000 gross. In Sydney alone, the group played before more than 20,000. Tickets were \$5 to \$10 less than most other international shows. A different Australian support act was used at every performance. (Frontier Touring is not connected with the Police's own Frontier Booking in New York.)

Later, a national "Sporting The True Colors" jaunt with Australian acts Split Enz and the Sports, priced at \$6 per ticket, grossed more than \$250,000 over 21 dates, making it the most successful all-Australian concert tour of its kind.

"We set out to offer an alternative to superstar millionaire promoters who charged kids high prices to catch pneumonia," claims Michael Chugg.

"We felt the market was being denied breaking acts because of a lack of street level awareness among existing tour companies. We know the kids on the street. Each of us have been dealing with them for years. Their interests are our interests. Frontier doesn't get into any bidding wars. We don't go after

people, we only work with acts that will work with us. Our acts are broken from the bottom up with alternative radio, the rock press, close cooperation with aware record companies and word of mouth.

"We sold 5,000 Police tickets before we had taken one ad, because the kids had been hearing them on specialist rock stations like Sydney's 2JJ (a government-funded progressive rock outlet with fairly miniscule ratings.)"

Two fine examples of Frontier's revolutionary mode of operations is the Cure and Hall & Oates.

"We didn't realize what we had with the Cure," explains Michael Gudinski. "It was like a pub version of the Beatles tour. More than 30,000 people came out to see them, in venues that many of them would not normally have attended. At every one of their 16 shows, we turned away 1,000-2,000 kids."

"The thing was, we bought them out on a hunch. Chugg met them in London and found that they were getting fan letters from Australia. So we got together with 7 Records and mapped out a strategy around their cult image. With almost no commercial airplay, they sold more than 30,000 copies of their first album as a result of the tour, and their live reviews were among the most positive I've ever seen."

In the case of Hall & Oates, who were far from an Australian household name, Frontier worked closely with RCA Records and came up with a media blitz that include location broadcasts of the final concert by two FM stations. "Voices Over Australia" was completed in just a week, with two full shows in Sydney and one each in Brisbane and Melbourne. All parties emerged smiling, particularly the act, who opened a new market and discovered the potential of an obscure album track which became a number one singles hit—"Kiss On My Lip."

The Frontier story is not comprised entirely of glowing successes. Matchbox came in from England on the strength of the number one single "Rockabilly Rebel." Moderately priced at \$5, tickets for the 18 pub dates went slow and the venture was a loser. On the borderline was Britain's Wreckless Eric, booked into 30 pubs last June at the request of Stiff Records. His support stint to Split Enz at Brisbane's Cloudland Ballroom gave him the biggest audience of his career.

A publishing connection was responsible for Frontier's association with Detroit's Romantics. As head of Mushroom Music, Gudinski represented the band and was in close contact with its manager. He firmed up 22 dates including a CBS convention before select media in Sydney and an "under 18" concert in Mel-

bourne before 3,000. Arriving with a national top three hit, "What I Like About You," the band played to 80% sold out shows.

"We are being offered 20 bands a week at the moment," reveals Chugg, "even the real superstar attractions like Springsteen. But we're staying selective. We feel that we're more than just promoters. We take new artists' careers in hand and give them a completely new market. We don't leave promotion to record companies. We introduce new trends and directions by putting our money into fresh bands that other promoters pass on."

The introduction of new acts into the Australian marketplace was being pursued by the principals of Frontier well before the company was formed. Glenn Wheatley secured the Knack's publishing and subsequently organized a performance visit at exactly the same time that the band held down the number one position on the American album and singles charts.

"Having established acts like the Cure and Hall & Oates, we will be bringing them back for return tours that will be outrageously successful," says Chugg. "While other promoters complain about how expensive big name acts are, and how the public is resisting huge outdoor concerts, we'll be laughing all the way to the bank, with record companies close behind."

## Atlantic Oldies Issued In Japan As Singles Sets

TOKYO—A set of Atlantic oldies in their original jackets released by Warner-Pioneer July 10 is proving very popular, not only among collectors here, but among ordinary fans who have read about the 10-singles set in newspapers, comic magazines and magazines for young adults.

Warner-Pioneer has pressed 4,000 sets of the 10-singles sets in a box with the Atlantic banner that can be used as a counter display.

People in the United States heard about the Warner-Pioneer plans, and now the company expects that orders from their oldies hits will total 5,000 sets.

The singles are retailing for \$2.55 or 600 yen. People can buy them separately or in the set of 10.

Three are by the Drifters, with hits such as "There Goes My Baby," "Dance With Me," "Under The Boardwalk," "On Broadway"; "Save The Last Dance For Me," and "I Count The Tears." The record by Ray Charles includes "What'd I Say" and "Hallelujah, I Love Her So." There are two Coasters' records, coupling "Down In Mexico," "Charlie Brown," and "Poison Ivy," with "Yakety Yak."

The record by Joe Turner carries "Shake, Rattle & Roll" and "Corrine Corrina." The Bobbettes' "Mr. Lee," and the Chords' "Sh-Boom," share one record, while the Clovers' record has "Blue Velvet" and "Devil Or Angel."

The last record in the set is by Ruth Brown and contains "Mama, He Treats Your Daughter, Mean," and "Lucky Lips."

Warner-Pioneer previously released Atlantic oldies on LPs, but this is the first time it has issued them on singles.

## Motown In Catalog Drive

LONDON—Motown Records, licensed in the U.K. through EMI, is embarking upon a major marketing and promotion campaign Aug. 10 on behalf of 30 albums newly re-instated into its catalog.

Repertoire spans titles originally issued in the '60s and '70s by such artists as the Four Tops, Marvin Gaye, Stevie Wonder, the Temptations, the Supremes, Diana Ross, Michael Jackson and the Commodores.

Motown U.S. recently released 60 vintage albums at midprice, from

which EMI has selected its 30. Original artwork will be used, while the marketing slogan is "Motown Superstars Series: The Legendary Sound Of Motown."

Notes Bryan Tyrrell, Motown marketing chief here, "We're linking the promotion to a radio show called 'The Artists & Music That Started It All,' being readied in the U.S. but which will be available to British local stations. It features previously unheard interviews with top Motown acts of the '60s."

