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Cable Channel Seen Helping Record Sales

By JIM McCULLAUGH

LOS ANGELES—Warner Amex Satellite Entertainment Co.'s new 24 hour, all stereo music channel on cable television, will be in four to six million homes within the next 24 months, say company officials.

The new service, which debuts Aug. 1 and is the first of its kind from any cable or pay tv programmer, notes Warner Amex, should have a significant impact on boosting record sales as the subscription universe to "MTV: The Music Channel" increases, according to Bob Pittman, vice president of programming for MTV.

In fact, the former program director for WNBC-AM in New York adds, the music channel should have at least the same or greater eventual impact on record purchases as radio in homes that have both services. Extensive researching of this "video music station" and its impact on record sales in specific markets is also planned later in the year.

Pittman does not view the new Warner cable service as a threat to radio. Rather, he thinks the Music Channel will "prime the pump" for radio.

"It will be as important to people as radio," explains Pittman, "but more importantly, we" (Continued on page 80)

UNDER MEDIA GLARE

Charges Begin To Fly As Goody Trial Opens

By RICHARD M. NUSSER

NEW YORK—The Sam Goody trial got underway here Thursday (5) highlighted by the government's portrayal of Goody vice president Sam Stolon as the key man in the alleged conspiracy to buy and sell more than 100,000 copies of counterfeit 8-tracks and cassettes.

Government prosecutor John H. Jacobs opened the proceedings with the charge that Stolon coached various unindicted co-conspirators on how to rig phony invoices, and tried to coverup the alleged deception despite a warning from the company's founder, Sam Goody, to stop trading with unauthorized vendors. The defendants' "guilty knowledge," Jacobs said, is predicated on the fact they paid less than \$3 each for double track tapes that normally wholesaled for \$6.30 to \$6.61, at the time. He blamed the Goody firm and its "corporate sister," Pickwick International, for not exercising greater control over its purchases.

The defense denies all the charges and says Stolon was unaware of the bogus na-

ture of the product, which, says one lawyer, could have been distress goods from the cash-hungry Jimmy's Music World Chain, which was facing bankruptcy at the time.

The defense also hit back with claims that its clients didn't know the disputed tapes were counterfeits, that the real "bad guys" are the unindicted co-conspirators, and that the low prices paid were merely part of the record industry's "second and third markets" in promo records, distress merchandise and "cash on the barrel" sales of front line product when an account had a cash flow problem. One lawyer compared it to "a Middle East bazaar."

Stolon's lawyer characterized him as a war hero who "limped home" from World War II into his job with the fledgling Goody firm, which he had joined in 1941. The "vast majority of his time" was spent "buying special deals," involving close-outs and other "unusual transactions."

Stolon worked the "entire third market, with an entirely different distribution level," where his task was to "buy as much" (Continued on page 16)

'No' To Last CBS Blanket Licensing Plea

By DOUGLAS E. HALL & IS HOROWITZ

NEW YORK—The U.S. Supreme Court has turned back CBS' last ditch attempt to dismantle the blanket license system as a legal method for clearing music performances on network television.

The court declined on Monday (2) to hear further arguments on the more-than 11-year-old antitrust suit brought by CBS against ASCAP and BMI, bringing within relative hailing distance a retroactive review of fees paid since 1969 that could result in millions of dollars in supplementary payments to the licensing organizations.

But this phase, like the rest of this case, will probably not come easy. CBS seems prepared to take a hard stand against making any retroactive payments. A CBS spokesman says "a fair argument can be made that there shouldn't be any adjustments" in past fees.

Meanwhile the case will have its impact on arguments to be put forth in related litigation that is set for trial in September. At that time, individual tv stations will take their turn in the ring with ASCAP and BMI. The tv stations, represented by the All-Industry TV Music License Committee, will argue that their case has no relationship to the CBS suit, while the li- (Continued on page 15)



KID BLUE immediately confirmed the songwriting gifts of Louise Goffin. The style and panache with which she delivered those songs established her as an artist with a golden future in the music world. Her second album, LOUISE GOFFIN, produced by Danny Kortchmar, is essentially Louise Goffin & Band with her young, talented quartet contributing all the music and co-writing three songs. LOUISE GOFFIN 6E-333 contains the single "I've Had It" E-47123 on Asylum Records & Tapes. (Advertisement)

Vidtape Pirates Net \$94M In West German Market

By MIKE HENNESSEY

HAMBURG—Videotape pirates are turning over at least \$94 million annually in West Germany, according to a survey carried out by the German Video Institute.

The Institute reports that 4.8 million blank videocassettes were sold in West Germany in 1980. Of these 800,000 were sold to legitimate producers of prerecorded videocassettes and 2.1 million went to Germany's 700,000 owners of video recorders.

It is claimed that the remaining 1.9 million blank cassettes were used by counterfeiters.

Wolfgang Nick, legal adviser to the German group of the International Federation of Producers of Phonograms and Videograms (IFPI), calculates the loss this way:

"If you take an average price for a counterfeit cassette of a feature film

as 100 marks (\$47) then two million units would yield a turnover of 200 million marks (\$94 million)."

There is widespread counter- (Continued on page 66)

Japanese Move On Home Taping

By SHIG FUJITA

TOKYO—The Japanese record industry is looking to outlaw home taping, which has to all intents and purposes been legal here for the past decade.

In a memorandum circulated to labels and distributors, the Japan Phonograph Record Assn., representing the major manufacturers, (Continued on page 64)



WAYLON AND JESSI... Leather and Lace. This album captures the exciting combination of styles that has made the Jennings/Colter road show one of the top draws nationwide. The two pair on Jessi's now-classic "Storms Never Last," Chuck Berry's "You Never Can Tell (C'est la vie)," and the traditional country anthem "Wild Side of Life." RCA Records AAL1 3931. (Advertisement)

(Advertisement)



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Capitol Sees End To Slump In R&B Hits

By PAUL GREIN

LOS ANGELES—A Taste of Honey's "Sukiyaki," a current top 10 r&b single, is a comeback hit in more ways than one.

It is, of course, the group's first big record since "Boogie Oogie Oogie" went platinum in 1978, but it also marks a revitalization of Capitol's black music wing.

The division, which was highly successful in the late '70s under the direction of Larkin Arnold, slipped several notches in the last couple of years. It's been the job of Varnell Johnson, general manager of black music a&r, and Don Mac, national promotion director for black product, to reverse the slide.

"Once you fall from grace and your product doesn't seem to sell," acknowledges Mac, "it becomes very difficult to convince people that this next record is the one."

"The reason there was a decline was the quality of the product. Even our big guns, our Natalies and Peabos, just didn't do that well, and as a result the department had to take a back seat to other labels."

"It's very difficult to turn that situation around," agrees Johnson. "When you get non-hit records on a consistent basis, people start to expect non-hit records. When people think of black music, they think of Motown, CBS, Warner Bros. or Atlantic; they don't think of Capitol. My goal is to change that." In fact, Johnson says he hopes to generate \$20-\$30 million in black music sales in 1981.

Johnson says his focus will be on cultivating acts already signed to the label. "It's not so much signing new acts as being able to take an existing roster and turn it around."

Among the artist/producer pairings which Johnson feels will achieve that end are T-Connection with Ray Chew, musical conductor and arranger for Ashford & Simpson; and Natalie Cole with George Tobin, pop-rock veteran who produced the current Smokey Robinson LP.

But Johnson will only go so far in striving for a broad-based hit. "I don't believe in having an artist go in the studio to cut a crossover record," he says. "You can end up with a great record that doesn't fit"

(Continued on page 16)



TAYLOR'S ACCOLADE—New York Mayor Ed Koch, left, congratulates jazz composer/producer/arranger/pianist Billy Taylor on his receipt of the Mayor's Award for Honor, presented for excellence in the arts. Looking on is Dizzy Gillespie.

Island Vows To Introduce Blank Side Tapes In U.S.

By ROMAN KOZAK

NEW YORK—Rebuffed by Warner Bros., its distributor, and criticized by others, Island Records still hopes to introduce its controversial high end "One Plus One" series in the U.S. market.

"(Island founder) Chris Blackwell is going to find a way to do it," promises Ron Goldstein, vice president and general manager of Island in the U.S. The One Plus One series was introduced in Britain recently (Billboard, Feb. 14, 1981) for the best selling "Arc Of A Diver" LP by Steve Winwood, where one side of the cassette contains the music, and the other is blank, allowing home taping.

The idea has been criticized both in Britain where some accounts refuse to carry it and the U.S., but, says Goldstein, Island has not given up on it, and it is talking to U.S. blank tape manufacturers for a joint deal similar to its deal with BASF in Britain.

Warner Bros., which distributes Island in the U.S., has publicly opposed the idea, but Goldstein is hopeful that eventually it will come around, and conversations are still

going on to test market the concept here.

"Everybody talks about stopping home taping. Well, you can't stop home taping, unless you could do something technically that you couldn't tape off the radio," says Goldstein. "Chris Blackwell's idea is that records should be a high quality item, with even better packaging and quality, while the cassette becomes analogous to the paperback book."

Goldstein emphasizes that though

(Continued on page 82)

Judge Orders Big Award For Infringing Act's Name

By JOHN SIPPEL

LOS ANGELES—In what is probably a U.S. record-high damages award for infringing on an entertainer's trademark, members of the act, Deep Purple, and its management firm, HEC Enterprises, are to receive \$672,012.44 from Deep Purple Inc., a California firm, and four area musicians.

In addition, Deep Purple Inc. and local players Geoffrey W. Emery, Roderick Evans, Tony Flynn and Dick Jergins are responsible for \$103,191.52 in attorney fees for HEC Enterprises' counsel and \$40,782 for legal fees of other plaintiffs.

The stiff monetary award was handed down by Federal District Court Judge Manuel L. Real here. Compensatory damages of \$168,003.11 and \$504,009.33 in exemplary damages were awarded.

In late 1980, Judge Real appointed Martin Fox of Bernstein Fox Accountancy to determine damages and attorneys' fees. At the same time, the judge ruled that the defendant company and the four musicians were permanently enjoined from using the name, "Deep Purple," or any mark confusingly similar thereto in connection with performances, recordings or related entertainment. The judge also ordered the defendants to deliver up for destruction all materials carrying the "Deep Purple" logo.

In June 1980, HEC and the Deep

SIX FOR RACKETEERING

Eight Pirates Guilty In 'Turntable' Trial

NEW YORK—All eight defendants in the "Operation Turntable" trial in Jacksonville, Fla. Federal District Court have been found guilty, with six of them facing up to 20 years jail on Racketeer Influenced Corrupt Organization (RICO) charges. Other guilty counts were handed down for charges of Interstate Transportation of Stolen Property (ITSP), wire fraud, and copyright infringement.

The convictions resulted from raids in April 1979, when after an 18-month undercover operation, the FBI smashed a four-state ring involving the manufacture and distribution of pirated cassettes and 8-track tapes, amounting to over \$8 million worth of illicit products annually, the FBI estimates.

As part of the case, in Nov. 1980, 31 other individuals pleaded guilty to misdemeanor charges of copyright violations. Earlier this year, 12 others pleaded guilty and were sentenced to various ITSP, wire fraud, and copyright infringement counts, the longest jail term being seven years, according to Alec Wade, case agent at the FBI Jacksonville Bureau.

Found guilty Wednesday (4) were: Jerry Herbert Jones, RICO substantive, RICO conspiracy, copyright conspiracy, six ITSP, and eight wire fraud counts; John C. McCulloch, RICO substantive, RICO conspiracy, six ITSP, and five wire fraud counts; Curtis R. Snipes, RICO substantive, RICO conspiracy, copyright conspiracy, and five wire fraud counts.

Also Ferrol (Bud) McKinney, RICO substantive, RICO conspiracy, ITSP, copyright conspiracy, five wire fraud, and five substantive copyright counts; Francis Lockamy,

RICO substantive, ITSP, copyright conspiracy, and five wire fraud counts; George Washington Cooper III, RICO substantive, RICO conspiracy, copyright conspiracy, and seven wire fraud counts; George Washington Cooper Jr., copyright conspiracy and two wire fraud counts; and Lanny Darrell Drum, copyright conspiracy.

U.S. District Court Judge Harold Melton is expected to sentence the eight in about 45 days, after pre-sentencing reports are completed. Possible sentences on each count are up to 20 years and \$25,000 on RICO; up to 10 years and \$10,000 on ITSP; up to five years and \$1,000 on wire fraud; up to one year and \$25,000 on substantive copyright infringement for a first offense, two years and \$50,000 on subsequent offenses.

Petitions On Mechanical

NEW YORK—Petitions were filed with the U.S. Court of Appeals in Washington, D.C. last week in an attempt to expedite the court's review of the increase of the mechanical royalty rate by the Copyright Royalty Tribunal.

The Tribunal, which decided on a rate increase from 2 1/4 cents to 4 cents, effective July 1, is itself a petitioner for the court's resolution of the matter before July 1, in order, as one observer put it, "to give life to the July 1 date."

The other petitioners are the American Guild of Authors & Composers and the Nashville Songwriters Assn.

In another development, AGAC, NSA and the National Music Publishers' Assn. filed a joint memorandum

(Continued on page 80)

FIRST RECORD CHAIN?

Everybody's Rents Video

LOS ANGELES—Everybody's Records' Canyon Rd. store, Portland, Ore., is believed to be the first U.S. record/tape/accessories chain retailer to set up a membership video software rental program that teed off Monday (2).

Everybody's president Tom Keenan hopes his other eight Washington and Oregon stores will offer the same rental service by October. Keenan said he monitored about 50 stores which were steeped in video software before making his move into video.

Keenan and executive vice president Michael Reff have graphically merchandised the chain's video debut. They took approximately 600 square feet right at the door where the traffic can't miss seeing the videocassettes. Mammoth picture frames, almost as thick as shadow boxes, are suspended like mobiles

from the ceiling so the six-foot square area boxes hang from waist height to the ceiling. The entire front of the videocassette is exposed with titles appearing on the front and back of the giant double-plexiglassed hangers. Eventually there will be 16 huge video mobiles in the area. There are eight to start.

Clerks will bring any titles the customer wishes from the display. Everybody's sells or rents videocassettes. Price is a bit off list. Included, too, in the display area is the store's growing line of video games from Atari and Coleco. The store also carries a number of non-electric games in the same area. Keenan says he could greatly accelerate his video games volume if he could get fill from his suppliers in that area.

Keenan stresses that his rental

(Continued on page 42)

In This Issue

CLASSICAL.....	54
CLASSIFIED MART.....	68, 69
COMMENTARY.....	22
COUNTRY.....	56
DISCO BUSINESS.....	51
INTERNATIONAL.....	64
JAZZ.....	41
PUBLISHING.....	44
RADIO.....	30
SOUND BUSINESS.....	45
TALENT.....	36
VIDEO.....	42

FEATURES	
Counterpoint.....	49
Inside Track.....	82
Lifelines.....	80
Rock'n'Rolling.....	10
Stock Market Quotations.....	9
Vox Jox.....	35

CHARTS	
Top LPs.....	79, 81
Singles Radio Action Chart.....	24, 26, 28
Album Radio Action Chart.....	32
Boxoffice.....	39
Bubbling Under Top	
LPs/Hot 100.....	35
Disco Top 100.....	52
Jazz LPs.....	41
Hits Of The World.....	67
Hot Soul Singles.....	49
Latin LPs.....	41
Soul LPs.....	50
Hot Country Singles.....	58
Hot Country LPs.....	62
Hot 100.....	76
Top 50 Adult Contemporary.....	35

RECORD REVIEWS	
Album Reviews.....	70
Singles Reviews.....	75
Audiophile Recordings.....	45

MARCH 14, 1981 BILLBOARD

Business Bad, Confirm U.K. '80 Statistics

By PETER JONES

LONDON—Figures just released by the British Phonographic Industry, which document 1980 record and tape deliveries to the retail trade here, confirm what both sides of the industry have known for some time: that business is bad.

Albums and singles were down, both in unit terms and revenues generated, while prerecorded tapes were up, providing a glimmer of hope. But the total value of U.K. trade deliveries last year came out at \$554.1 million, compared with \$584.9 million in 1979.

The harsh fact of economic life for the record industry here is that that 1980 figures should have increased by some \$132 million just to keep pace with the real-term value of the previous year.

However, alongside the annual figures are comparative statistics covering the last quarter of 1980 and these, when laid against the same period of 1979, indicate that much the same levels of trade are maintained, with prerecorded cassettes substantially up—roughly 13% over the previous year's last three months.

Figures in this BPI breakdown are computed at an exchange figure of \$2.20 to the pound sterling.

By way of interpretation and comment, BPI general manager Peter Scaping says: "Obviously, on the whole, it was a very bad year for U.K.-based record companies.

"The pound sterling remained

(Continued on page 64)



RICK RETURNS—Don Zimmermann, president of Capitol/EMI-America/Liberty, visits Rick Nelson backstage at the Ritz in New York, where Nelson played to support his new "Playing To Win" album on Capitol.

RENTALS SOON

Stark Bolsters Video At Camelot, Grapevine

By GEORGE KOPP

NEW YORK—The Camelot Music and Grapevine record chains, owned by Stark Record and Tape Service, Inc., will greatly bolster their video software commitment next month. Also in the near future is a videocassette rental program, says Stark vice president for retail operations Larry Mundorf.

The stores have been selling video software on a test basis since the fourth quarter, and results have been promising enough to warrant expansion. New display cases, cus-

tom ordered by Stark, will arrive at the retail locations within 30 days, says Mundorf.