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BRITAIN

(Courtesy of Music Week) As of 8/1/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Britain.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 30 albums in Britain.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Canada.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 8/1/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Canada.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 10 albums in Canada.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 8/3/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in West Germany.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 30 singles in Japan.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 10 albums in Japan.

JAPAN

(Courtesy Music Labo) As of 7/27/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Japan.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 10 albums in Japan.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 20 singles in Australia.

AUSTRALIA

(Courtesy Kent Music Report) As of 8/3/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Australia.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 10 albums in Australia.

ITALY

(Courtesy Germano Ruscitto) As of 7/28/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Italy.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 20 singles in Holland.

HOLLAND

(Courtesy BUMA/STEMRA) As of 7/27/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Holland.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 10 albums in Holland.

SWEDEN

(Courtesy GLF) As of 7/30/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Sweden.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 10 albums in Sweden.

SOUTH AFRICA

(Courtesy Springbok Radio) As of 7/25/81 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in South Africa.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

## Pop

**EDDIE RABBITT—Step By Step, Elektra 5E535.** Produced by David Malloy. Rabbitt continues to move toward the pop mainstream, but still is able to hold on to his strong country base. His latest album is another evenly-balanced set of rollicking rhythm numbers a la "I Love A Rainy Night" and smooth pop ballads. The best rhythmic outs are "Early In The Morning," and "Nobody Loves Me Like My Baby," tops in the ballad department are "Bring Back The Sunshine" and "Step By Step." Rabbitt's last album went platinum and produced two gold singles. This could easily match that level.

**Best cuts:** Those cited.

## Country

**MICKEY GILLEY—You Don't Know Me, Epic FE37416.** Produced by Jim Ed Norman. Timing out nicely with the current success of the title cut (proving yet again that Gilley's hard to beat on covers of old pop classics), this album is a refreshing and energetic addition to the artist's catalog. He sounds equally as good on a honkytonk romp like Delbert McClinton's "My Affection," a moving ballad like "She Left You (A Long Time Ago)," or a pop-flavored number that shows Gilley's basic singing strengths. It's obvious that the songs were chosen with forethought and an eye for quality, and they are more than matched by Norman's production and Gilley's performances.

**Best cuts:** Those cited, plus "I'll Start Learning To Live Without You," "Drinking Ole Memories Down."

## Jazz

**KEITH JARRETT—Invocations/The Moth And The Flame, ECM ECM-D-1201.** Produced by Manfred Eicher. For its first digital release, the always quality conscious ECM label has opted for a worthy test—the lush pianistic range of top-seller Jarrett, coupled with a second disk of experimental pipe organ performances. Both the organ pieces (which form "Invocations") and Jarrett's solo improvisations on piano cover familiar stylistic territory for the brooding keyboard master, and if the technical gains made are less dramatic than those enjoyed by other digital converts, it's not an indictment, just another testament to producer Eicher's exemplary skill in capturing keyboards on tape, from the very sound of the instrument's hammers to its subtle overtones.

**Best cuts:** "Invocations," First, Third, Sixth parts; "The Moth And The Flame" parts I, III, IV.

## First Time Around

**TIM GOODMAN—Footsteps, Columbia NFC37410.** Produced by John McFee. Goodman is one of the more impressive new rockers. His songs are compassionate, lyrical narratives impassioned by Goodman's arresting vocal style (which sometimes recalls John Fogerty's). Produced by Doobie Brother guitarist John McFee, with musical support from the rest of the group. "Fara" was co-written by Goodman and Michael McDonald. Goodman even succeeds in giving Bruce Springsteen's "Growing Up" an admirer's try. This is the first release on concert promoter Barry Fey's Feyline label.

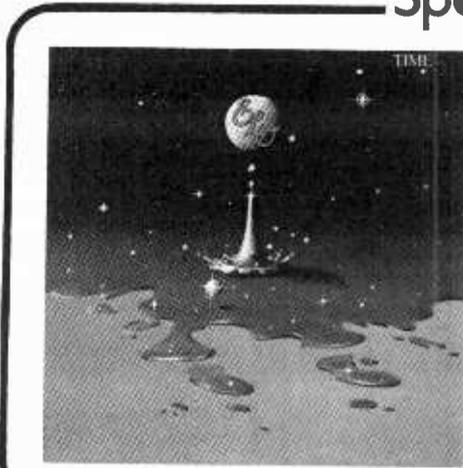
**Best cuts:** "Fara," "Footsteps In The Night," "New Romeo," "Johanna And The Sailor."

**APACHE, Emerald City EC32109.** Produced by Charles Greene, Brian Stone. One would be tempted to dismiss Apache as yet another AOR clone band, except for a number of factors. Here is a band willing to go outside its genre with the pop (co-produced by Ahmet Ertegun) "Please Don't Stop The Music" which uses a children's choir. Lead vocalist Joe Messina is a solid rock singer in the Paul Rodgers tradition. And in circumstances where other new bands of its type would rely on cliché, volume or both, Apache plays it delicately and musically. All of which adds up to a worthy debut.

**Best cuts:** Those mentioned and "Working Man," "Suzanne," "Born To Raise Hell."

**BILLY TROY—First Time Out, CMH 6258.** Produced by Randy Scruggs. Troy is an outstanding pop talent from Nashville, with a vocal style reminiscent of early Billy Joel. This album is a gem, from Scruggs' thoughtful production to the variety of original songs (two co-written by Troy). Each number sneaks off the album to lodge securely in the listener's mind, a sure sign of commerciality and appeal. Scruggs plays guitars, brother Gary doubles on bass and harmonica, a select handful of top session players contribute their tasty touches, and Troy does most of his own backgrounds. A highlight is a

## Spotlight



**ELO—Time, Jet FZ37371 (CBS).** Produced by Jeff Lynne. ELO continues its immaculate fusion of classically influenced rock with mainstream pop on this concept LP about life in the 21st century. Jeff Lynne's lyrics are witty and playful ("Yours Truly, 2095") and poignantly emotion ("Rain Is Falling," "The Lights Go Down"). The music, as could be expected, is full of textural lushness, atmospheric splendor and vibrant. While other artists have conceptualized in music sci-fi fantasy, most of the time it came off as overly serious. Lynne on the other hand doesn't take himself as seriously and as a result nearly each song stands on its own. The instrumental "Another Heart Breaks" is a highlight as is the rockabilly-edged single "Hold On Tight." While the Moody Blues sounded incredibly like ELO on "Gemini Dream," ELO sounds much like the Moodies here.