"Based on our test period," says Mundorf, "we've divided our stores into three categories. The top category will get a full-blown video department which will stock at least the top 100 titles. The next category will stock at least the top 50 titles. The final category will continue with the test program. Most of the stores are in the first two categories."

In addition to prerecorded tape, all the stores will sell the major brands of blank tape as well. Blank videotape has proved to be one of Camelot's most successful products.

Mundorf sees Stark's commitment to video as a long term investment. Margins, he says, are still poor. Video buyer Dwight Montjar agrees, and adds that Stark faced resistance from many suppliers in its efforts to diversify.

"Maybe the record business has a bad reputation," Montjar says, "but many of the suppliers were very turned off to record accounts. Warner and MCA, with a background in records, were the exceptions. But some of the others felt we wouldn't pay our bills on time. I don't know how many times I heard people tell me, 'It's not like the record business.'"

Montjar says that most of that initial reluctance has now disappeared and the suppliers have been pleased with the progress the stores have made in video. He believes the suppliers could do more to help the retailer, however.

"Magnetic Video was the first to institute a 100% co-op fund. I hope some of the others follow suit. Co-op money is very scarce. Point of purchase displays are hard to come by, as well. We get a lot of posters which we generally can't use."

In general, says Montjar, merchandising is the biggest problem with video. He notes that the store is forced to use locked display cases. An early attempt to put the cassettes out in the open resulted in a high theft rate. In addition to display, the chain has a problem "just establishing ourselves as video stores."

No matter how well video does this year, Mundorf says there are no plans to turn a store completely over to video. "Music is our meat," he says. He notes that the video customer still buys records. "He's the

(Continued on page 6)

Executive Turntable

Fred Marks, managing director of Billboard U.K./Europe, is to retire, following his request for early contractual release from Billboard Publications, Inc. April 30. Marks is planning future part-time activity in commercial international film and tv projects, but remains associated with BPI, and will periodically take on specific international assignments for Billboard magazine.

Record Companies

Terry Ellis, cochairman of the Chrysalis Group of Companies, is now chairman of the board for the Recording Industry Assn. of America. He takes over the post from Bruce Lundvall. CBS Records division president. . . . **John Barbis** jumps to promotion director for Geffen Records in Los Angeles. Formerly, he and his brother Dino headed the Barbis Bros. Production and Management



Ellis

Co. . . . **Bert Keane** takes over as promotion and marketing vice president for Dreamland Records in Los Angeles. He was with Warner Bros. Records as national promotion director. . . . **Larry Stern** moves at CBS in New York to finance vice president of CBS Video Enterprises, a division of CBS Records Group. He was a finance vice president of the CBS Toys Division. . . . **Michael Garbe** takes the post of controller for Chrysalis Rec-



Keane

ords in Los Angeles. He was with the CPA firm of Fox and Co. . . . **Robert Gilligan** joins LAX Records in Los Angeles as marketing vice president. He most recently served as production and marketing vice-president for Aries II Records and as general manager at Suburban One Stop Inc. . . . **Ray Anderson**, formerly promotion vice president at United Artists, division promotion vice president at RCA Records and head of his own management firm, joins the Pasha Music Group in Los Angeles as vice president and general manager. The Pasha Music Group includes Pasha Records, Pasha Management, the Pasha Music House studios, and the special media projects division. . . . **Nancy Solinski** assumes the post of Eastern regional country and western promotion



Stern

manager for Capitol/EMI-American/Liberty Records. She comes from MCA Records where she held the position of promotion manager. She is based in Nashville. . . . New appointments at I.R.S. in New York: **Carl Grasso** becomes creative affairs vice president. He was creative affairs director. **Gabrielle Powell** takes over as artist relations director and will also administer I.R.S.' publishing arm. She previously worked as



Garbe

executive assistant to the creative services director of Peer-Southern, and was a production assistant at the graphic arts firm Hipgnosis. **Michael Grant** is named publicity national director. He was a story analyst for the Chandler-Raskin agency. At Faulty Productions in New York, a division of I.R.S., there are new appointments: **Bob Laul**, I.R.S. Records national sales director is now Faulty vice president. **John Guarnieri**, I.R.S. Western sales manager, is now Faulty Western sales manager. Both will continue in their posts at I.R.S. . . . **Wally Roker**, president of Ram Productions Inc. in New York, affiliates with Prism Records to help the label's records to crossover to a mass market. . . . **Tony D'Amato** joins Audiofidelity Records in New York as contemporary/easy listening/classical music a&r vice president. He has produced Mantovani, Ronnie Aldrich, Leopold Stokowski, Benny Goodman, Frank Chacksfield and others.

Marketing

Three appointments at WEA in Burbank, Calif.: **Russ Bach** becomes senior vice president of marketing development from marketing development vice president; **Larry Weiss**, former planning and development director, takes over as operations vice president; and **Marida Slobko**, data processing director, moves into the position of data processing vice president. . . . **Dan M. Surles** joins the Record Bar, Inc. in Durham, N.C. as finance vice president. He was with Price Waterhouse & Co. as a senior audit manager. . . . **Herbie Cohen**, longtime record executive with Waxie Maxie's and Schwartz Bros., exits the company in Washington D.C. to reside in Santa Monica, Calif.

Publishing

Jodi Poole has resigned her post as managing creative head of Asilomar/Dreana Music in New York. . . . New additions to the Lexicon Music sales department, the publishing wing of Light Records, are **Ron Hostetler** and **Frank Sparks**. Hostetler is based in Kokomo, Ind. and Sparks is based in Woodland Hills, Calif. Hostetler covers the Midwest and Sparks covers the West.

Related Field

James T. Shaw is appointed marketing vice president for ABC Video Enterprises in New York. With ABC since 1963, he moved to the video wing in 1980 and worked with Video Enterprises vice president Herbert A.



Bach



Surles

Granath in the development of the division. . . . **Paula Dorf** takes over as vice president of Fred Heller Enterprises in New York. She was creative services vice president for Sanford Ross Management. . . . **Alford Rogers** is named marketing director for Jensen Sound Laboratories' car audio components division in Schiller Park, Ill. He was a product manager at GTE Sylvania. . . . **Thomas Waltz** becomes senior vice president of plant operations for Trans-Lux Corp. in Norwalk, Conn., a manufacturer of electronic telecommunications terminals and systems. He was plant and engineering vice president. . . . Two appointments at Sahara Tahoe hotel in Stateline, Nev.: **Lynn Simons** becomes vice president and general manager and **Jack Kenny** moves into the position of vice president controller. Simons was casino operations vice president for Del Webb hotels. Kenny was services vice president at the Sahara Reno. . . . **Paul J. Forrest** joins Marvin Josephson Associates, Inc. as treasurer. This includes the International Creative Management division. **Michael Cooperman**, with the firm since 1978, is upped to controller for Marvin Josephson Associates and

(Continued on page 80)

PRODUCT AUDITION

RCA's Audiophile Line Generates Trade Interest

By IS HOROWITZ

NEW YORK—RCA Records formally introduced its premium-priced audiophile line last week, promising to add four new titles every three months to the four now being sent to market.

Production copies provide new proof that state-of-art processing permits disk surfaces of near neutral quality, interposing no apparent hurdle to the unsullied transmission of program.

Recorded digitally (with one partial exception), mastered on lacquers at RCA studios here, plated by Europadisk (also in New York) through to the metal mother, with stampers and the resulting 140-gram pressings on virgin vinyl manufactured by Teldec in Hamburg, Germany, and luxuriously packaged back in the States, they should justify their \$15.98 list price to a goodly segment of the audiophile community.

More than 200 persons, many critics and retailers among them, turned up at RCA Studio C in mid-Manhattan last Wednesday (4) to monitor the label's kickoff of the series. They heard generous portions of the initial four albums and carried away three to

audition privately.

Approved pressings of Carl Orff's "Carmina Burana," performed under the direction of Eduardo Mata, were not immediately available, said Tom Shepard, division vice president. Red Seal, who hosted the event.

But the several excerpts of the work played at the festivities placed it several sonic notches above the other entries—the Sibelius Violin Concerto and Saint-Saens "Introduction & Rondo Capriccioso" featuring Dylana Jenson, with the Philadelphia Orchestra under Eugene Ormandy; Mahler's Tenth Symphony, played by James Levine and the Philadelphia; and a light classical program, titled "The Village Band," performed by the Canadian Brass.

Playback from 13-bit digital tape transfers over some of the most sophisticated audio equipment available today—top-of-the-line Infinity speakers and Mark Levinson amplifiers—demonstrated, nevertheless, how difficult it is to retain sonic values untarnished when driven to high

(Continued on page 16)

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Gilbert O'Sullivan, where have you been?

After recording three platinum records in eighteen months, Gilbert O'Sullivan disappeared.

And we all missed his off-centre love songs.

Where was he? Probably alone again (naturally), writing a storehouse-full of brilliant new songs.

Now, here's his comeback splurge... twelve of his very best songs ever.

Including the single, "What's In A Kiss."¹⁹⁻⁵⁰⁹⁶⁷ Plus, a song to rock the entire music industry: "I Love It But." Plus ten (10) more great ones.

It's a whole, new "Off Centre"^{JE 37013} album... for a middle-of-the-road world.

Gilbert O'Sullivan. Never to leave again, on Epic Records and Tapes.



Gilbert O'Sullivan. A giant among singer/songwriters.

Signings

Marva King to Planet Records for an exclusive recording agreement. First album is "Feels Right." ... New York-based vocalist **Wanda Walden** to Elektra. The first album, "Searchin' For Love," is produced by her brother-in-law **Narada Michael Walden**. ... **David Christopher** to Tony Messina for management. ... **Michael Sembello**, former lead guitarist with **Stevie Wonder's Wonderlove**, to an exclusive production agreement with **Bob Margouleff and Associates**. Sembello was awarded a Grammy for cowriting the song "Saturn" from the "Songs In The Key Of Life" album. ... Indiana-based singer-songwriter **Bill Wilson** to RedBud Records in Bloomington, Ind. First release is the "Made In The U.S.A." album.

Law Offices Move

NEW YORK—The law offices of N. Dennis Kaplan have moved. The new address: 923 Fifth Ave., Duplex Suite, New York 10021. (212) 772-2440.

John Mayall to Regency Records. His upcoming release is "Roadshow Blues" which has a March release date. ... **The Rollers**, formerly the Bay City Rollers, to CBS International, excluding the U.S. and Canada. "Ricochet," the new LP, is completed and the band is set for a worldwide tour. ... Classical Spanish guitarist **Gil Piger** to Paradiso Inc. an international consulting firm, via licensing agreement with GJP Records.

Songwriter **John Jarvis** to a long-term contract with Morris Music, headed by Steve Morris. Jarvis has collaborated with songwriters Stephen Bishop, Delbert McClinton, Eric Kaz and Steve Cropper in the past. ... Nempcor recording act **4 Out Of 5 Doctors** to Entertainment Services Unlimited Ltd. for worldwide management. ... Rock group **Grinderswitch** to Robox Records. ... Record producer **Lance Ong** to Back Management. ... Pop group **Loaded Dice** to promotion man Joe Isgro's new production company, ICE International Management.



MCA HOSTS—Enjoying a private dinner party following the recent Grammys presentation in New York are, from left, **Bob Siner**, president of MCA Records; **Olivia Newton-John**; **Sue Siner**; **Ray D'Ariano**, vice president of MCA Records in New York; and **John Bonsall** of the Oak Ridge Boys.

42 LPs In Repackaging Program Capitol Intl Launching Rock, MOR, Country Series

By IRV LICHTMAN

NEW YORK—Capitol International Records is preparing its broadest repackaging program yet, with a series of 42 albums covering a wide musical spectrum.

Drawing from the extensive catalogs of Capitol/EMI and its recently acquired Liberty/UA line, the series will bow in Europe this August with 12 rock albums. This is to be followed by the end of the year with 12 MOR packages and in early 1981, the company will offer 10 country albums and eight devoted to soundtrack and film music.

It's Capitol's intention to release the product initially in Europe, partly by means of a central manufacturing source there, with hopes down the line of making them available in the U.S., according to series producer Alan Warner, former UA general manager of international repertoire here who left the company in 1979 to form an independent production company in Los Angeles. The Alan Warner Show.

Warner, who conceived, compiled and documented the series, says each of the albums—to carry a "mid-line" pricing schedule—will have fully documented liners, with original production credits, biographical notes and a selection of illustrative material. They'll contain a special inner-sleeve with reproductions of all the rock'n'roll albums. Additionally, the MOR albums will also carry a specially printed bag showing the

rock series, as well as the MOR albums, thereby providing an updated guide to the whole campaign.

As for the series' programming, Warner declares, "While it's impossible to include every major hit record of product available, most of

the significant artists are included, and in the rock set alone, I've used 150 chart singles."

The rock'n'roll albums, with 16 selections each, are titled: "Out Of Sight, Out Of Mind-American Soul;" (Continued on page 75)

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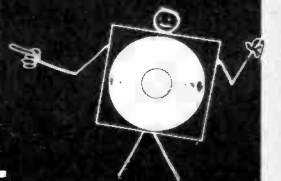
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Stark Ups Video

• Continued from page 4

same customer," Mundorf says. "and we find a lot of multiple purchases. All our stores are mall based, and we have a large clientele in the 30-plus age group."

The rental plan is still in the formulation stage, Mundorf says. He notes that suppliers are taking what he calls a "more realistic view" to the whole subject of rentals. "Everyone is doing it," says Mundorf. "and we've got to meet the competition. I think the suppliers recognize that now."

Montjar adds that he looks on rentals as "a prelude to a sale." He feels that once a customer takes a movie home, he will eventually buy.

But Montjar says the stores will not discount videocassettes. "There are some places making about 10% on a sale. I'm sure they move a lot of product, but there's no bottom line. Fortunately, there doesn't seem to be too much of that going on in our areas."

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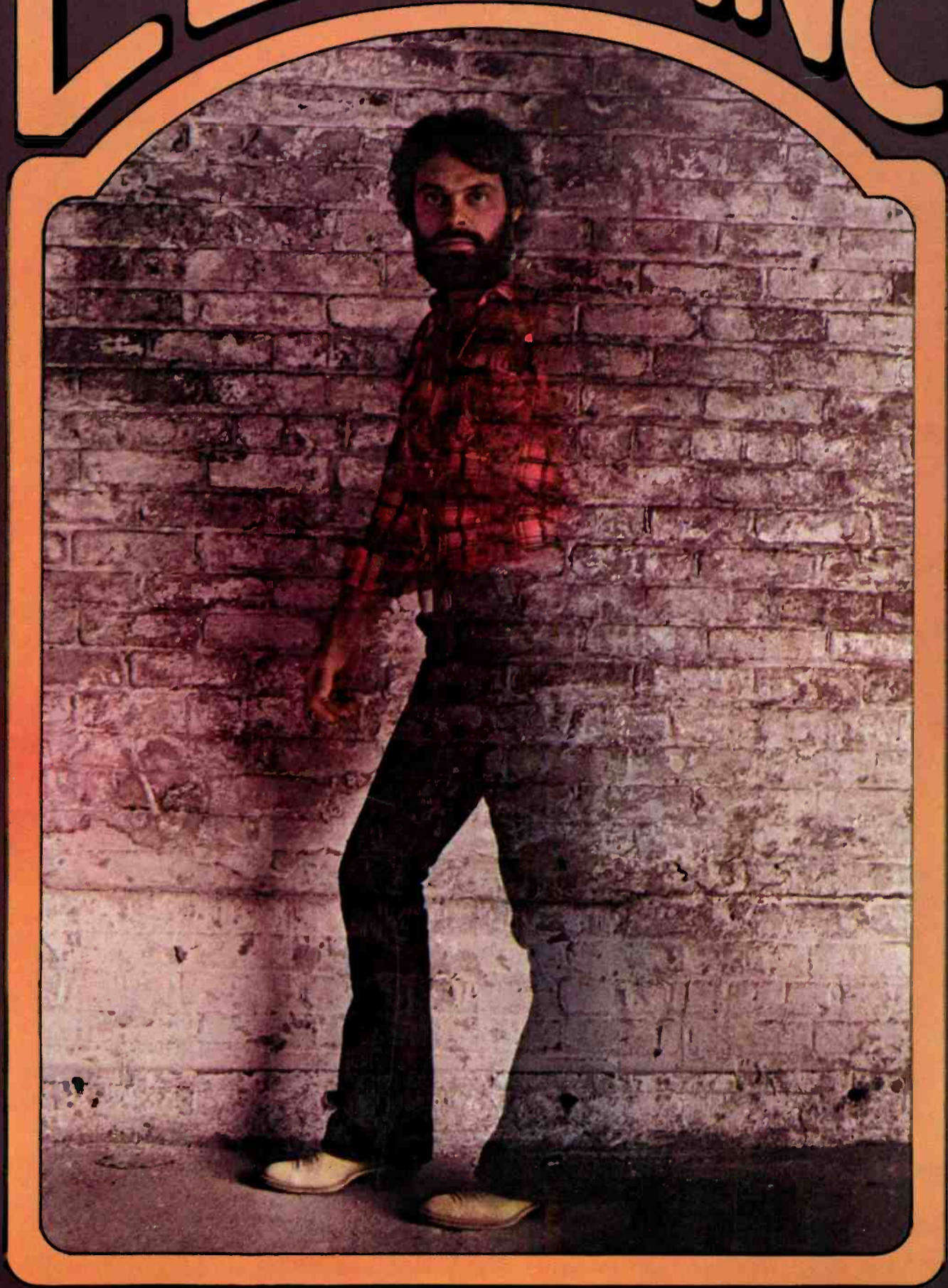
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Entertainment Future: Cable TV Can't Predict Home Video Profitability, Says Study

By GEORGE KOPP

NEW YORK—"The single most important factor" affecting the future of the entertainment business is cable television, says a report issued by investment house Goldman Sachs.

Earnings Down For Handleman

NEW YORK—Handleman Co., the giant rackjobber, had lower net earnings on higher net sales for the third quarter ending Jan. 31 over a similar period last year.

For the new period, the company showed net earnings of \$2,130,000 or 48 cents a share on net sales of \$58,860,000. In a similar period last year, Handleman Co. reported net earnings of \$2,268,000 or 51 cents a share on net sales of \$55,955,000.

For the nine months ended Jan. 31, the company's net earnings amounted to \$5,583,000 or \$1.25 cents a share on sales of \$159,953,000. In the previous period, net income amounted to \$7,115,000 or \$1.60 a share on net sales of \$152,841,000.

The 23-page document, complete with charts outlining both the history and the future of various segments of the entertainment business, concludes that the relationships among the new video technologies are so complex that predictions of profitability for one sector or another are impossible.

Goldman Sachs offers two sobering conclusions about home video. The report contends that "the coming changes may not bring as much incremental profitability as many industry observers and participants think," and also envisions a "shake-out" in the years ahead, both among program suppliers and distributors.

Two factors singled out in the report as major contributors to the video industry's unpredictability are piracy and rentals. The reports pins the current videocassette rental to sale ratio at five to one. "If rentals gain momentum," it states, "this could lessen the advantage of the lower-cost disk."

In addition, the report states that production and distribution cost increments "could prove to be the Achilles heel tied to supplying software." It notes that production costs in the movie business, the source of the majority of video software now, have nearly doubled since 1977. "It

(Continued on page 15)

Bankruptcy Of U.K. Firm Involve Top Rock Acts

LONDON—Pop supergroup Pink Floyd has staked a massive but undisclosed claim for financial damages as a result of investment management company Norton Warburg going into liquidation here.

The four group members' claim is

to be aired at a creditors' meeting Tuesday (10) in London. Bee Gee Robin Gibb has also had deep involvement with the "trendy" finance company, up to \$2.2 million, according to his estranged wife, Molly, though a Bee Gee management spokesman claims this was earlier withdrawn from the Warburg operation.

The investment corporation, set up in the early 1970s, has been managing private funds of around \$30 million. Its deficit is believed to be in the region of \$6 million.

One of the companies in which Pink Floyd was involved was Cossack Securities, which had a Belgian-based headquarters. It was jointly owned by Floyd members Dave Gilmour (Tecarte Ltd.), Nick Mason (Morntane Ltd.), Roger Waters (Taminea Ltd.), and Rick Wright (Ramogah Ltd.). Each put up roughly \$40,000 of equity capital.

Cossack Securities in turn formed a Belgian offshoot involved with the NEM Co., now folded, which manufactured audio equipment, electronic games and television. It is believed the four Floyd companies altogether fed in more than \$1 million before Cossack petitioned for liquidation at the end of last year.

Norton Warburg has, over the years, had several involvements with the entertainment industry, including the movie "The Odd Job Man," and in financial backing for the company TFA ElectroSound, specializing in pop amplification units. It also invested in a racing stables co-owned by Tony Stratton Smith, founder and head of Charisma Records.

Financial columnists here estimate Pink Floyd earnings at upwards of \$6 million a year, and claim that "The Wall" project, as record and tour production, grossed in excess of \$30 million.

RCA Dividend

NEW YORK—RCA Directors have declared a quarterly dividend of 45 cents per share on RCA common stock, payable May 1, to shareholders of record on March 16.

The directors also declared dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock, \$1 on the \$4 cumulative convertible first preferred stock, 91¼ cents per share on the \$3.65 cumulative convertible and 53½ cents per share on the \$2.125 cumulative preference stock, all for the period from April 1, 1981, to June 30, 1981, and all payable July 1, 1981, to the holders of record on June 12, 1981.

Market Quotations

As of closing, March 5, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Alltec Corp.	—	19	13/16	12/16	3/4	Unch.
39	25%	ABC	6	940	30 1/2	30	30 1/4	Unch.
36 1/2	27	American Can	7	166	28 1/2	28 1/2	28 1/2	Unch.
5	2 1/2	Automatic Radio	5	6	3 1/4	3 1/4	3 1/4	Unch.
56 1/4	42 1/2	CBS	8	214	54 1/4	54 1/4	54 1/4	+ 3/8
44 1/2	27	Columbia Pictures	8	42	40 1/2	39 1/4	40 1/4	+ 3/8
8 1/4	4	Craig Corp.	—	14	4 1/4	4 1/4	4 1/4	Unch.
60 1/2	40 1/2	Disney, Walt	14	190	59 1/2	59	59 1/2	— 3/8
9 1/4	6 1/4	ElectroSound Group	—	12	8 1/4	8 1/4	8 1/4	+ 1/8
12	3 1/4	Filmways, Inc.	—	1677	8 1/4	7 1/4	7 1/4	— 3/8
20 1/2	11	Gulf + Western	4	345	15 1/2	15 1/2	15 1/2	Unch.
16	7 1/4	Handleman	8	185	13 1/4	12 3/4	13	+ 1/4
14 1/4	5 1/4	K-tel	10	42	13	12 1/2	13	— 1/4
45 1/4	25 1/4	Matsushita Electronics	9	12	44	44	44	+ 3/8
57 1/4	42 1/2	MCA	9	242	49 1/4	48 1/2	48 1/2	+ 1/4
19 1/4	10	Memorex	—	264	12 1/4	11 1/2	12	+ 3/8
63 1/4	46 1/4	3M	11	913	62 1/4	60	60 1/4	— 2 1/4
84	41 1/4	Motorola	10	1649	61 1/4	60	60	— 3/4
43 1/4	23 1/4	North American Phillips	8	264	43 1/4	43	43	+ 1/8
10 1/4	4 1/4	Orox Corp.	75	28	8 1/4	8 1/4	8 1/4	Unch.
29 1/4	13 1/4	Pioneer Electronics	19	6	28 1/2	28 1/2	28 1/2	+ 3/8
33	18 1/2	RCA	9	1203	30 3/4	30	30	— 1/8
17 1/4	6	Sony	11	2875	17	16 1/4	16 1/4	Unch.
36	20 1/2	Storer Broadcasting	17	79	33	32 1/2	32 1/2	— 1/8
7	3	Superscope	—	47	4	3 3/4	4	Unch.
35 1/4	24 1/4	Taft Broadcasting	9	5	27 1/2	27 1/2	27 1/2	+ 1/4
20 1/4	14 1/4	Transamerica	5	754	18 1/2	18 1/2	18 1/2	Unch.
63 1/4	29 1/4	20th Century-Fox	13	270	63 1/2	62 3/4	63	— 1/4
41	17 1/4	Warner Communications	15	2003	39	36 1/2	38 1/2	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	35	—	1 1/4	2 1/4	Koss Corp.	9	8	6	6 1/4
Certron Corp.	18	12	1 1/4	1 1/4	Kustom Elec.	—	1	1 1/4	1 1/4
Data Packaging	6	—	6	6 1/2	M. Josephson	10	12	12 1/2	13
First Artists Prod.	12	13	4 1/4	4 1/4	Recoton	12	10	2 1/2	3
Integrity Ent.	5	33	3 1/4	3 1/2	Schwartz Bros.	—	2	1 1/4	2 1/4

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

3 Plants To ElectroSound

LOS ANGELES—ElectroSound Group has become the proprietor of the largest number of record and tape manufacturing plants in the U.S. with the consumption Monday (2) of its acquisition of three Capitol Records facilities (Billboard, Feb. 7, 1981).

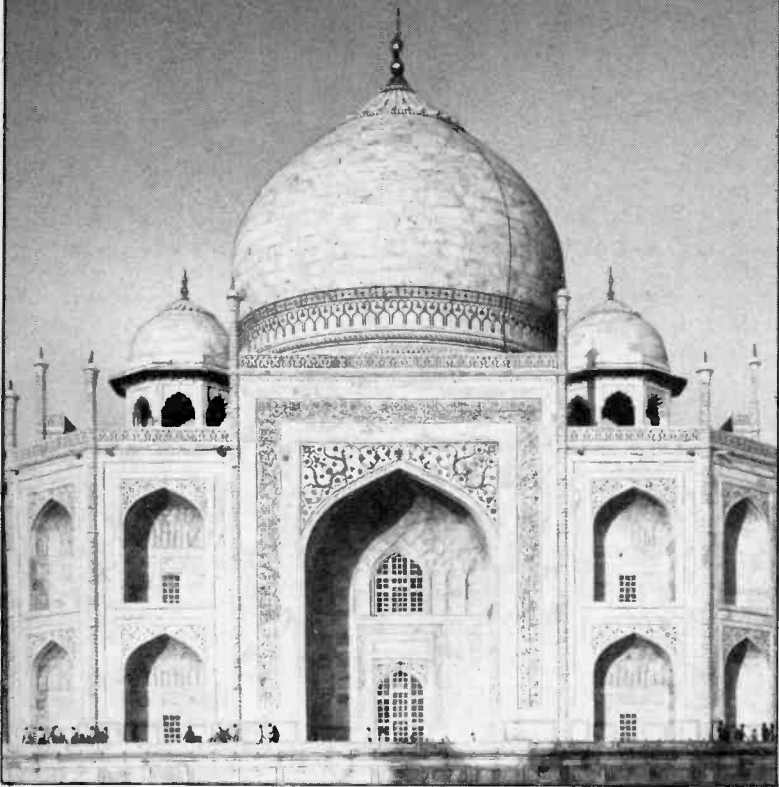
For a price in excess of \$4 million, ElectroSound president Dick Burkett stated the firm has acquired the ResearchCraft plant, Hollywood, capable of producing 35,000 LPs daily; the Roselle, N.J. plant, 70,000 LPs daily; and the pioneer Council Bluffs, Ia., duplicating plant, which can turn out 125,000 prerecorded cartridges per day. The Iowa plant will be called "ElectroSound Tape Services," with Marv King remaining as boss with the title of vice presi-

dent and general manager. Most personnel there will be retained. The Roselle plant, not yet given a new name, will retain about half its employees, with Capitol keeping a number of employees, including most of the executives, locating them in other Capitol manufacturing sites here and in Jacksonville, Ill. and Winchester, Va. The Hollywood facility will again be known as "ResearchCraft," with veteran Danny Escalante remaining as a plant chief.

In addition to the new acquisitions, ElectroSound has record pressing capabilities in Los Angeles (Monarch); Shelbyville, Ind. (ElectroSound Midwest); Allentown, Pa.; and Holbrooke, N.Y. (Goldisc).

MARCH 14, 1981 BILLBOARD

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Rock'n'Rolling

New IRS Distribution For Dead Kennedys

By ROMAN KOZAK

NEW YORK—Reluctance by A&M to release the Dead Kennedys' "Fresh Fruit For Rotting Vegetables" LP has led the International Record Syndicate (IRS) to beef up its Faulty Products operation to make it an alternative means of distribution for controversial, esoteric and noncommercial releases.

"A&M thought the (group's) name was in bad taste, but we think of them as the American Sex Pistols," says Bob Laul, national sales director for IRS, who now doubles as vice president of Faulty Products. President of Faulty Products is IRS chief Miles Copeland.

Since Faulty Products began to sell the Dead Kennedys LP about two months ago, it has reportedly sold over 20,000 copies of the LP, dealing directly with over 400 accounts, says Laul. The single, "Holi-

day In Cambodia" has sold over 9,000 copies, he adds.

With such other song titles as "California Uber Alles," "Kill The Poor" and "Let's Lynch The Landlord," as well as a frantic stage show that sees lead singer Jello Biafra hurling himself into the crowds, the San Francisco-based punk band has sparked its share of controversy.

Biafra himself ran for mayor of San Francisco, coming in fourth in a field of 10, with a platform urging, among other things, that businessmen be required to wear clowns' suits.

The Dead Kennedys will go on a national tour this spring and Laul promises full support for the band from his company. Faulty Products itself has been in existence since September 1979, says Laul, when it

(Continued on page 69)



ARISTA PARTY—Nick Ashford, Teddy Pendergrass and Donna Summer join Arista Records president Clive Davis at a party honoring Aretha Franklin at the Tower Suite of the Time/Life Building in New York, following the Grammy Awards.

RCA Promotion Support For Second Solar 'Galaxy'

By IRV LICHMAN

NEW YORK—Headlined by the Whispers, Lakeside and Shalamar, a second "Solar Galaxy Of Stars" tour kicks off Thursday (12) in Fresno, Calif. for a run through June of 50 cities.

Once again, RCA Records, which manufactures and distributes Dick Griffey's label, is involved with an extensive merchandising, promotion and publicity campaign to support the tour. The label is understood to be closer to renegotiating a new deal for Solar, the subject of much attention in recent months regarding its future distribution association.

Griffey, promoting the tour, and Ray Harris, vice president of black music at RCA, indicate the trek may do better than its showcasing last year before one million.

"Remember," says Griffey, "when we organized last year's tour, we went with one known group, the Whispers. This year, with Lakeside riding a crest and Shalamar coming off a gold album and single, we've got three established acts and should far surpass the success of our first venture."

Included in a wide variety of sales and merchandising tools created especially for the tour are 3-foot by 2-foot full-color posters, 400-line and 600-line admats, minis of various sizes, flyers depicting the record albums of all tour acts and tour streamers. There will be trade and consumer advertising on a national scale, as well as local ad placements in every tour city.

A 30-second television spot and 60-second radio spot, coupling Shalamar, Lakeside, the Whispers and Carrie Lucas (who will open the show in most venues) have been

created to herald the tour and focus on the artists' recording at the same time.

Additionally, RCA's black music department has created the "Solar Energy Package," a tote bag that will carry the albums, photos and bios and be given away in radio tie-ins, at shopping malls and in key record outlets along the tour route.

A special 60-by-50-foot show stage has been constructed that will feature backdrop logos for each of the artists involved. Special effects utilized for the new show will include fog, harmless explosive and an assortment of props.

The marketing and merchandising plans for the tour are shared by Keith Jackson, director of black music product management, and his aide Basil Marshall, manager of black music product management.

Fresh Image For Unlimited Gold Imprint

By JEAN WILLIAMS

LOS ANGELES—Unlimited Gold Records is building a new image through fresh writers, producers and artists. The company's new philosophy also extends to the music itself, says Rod McGrew, label president.

Although McGrew joined the operation in 1979, he admits Unlimited Gold has not had an image. This will now change, he says, and a couple of signings will shortly be announced which will reinforce precisely what fresh direction the company will take.

Public disclosure of this direction will come at the end of the month with the release "Barry & Glodine," a new LP by White and his wife. This will be followed by the Love Unlimited Orchestra featuring Webster Lewis, then a Barry White solo album.

"Part of Barry's new philosophy is to infuse other qualities into his music. He is using other writers and on the Orchestra's LP, Webster will coproduce."

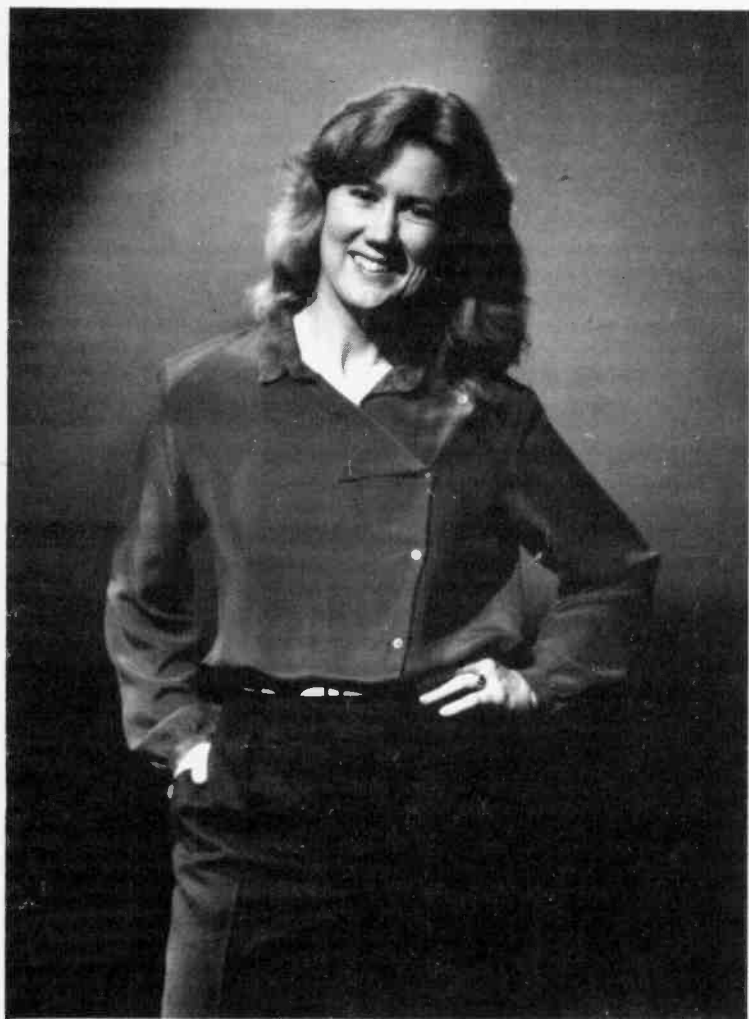
"Barry & Glodine" marks the first time the pair has collaborated for a duet. "Barry has been contemplating this move for a long time. When he made the deal with CBS that was one of the options," says McGrew. "We had to conceptualize and determine what the duo would be about and how we could market it."