**Best cuts:** Those mentioned plus "Twilight," "Ticket To The Moon."

duet by Troy and guest artist Sandra Steele that could easily be a single. The label is small and this artist unknown, but this album is worth tracking down.

**Best cuts:** "I Can Make It On My Own," "Bring You Back To Me," "Lonely Days."

of country and jazz. Mike Aldridge's dobro version of "Stompin' At The Savoy" is an easygoing delight. **Best cuts:** That cited, plus "Hearts Overflowing," "The Old Hometown," "Let Old Mother Nature Have Her Way."

## soul

**JEAN CARN—Sweet And Wonderful, TSOP FZ36775 (Philadelphia International).** Various producers. This is Carn's most impressive album to date, both in terms of performance and repertoire. The excutes uptempo numbers like "Bet Your Lucky Star," "Sweet And Wonderful" (a highly commercial duet with Glenn Jones) and "I Just Thought Of A Way" with feeling and dexterity, supported by crisp and catchy arrangements, while the ballads shine with sensitivity and soul, especially her updates of the Spinners' "Love Don't Love Nobody" and Martha and the Vandellas' "Love (Makes Me Do Foolish Things)." **Best cuts:** Those cited.

**THE MANHATTANS—Follow Your Heart, Solid Smoke SS8007.** Original producer: Joe Evans; album compilation: Rico Tee, Marty Arbutich. This is a valuable and well-annotated compilation of the Manhattans' early r&b repertoire, covering 1964-67, when the group was fronted by George Smith. His intense, soulful vocals compensate for whatever the material lacks in originality, while backup vocals are professional if not in-

spired. Highlights include "Follow Your Heart," "I Wanna Be (Your Everything)," and "Call Somebody Please." **Best cuts:** Those listed.

## jazz

**DUKE JORDAN TRIO—The Great Session, SteepleChase SCS1150.** Produced by Nils Winther. Pianist Jordan taped these six tracks, with Philly Joe Jones and David Friesen, three years ago and they make up a pleasing if unspectacular LP. Jordan has long rated highly as an inventive, probing, sensitive keyboardist. For his followers, this entry will please. **Best cuts:** "All The Things You Are," "Night In Tunisia."

**TETE MONTOLIU TRIO—Catalonian Nights, SteepleChase SCS1148.** Produced by Nils Winther. The gifted Spanish pianist continues his rise to prominence with this sterling program of five cuts, four of which run much too long to sustain interest. John Heard, bass, and Tootie Heath, drums, provide strong backup to Montoliu's keyboard tapestries. **Best cuts:** "Autumn In New York," "Blue Bossa," "Ladybird."

**TEDDY EDWARDS QUARTET—Out Of This World, SteepleChase SCS1147.** Produced by Nils Winther. Edwards and his tenor sax have been around through four decades but he remains virtually unknown. Here he blows well on six tracks, expertly backed by Kenny Drew, Jesper Lundgard and Billy Hart. The LP apparently was taped in Denmark last December. **Best cuts:** "Cheek To Cheek," "That's All."

## EPs

**THE SPECIALS—Ghost Town/Why?/Friday Night Saturday Morning, 2 Tone/Chrysalis CDS2525.** The brooding "Ghost Town," which could be the theme song for this summer's riots in Britain, takes up all of the first side of this 12-inch EP. The second side opens with the equally powerful, and political "Why," showing that there is more to ska in general, and the Specials in particular, than minor dance music. This is a powerful disk. **Best cuts:** Those mentioned.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.**

## Rock 'n' Rolling

• Continued from page 12  
glimmer of yet another psychedelic revival.

Nevertheless, says Mills, he is trying to avoid labels for his band. Even being described as British can have its drawbacks.

"Being British works initially to your advantage since there are so many anglophiles here," he says. "But later you have to transcend this. There are some (agents) here who are bringing in British acts who are doing nothing at home. It must get very frustrating for U.S. audiences to see bands who are a com-

plete disaster area."

Mills also complains that because his band plays clubs, younger audiences, who are below drinking age, are deprived of an opportunity to see his act. Nevertheless, with 23 weeks devoted to the U.S., the band is putting in the time to break this market. And the band members are getting to like it here.

"On our last tour, we didn't know what we were doing," says Butler. "But now we are feeling quite at home. Five weeks here is feeling like five days, and now I am not even looking forward to going home."

## Record Bar On Brink Of Computer Age Efficiency

• Continued from page 12  
erization liberates store personnel for direct contact with the all important customer.

Even shrinkage and overage will be ascertained monthly from the memory bank, Surles points out. Computer checkwriting for all regular disbursements and complete tracking of each accounts payable transaction will eventually be data processed.

Surles has already hired Allen Lyles, a CPA, to spearhead accounting systems development. Lyles will, within 90 days, be able to rank every store in important categories, such as cost of sales and gross sales in the monthly P&Ls, a linkage with the concurrent store profile. The internal audit function, now partly farmed out, should be completely in-house by next year's convention

## country

**SLIM WHITMAN—Mr. Songman, Epic/Cleveland International FE37403.** Produced by Pete Drake. Whitman delivers up another fine collection of mature ballads and love songs here. The understated instrumentation and vocal harmonies put Whitman's light opera voice on its best display. **Best cuts:** "Can't Help Falling In Love With You," "Mr. Songman," "I Went To Your Wedding."

**VARIOUS ARTISTS—The Night The Lights Went Out In Georgia, Mirage WTG16051.** Various Producers. As with too many country soundtracks, this spotty package has its ups and downs. The highs occur when real singers perform—the lows take over when film actors get behind the mikes. Kristy McNichol's vocal abilities rank on a par with Sondra Locke's on the "Any Which Way But Loose" series. But with artists like George Jones, Tammy Wynette and the somewhat over-exposed Tanya Tucker and Glen Campbell (who turn up on soundtracks frequently), the album definitely has its good moments. A curious addition to this otherwise-country album is a duet by Billy Preston & Syreeta entitled "It's So Easy" (not the Buddy Holly cut). **Best cuts:** "A Little Gettin' Used To," "Imaginary Arms," "Rodeo Girl," "The Night The Lights Went Out In Georgia."