"He was not looking for typical two-part harmony. On the album there are octave harmonies, duet exchanges, two-part harmonies and a unison duet."

"We're dealing with Barry and Glodine as two new artists whom we

(Continued on page 50)

MARCH 14, 1981 BILLBOARD



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Frank Label Through Epic

NEW YORK—Coast-To-Coast Records, a new label established by Fred Frank here, will be handled through the Epic label under CBS' pressing and distribution concept.

The label's launch will be a number one U.K. single last fall by Kelly Marie, "Feels Like I'm In Love," which appeared on the PRT-handled Calibre label. Disk ships Thursday (12). Mike Martucci, vice president of marketing for Coast-to-Coast, will handle liaison between the company and CBS' branches.

Frank continues his Roadshow label through RCA and production, through his O' Productions, of B.T. Express on Columbia Records.

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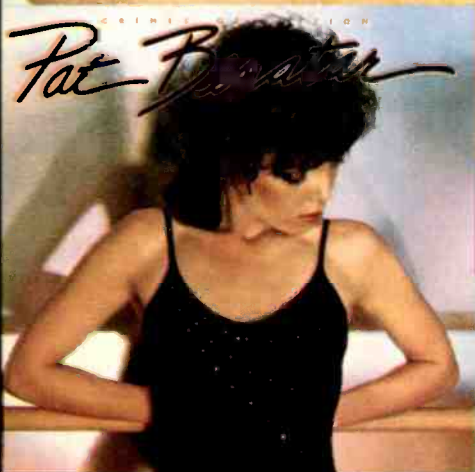
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PLATINUM
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MANAGEMENT: RICK NEWMAN/Catch-A-Rising Star

Court Closes Door On CBS Blanket License Plea

• *Continued from page 1*
censing organizations will attempt to draw similarities to both cases.

The Supreme Court's refusal to review a U.S. District Court ruling upholding the blanket system was issued without comment. This refusal now sends the CBS case back to the district court here for final adjudication.

However, CBS and BMI will have 30 days to try to work out a settlement. At stake are the fees that were paid during the litigation and current fees structures.

If no settlement is reached, BMI and CBS will be back before District Court judge Morris Lasker and ASCAP and CBS will be back before District Court judge William C. Conner, who administers ASCAP's anti-trust consent decree.

CBS' apparent hard line and the disclosure by ASCAP that "no negotiating sessions are scheduled" bodes ill for a settlement without further court hearings.

Before the CBS case is completely closed, both ASCAP and BMI will be attempting to get retroactive fees out of all three tv networks as well as negotiate new current fees.

For example, CBS has been holding to an annual ASCAP fee of \$4.32 million since the litigation began in 1969. NBC locked on an annual ASCAP fee of \$4.5 million, agreed upon in 1971, but only scheduled to run through 1976. ABC and ASCAP also have agreement at \$3.8 million, but that expired at the end of 1976. ABC has kept annual payments at the 1976 level.

While millions are being fought over in the wake of this CBS legal defeat, the All-Industry TV Music License Committee is moving ahead confidently, taking depositions for the September trial before U.S. District Court Judge Lee P. Gagliardi.

Committee chairman Leslie G. Arries Jr., president of WVB-TV Buffalo, N.Y., says that the CBS case has no bearing on his committee's case because "CBS agreed that they wanted to buy certain music, but

didn't want a blanket license. Our approach has been that our case is like the Alden Rochelle case (from 1948, which found that theatre operators are not liable for fees due for music used in films, but that film

producers are). We think our relationship to tv production companies is analogous to the theatre operators and film producers."

The committee suit claims that it should pay no fees to ASCAP or

BMI. Arries argues that all other fees connected with the production of a tv show are paid by the producer and "music is the exception. It doesn't make any sense, particularly since music is not a major element in

a tv show."

The Supreme Court's ruling against CBS follows a Justice Department recommendation that the CBS petition for a rehearing be denied (Billboard, Feb. 14, 1981).

An independent retailer goes on record... about closing the communications gap.



Dave Glowacki, President
Head Shed, Inc., Toledo

Cable TV Future

• *Continued from page 9*
is unreasonable to assume that overall industry revenue growth can offset those increments," the report states.

Cable tv, says the investment firm, will have a negative impact on the videodisk and a positive impact on videotape. But at the same time, it says, this does not necessarily mean that the disk won't be successful, or that it might even be more successful than tape. The reason for the confusion is that the interrelationships among distribution media are still in the formative stage.

This point has direct bearing on the plans for multiple distribution channels that are currently being put forward as a way to offset high production costs with revenues from many sources. Essentially, Goldman Sachs warns that as pay tv use increases, the movie houses will empty and there will also be a growth in home videotaping; that home taping will take its worst toll on the disk. But the lion's share of profits for the studios now come from theatrical exhibition, and those, too, would be hurt, the report says.

Even though consumers would be spending more for entertainment, the report warns, studios would be reaping less revenue. The more links there are in the distribution chain, it states, the less the overall revenue for the original supplier.

“Compared with a big retail chain, I've got to be more selective about the releases I want to feature. But getting the available display material in time to do the most good is sometimes a problem. And I want every last impulse sale I can possibly get.

“I find that trade paper advertising can help open the lines of communication at an early stage. The more information a record ad

has, the better I like it: background on the artist, the album's hit single... and especially merchandising tie-ins.

“What would I like to see more of in these ads? The local distributor's name, with the message: 'To obtain displays and promotional materials call this number.'

“That's what I call good ad copy!”

**The Bottom Line: Billboard® ads move records.
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Charges And Countercharges As Goody Trial Opens

• Continued from page 1

good goods as he could for the cheapest price available."

Levy was described as a man who also had no ostensible motive for dealing in counterfeits, since his sizeable pension and retirement plan was pegged on a clause in his contract whereby he could never

"disgrace the company." He was trained as an accountant, and his job in the Goody firm, until its purchase by American Can in 1978, was described as more involved with "bookkeeping" than worrying about whether purchases were made at "a good price or a fair price."

"That wasn't Levy's job," his

lawyer said.

The gulf between Levy and Stolon was evident at the defense table, also. Stolon sat at one end, his back turned to the battery of reporters, spectators and artists who worked furiously to sketch the scene for television news shows, which are all carrying reports of the trial. Levy sat at the opposite end, at the corner of the table, facing the jury in full view of the rest of the court. Their families sat next to each other on a front bench.

Assistance on this story provided by Leo Sacks.

The jury, a panel of nine men and three women, plus six alternates, ranges in age from their mid-twenties to late fifties. All but one have admitted to owning some kind of hi fi set, and to buying records, with tastes ranging from Frank Sinatra to classics and old blues.

They listened in rapt attention as Jacobs reeled off what he called "the table of contents" of the prosecution's case. What they heard was a tale of deception on an international level, focused on a five month period in 1978 when Goody et al are alleged to have bought, sold or tried to return more than 105,000 tape albums worth more than \$1 million.

Jacobs claimed that even on the so-called "secondary market" the prices Goody paid for the tapes should have tipped them off to their bogus status.

"This was not a one-shot deal," he said, "but a pattern of criminal con-

duct over a long period of time, cleverly disguised to be done without the record companies' knowledge."

The drama began to unfold, says Jacobs, when Norton Verner, a Canadian citizen involved in the schlock trade, began dealing with Geoffrey Collins, an Englishman who headed up London-based Scarlet Band Records, another cut-out supplier. Both are listed as unindicted co-conspirators with promises of immunity if they cooperate with the defense. Scarlet Band was, in fact, the subject of a raid by Scotland Yard forces (Billboard, July 8, 1978 and Sept. 9, 1978) that turned up quantities of counterfeits, many of which had begun to turn up as returns in manufacturers inventories.

Verner, who was living on Long Island at the time, had allegedly

hitched up with convicted dupers George Tucker and Frank Carrol by that time, and began selling bogus product to Collins in April, 1978.

Collins, according to Jacobs, couldn't handle the flow of counterfeit tapes fast enough in the limited U.K. market, and suggested that Verner develop another outlet for him. Verner, says Jacobs, turned to another Englishman, Spencer Pearce, who had been dealing in cut-outs in Los Angeles. "Pearce had something no one else had at that time," says Jacobs. "He had dealt with Goody and knew Sam Stolon personally."

According to Jacobs, the scenario was now perfect. Huge quantities of tapes could be effectively hidden in the huge Goody pipeline without

(Continued on page 82)

TASTE OF HONEY HITS

Capitol's R&B Resurgence

• Continued from page 3

anybody's format. You've got to keep your base."

Johnson notes that radio format changes are making it more difficult to cross over black records. "Top 40 AM stations are getting softer and FMs are going to rock'n'roll."

Mac agrees that it's a challenge to crack pop radio with a black record. "The initial resistance is always there," he says. "Pop stations have to be forced to go on a record: they won't volunteer."

"When disco first began it was a little easier," Mac adds, "because everybody wanted to jump on dance-oriented music and black music generally fits that description. But when the backlash came, all music with a beat got sort of a stigma. Unfortunately, they threw the baby out with the bathwater."

Mac says that Capitol, like Elektra/Asylum, is seeking to redirect its jazz/fusion acts in more of an R&B vein. This is the strategy with Ronnie Laws and Noel Pointer, two

acts on Liberty.

Mac also wants to make the label consistent. "It runs in cycles," he notes. "My goal is to eliminate the cycles and spread our hits over the entire year and not have them bunched up."

Capitol's biggest black act is Maze featuring Frankie Beverly, which has collected four consecutive gold LPs with minimal pop airplay. A priority for Capitol is to make Maze a successful pop act.

Capitol's black division has 31 acts, according to Johnson, and a staff of 20-16 in promotion and four in a&r. Johnson's signings to date include Linda Clifford (from Curtom), Gene Dunlap and Eric Mercury, who wrote and sang on the "Roberta Flack Featuring Donny Hathaway" LP.

Johnson also re-signed Perry & Sanlin, Rene & Angela and Donna Washington, three fledgling Capitol acts whose options were up when he took over the top a&r spot.

New Line Stirs Interest

• Continued from page 4

levels in a room crowded with bodies.

Bass tended to spread and highs to harden. That is, on all but the Orff. Here the texture of the voices against the orchestra was a marvel of clarity. It should be stressed, however, that heard under normal circumstances the other disks also proved superior.

If there was a minor miscalculation at the demonstration, it was in opening with a live performance by the Canadian Brass. They were received tumultuously by the audience, but they also provided a standard of sound by which the tape

playbacks could later be measured. It came as no surprise to learn again, that live is better.

Cassette versions of the four albums, transferred at a ratio of 8 to 1 onto chromium dioxide tape, will become available next month, Shepard said. Cassettes will carry the same list price as the disks, \$15.98.

Also due to be added to the audiophile line are selected analog titles, mastered at half-speed and given the same processing care as the digitals (Billboard, March 7, 1981). Featuring imported pressings by Teldec, they will begin to appear in May.

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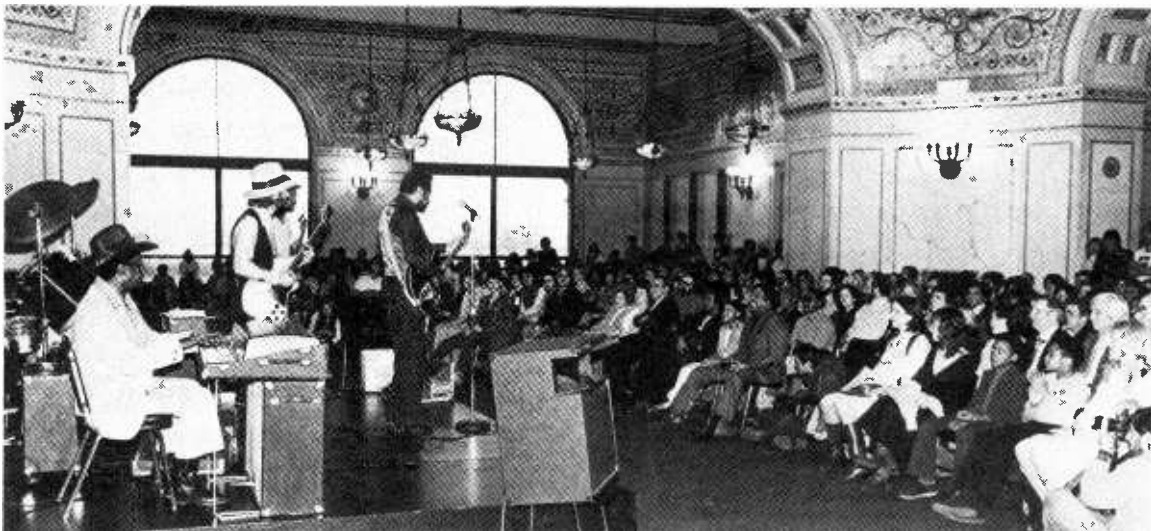


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BLUES DELUXE—Alligator Records' Son Seals Blues Band performs in the gilded Cultural Center of the Chicago Public Library to mark the founding of a blues music archive last month. The project had an initial donation of \$1,000 from radio station WXRT-FM.

XL LABEL LIVES *The 'Wooly Bully' Folks Have Produced Disco Death Novelty*

By ROSE CLAYTON

MEMPHIS—XL Records, the label that produced "Wooly Bully" on Sam the Sham and the Pharoahs in 1965, has been revived with another novelty song, "Everybody Cried (The Day Disco Died)," recorded by Rufus Thomas.

"They say 'Wooly Bully' was the most played single of 1965, and it's still a big item today," observes Gene Lucchessi, who owns the XL label as well as Beckie Music, which has publishing on the tune. At the time of Sam the Sham's original, XL leased the disk to MGM for national and international distribution.

"Our foreign royalties on the song are unbelievable," adds Lucchessi. "It seems to have been on everybody's album."

Paul Zaleski, producer of the Thomas disk, had been encouraged by chart action on a few projects he had developed for Source Records on Lee Moore and the Masqueraders and was looking for a place where he could experiment and develop his own sound.

"We toyed with the idea of starting our own label," says Zaleski, "but we felt that breaking an unknown artist on an unknown label would be too costly. We went to Lucchessi, who still owns Sounds of Memphis studios, and he let us work out of there on our product."

"Having Rufus as our first artist

has really helped," Zaleski adds. "He recorded on both the Sun and the Stax labels, and he has a built-in appeal at both the radio programming level and the marketplace."

Because XL's staff is small and their approach depends on personal contact for its effectiveness, the record is only being released to two states per week. While execution of the plan is slow, Zaleski feels it is worth it watching it work.

"WLOK (AM) gave us a break here in Memphis," says Zaleski. "They have a segment that allows local product to be aired in a light rotation and now the stores have begun moving the records."

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Platinum LPs

Eddie Rabbitt "Horizon" on Elektra. Disk is his first platinum LP.

Kool & the Gang "Celebrate" on De-Lite. Disk is their second platinum LP.

Rush "2112" on Mercury. Disk is their first platinum LP.

The Police "Zenyatta Mondatta" on A&M. Disk is their first platinum LP.

Barry Manilow "Barry" on Arista. Disk is his sixth platinum LP.

Boz Scaggs "Middle Man" on Columbia. Disk is his third platinum LP.

Diana Ross "Diana" on Motown. Disk is her first platinum LP.

Stevie Wonder "Hotter Than July" on Tamla. Disk is his first platinum LP.

The Commodores "Heroes" on Motown. Disk is their second platinum LP.

Steely Dan "Gaucho" on MCA. Disk is their third platinum LP.

Blondie "Autoamerican" on Chrysalis. Disk is their third platinum LP.

REO Speedwagon "Hi Infidelity" on Epic. Disk is their third platinum LP.

John Lennon & Yoko Ono "Double Fantasy" on Geffen. Disk is their first platinum LP.

Neil Diamond "The Jazz Singer" on Capitol. Disk is his second platinum LP.

The Eagles "Live" on Asylum. Disk is their fourth platinum LP.

Gold LPs

Tom Browne "Love Approach" on Arista/GRP. Disk is his first gold LP.

Oak Ridge Boys "Greatest Hits"

1 Seasonal Single Places Indie Label In The Black

LOS ANGELES—The PAID (Producers & Independent Distributors) label says it's in the black after its first year.

The innovative concept of independent distributors uniting behind their own national label, spawned at the 1980 NARM confab, attributes its first 12 successful months to a novel Christmas single, "The 12 Days Of The Cleveland Browns' Christmas," plus nine other localized versions of the same public domain tune done for other National Football League cities.

Prime mover behind PAID, Bud Dally of Big State of Dallas/Houston, says the 10 versions, released after Thanksgiving last year, collectively moved 350,000 \$1.49 list singles. PAID member Joe Simone of Progress, Cleveland, sold some 200,000 45s. Other regional renditions by the Elliott Bennett Walker group, produced by Byron Tinsley, include: the Oakland Raiders, Pacific Records & Tapes; Dallas Cowboys, Big State; Pittsburgh Steelers, Progress; New England Patriots, Alpha; Los Angeles Rams and San Diego Chargers, California Record Distributors; Buffalo Bills, Progress; and Philadelphia Eagles, Schwartz Bros.

The three-man group from Houston wrote special lyrics including names of owners, coaches and players for each area. Tinsley is trying to get more NFL teams involved next season. PAID is also trying to line up a Canadian distributor to handle the Dominion's pro grid clubs.