**THE SELDOM SCENE—After Midnight, Sugar Hill SH372L.** Produced by The Seldom Scene and Bill McElroy. This premier progressive bluegrass group proves again that it can master just about any style it goes after—or give a bluegrass tint to the most unlikely songs. Eclectically including are swatches

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**FUTURE FAN**—Flutist Jean-Pierre Rampal cements a new friendship at a recent Sam Goody's in store appearance in New York, sponsored by CBS Masterworks. Featured was Rampal's recent release of flute sonatas by Schubert and Moscheles.

## LP Set Notes Centenary Of Stravinsky

CHICAGO—CBS Records is gathering 31 LPs into a limited edition set to mark the 1982 Stravinsky centenary.

The recordings feature works by Stravinsky performed by the composer. Stravinsky, who recorded virtually all his major works for CBS, is featured as conductor, piano soloist and accompanist.

The set, expected to reach stores by early 1982, reportedly will have a production limit of 1,000 copies. Vera Zorina, widow of CBS Records president Goddard Lieberson, is the package's producer. Zorina, an actress, also is narrator of the stereo recording of Stravinsky's "Persephone," led by the composer.

Dealers are expected to pay in the area of \$150 for the edition, including a 40-page booklet. Also included is a recorded interview with Stravinsky and a rehearsal recording.

"It will include many rare collector's pieces, recordings long out of print," explains a Masterworks executive. The earliest recording, from 1930, is Stravinsky's performance of his "Piano Rag Music."

The edition will be made up of 14 two-record sets and one three-record set containing the opera "The Rake's Progress." A CBS spokesman said it was possible there would be material issued separately at a later date.

## Utah Symphony In Pop Dates

CHICAGO—The Utah Symphony played pops favorites for two outdoor concerts, Aug. 4 in Zion National Park and Aug. 7 in Arches National Park. Conductor Robert Henderson led the symphony through works by Henry Mancini, Richard Rodgers, Aaron Copland, John Williams and John Phillip Sousa, among others. The Arches National Park date debuted its Devil's Garden as a symphonic setting, though the Utah Symphony had previously performed at Zion's O.C. Tanner Amphitheater in a Bicentennial concert in 1976, and again in July, 1980.

Dubs releases include jazz and Broadway shows.

The company also plans to produce its own original programming. "We'd like to do three or four of our own productions a year," Stola says. "We're technically oriented and have access to state-of-the-art equipment. Personally, I like the idea of producing programming that contributes something to society. There will always be those companies that offer substandard product, junk."

Another reason for producing its own material is ownership of rights. Dubs attempts to purchase all rights to its acquisitions: cassette—disk, cable and network tv—but this is not always possible. "With our own programming, we could sell it to PBS or HBO and recoup some of our expenses," Stola points out.

"Video is expanding dramatically, and we'll continue to be there," he says. "If the disk business becomes big, we'll get into that. And since we'll be producing our own programming, some of it will find its way onto cable. We'll continue to concentrate on visually oriented music, like opera and ballet, and we may be expanding into other areas, but there's a strong market for classical and I intend to stay in it. There's a need for more programming there."



**TCHAIKOVSKY DIGITAL**—Leonard Slatkin (center) studies scores of Tchaikovsky's "Swan Lake" and "Nutcracker Suite" with coproducers and engineers Marc Aubort and Joanna Nickrenz while preparing for four-track digital recording with the Minnesota Orchestra, to be released by Pickwick International's Pro Arte label.

## Dubs Video Bullish On Classical Titles

• Continued from page 29

titles were available to us, and the initial response to our idea was excellent, so we started contacting distributors." The company now acquires and markets its own programs.

"A lot of dealers think they should sell only top 40 movies," Stola says, "but our dealers, who are mostly in major metropolitan areas, attract a patron with a certain amount of sophistication. Classical is perfect for that particular demographic. One of the hardest things we've had to overcome is dealer resistance to classical. Once the product is on the shelf it pretty much sells itself."

Videocassettes of operas and ballets are more likely to be purchased than rented, Stola believes; they are seen as collectibles because of their enduring entertainment value. "Swan Lake," for example, has consistent appeal," he says, "so it puts us in a relatively safe position. There will be as much interest in it 10 years from now as there is today.

"In video," Stola continues, "classical outsells rock'n'roll because of the type of customer. Rock is a dead issue to a lot of people. Parents may buy one or two rock cassettes for the kids, but for \$60, that kind of programming has limited appeal."

More up Dubs' alley is opera. "We're anxious to get into that area," Stola says. "A lot of people have asked us about it and we're about to make some acquisitions. We try to stick with the main organizations when we do make acquisitions, because we're trying to maintain a certain image. Any area we get into we'll get the best available." Areas mentioned as possibilities for

## DG's 'Tristan' Disk Delayed

MUNICH—Carlos Kleiber's complete recording of "Tristan and Isolde," with the Dresden Staatskapelle and Rene Kollo and Margaret Price in the title roles will not be released this fall as previously scheduled by Deutsche Grammophon.

Kleiber has reportedly refused to approve the final mix submitted by the record company. Changes were made in the first two acts but the third act still awaits the conductor's approval.

However a DG spokesman here confirmed the set now cannot appear before early 1982, only a few months before Leonard Bernstein's complete "Tristan" is due from Philips.



**RARE APPEARANCE**—REO Speedwagon's Gary Richrath, left, and Kevin Cronin are interviewed by Joan Lunden on ABC-TV's Good Morning America, one of the few national television interview appearances the group has made.