Second best entry for the distributors' label's first 365 days was "Bomb Iran" by Vince Vance and the Valiants, which just eased out more than 200,000 singles.

PAID, which leases masters for U.S. distribution, appears to be headed toward a country roster. Thus far, they released product from Billy Walker, who duets with Barbara Fairchild; Jeanne Pruitt, taken from IBC Records; Randy Barlow from Fred Kelly and Allan Wayne, produced by Bert Freelow.

PAID's other releases have been by Trapeze, an English rock group, leased from Aura, London; and Johnny Adams, produced by New Orleans' Senator Jones.

Tandy 2nd Quarter Income Jumps 34%

NEW YORK—The Tandy Corp., owner of Radio Shack, reports consolidated sales for the second quarter of its 1981 fiscal year at \$534,296,000, up 19% from the year earlier sales of \$447,664,000.

Net income for the three months ending Dec. 31, 1980 rose 34% to \$54,558,000 from \$40,585,000 the year earlier. Earnings per share were \$1.06 compared to last year's \$.80.

Sales in the six months ending Dec. 31, 1980 increased 18% to \$869,161,000 from \$738,633,000 for the first six months of fiscal 1980. Net earnings rose 34% from \$59,879,000 to \$80,321,000, with earnings per share also jumping 34% from \$1.17 to \$1.57.

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WARM WELCOME—Walter Yetnikoff, president of the CBS Records Group, greets Barbra Streisand at the party he hosted at Manhattan's Four Seasons restaurant following the Grammy Awards.

New Companies

RDS Record Co./RDS Music Productions, launched by songwriter and entertainer Robert D. Schirmer with initial single release "House Of Memories"/"Take My Heart And Run." Address: P.O. Box 3028, Fairview Heights, Ill. 62208. (618) 397-3701.

Sound of New York Records (S.O.N.Y.) launched by Gene Griffen and Phenix Entertainment Corp. First signings are Trickeration, Reggie Reg and Yogi Lee. Address: 231 W. 58th St., New York 10019. (212) 265-3351.

One More Time Productions launched by Laura Waage, to produce multi-image slide productions for advertising and promotion. The company also provides creative development and scriptwriting services for artist demos and promos. Address: 6 Melville Rd., Edison, N.J. 08817. (201) 572-4092.

Out Of Key Productions formed by Michael Jay to offer studio production, record promotion and management services to Midwest talent. First project is nationwide promotion of album by Kool Ray and the Polaroidz. Address: 414 Van Buren, Watterson Towers, Normal, Ill. 61761. (309) 438-5489.

American Airplay, new marketing and promotion firm, started by Sammy Kaplan, veteran industry executive, and former assistant Jan Mitchell. Address: 6464 Sunset Blvd., Hollywood, Calif. 90028. (213) 856-8100.

Group Therapy Management formed by Wynn Jackson, president. First group signed is rock act Fortnox. Address: 141 W. Wiecua Road, Atlanta, Ga. 30342. (404) 256-5678.

Ron Scott Public Relations has been purchased by Jeff Walden, president of Retail Entertainment Merchandising Corp. The multifaceted company is engaged in productions, licensing/merchandising, live entertainment and personal appearances. Address: 532 N. Rossmore Ave., Los Angeles, Calif. 90004. (213) 463-7764.

Skylyne Entertainment formed by Waverly W. Jones Jr., Waverly W. Jones Sr. and Oscar Jai-Tee. New company is involved in promotion and production, artist management

and development. Address: 446 Green St., Portsmouth, Va. 23705. (804) 397-8979.

Innovation Productions, a division of The Ernest Partnership, Inc., has been started to showcase top recording artists. Address: P.O. Box 20035, Seattle, Wash. 98102.

Headstart, a new jazz/fusion label, started by music industry veterans Bill Traut, chairman of the board; and Dave Pell, president. MCA Distribution Corp. will handle all the company's product. Address: 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 550-1010.

Coret Records, a division of Awodi International Enterprises, started. Address: P.M. 21512, Ikeja, Lagos State, Nigeria.

Side One Creative Marketing, an artist development firm, has moved. Address: 6671 Sunset Blvd., Hollywood, Calif. 90028. (213) 466-8305.

By/Media, Inc., a subsidiary of Carl Byoir & Associates, has been formed to specialize in videotape, film and audio-visual productions. Address: 380 Madison Ave., New York, N.Y. 10017. (212) 986-6100.

Skyline Talent, Inc., a consultant to clubs, formed by Meloney Mills, president, for management and booking. Address: 865 Bellevue Road, Nashville, Tenn. 37221. (615) 646-0832.

Dallas Record Co., a division of Records Inc., launched to develop new country talent nationally and locally. Principals are David A. Coffey and David Gage. Address: 9646 Rylie Road, Dallas, Tex. 75217. (214) 286-1711.

ECY Street Records launched by Ed Chapero, specializing in reissues of rock albums and singles from the '60s and '70s. Initial release is "Green Bullfrog," featuring Richie Blackmore, Ian Paice, Roger Glover, Albert Lee and Jim Sullivan, originally released on Decca U.S. in 1971. Address: Box 101, College Point, N.Y. 11356.

Silk Stocking Productions formed by Elliot Galdy and Lloyd Ribner as a concert promotion firm. Address: 216 W. 18 St., New York 10011. (212) 255-4424.

University's Pop Archives Proving Industry Benefit

By EDWARD MORRIS

BOWLING GREEN, Ohio—By combining the acquisitiveness of a squirrel and the retentive memory of an elephant, Bill Schurk has established the Sound Recording Archives at Bowling Green State University as one of the largest and most used pop music centers in the country. He started the collection in 1967 and has headed it ever since.

At last count—and the count changes daily—the archives included more than 70,000 albums, 70,000 45s, 35,000 78s, 800 cylinder records, 1,050 open-reel tapes and 500 cassettes. That amounts to around a million popular songs. Each one is catalogued by artist and title.

Besides the records, the archives contain an enormous collection of sheet music, posters and promotional material, some of which dates back to the turn of the century. The library also maintains subscriptions to 140 popular and specialized musical periodicals.

It was apparently this comprehensiveness that caused producer Richard Perry to exclaim in a letter of thanks to Schurk that the archives seemed to be "the eighth wonder of the world." Perry had contacted Schurk to see if the archives had a copy of "Speak Up Mambo," which he needed for a Manhattan Transfer album. Schurk, of course, found a copy.

Says Schurk, "Our barometer of usefulness is not just the amount of scholarship we help with but also the reissuing activity we're a part of." The library's assistance in this area

has ranged from providing Old Homestead Records with a mint copy of a Molly O'Day album for reissue to assembling a number of songs about atomic and hydrogen bombs for Rounder Records and the MUSE Foundation. "I let the company doing the reissuing take care of the legal matters," Schurk says.

According to Schurk, he's gotten little cooperation from the labels in maintaining the collection. Most of it has come from individual donations, radio station discards and from Schurk's own incessant forays into junk shops and cutout bins.

"Right now, I'm getting a lot of religious and gospel material, including sermons, and a lot of ethnic music. Normally, ethnic music is cheap." Some of his rarest ethnic finds, Schurk says, are Hawaiian records made in the early 1920s.

Archives users never touch the original records and tapes. The library has 48 listening booths to which the music can be piped for study. Tape recorders are prohibited in the booths, although the library may make tape copies for certifiably scholarly projects.

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Vol. 93 No. 10

Commentary

'I'll Take One Of Each Title'

By LEE GOLDSTEIN

The other day I went into one of the record stores I sell to pitch our new audiophile chrome cassette line. I proceeded to tell the buyer about how our cassettes are recorded on BASF chrome bias tape at a duplication rate of 8 to 1 and utilize first generation masters recorded at 15 i.p.s. I told him how the cassettes had five-screw construction shells and were packaged in Norelco-type cases with five-color inserts containing complete notes for each tape.

'There are more cashiers than salespeople in retail'

The buyer was duly impressed and commented, "Great! It's about time somebody did this! I'll take one of each title."

"One of each title." I gasped. "You just got done calling this the greatest thing since the wire recorder and you're only ordering one of each title!"

"Sure," he replied, "you know they're great, and I know they're great, but how are the customers supposed to know they're great?"

"Good God Man!" I exclaimed, "don't you talk to your customers?"

It was then I realized one of the basic problems plaguing the retail record business today.

There are far more cashiers than record salespeople in the retail end of this business. Dealers aren't selling records anymore. They have fallen into the dangerous trap of letting radio sell their records through their airplay. And, of course, as radio playlists continue to shrink and become more restricted, our sales become more restricted.

And whose fault is that?

We try to blame it on radio, but radio's job is not to sell records. Its job is to get the most listeners by playing what the people want to hear. And the people won't hear anything except what the radio's playing unless you sell it to them!

Nurturing Tomorrow's Artists

By STEPHEN CHANDLER

The best part of a generation of creative artists are walking the streets of this country right now hawking encyclopedias, medical supplies, anything that will guarantee them a paycheck.

Many of the would-be pioneers, the songwriters who could not yet sell their work, who could not or would not write formula hits on command gave up. They defected. They took jobs as insurance men and truck drivers in order to feed their families. They resigned their dreams, betrayed their talents in favor of the weekly paycheck.

'We cannot afford to lose another generation of talent'

Meanwhile, the artists of a decade ago, the ones who got in before the doors were closed, are still hanging on, riding the hype wagon, rehashing old chords, trying to find nine new catchy ways to say "I love you" or "let's boogie" for their next album, knowing that whatever they come up with, the label will hype. People have to have music in their lives.

But the labels are in a dilemma. Their ideas have fizzled. Punk has not produced the new boom which was promised. Disco has settled down into its own niche in the marketplace. The old artists can't hold out much longer. Where will tomorrow's music come from?

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:

On a recent night I received a request for a cut from the new Neil Young LP and one for the Bus Boys on my progressive/AOR show. Because we are considered a "college station" we were not serviced with those albums, while a local top 40 station that only plays singles, has both albums but does not play them.

Recording artists, record companies and college radio stations need each other. Consider how hard it would be to break a new group or performer without college radio. This mutual need should be understood and worked upon.

But now some record companies are charging for album service. My radio station can't afford to pay \$150 per year to Arista. So artists like the Bus Boys can't get the exposure that they deserve, and they won't connect to a major share of audience that wants to hear them. So the company loses too.

Now a small record company like the International Record Syndicate wants \$50 a year for Buzzcocks' albums. We won't pay and they'll get no play.

Recently I had a chance to tour a top 40 station in another town. In their basement were enough albums to start a new station, yet these were gathering dust because they had no "hits." I suggest that instead of dumping college stations from the valued record service lists, a survey of "connective airplay" be done. Match the music to the station. Let's work together.

Peter Basoa
Music Director, KUID-FM
Moscow, Idaho

Dear Sir:

The format changeover to jazz at college station WSMS highlights an unfortunate trend in educational radio. I refer to when a relatively few people (the staff)

decide that their personal tastes are somehow more worthwhile than the audience's.

Every single time, this type of thing is accompanied by a lot of public relation's back-patting about how service-oriented the station is. Programming one's own favorites seems more selfish than anything else.

Paul F. Pizzo
Williamantic, Conn.

Dear Sir:

Has anyone else commented on the No. 188 and No. 189 songs on the Top LPs and Tape chart in the Feb. 21 issue of Billboard? "Hiroshima" followed by new entry "Pearl Harbor." Can Nagasaki be far behind?

Loryn Deane
Wildwood-By-The-Sea, N.J.

U2 is making people very talkative.



Press people:

"U2; Here Comes The 'Next Big Thing.'"
—Rolling Stone

"A refreshingly mature style of melodic hard rock, in the sense that classic Who would warrant such a handle..."
—Time Out, London

"One of the best things to come out of Ireland since James Joyce and Guinness."
—Melody Maker

Radio people:

"Then we have U2. Find your headphones and listen. 'Boy' has depth, melody, power and meaning. It can also kick your mother's rear end. And how does Top 25 sales grab you? 'I Will Follow' is the most played song of the week."
—Jimmy Mack, WBCN Boston

"U2 first week out debuts in the #47 slot. I'll be honest, it's a personal fave, and I'm elated and impressed."
—Frank Andrick, KSJO San Jose

"I like the Steve Lillywhite production of U2. I think it's an excellent album—relatively intense and reminds me of Pink Floyd and Police mixed up. We're getting good response on it."
—Cy Statum, KLBJ Austin

"WMMS, WMMR, KOME and WBLM came in, and we stick to our guns on this one. I'm convinced that 'I Will Follow' has major hit potential, and Joe Bonnadonna has a comment to back up that belief. We did 'I Will Follow' on 'Smash or Trash' and we received a 97% positive reaction to U2. That is definitely the highest positive response we've gotten on any tune on that feature. And, friends, past contenders on that show have been mainstream hit tracks."
—Bill Hard, Friday Morning Quarterback

Retail people:

"Phenomenal early reaction has put this record in the Top 20—and that's without any airplay. Great word of mouth and in-store play reaction."
—Eve Scariano, Streetside Records, St. Louis

"Our initial order was 200 pieces based on the excitement that was being generated by WBCN. We had to come back in for another 300 immediately and a week later we ordered another 1000 to cover a special in-store promotion. We went through 500 in 10 days and it is our #7 best-selling album right now."
—Al Wilson, Strawberries, Boston

"Selling great. Top 25. Moving 125 a week."
—Marshall Lawhon, Tower Records, San Francisco

"A great reorder pattern on a band with no airplay. U2 is right where music is going in the 80's. I will follow them right up the sales charts."
—Dennis Price, Lieberman One Stop, Minneapolis



U2 · BOY

U2. The talk of the town. The album: *Boy*. LLPS 9646

On Island records & tapes.
Produced by Steve Lillywhite.

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Management: Paul McGuinness



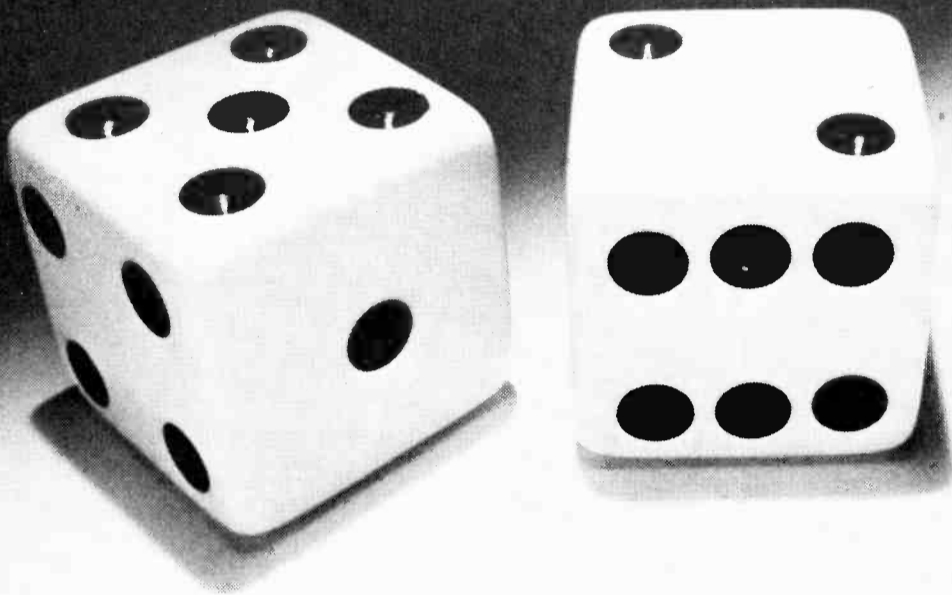
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3/16	Anaheim, CA	3/28	Denver	4/6	Kansas City	4/17	Cincinnati
3/18	San Jose	3/30	Lubbock, TX	4/7	St. Louis	4/18	Detroit
3/19-20	San Francisco	3/31	Austin, TX	4/9	Minneapolis	4/19	Columbus
3/22	Portland	4/1	Houston	4/10	Ames, Iowa	4/20	Cleveland
3/23	Seattle	4/2	Dallas	4/11-12	Chicago	4/21	Pittsburgh

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a greatest hits package.
That's why this man, and band, of distinction have
one of the most programmed records in the country.
Radio demanded "For You" — now here it is —
an edited version "For You," the single. WBS 49678
Radio knows the odds favor consistency.
And that means a Mann named Manfred.*



CHANCE.
BSK 3498
**Manfred Mann's
Earth Band.**

*Produced by Manfred Mann and Trevor Rabin.
Featuring the single, "For You." WBS 49678
On Warner Bros. Records & Tapes.*

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NEL BLU DIPINTO DI BLU (VOLARE)

1960
THEME FROM EXODUS

1961
MOON RIVER

1963
THE DAYS OF WINE AND ROSES

1964
HELLO, DOLLY!

1965
THE SHADOW OF YOUR SMILE

1967
UP, UP AND AWAY

1968
LITTLE GREEN APPLES

1971
YOU'VE GOT A FRIEND

1974
THE WAY WE WERE

1975
SEND IN THE CLOWNS

1976
I WRITE THE SONGS

1977 (TIE)
LOVE THEME FROM A STAR IS BORN (EVERGREEN)
YOU LIGHT UP MY LIFE

1978
JUST THE WAY YOU ARE

1979
WHAT A FOOL BELIEVES

1980
SAILING
ASCAP

WE'VE ALWAYS HAD THE GREATS

ON FEBRUARY 25th CHRISTOPHER CROSS' SHIP CAME IN.