## Executive Turntable

• Continued from page 4

coordinator/press and artist relations for MCA Records; Gale Sparrow is now talent acquisition director. She was associate director of tour publicity for Epic/Portrait/Associated Labels; Marian Vaughn is traffic manager. She was at HBO as assistant traffic manager; Gary Dodgen is manager of affiliate relations. He was manager of media buying for CBS Records, media planner at Benton & Bowles, Inc. and account executive for Hect, Higgins and Peterson; Beverly Weinstein is account manager. She was account executive at Redbook Magazine; Marilyn Klionsky is New York City account manager. She was account executive for WPLJ-FM New York; Donna Alda is promotion manager. She was at NBC as advertising and promotion coordinator for WYNY-FM New York; and Rene Garcia is now club and concert producer. He was production manager for CBS Cable Informational programming and was post production coordinator on CBS-TV's "No Holds Barred." . . . Jack H. Bergman is now executive director for the National Academy of Popular Music/Songwriters Hall of Fame in New York. He is a former record company and publishing executive and business consultant. . . . Three new sales managers at Ampex Corp.'s Audio-Video Systems Division in Redwood City, Calif.: Gareth Nelson, audio sales engineer for the Midwest. He was national sales manager for Orange County Electronics International; James Walsh, audio and video sales engineer for the Midwest. He was a former regional manager for Delcom Corp.; and Richard Lipson, video sales engineer for the Northeast. He was a chief engineer with WLVI-TV in Boston. . . . Jerry Sobczak joins Magnetic Video Corp. in Farmington Hills, Mich. as sales administration manager. He was operations manager for Sylvania factory branches. . . . Lisa Gerakos takes over as traffic manager for scoring at the L.A. Record Plant. She was remote coordinator for the studio complex. . . . James S. Hoskins is now Southeast area sales manager for 3M Home Entertainment Products department. He is based in Atlanta. He was national accounts sales supervisor in the same department. . . . Robert Morrison is now product manager for audio products by BASF System Corp. in Bedford, Mass. He was at Borden Foods where he was product manager of the Deran Confectionary division. . . . Joe Bean joins Studer Revox America as a sales representative in Nashville, Tenn. He was a sales rep for Audio Consultants. . . . David G. Jensen is upped to national sales manager of the Signet Division of A.T.U.S. Inc. in Stow, Ohio. The firm markets audio components. He was in sales management and customer service for Audio-Technica.

Jerry Shirar, cofounder of I.A.M. Studios in Orange County, Calif. is now president of the corporation. Former president Skip Konte has left to pursue an independent production career. Terry Sheppard, former marketing director, is now operations vice president. . . . Linda Hess takes the post of assistant vice president in charge of promotions and media coordination for Video Communications Inc. in Tulsa, Okla. She was an administrative assistant at the company. . . . Alexander M. Hofstetter Jr. becomes sales and marketing vice president for Cizek Audio Systems in Lawrence, Mass. He was national sales manager at Avid Corp. . . . Ronnie Hadar is named international sales manager for Media Home Entertainment in Los Angeles. He was international division vice president for Cannon films and executive vice president of Select-A-Tape, a home videocassette company. . . . John A. Schattin is now BASF Systems Corp. Eastern regional sales manager. He held a similar post at TDK Electronics. . . . Roy Blankenship moves into the post of Eastern Acoustic Works general manager in Framingham, Mass. He was employed by the Bank Of Ohio in management information. . . . Victor J. Parker is named advertising ad sales promotion manager for Magnetic Video Corp. in Farmington Hills, Mich. He was advertising, sales promotion manager for the TV and audio brands of Sylvania. . . . June Salzman joins the Howard Bloom Organization in New York as account executive. She was publicity director of Ballantine Books and author promotion manager at Doubleday. . . . Mike Hopkins is now general manager of Jamboree U.S.A. in Wheeling, W. Va. He was with the Loretta Lynn Enterprises and the Jerry Lee Lewis Corp. . . . Ellen Zoe Golden joins the Howard Bloom Organization as publicity associate. She was production editor for McGraw-Hill's Housing Magazine and has worked for the Miami Herald and the Ft. Lauderdale News.

Chuck Thagard, sales vice president for Nostalgia Merchant Video in Los Angeles, exits his post. . . . Cindy Tollin moves into the post of general manager for the Global Satellite Network in Tarzana, Calif. She has been assistant to the producer of Rockline, a live-by-satellite music and talk show. She recently took on the duties of associate producer of Rockline and will continue in that capacity. . . . Jeffrey L. Graubar, former San Francisco entertainment industry attorney, has moved to New York as part of the Frankfurt, Garbus, Klein and Selz law firm. . . . Ron Zeelans becomes an agent with the Starloft Agency Inc. in New York. He was with Cricket Talent & Booking and ICM. . . . Albert P. Pepper leaves Memorex in Santa Clara, Calif. as marketing manager to join Pharmavite Pharmaceutical Corp. in Arleta, Calif. as marketing vice president.



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Sometimes I cry when I'm alone.*

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Sometimes no matter how I try the tears well up inside,  
And I find my gettin' by's all gone.  
Sometimes I cry when I'm alone.*

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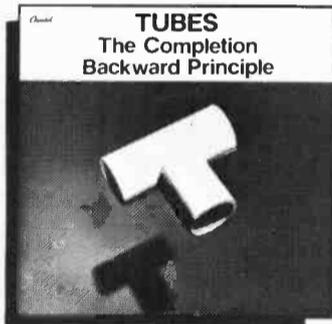