“SAILING”

Song of the Year
Record of the Year
Album of the Year
Best New Artist
Best Arrangement
Accompanying Vocalist

ASCAP congratulates Christopher Cross and all the other ASCAP members who won Grammys this year.

ASCAP
WE'VE ALWAYS HAD THE GREATS

GRAMMY © NARAS

Radio Programming



1-Man Satellite Show

By DOUGLAS E. HALL

NEW YORK—Bob Dearborn is the kind of professional who makes hosting the first, and currently only, nightly live satellite-distributed national DJ show look easy.

The show, "NightTime America," beamed from New York on RKO's satellite hookup from coast to coast runs from midnight to 5 a.m. weeknights, but Dearborn starts work in the afternoon at his suburban New York home putting together play lists, and writing copy for such features as one he affectionately calls "Star Swill"—what the film, tv and music stars are up to.

RKO, which debuted the show January 3, runs a tight ship on this venture, which is still looking forward to substantial national advertising. Some key markets—New York and Los Angeles to mention two—are still missing from the station lineup.

So Dearborn, working with the idea that he is making a future investment, works with little support. He has no producer or writer. He even runs the copying machine to make duplicates of his playlists.

He does have an associate producer, Jackie Gross, who runs the board, punches up the carts (all music is catted) and handles some of the instant affiliate relations. For example she calls the affiliates, which now number more than 25, and gets the weather each night so Dearborn can make reference to that.

Dearborn also keeps track of all the jocks on the local stations who precede and follow his show. And he mentions them along with the weather and such local events as a charity dance marathon in West Virginia.

To further massage the affiliates Dearborn runs 50-second "greeting card" promos, which give a thumbnail sketch of each market hooked into the network.

"We don't pontificate from New York," says Dearborn and indeed he doesn't. He plays 11 records an hour and selects numerous conversations he tapes from callers who phone in on two 800 numbers he mentions occasionally.

Dearborn also runs a number of p.s.a.s., which permits the local stations to run commercials in time they've sold locally. RKO only takes two minutes an hour for national ads.

With tape delays and the various time zones across the country the show runs at various times in various markets, sometimes starting as early as 10 p.m. Some stations don't clear the entire show and Dearborn keeps track of all of this. No point in saluting Sacramento if Sacramento isn't taking the feed at that point.

Dearborn is not set up to take requests and he says so. "I believe you have to be honest and straight with people. That's becoming a lost art in radio," he adds.

He says there has been good reaction from the stations to the satellite system, which permits distribution of the show in 15 khz high fidelity stereo. "Our goal is to sound like we're in one of their studios."

Stations on the network now include RKO's own WFYR-FM Chicago, WHBQ-FM Memphis as well as KPLZ-FM Seattle, KPPL-FM Denver, WFFM-FM Pittsburgh and WSKS-FM Cincinnati.

"Every hour we're on is somebody's first hour or last," Dearborn explains. He carries a Rand McNally Road Atlas to keep track of all the markets.

And he's looking to get more input from the affiliates. He also worries about the music flow and balance. "We're revamping the oldies," he says. "We were too hard at the beginning." He is after all the show's program director and music director as well as producer and host. "Sometimes I sweep up after," he says only half joking.

New Orleans' WNOE-FM Wins On Country Gamble

By WANDA FREEMAN

NEW ORLEANS—"I think that country doing so well in New Orleans surprised a lot of people," says Russ Mitchell, program director of WNOE-FM. The station adopted a TM country format last August and jumped from a lukewarm 4.2 to a 9.9, the No. 2 spot in Arbitron's fall book; and, says Mitchell, "We're No. 1 in 18 plus."

Going country was a bit of a

gamble: New Orleans is urban, but not cowboy. "Yeah," says Mitchell. "Louisiana is all swamps. Where are you gonna put a cow?"

On the other hand, the market was ripe for new country blood, with daytimer WSHO-AM the only station serving city wranglers. WNOE has been so successful that WSHO has dropped country to run a syndi-

(Continued on page 60)



Billboard photos by Chuck Pulin
Satellite Jock: Bob Dearborn keeps busy on and off the air. At top left he checks a tape of a phone conversation he's just had with a listener. Next, he sorts a night's playlist at his desk before air time. At top right he cues associate producer Jackie Gross (not seen in this photo) behind control room window. In left center picture Dearborn jokes with Gross, sitting at board, about recent listener's call. At center right Gross and Dearborn go over show's script. At right, Dearborn waxes with a listener in a conversation that is being taped for later broadcast and at far right runs off photostat copies of his playlist.



BRUDNOY LURED FROM WHDH-AM

Rumors Fly: Boston's WRKO-AM Planning All News, Talk Switch?

By JON KELLER

BOSTON—WRKO-AM's hiring of David Brudnoy, Boston's leading talk host, is fueling rumors that the one-time top 40 ratings king will shift to a news and talk format in an attempt to halt a long-term decline that has left the 50 kw RKO outlet in 10th place in the market.

Station general manager Bob Fish admits the station is "looking for any type of programming we feel might help us," but he labels rumors of a total changeover to talk as "totally untrue."

Brudnoy will move his popular 8 p.m. to midnight weeknightly program from WHDH-AM on March 30. WRKO management is reportedly talking with local talk hosts about a 6 to 8 p.m. weeknightly call-in show, and sources say the station is planning heavier emphasis on news and talk in morning drive.

"We are an adult contemporary station, looking to realign ourselves to what our audience wants. By

bringing David Brudnoy aboard, we're adding a most successful entertainer who has proven drawing power in the market, but this hardly signals a move to all talk."

The Brudnoy hiring is the latest salvo in a battle for better ratings that, for WRKO, has focused on the market's top AM adult contemporary station, WHDH. In April 1980, WRKO hired away WHDH overnight personality Norm Nathan, a long time fixture of Boston radio. Nathan now anchors morning drive. WRKO has instituted a "fortune phone" contest which station management admits is directly inspired by WHDH's popular "cash call."

In Brudnoy, WRKO has acquired a unique talk personality who is something of a media phenomenon in Boston. Brudnoy, 40, a Ph.D., who boasts an encyclopedic knowledge of history, philosophy and politics, reviews movies and plays and does a weekly interview show for

WNAC-TV Boston, in addition to writing a thrice weekly newspaper column, movie reviews for the Boston Herald-American and essays for a variety of national magazines. In the October/November Arbitron Report, Brudnoy's four-hour talk show on WHDH drew a 13.3 share, tops among AM stations and more than three points better than his closest competitor in a market with nighttime talk shows on three other stations.

Whether or not WRKO eventually goes to news and talk, the introduction of nighttime talk signals a clean break from the station's past. When RKO General purchased WNAC-AM and changed its call letters to WRKO in March 1968, the tightly programmed top 40 format took Boston by storm.

The station soared to No. 1 by late 1968 and stayed at or close to the top until 1976, when the emergence of

(Continued on page 34)

NASHVILLE COUNTRY

Consistency Key To WSIX-FM's Growth

By KIP KIRBY

NASHVILLE—Consistency, research and “lots of music.” Those are the ingredients of success for Gerry House, who programs WSIX-FM here. The country-formatted station has not only consistently held its position in the market, but recently moved into second place, right behind beautiful music leader, WZEZ-FM.

With this move, WSIX also managed to boost its share from a 9.9 last spring to a solid 11.00 share in the most recent Arbitron book. House sees the FM format as the perfect setting for country music, requiring less “fill chatter” and a better opportunity to give listeners uninterrupted music flow comprised of both singles and album cuts.

“The station remains constant 24 hours a day,” explains House. “You won’t hear one kind of format in the daytime and another at night. The size of the playlist depends on what’s

out at the time, but we always program a healthy percentage of album cuts and recurrences to keep variety and flavor.”

House expresses no surplus that his 100 kw FMer holds the lead over Nashville’s other country stations which include giant WSM-AM. He thinks that FM country is the coming wave and that the station’s emphasis on “metropolitan country” accounts for the widespread demographic reach of WSIX. The station leads in the adults 25-plus category Mondays through Fridays, and House says his research indicates WSIX’s audience is “both affluent and cosmopolitan.”

It’s not uncommon for listeners tuned to WSIX to hear three, four or even five cuts back to back with no interruption. That’s part of House’s game plan. He recalls a time about a year ago when the station experi-

(Continued on page 56)



Hit Parade; Seems like old times as Ben Wain and Andre Baruch get ready to tape a voice track for a revived “Your Hit Parade” series.

‘Hit Parade’ Revival Has 2 Original Stars

By DAVE DEXTER JR.

LOS ANGELES—Once a week, singer Bea Wain and her husband of 42 years, Andre Baruch, depart their house in Beverly Hills, drive to suburban Burbank and spend several hours together taping voice tracks for the revived “Hit Parade” transcribed radio program which was launched on more than 30 stations last week.

Syndication of the one-hour stanza is being handled by Larry Vanderveen’s Radio Arts in Burbank.

“The program,” says Ron Sacks, vice president and general sales manager of Radio Arts, “is designed for formats slanted to over-25 audiences. Each segment allows for 12 minutes of commercials and five minutes of news.”

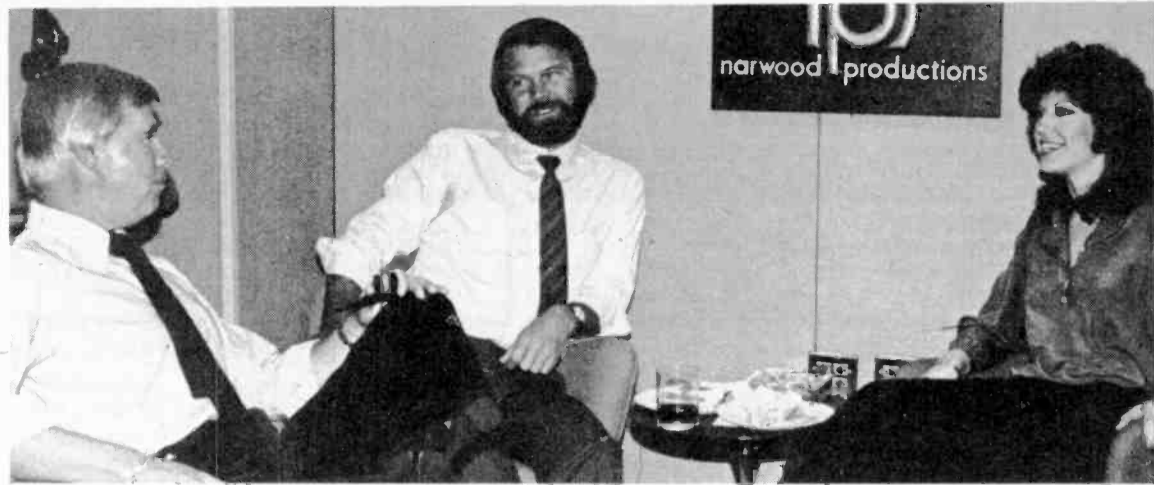
Wain and Baruch appeared on the original “Hit Parade” back in the

1940s, Wain singing with a studio orchestra and Baruch handling the announcing.

“Now,” says Baruch, “I write the script. It is structured around original recordings supplied us by David Custis in Philadelphia. Bea and I talk about a specific week, and the songs dominating the pop charts at that time. We jump around a lot. One week we focus on the week of Feb. 9, 1936, but the following week we serve up the music of Aug. 21, 1943. The listener never knows, when he dials in the program, just which week of the 1930s and 1940s will be featured.”

Mrs. Baruch was one of the top-flight singers in her day, notably with Larry Clinton’s orchestra. With Clinton, she popularized “Deep Purple,” “Martha,” “My Reverie”

(Continued on page 35)



Taping Break: Narwood president Ted LeVan, left, and Narwood programming vice president Ellen Silver chat with Glen Campbell during a break in the taping of the upcoming NBC Radio Network special on Campbell.

Specials Are Norwood’s Specialty Studio’s Busy Producing Growing Network Programs

By DOUGLAS E. HALL

NEW YORK—When NBC Radio sends a Dionne Warwick special down its network lines, or when ABC distributes a special such as its 1980 success, “Memory Weekend,” or when Mutual puts together a country music special hosted by Anne Murray, there’s a good chance it all began at Narwood Studios.

Narwood, which is headed by former NBC engineer Ted LeVan, who founded the studio in 1957, specializes in radio specials. These days, with such specials rapidly proliferating, Narwood keeps very busy with LeVan lining up new clients and Ellen Silver, who’s been with the company for seven years, doing much of the actual production.

Almost all of it is done in the Narwood studios on 49th Street in Manhattan, but occasionally Silver will fly to a remote location to work with an artist who cannot reach Narwood.

While Frank Sinatra did get to the Narwood studio to cut an interview, Silver recently had to fly to Las Vegas to interview Neil Sedaka.

“Interview” is probably the wrong word for these shows. Actually, LeVan follows a technique in which the artists, who are the subjects for these shows, tell their own story generally without answering questions.

They talk about how they came to record this song or that, and the records are then mixed into the interview to create the music special.

In the past year, Narwood has produced 12 major specials for NBC alone among hundreds of other projects. These included interviews with Sedaka, Anne Murray, Carly Simon, Olivia Newton-John, Bette Midler, Johnny Mathis, Perry Como, Glen Campbell, Captain & Tennille, Bobby Vinton, Natalie Cole, Andy Williams, Mac Davis.

Live, Digital Concert Aired By NPR Outlet

SAN FRANCISCO—In what is being described as a U.S. radio first, National Public Radio affiliate here, KQED-FM has aired a series of concerts recorded live on digital audio.

The complete season of the San Francisco Opera, as well as tape-delayed broadcast performances of the San Francisco Symphony, the San Jose Symphony and the San Francisco Concert Orchestra are included in the station’s nationally broadcast programs.

The station has been working closely with Roger Pryor, general

(Continued on page 54)

Melissa Manchester and Steve Lawrence and Eydie Gorme.

It has not always been this way for the studio. During the years when networks programming did not range far beyond news every hour, LeVan kept busy producing shows for the U.S. government promoting savings bond sales or recruitment for the Army. With the armed services now permitted to buy time on radio, as well as other media, these shows have declined.

He began his company doing the “Eddie Fisher Coke Time” live in 1957 and over the years has also produced open ended interviews for DJs, so local stations could make it appear their local personalities were interviewing stars. With some prodding from the Federal Communications Commission, radio has since graduated to a new level of truth in broadcasting. In the 1960s, LeVan got Martin Block, dean of the DJs, out of retirement to do several shows. Block worked with LeVan until shortly before his death.

LeVan sees his future with the networks as “going nowhere but up. Satellites are just around the cor-

ner.” But he warns that advertising support has not kept pace with the network’s affiliates interest in specials. “So the networks are being more selective in what they’re producing now.”

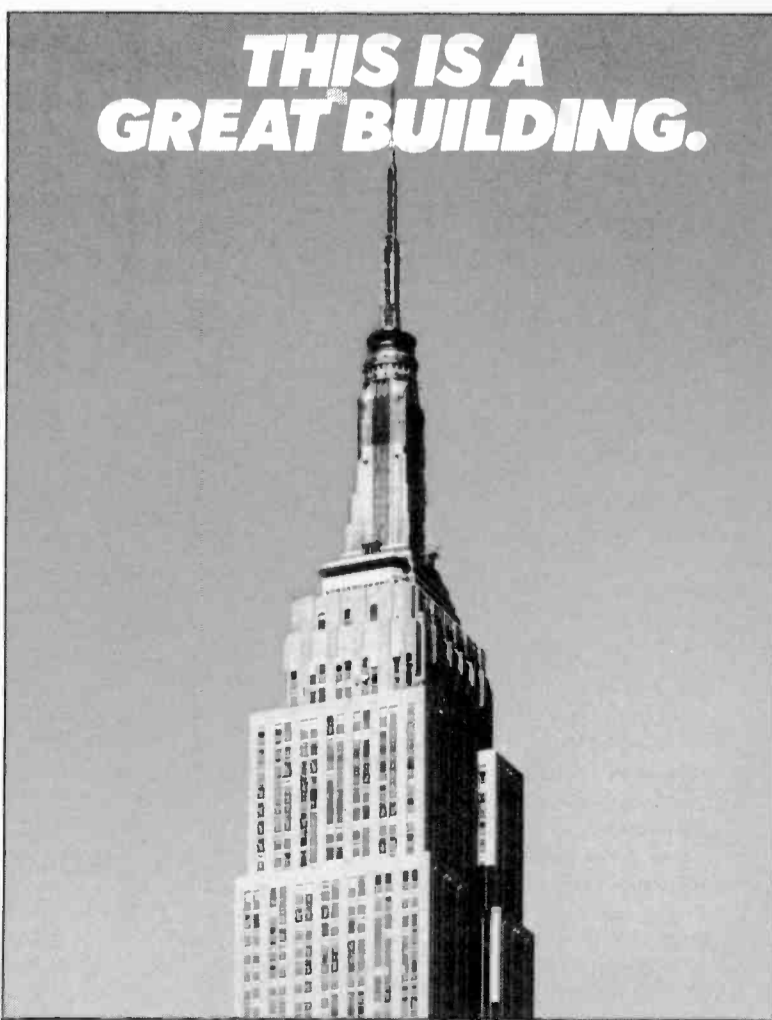
For the immediate future, LeVan is talking about developing some specials for CBS (one network he has not been working with).

And he’s working on projects ranging from country to classical music, plus a daily Melba Moore show, each three-minutes in length, which stations can strip.

The country project, “Country Closeup,” is hosted by Lee Arnold and so far has sessions with Tammy Wynette, Mickey Gilley, Loretta Lynn and Emmylou Harris.