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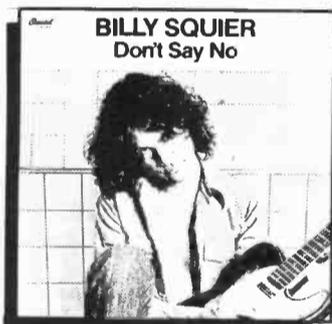
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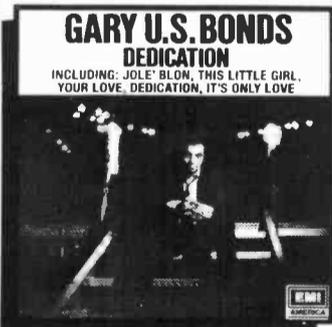
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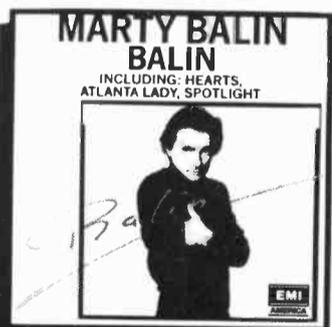
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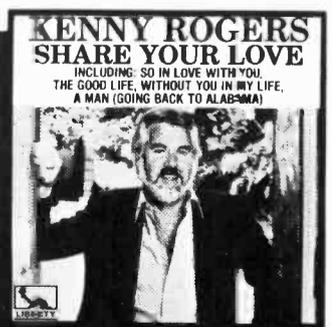
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☆	1	9	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	●	8.98		36	36	11	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98		71	72	12	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 26
☆	6	3	PAT BENATAR Precious Time Chrysalis CHR 1346		8.98		37	42	6	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol S8BK-12156		9.98	SLP 3	72	73	13	STEPHANIE MILLS Stephanie 20th Century T-700 (RCA)		8.98	SLP 7
	3	15	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 1	38	39	23	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 4	73	33	8	GEORGE HARRISON Somewhere In England Dark Horse DHK 3492 (Warner Bros.)		8.98	
☆	13	3	FOREIGNER 4 Atlantic SD 16999		8.98		39	40	28	LOVERBOY Loverboy Columbia JC 36762	●			74	75	36	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
	5	4	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98		40	44	7	JOHN SCHNEIDER Now Or Never Scotti Bros. FZ 37400 (CBS)			CLP 8	75	79	18	DEBRA LAWS Very Special Elektra 6E-300		8.98	SLP 20
	6	5	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	●	8.98		41	41	14	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918			SLP 12	76	78	10	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 49
☆	7	5	KENNY ROGERS Share Your Love Liberty L00-1108		8.98	CLP 2	☆	NEW ENTRY		Z Z TOP El Loco Warner Bros. BSK 3593		8.98		77	67	12	SPLIT ENZ Waikata A&M SP-4848		7.98	
	8	2	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲			43	26	20	ROSANNE CASH Seven Year Ache Columbia JC 36965			CLP 6	78	87	3	EVELYN KING I'm In Love RCA AFL1-3962		8.98	SLP 9
	9	8	STYX Paradise Theatre A&M SP 3719	▲	8.98		44	50	39	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		79	37	18	GINO VANNELLI Nightwalker Arista AL 9539	●	8.98	SLP 73
☆	10	9	AIR SUPPLY The One That You Love Arista AL 9551	●	8.98		45	45	19	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 13	80	82	10	IRON MAIDEN Killers Capitol ST-12141		7.98	
☆	12	15	BILLY SQUIER Don't Say No Capitol ST-12146	●	8.98		46	52	10	MARTY BALIN Balin EMI-America SO-17054		8.98		81	85	16	POINT BLANK American Excess MCA MCA-5189		8.98	
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	20	11	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		55	57	14	LEE RITENOUR Rit Elektra 6E-331		8.98	SLP 32	90	90	33	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	▲	8.98	SLP 29
	21	22	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98		56	56	51	AC/DC Back In Black Atlantic SD 16018	▲	8.98		91	91	19	JUDAS PRIEST Point Of Entry Columbia FC 37052			
☆	NEW ENTRY		RICKIE LEE JONES Pirates Warner Bros. BSK 3432		8.98		57	59	10	ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		92	92	13	DAVID LINDLEY El Rayo-X Asylum SE-524 (Elektra)		8.98	
☆	25	20	ALABAMA Feels So Right RCA AHL1-3930	●	7.98	CLP 1	58	58	10	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98	CLP 31	☆	104	4	PETER TOSH Wanted Dread And Alive Rolling Stones/EMI America SO 17055		8.98	SLP 42
	24	17	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		59	32	12	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 15	☆	101	3	FOGHAT Girls To Chat & Boys To Bounce Bearsville BRK-3578 (Warner Bros.)		8.98	
☆	28	9	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98		☆	70	3	STACY LATTISAW With You Cotillion SD 16049 (Atlantic)		8.98	SLP 11	95	95	8	JIMMY MESSINA Messina Warner Bros. BSK 3559		8.98	
	26	27	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		☆	110	2	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)		8.98	SLP 45	☆	106	19	DENIECE WILLIAMS My Melody ARC/Columbia FC 37048			SLP 21
☆	30	9	TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 2	62	65	6	SOUNDTRACK Raiders Of The Lost Ark Columbia JS 37373				97	47	39	GROVER WASHINGTON JR. Winelight Elektra 6E-305	▲	8.98	SLP 33
☆	31	17	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98		63	63	43	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 5	98	43	9	PETER FRAMPTON Breaking All The Rules A&M SP-3722		8.98	
	29	29	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		☆	76	4	MICK FLEETWOOD The Visitor RCA AFL1-4080		8.98		☆	150	3	MILES DAVIS The Man With The Horn Columbia FC 36790			SLP 54
	30	19	VAN HALEN Fair Warning Warner Bros. HS 3540	●	8.98		☆	77	3	BLACKFOOT Marauder Aico SO-32-107 (Atlantic)		8.98		100	105	6	THE JOE PERRY PROJECT I've Got The Rock 'N' Roll Blues Again Columbia FC 37364			
	31	21	JOE WALSH There Goes The Neighborhood Asylum SE-523 (Elektra)		8.98		☆	74	5	SOUNDTRACK The Great Muppet Caper Atlantic SD 16047		8.98		101	54	22	SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)	●	8.98	SLP 23
	32	24	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543	●	7.98	SLP 8	67	69	13	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531				102	102	17	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 62
☆	38	5	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389				68	68	51	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	113	7	GARY WRIGHT The Right Place Warner Bros. BSK 3511		8.98	
	34	34	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	▲	7.98		☆	80	3	RICHARD DIMPLES FIELDS Dimples Boardwalk NB1-33232		8.98	SLP 6	104	60	8	CAMEO Knights Of The Sound Table Chocolate City CCLP 2019 (Polygram)		8.98	SLP 5
	35	35	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		8.98		☆	81	41	THE DOORS Greatest Hits Elektra SE-515	●	8.98								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

AUGUST 8, 1981, BILLBOARD

## JUDGE CITES 'PREJUDICE'

New Trial Ordered  
In Sam Goody Case

• Continued from page 1

a review of the evidence sustained the findings that the defendants knew the merchandise was counterfeit; that the copyrights in question were valid; and that the value of the recordings shipped through interstate commerce exceeded the requisite amounts for prosecution.

Charging prosecutor John H. Jacobs of the Justice Department's Organized Crime Strike Force with misconduct, Platt said the official "apparently had no intention" of correcting the testimony of FBI agent Richard Ferri, who appeared as a witness for the government. Ferri told the jury of eight men and four women that he had misplaced or destroyed notes he had taken in his interviews with key government witnesses. He later recanted his testimony outside of the presence of the jury, stating that he had not taken the notes in the first place.