The classical shows are done for AT&T, which distributes them directly to classical stations. So far in this series spotlights have been turned on Carlo Maria Giulini, conductor of the Los Angeles Symphony, Seiji Ozawa, conductor of the Boston Symphony, and Andre Previn, conductor of the Pittsburgh Symphony.

MARCH 14, 1981 BILLBOARD



Hartford AOR Takes Top 40 Approach

By MIKE ADASKAVEG

HARTFORD, Conn.—The trappings of a top 40 station applied to an AOR-formatted outlet have spelled success for Daniel Francis Hayden in programming WHCN-FM here.

Since Hayden took over the reigns of the station in 1978, he's raised the energy level of the programming, added outrageous promotions, and developed community interaction that has resulted in a steady climb in the ratings for the Beck-Ross Broadcasting outlet.

"AOR stations are still very much structured like they are alternative radio stations," Hayden says. "When I came to Hartford, I found that the jocks here were very low-key, the promotions were low-key, and nobody fooled around—the music was sacred, everyone whispered on the air.

"That made a lot of sense when AOR stations were counter-programming jivey AM top 40 stations, but by late 1976, most of the music listening was being done of FM," Hayden continued. "There still was a carryover of 1968 thinking that was evident at WHCN then. My idea was to bring in some of my theories from top 40 radio and combine them into AOR. The essential idea was to bring the talent of the jocks out and put entertainment back on the radio. This included bigger, more colorful promotions that would attract a lot of attention."

Hayden's top 40 experience came from his being program director at WSAR-AM Fall River, Mass. That station, which was 11 miles outside of Providence, R.I., offered listeners a strong "rock image" in a market which had no commercial AOR stations.

WHCN the oldest continually operating commercial FM station in the world, was in 1968 one of the first stations in the nation to air AOR continuously.

"Back then, all of the promotions were music-oriented, which was o.k., but it limited the station," Hayden continues. "I introduced non-music promotions. We pioneered AOR radio getting involved in sports themes. We got involved with the Whalers and the Celtics, and we began sponsoring an annual road race."

Hayden, 33, grew up in the Hartford area when he found Hartford radio fun to listen to. He says the fun disappeared in the late 60's and early 70's. "I think we put fun back on the radio," he says. "We got loosened up, got the energy level up, and we waked the people up."

While the station's personality changed, the music stayed the same.

"As far as the music goes, I feel we do the same here as a top 40 station would—we play the hits, though they are AOR hits in our case," Hayden explains.

"The program director who understands his audience best, and can meet the audience's needs in the most effective way, is the program director who is going to win in the

For The Record

NEW YORK—Gary Standard Productions of Los Angeles produced all radio programming in connection with the 23rd annual Grammy Awards, which were presented Feb. 25. Standard, in this capacity, licensed Ron Nickell's NKR Productions to distribute this programming (Billboard, March 7, 1981).

ratings," Hayden says. "That means understanding people and what they mean when they tell you something. The talent has to be positive, and the promotions on target."

Hayden's communication with the audience comes from promotions that involve the community, allowing the staff members to get out and talk to their listeners.

"We get out and do promotions in all of the towns and places that the other stations ignore," Hayden says. "These places are still part of Hartford metro, and they can't be forgotten."

WHCN's promotions have included launching a hot air balloon, equipped with a transmitter and morning man Eddie Haskell. The balloon crossed the state's busiest highway intersection at the height of morning rush hour, with Haskell beckoning for horns to be blown.

Hayden adds "We have a breakfast show with Haskell every week or so. They aren't like ordinary remotes. We don't have a booth or anything. We find a local morning hangout in some town and we have Haskell sit at a table and do his show live."

As a monument to what WHCN is doing musically, Hayden and his staff went to a quarry, purchased a seven-ton rock, and had it dropped on the front lawn of the station's plush home on Asylum Ave. in Hartford. The station also has a mascot. The green WHCN Walrus has become a celebrity in Connecticut, making daily appearances throughout the state.

"And, we do have our silly contests," Hayden says. "We had the cadet of the month photo contest, the rock 'n' roll recipe contest, and now we are running the ugly cat photo contest. Response has been tremendous."

WHCN listeners are "cadets" and they are recognized by the green WHCN cadet buttons that they proudly wear. The station has given away 100,000 cadet badges in two years. The recipients have worn them to gain free admission to movies, concerts and shows.

"The programming department has complete power, and has control of what goes on the air and what doesn't go on the air," Hayden says. "It isn't that way everywhere. At other stations the sales department may have say in what gets on the air. A station could wind up with dull, unexciting promotions that way. Here, I ask what the purpose of the promotion is. If the purpose is to benefit or build audience, then we do it. If it's just to please a client, we don't do it."

Hayden finds the biggest problem in album radio is getting people who aren't serious about rock music interested in an album-oriented station.

"WHCN is a full-service radio station," Hayden explains. "We've got a large news staff for an AOR station—three full timers and a part-timer. We're into reporting sports, and we give the listeners all the sorts of information that they expect from a station."

There are two other AOR signals in the Hartford market. Hayden feels that New Haven's WPLR-FM is no longer a competitive factor in the Hartford market, and finds most of the competition coming from WCCC-FM in Hartford.

"From a competitive viewpoint, WCCC has two advantages," Hayden said. "They have a stronger sig-



Billboard photos by Mike Adaskaveg

Rock Men: The WHCN Walrus gets a ride through downtown Hartford in the station's golf cart with program director Daniel Hayden driving in top photo. Below, Hayden, right, and afternoon drive jock Irv Goldfarb check the charts in Billboard.

nal than we do, and they are next to us on the dial. We best them because we're a better targeted station."

Hayden also works hard with his on-air talent.

"I spend a lot of time on talent development and talent motivation," Hayden explains. "We have weekly meetings and weekly reviews of the individual shows. It's a lot like a professional football team here. We function as a team."

"I give the disk jockeys complete leeway with their shows," he continued. "They can be as crazy as they want to be. Talent was once restricted, but I've done everything I could to bring the entertainer out in every one of them. They have certain parameters to work within, but I want personalities on the radio. I don't want announcers."

Musically, WHCN gives its personalities the freedom to choose what is in the studio. The studio selections are first reviewed by Bob Bittens, the station's music director.

"We're pretty selective," Hayden says. "It depends on the album. For example, we'll play the whole Tom Petty album—all the cuts are hits. But, other albums are just two-cut albums as far as we're concerned."

WHCN will go on a new release earlier than most other stations. "When we commit ourselves to a new release, we'll stay with it when the other stations start playing it—even if it becomes a top 40 hit," Hayden explains. "When the other stations play it, we may put it into slower rotation."

"There seems to be a lack of good new music," Hayden adds. "We're playing a lot of oldies because of this. For the most part, there aren't any real supergroups now. We're ripe for supergroups."

WHCN's format provides for balance between the different categories of rock music. Hayden has categorized the music, and the personalities pick and choose what they play from the selected cuts within the categories. Research for the play list comes from trade papers and street research.

"The purpose of the talent really isn't to select music—it is to entertain," Hayden says. "I'd rather have one music director doing all of the hard research, and have entertainment be the main function of the



people doing the shows. When they don't have to worry about music, they can worry about communicating, and think about what sort of energy they are projecting to engage the audience."

Hayden suggests "the audience for AOR shows signs of increasing by expanding on the high end—meaning listeners are staying with AOR as they grow older," Hayden continues. "But, we're number one in teens. It wasn't that way before—top 40 used to be number one in teens."

WHCN's morning man, Eddie Haskell, came to the station a year ago. Haskell was known as Cash Sunshine on top 40 stations in Honolulu, Miami, and St. Louis.

"If there is any theme that runs through my directorship here, it's taking a lot of the entertainment aspects of top 40 and applying them to AOR," Hayden said. "I found a lot of people that were on AOR radio in the past came to AOR because they loved the music. I'll interview people

all the time and ask them why they want to be on the radio. They'll tell me its because they love the music. I say: 'Well, then you ought to be in music—go buy a record store or something.' Loving the music is fine, but what I need in a competitive market like Hartford is people who can entertain. That's why I turned to top 40 for AOR personalities. I

(Continued on page 34)

For The Record

NEW YORK—Bruce "the Boss Groover" Gregory of WALN-AM Lehigh Valley, Pa., should have been included among the winners in the open category in the Drake-Chenault Talent Search (Billboard, March 7, 1981).

Adult contemporary WLAD-AM Danbury, Conn., is the leading station in Danbury with a 19.6 share. It is followed by AOR WRK1-FM with a 14.9 share. These stations were erroneously reported as tied in the Feb. 28 issue of Billboard.

Mike Harrison

Radio Revisionism For Format's Sake

LOS ANGELES—There are basically two kinds of musical history as far as radio is concerned—the true history and the playable one. Ratings pressure in the competitive marketplace, coupled with the law of physics which states that two records cannot occupy the same turntable at the same time, have induced radio to represent music history from the finely-narrowed perspective of this very minute's tastes and lifestyles. The major question is, to what degree is this dichotomy necessary?



Popular music, it is often and rightfully said, reflects the times from which it arises. With this in mind, one would reasonably assume that an airplay-active oldies library within any of radio's many generic musical orientations would reflect a connected history from the applicable past to the immediate present.

However, when it actually comes down to determining which ele-

ments of the past are applicable to current playlist and format demands, radio programmers find themselves in the rather delicate position of having to alter history for the sake of their stations' images.

As any music programmer who's ever updated an airplay-active oldies library can attest, radio is in a continual state of altering its own musical heritages. Oldies are either current or obsolete. (That's right, there are "current" oldies.)

It's almost as if there were a great trade publication in the sky that published a quarterly "current" chart of every hit ever released—listed in actual order of potency and popularity. In radio, it seems even history must serve the present.

I, for one, can attest, in my adventures as executive producer of "Album Greats: A History Of Album Rock" (the Goodphone/TM Programming 48-hour mega-show presently being updated for its third annual international edition) that "history" within the context of a radio ratings-getting special is a very relative, subjective and fragile thing.

How do you present the stories of artists no longer considered "popular?"

For example, there was a point back in the late '60s when Blood, Sweat & Tears were the biggest rock group in the world. Shortly thereafter, Creedence Clearwater Revival were the champions. The list of such historical entities goes on and on. The problem, however, comes in considering the needs (and demands) of those programmers who fear that segments on such artists would be a tune-out to their present-day target audiences who are only interested in the "histories" of current artists. Or are they? At what point do nostalgia and cultural curiosity pick up where contemporary trends and tastes leave off?

The job of restructuring the elements of a musical documentary each year to fit current programming standards, not to mention the more commonplace practice of regularly updating an individual radio station's oldies library, puts programmers in somewhat of an Orwellian position.

If you recall, in "1984," George Orwell vividly describes the arbitrary methods employed by the ever-paranoid totalitarian state to alter the record of history in order to suit the pragmatic needs of the present. Government workers continuously pour over the state's library of historical records, documents and press-clippings, "updating" them to justify the rightness of the status-quo.

Within this system of history-keeping, if a past alliance, association, position or event proves to be in ideological or circumstantial disagreement with current party policy, all records of it are changed to conform to the new posture, or eliminated from the books altogether.

Look at what the Russians have done to Stalin; look at what the Chinese have done to Mao; look at what "Rock'n'Roll" radio has done to Chicago, the Moody Blues, Bob Dylan, Paul McCartney and (up to the time of his death) John Lennon.

It should be kept in mind that history—be it of a nation's politics or musical scene—is like a great river with many branches and tributaries. There reaches a point at which if you block up too many at the river's sources (its past) it'll dry up at its mouth (its present).

In the words of Alan Watts, "I have realized that the past and the future are real illusions, that they exist only in the present, which is what there is and all that there is. From one point of view the present is shorter than a microsecond. From another, it embraces all eternity."

We should all consider the unlimited options we have in determining the scope of our stations' "presents" when playing the role of Big Brother.

WRKO In Format Switch?

• Continued from page 30

slick, adult/contemporary WHDH and the rise of FM rock sent WRKO's ratings sliding.

After WRKO dropped to a 3.6 in the spring 1980 ratings, good for only ninth in the market, the station brought in Bob Fish from his post as sales manager at all-talk WOR-AM in New York and hired much traveled DJ Charlie Van Dyke from KLIF-AM Dallas, to be program director and handle morning drive.



HONEY TIME—WGCI-FM Chicago personality Mark Elliot, left, discusses the new A Taste of Honey album "Twice As Sweet" and single "Sukiyaki" with Hazel Payne and Janice Marie Johnson, right, members of the Capitol recording group.

Goodphone Commentaries

Arbitron: Not The Bible

By DAVE FORMAN

ANAHEIM—After the last Arbitron came out, one could look in cities across the country and see shattered dreams (in some cases shattered illusions). Devastated staffs, puzzled programmers, outraged managements and people who were deeply saddened that all their hard work, long hours and unyielding dedication was evaluated, statistically, as mistakes.

Careers were hurt or ruined. Families unemployed. Fools made of wise men. Heroes made of lucky idiots and, of course, those who did, coincidentally, get what they deserved.

Brilliant pioneering efforts were abandoned: creative excellence was destroyed; competitors feeling good about each other's failures. Friends and colleagues rallying together for support and positive affirmation that never came after long months of anticipation and anxious waiting. Rationalizations about why obvious failures did so well and vice versa.

An industry's morale played with; major advertising revenues moved or cancelled leaving sales departments in smoldering ruins with salespeople turning against their friends and fellow team members in the programming department calling for immediate changes on the air. Everyone with a down trend in the book reasoning why and being reminded of how inaccurate ratings and their methodology can be. Those who did well simply thanked God the crap shoot came out in their favor.

Arbitron all this time reminding everyone fluctuations of a point or so are meaningless. Try 6.0 to 4.9 on for size, Arbitron. Look in the front of your book, they premise the most

important report card of all this way: "The reliability of audience estimates can not be determined to any precise mathematical value or definition." Arbitron is very honest and up-front about how estimates can and do vary, often not reflecting reality. But professionally we live and die by the dice, by this survey's results, regardless of our daily observations.

My opinion is that any media buyer spending clients' dollars based solely on what Arbitron reports where demographic type research is concerned is doing a slipshod simplistic job and is wasting millions of dollars. They are too lazy, unconcerned, narrow and one-dimensional when seeking what's best for their clients.

Don't dump Arbitron. Just realize it is only one survey. It is not the Bible. It may not reflect reality at all. They refer to themselves as "an aid." Anyone using Arbitron as anything more than just one of all the aides available is feeding the monster that ate radio.

(Dave Forman is program director of KZZY-AM-FM, Anaheim, Calif.)

Hartford AOR

• Continued from page 33

found top 40 people were the ones who got into radio because they wanted to entertain. They want to express themselves."

Following Haskell on the WHCN lineup is Bittens. Irv Goldfarb (formerly of WGRQ-FM Buffalo), Ross MacDonald (formerly of WMAS-AM-FM Springfield, Mass.), and Laurie Gypson (formerly of WOMN-AM, New Haven). Peter Delloro does weekends and fill-in. Hayden has one position open at the station.

"There is a whole generation out there that was told to shut up and play the music," Hayden says. "The communicators are hard to find. I think there may be a renaissance in putting personalities on the radio. There should be fun and excitement on the radio that elicits response from the audience."

"A lot of people in radio just don't realize the responsibility they have to the audience," Hayden concludes. "They are a big part of someone's life. That's a serious responsibility."

New On The Charts



FRANKE & THE KNOCKOUTS

"Sweetheart"—★

Franke Previte, leader and vocalist of Franke & the Knockouts, touched the bases of doo-wop, heavy metal and r&b before finding his niche in the genre of melodic rock.

Encouraged by his father, an opera singer, Previte worked on developing his vocal prowess. After fronting several professional doo-wop combos, he sang lead with the Oxford Watch Band and then founded Bull Angus, a heavy-metal group that recorded for Mercury Records.

When he realized he was doing more yelling than singing at Bull Angus performances, Previte left the band to work on the melodic side of performing and recorded as an r&b solo singer for a year and a half.

Feeling that he was missing rock's energy by working in r&b, Previte returned to rock and started writing songs with Billy Elworthy (lead and rhythm guitars) and Blake Levinsohn (keyboards), forming the nucleus of what was to become Franke & the Knockouts.

Elworthy met up with Previte when he joined Bull Angus as its final guitarist. Prior to that he studied music in college, played in a group called Image (a band sponsored by Grand Funk Railroad) and in Flint, a spin-off of Grand Funk Railroad.

Elworthy and Levinsohn met in

1978 when they were working with singer Rozetta Stone. Prior to joining the Knockouts, Levinsohn, a native of New Jersey, played in several local bands such as T. Roth & Another Pretty Face and the Scance Brothers. He took time off to compose and then joined Stone's band, writing material for an album she was recording for 20th Century-Fox.

The other two members of the Knockouts are bassist Leigh Foxx and drummer Claude LeHenaff, who have recorded with Previte on and off for several years. Foxx has toured with Benny Mardones and Randy VanWarmer among others, and LeHenaff has done a lot of session work in the Poughkeepsie area of New York.

Keyboardist and background vocalist Tommy Ayres is the sixth player on the LP and an active member of the band's live shows, but he is not a permanent member of the group at present.

"Sweetheart" comes from the band's debut self-titled Millennium LP.