"Only after the court, in effect, directed the government to do so did it correct the false testimony," Platt said. "By that time, much, if not all of the significance of the falsity of the testimony may well have escaped the jury." He added that "such failure on the part of the government to promptly correct the false testimony... might not warrant the relief sought herein. However, this was not a normal case; the false testimony sat before the jury for a long period of time and there is a strong possibility that it influenced their consideration of the rest of the evidence."

Platt said that under these circum-

stances, the defendants should be granted a new trial "without the stigma of the racketeering charges and without the government's attempted cover-up of the false statements given by its agents."

The judge also said he was "deeply disturbed" by various actions taken by the government in the case prior to and during the trial. For example, he said it was "unethical" that the prosecution sent informer Murray Kaplan to surreptitiously record a conversation with Stolon at the defendant's office in an attempt to elicit incriminating statements after Stolon's attorney, Martin Gold, told Jacobs to deal with his client through him.

In addition, Platt said he was troubled by the prosecution's concession at the close of its case that its evidence against Goody president George Levy was insufficient. "That concession was, to put it mildly, belatedly made," the judge said. Levy was acquitted of all charges before the case reached the jury.

Other actions taken by the prosecution which Platt found troublesome included the government's "minimization" of its association with the RIAA in the pursuit of the case; the continuation of the grand jury investigation after the Goody indictment was returned; and its "inconsistent positions with respect to the 'related case' nature of the case against George Tucker on the one hand and the unrelated nature of the case against Frank Carroll." Both men testified under immunity for the prosecution at the trial.

AUGUST 8, 1981, BILLBOARD

Jacket Makers Eye  
Second-Half Upturn

• Continued from page 1

Glinert, explaining that greater ordering frequency "lowers the risks of a downturn" for manufacturers, adds that as a result of newer order patterns, his company has become "so sophisticated we are capable of handling a fast breakout better."

"Most marketing and distribution managers in the industry really adjusted very efficiently to the changing marketplace," Glinert notes. "They're planning better than they've ever planned and their inventory management thinking is better."

Glinert says business is "substantially better" than last year at this point, although he doesn't envisage "appreciable incremental unit growth." For his company's part, however, he cites a strong share of clients with top album product, with Shorewood handling between 30 and 40 albums that appear each week on the charts.

A "bullish signal" for the remainder of this year, Glinert notes, is an "early start with heavy releases, which will give the consumer an opportunity to digest more hits over a longer period of time." His catchword for the months ahead seems to reflect the thinking of others: "controlled optimism."

At Queens Litho, Richard Roth, senior vice president of record sales, says his firm is "relatively close to budget" over last year so far, and expects to meet budget expectations by year's end.

"The music industry continues to fight its way back from the lowpoint in 1979, yet the real question is the

retail picture. Feedback I'm getting from manufacturers is that it's kind of soft." He notes, however, that one of Queens Litho's clients, RCA, is helping things along with a current hot streak.

Bob Miller, president of Lee-Myles, has just tallied his six-month figures and reports about a 15% increase in gross over last year.

Miller says the current period is slow, but expects a "good year." He adds: "Credit is a little more of a problem, but we've heard the phrase 'it's-never-been-like-this' for 20 years."

Miller notes a "little trend" to more work on 10-inch album product, but claims it can be a "a pain" if business in this area is "uneven and you have to set up a line and charge the same as you do for 12-inch covers."

A pickup in international business is cited by the veteran fabricator, who says he's doing more business with clients in the Caribbean, Africa, England and Switzerland. Miller estimates that such business accounts for about 5% of Lee-Myles total sales, up from about 2% or 3% a year ago.

Miller adds his "full-service" operation, started early last year, is doing well. Besides making album covers, the service provides for the company to arrange pressing, while its in-house facilities offer art, photography, color separations, etc.

Perhaps some of the "controlled optimism" expressed is also conveyed by Ivy Hill's Kern. "We've always done well in the September-October period—even when things were rocky."

## Inside Track

**Record Bar's Bounty:** With more than 650 people turning out for last week's annual Record Bar Convention at Hilton Head Island, S.C., the Southeastern retail giant has set what's believed to be a new record for attendance at a single retailing firm huddle. Helping to swell the ranks of the Bergman clan's yearly bash was a heavy enrollment of employe families, with the bumper crop of infants leading one performing headliner, flutist James Galway, to comment on the wailing during his show. Adding to the attendance rolls were more than 250 industry reps from all over the U.S. among registrants... Another First: Record Bar brought in a two-man video crew from Convention Video Services of West Palm Beach, Fla., to tape the entire convention. That makes this the first single retailer huddle to garner video documentation, and among the first industry gatherings of any kind to resort to so extensive a visual record.

Meanwhile, in Chicago: WEA's first convention in two years held last week at the Continental Plaza in the Windy City, left the corridors of its three sister record labels, Atlantic, Elektra/Asylum and Warner Bros., empty as top executives sequestered for the event. No major formal news announcements emanating from the meet had been made at presstime, but among the rumored highlights were an extremely well-received video presentation by Atlantic Records, including a message to the troops from Mick Jagger. Also making a splash was Fleetwood Mac's Stevie Nicks, who turned up to rally support for her new solo debut effort on the Atlantic-distributed Modern label and reportedly turned heads throughout her stay.

**Cassette Futures:** Expect new dimensions in advertising and distribution from Irv Kratka, head of the MMO/Inner City and Classic Jazz lines. By September, Kratka's labels will have 95 album titles available in its line of audiophile prerecorded cassettes, duplicated on chromium dioxide tape. Kratka pioneered use of the higher grade formulation for jazz labels when he shipped his first 24 titles last February, and his projected catalog size by summer's end will make him among the most bullish investors in premium prerecorded cassettes to date (see separate story, page one)... Fool's Gold: Takoma Records chief Denny Bruce drew chuckles Tuesday (28) when he presented his own Gold Record award to label newcomer Swamp Dogg. Both Bruce and preview emcee Gene Sculatti proudly noted that the plaque—which actually showcased only half of a disk—was being awarded prior to shipment, a practice Sculatti fondly noted was a routine hype during the trade's mid '70s boom years. The invitation-only party for the artist, known to insiders as producer/writer Jerry Williams, was held at Hollywood's Lingerie dance club, and the new LP won its own smiles with its title, "I'm Not Sellin' Out, I'm Euyin' In."

**Hilton Head Flashes:** Record Bar's bash also saw Jim Knight of Disc Trading in Carboro, N.C., introducing his third house representative, Alan McDonald, to delegates. The export-import firm now has five reps nationally, and has set up a new customer hotline at (800) 334-1500 open from 8:30 a.m. to 6 p.m. (EST). Through Aug. 31, Disc Trading is offering a 5% discount on minimum orders of \$225, with a 10% discount available on orders of \$550... A luncheon performance Tuesday (28) by James Galway and accompanist Phillip Moll was reportedly one of the best received artist appearances at any industry convention in memory, particularly noteworthy given its added distinction as the first spotlighted classical show to be held in a convention setting. That coup for Galway's label, RCA, was further enhanced by the response to the label's video presentation, custom-tailored for its retail audience by Steve Kahn. The Nipper preview was the only such label presentation held at this summit... An understandably briefer showcase featured Mirus Records' Carol Hensel, who enlisted enthusiastic Record Bar employes to assist in her half-hour demonstration of the "Dancercise" concept behind her chart-making LP of that title. Expect a new Hensel set in August.

More headaches for L.A. rock club the Starwood, this time considerably more serious than the tide of irate neighbors that closed the club temporarily last spring.

## Studio Suit To Cost Waylon \$50,000

NASHVILLE—Singer Waylon Jennings has been ordered to pay approximately \$50,000 in damages to producer Al Cartee, according to a recent Davidson County court ruling here by chancellor Robert S. Brandt.

The settlement stems from a litigation in which Cartee claimed Jennings and his production partner Richie Albright breached their

agreement to lease Cartee's American Sound Studio on Music Row. Jennings and Albright vacated the facility by removing all their possessions and equipment during the night of May 18, more than five months prior to the time their \$16,641-per-month lease expired. Albright admitted that he had refused to let Cartee use the studio for his own recordings, a direct violation

Owner Adel Nashrallah, also known as Ed Nash, is under investigation in connection with three felony drug possession charges filed last week by the L.A. County District Attorney's office. Nash and two others were taken into custody following a July 10 raid of his North Hollywood home, where arresting officers found two ounces of cocaine, unspecified quantities of Percodan and heroin, handguns, rifles and \$40,000 in cash. A separate raid on the club itself, made that same day, turned up a reported 5,000 Quaalude tablets. In a call to the D.A.'s office, Track confirmed that investigators are examining a possible link to the murders of four people found beaten to death in a Laurel Canyon house on July 1, but that phase of the probe is still "a police matter" being kept under wraps. Nashrallah and the other defendants, Amnon Bachschiam and Gregory Diles, are scheduled for arraignment in Municipal Court on Aug. 5, and are now free on bail ranging from \$2,500 to \$10,000.

**Moonlighter:** Latest music writer to disprove the saw that "Those who can't, criticize," is David Weiss, jazz critic for the Herald-Examiner in Los Angeles. As revealed by Britain's New Musical Express, and since confirmed in the current issue of Rolling Stone, Weiss is the mysterious "David Was," one-half of the songwriting and arranging duo behind the "Was (Not Was)" album newly released by Michael Zilkha's funky Ze label via Island. Alto sax player Weiss' partner in the venture, one of the year's stranger hybrids given its array of rock, jazz and r&b musicians involved, is another Detroit native, Don Fagenson.

**Hot Ink:** Its recent profile of MCA Records and its corporate monitor, MCA Records Group chief Gene Froelich, found the Wall Street Journal better read than usual by music tradesters, and now the venerable financial daily has done the same with (and to) PolyGram and its U.S. topper, Harvey Schein. Tuesday's (28) back page feature on the checkered performance for the European giant's stateside operations spiced its review of the firm's history here with revelations on Schein's severance deal with Warner Communications, said to be paying him 15 annual installments of \$105,000 as part of its buyout of his contract. Other tidbits: an annual PolyGram paycheck rumored to be around \$500,000; a former executive's gripe that he was grilled by Schein over a 25 cent item on his expense report; and the confession by PolyGram Records president David Braun that he had indeed expected heavyweight former clients of his legal practice (among them, Neil Diamond, Diana Ross, Bob Dylan and Michael Jackson) "would come with me when I joined PolyGram." Schein himself dismissed most of the bitter backchat from ex-staffers as sour grapes.

Country singer George Jones says Ft. Worth club mogul Billy Bob Barnett will become his new manager, provided Jones can complete a 25-day trial period of "doing what I'm supposed to do." Jones has been plagued with a reputation as a "no-show," a problem he has attributed in recent press conferences to bad management and double-bookings. Barnett would replace Paul Richey, currently said to have Jones under contract.

WEA International executives say that it was money that persuaded David Geffen to switch his label to CBS for foreign distribution (Billboard, Aug. 1, 1981). Black Rock made an "outrageously exorbitant" offer, says one top WEA executive. "If one is a good number," he adds, "then CBS paid three times as much."

Is Mel Weinberg, a convicted swindler who played the role of an undercover agent in the FBI Abscam investigation, doing similar work for the FBI involving counterfeit cassettes? The New York Times reported Friday (31) that the Associated Press says it was Weinberg who attempted to purchase 25,000 cassettes for \$1.55 each from Stanley Pearson, the president of Music Leasing Co. of Manhattan. But, Pearson is said to have given the appearance of accepting the deal "to see how far our Government would go to trap honest businessmen like me." The Times quoted two FBI sources, one declaring the investigation was continuing, while the other saying the case was "over" in view of Weinberg being recognized.

Edited by SAM SUTHERLAND

# DEDICATED TO THE ONE I LOVE

MCA 51152

## HER NEW SINGLE

*Bernadette Peters*

- For information
- For comments
- For approval
- Please handle
- Please see me
- Please file
- PLEASE RETURN

Every so often a unique artist, such as BERNADETTE PETERS, comes along who is admired for her work in all facets of the entertainment industry.

All of us at MCA are excited and pleased to be associated with her, and proud to announce her new single, "Dedicated To The One I Love".

From her forthcoming album entitled "NOW PLAYING".

Sincerely,



President,  
MCA RECORDS, INC.

BOB SINER

Produced by Brooks Arthur

MCA RECORDS



A Peters/Palm Tree Production  
in association with Thomas Hammond

# RICKIE LEE JONES

## PIRATES

BSK 3432

Her new album.

Produced by

Russ Titelman & Lenny Waronker

On Warner Bros. Records & Tapes