Franke & the Knockouts are managed by Michael Klenfner Management, 888 7th Ave., 16th floor, New York, N.Y. 10019 at (212) 541-6210. The group does not have a booking agent.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
2	6	6	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
3	8	8	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
4	7	7	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
5	8	8	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
6	9	9	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
7	14	14	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
8	16	16	9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
9	16	16	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
10	5	5	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
11	8	8	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
12	13	13	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
13	3	3	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
14	4	4	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
15	4	4	LIVING IN A FANTASY Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)
16	7	7	CAFE AMORE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)
17	5	5	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)
18	6	6	DREAMER The Association, Elektra 47094 (Rocksam/Bug, BMI)
19	5	5	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
20	3	3	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
21	16	16	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
22	17	17	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
23	5	5	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
24	13	13	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunket, ASCAP)
25	14	14	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
26	4	4	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
27	6	6	THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)
28	8	8	I AIM'T GONNA STAND FOR IT Stevie Wonder, Tamla 54320 (Motown) (Jobete/Black Bull, BMI)
29	14	14	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Oav, ASCAP)
30	18	18	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
31	2	2	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
32	2	2	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)
33	17	17	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
34	2	2	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
35	9	9	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
36	4	4	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
37	4	4	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
38	6	6	PERFECT FOOL Debbie Boone, Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)
39	19	19	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
40	4	4	IT'S MY TURN Diana Ross, Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
41	4	4	GIVING IT UP FOR YOUR LOVE Delbert McClinton, Capitol/MSS 4948 (Blackwood/Urge, BMI)
42	2	2	PRECIOUS TO ME Phil Seymour, Boardwalk 8-5703 (CBS) (Hearmore/On The Boardwalk, BMI)
43	7	7	PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
44	3	3	IT'S MY JOB Jummy Buffet, MCA 51061 (I've Got The Music, ASCAP)
45	4	4	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
46	4	4	ALICE DOESN'T LOVE HERE ANYMORE Bobby Goldsboro, Curb/CBS 670052 (House Of Gold, BMI)
47	4	4	FALLING AGAIN Don Williams, MCA 51065 (Hall/Clement, BMI)
48	4	4	REMEMBER WHEN THE MUSIC Harry Chapin, Boardwalk 85705 (Chapin, ASCAP)
49	4	4	STAYING WITH IT Firefall, Atlantic 3791 (ATV/Braintree/Snow, BMI)
50	7	7	WYNKEN BLYNKEN AND NOD The Doobie Brothers, Sesame Street 49642 (Warner Bros.) (Silkie, BMI)
51	4	4	I DON'T WANT TO KNOW YOUR NAME Glen Campbell, Capitol 4959 (Seventh Sun, ASCAP)

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

Vox Jox

NEW YORK—Steve Dahl, who was fired from his morning drive post on WLUP-FM Chicago (Billboard, Feb. 21, 1981) and now works at WLS-FM Chicago (Billboard, Feb. 28, 1981) has been succeeded on WLUP by a new team of Rick Harris and Pat Still.

Harris, a former program director at WLAC-AM/WKQB-FM Nashville and WYSP-FM Philadelphia, comes from WLRS-FM Louisville, where he was doing afternoon drive.

Still comes from WIOT-FM Toledo where he was morning man. He also served as station manager of WIOT and its sister station WCWA-AM.

WLUP p.d. Max Floyd declined comment on reports that one or both of the new morning men have a \$500,000, five-year contract. Also joining the station is Bernie Lucas as promotion director. He comes from a similar post at WLPX-FM Milwaukee.

Bill Gardner is the new morning man at WFYR-FM Chicago. He comes from WBJW-FM Orlando, where he also did mornings and was the 1974 Billboard major market air personality of the year. ... WCBS-FM New York jock Norm N. Nite is running a seven-day rock 'n' roll nostalgia cruise to Bermuda in May. ... WLIR-FM Garden City, N.Y. and a Garden City Record World store hosted an Outlaws visit to the store last month which drew 3,000 fans.

Inside story of Bob Cruz' departure from WABC-AM New York: WABC operations director Jay Clark gave Cruz an ultimatum: take over morning drive or leave the station. When Cruz refused, he was let go and new morning team of Ross and Wilson were hired (Billboard).

March 7, 1981). Cruz feared he could not succeed in morning drive without substantial promotion and did not see a significant enough promotion plan in the offing.

Matthew Clenoff is the newest addition to the WCFL-AM lineup in Chicago. He will host the station's weekday 10 a.m.-3 p.m. program. Clenoff had been program director of Chicago's WDAI-FM and has held announcing positions in New York, Philadelphia and other markets. Chuck LaMont takes over the 3 p.m.-7 p.m. slot at Miami's WAIA-FM. The new program schedule there now consists of Chris Taylor, 5:30-10:00 a.m.; Alan Anderson, 10 a.m.-3 p.m.; LaMont, 3 p.m.-7 p.m.; and Sandy Payton, 7 p.m.-midnight.

Bay Area personality the Lobster joins San Jose's KLIV-AM as associate program director. In addition to working with Empire Broadcasting programming and promotions director John McLeod, Lobster will continue his 3 p.m.-7 p.m. weekday show and 6 p.m.-midnight shows.

'Hit Parade'

Continued from page 31
and other songs which became standards. Her records with Clinton's orchestra on RCA Victor sold briskly. After his band split up in World War II, Wain worked as a single. By 1943, she was the star of "Hit Parade" on CBS and simultaneously on NBC. Both were sponsored by Lucky Strike cigarettes.

Bea and Andre moved to California about a year ago after seven years as hosts of a talk show on Palm Beach's WPBR-AM. Before that, they teamed on New York's WMCA-AM spinning disks as "Mr. and Mrs. Music." They have two grown children, and are still remembered in New York and Florida.

Baruch announced the original "Hit Parade" in New York on radio and television for almost 25 years. He also called the Brooklyn Dodgers' baseball games from Ebbets field along with rookie gabber Vince Scully, fresh out of Fordham Univ. at the time.

Licensing arrangements with American Brands, Inc., now parent of the American Tobacco Co., were concluded by Larry Vanderveen and Radio Arts late last year without difficulty.

"Many of the illustrious big bands are heard on our show," Bea Wain says. "The Dorsey brothers, Benny Goodman, Glenn Miller, Duke Ellington, Charlie Barnet, Artie Shaw, Freddy Martin, Hal Kemp, Guy Lombardo and Glen Gray's Casa Lomans." Then, wistfully, she adds another. "Even Larry Clinton," she says.

Bubbling Under The HOT 100

- 101—ALL AMERICAN GIRLS, Sister Sledge, Cotillion 46007 (Atlantic)
- 102—HOOKED ON MUSIC, Mac Davies, Casablanca 2327 (Polygram)
- 103—WHERE'S YOUR ANGEL, Lani Hall, A&M 2305
- 104—BLACKJACK, Rupert Holmes, MCA 51045
- 105—OUTSIDE, Ambrosia, Full Moon 49654 (Warner Bros.)
- 106—FOOLISH CHILD, Ali Thomson, A&M 2314
- 107—HEAVEN IN YOUR ARMS, Dan Hartman, Blue Sky 6-70053 (Epic)
- 108—SECOND CHOICE, Any Trouble, Stiff 3
- 109—LETS PICK IT UP, Chris Montan, 20th Century 2480 (RCA)
- 110—COME TO MY ARMS, Graf, Precision 6-9805 (Epic)

Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, I.R.S. Greatest Hits Vol. 2 & 3, I.R.S. SP-70800 (A&M)
- 202—NEW RIDERS OF THE PURPLE SAGE, Feelin' All Right, A&M SP-4818
- 203—IAN McLUGAN, Bump In The Night, Mercury, SRM-1-7210 (Polygram)
- 204—DEE DEE SHARP GAMBLE, Dee Dee, P.I.R., JZ-37360 (Epic)
- 205—BILL SUMMER & THE SUMMERS HEAT, Call It What You Want, MCA, MCA-5176
- 206—THE KENDALLS, The Best Of The Kendalls, Ovation, OV 1710
- 207—THE TOURISTS, Luminous Basement, Epic NJE 36757
- 208—GENE DUNLAP, Its Just The Way I Feel, Capitol, ST-12130
- 209—LANI HALL, Blush, A&M, SP-4829
- 210—CAROL HENSEL, Dancersize, Vintage, VNJ 7701

Radio Specials

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

- March 14-15, Olivia Newton-John, RKO, two hours.
- March 14, Crystal Gayle, Silver Eagle, ABC Entertainment, 90 minutes.
- March 15, Cars, King Biscuit Flower Hour, ABC FM, one hour.
- March 20-23, Robert Palmer concert, NBC Source, 90 minutes.
- March 20, Charley Pride, Country Session, NBC, one hour.
- March 22, Michael Stanley Band, April Wine, King Biscuit Flower Hour, ABC FM, one hour.
- March 27-29, Music That Rocked the Decade, various artists, NBC Source, two hours.
- March 27, Johnny Paycheck, Country Session, NBC, one hour.
- March 27, Blondie, Conversation, DIR, two hours.
- March 28, Bobby Bare, Lacy J. Dalton, Silver Eagle, ABC Entertainment, 90 minutes.
- March 28, Police, Supergroups in Concert, ABC FM, two hours.
- March 29, The Outlaws, King Biscuit Flower Hour, ABC FM, one hour.
- April 3-5, Kansas, NBC Source, two hours.
- April 3, Hank Williams Jr., Country Session, NBC, one hour.
- April 10-12, Eddie Money concert, NBC Source, 90 minutes.
- April 10, Ronnie Milsap, Country Session, NBC, one hour.
- April 11, Don Williams, Rosanne Cash, Rodney Crowell, Silver Eagle, ABC Entertainment, 90 minutes.
- April 17, Mel Tillis, Country Session, NBC, one hour.
- April 18-19, Rod Stewart, RKO, two hours.
- April 18-19, Barbara Mandrell, Larry Gatlin, Charlie Daniels, Mutual, three hours.
- April 24-26, Genesis concert, NBC Source, 90 minutes.
- April 24, Lynn Anderson, Country Session, NBC, one hour.
- April 25, Eddie Rabbitt, Best of Silver Eagle, ABC Entertainment, 90 minutes.
- May 1, Tom T. Hall, Country Session, NBC, one hour.
- May 8, John Conlee, Country Session, NBC, one hour.
- May 9, George Jones, Silver Eagle, ABC Entertainment, 90 minutes.
- May 15, Margo Smith, Country Sessions, NBC, one hour.
- May 23, Bobby Bare, Moe Bandy, Joe Stampley, Best of Silver Eagle, ABC Entertainment, 90 minutes.

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AT SAN ANTONIO POWWOW

NECAA's Showcases Reflect Current 'Economic Realities'

By ED HARRISON

SAN ANTONIO—The National Entertainment & Campus Activities Assn. talent showcases at its national convention here Feb. 18-22 were reflective of the economic realities of bringing more diverse and reasonably priced talent to campuses.

The economics of college concert production is creating a spiraling trend toward keeping budgets more in line. Increases in the cost of talent, transportation, sound/lights and other areas has forced most smaller colleges and universities to shy away from the high ticket acts in favor of more moderately priced entertainment.

The average price of the main-stage showcase acts, performing at the convention for 20 minutes, was about \$3,500 if included in a block booking. The highest priced appearance was the theatrical performance of "Beatlemania" which ranged from a single school price

of \$15,000 to \$10,000 for a block of six schools or more.

Most of the acts that record for a major label were priced at approximately \$3,500-\$5,000 per show on a block book.

Among those acts that performed which have major label deals but looking for college work were the Chieftains, Albert Collins, Gallagher, Michael Murphy, Willie Nile, Livingston Taylor, Taj Mahal, Mitch Ryder, Nantucket, Neville Brothers and Roger Voudouris.

The fact that this year's major showcases featured more "name talent" is a further indication of the economy's effect on the working musician.

The mainstages was diverse in scope as well as price ranging from the Les Ballets Jazz de Montreal to Dr. Demento to jazz comedy country, to a Rolling Stones imitation

band to the grand theatrics of "Beatlemania."

The club and coffeehouse showcases additionally featured folk singers, jugglers, duos, trios and larger sized groups.

Block booking, the founding concept of the NECAA whereby colleges in close proximity work together in mapping tours to get the act at a cheaper price, determines how successful each act was.

At the conclusion of the showcases, college buyers turn in "interest forms" which later determine schools and routes. Because the performer's transportation costs are minimized by working schools near each other, they can reduce their fee to the school.

Agency representation was dominated by the regional and local agency with only moderate involvement by the major national agencies.

Roxy In San Diego Will Be Demolished

By THOMAS R. ARNOLD

SAN DIEGO—A mere four years after it began hosting concerts, the venerable old Roxy Theatre—once San Diego's most popular concert spot—shut its doors for good last month. The theatre, which has been in a slump for the past two years, will be demolished to make way for a post office after having been sold by owner Scott Shore for a reported \$1.26 million.

"It's an expensive building to promote in," says Bill Silva, theatre manager and co-owner of Fahn & Silva Presents, which has promoted shows at the Roxy since last March. "Most of the acts that play there are new acts that are showcasing. With the state of the economy, it has become increasingly hard to do so. To make money, bands have to play two shows, and a lot of new acts can't draw that much."

Silva and partner Mike Fahn put on the Roxy's last show—a Feb. 20 appearance by George Thorogood & the Destroyers—and sold out both performances at the 629-seat hall.

But sellouts at the Roxy, at least for the past two years, have been the exception rather than the rule, a far cry from the theatre's heyday as a concert hall in the late 1970s, when shows by such up and coming acts as Blondie, the Police, Dire Straits and Graham Parker made the Roxy San Diego's hottest concert spot.

Built in 1945, the Roxy served as a movie theatre for most of its life, first showing new films by the major studios but gradually shifting toward second-rate budget films. Shore purchased the theatre in 1977 with the intention of restoring it to its original function, but soon discovered he was having an increasingly hard time getting first rate movies from the distributors, who, he says, "would rather deal with the larger chains than with the small independents."

Later that year, Shore teamed with Marc Berman Concerts—San Diego's major concert promoter—and signed an exclusive booking agreement that gave Berman first

(Continued on page 38)

New 'Rocky' Production In Los Angeles

By CARY DARLING

LOS ANGELES—"The Rocky Horror Show," returning to the stage here after a run at the Roxy in 1974, is less a play than a holy ritual for true believers. While casual observers may not appreciate all the nuances of this highly disorganized religion, there is a certain sense of fun in this campy production which makes it work.

Of course, "The Rocky Horror Show" is a modern phenomenon in pop culture. Originally conceived as a stage show, it was made into a film in the mid-1970s which still draws costumed, capacity audiences at midnight showings worldwide. Now, producer Michael White is presenting the play in several cities. The six-week Los Angeles run at the Aquarius Theatre is part of the first full-fledged North American tour of the production.

The storyline is a bastardization of Mary Shelley's "Frankenstein" novel by way of every cheap horror movie ever made. Newlyweds Brad (Frank Piegare) and Janet (Marcia Mitzman) are stuck on a deserted highway in a rainstorm. Naturally, their only refuge is a spooky castle. The proprietor happens to be a transvestite, Frank N. Furter (Frank Gregory) who is trying to bring to life the perfect male, Rocky Horror (Kim Milford).

The audience doesn't care about the story but shows up to hiss the villains, cheer the good guys and add their own lines. In fact, the most striking moment was created by the audience. During the chorus of the ballad "There's A Light Burning Over At The Frankenstein Place," at least half the audience held up lighted matches and lighters as if cued. Later in the refrain, when the actors reached the word "darkness" nearly every flicker went out just as suddenly as it had flared.

At other moments, the audience—in unison—throws out responses to

(Continued on page 39)



Musical Moment: Dionne Warwick and producer Steve Buckingham work out some vocal parts during their recent sessions at Audio Media Studios in Nashville.

Nashville Accidental Find For Buckingham

By KIP KIRBY

NASHVILLE—Producer Steve Buckingham may have moved to Nashville to buy a farm, but he's ended up moving his recording business here as well.

Buckingham has just completed a double album with singer Dionne Warwick at Nashville's Audio Media Studios, and is scheduled to begin cutting Michael Johnson for EMI/America here this month. He also did the tracks and mixing in Nashville for Motown's r&b group, High Energy (adding strings and Tower of Power horn overdubs in Los Angeles).

"I certainly didn't move to Nashville for business reasons," says Buckingham. "But after I started looking around at the studios and musicians here, I found I fly in my

acts for recording and still cut for less money in really good studios."

The 31-year-old producer fell into producing "almost by accident." An established Atlanta-based session guitarist, Buckingham had built his reputation on albums with r&b, country and rock acts throughout the South. The first track, he ever produced resulted in Alicia Bridges' spectacular disco debut, "I Love The Night Life" and moved Buckingham from the ranks of player to producer.

"I thought when the record went into the top five of the Billboard charts that my phone would start ringing off the hook with more offers," Buckingham muses. "Was I ever wrong?"

(Continued on page 63)

Philly's Spectrum Using Wristbands Vs. Scalpers

PHILADELPHIA—In its first major effort to curb ticket scalpers at rock concerts, the Spectrum, 1,950-seat entertainment and sports complex here, began issuing plastic-coded wristbands Monday (2) to designate a person's place in line for purchasing tickets to a concert.

From 9 a.m. to 8:30 p.m., Spectrum security guards will be affixing the bands to wrists of persons who want a place in line for the forthcoming Styx concert. Tickets went on sale Saturday (7) for the concert scheduled for April 3.

Under the new Spectrum plan, the wristbands only guarantee persons a place in line for the purchase of tickets at the Spectrum boxoffice.

Wristbands issued at the Spectrum do not apply to the many Ticketron locations throughout the city and neighboring communities. The unique idea of utilizing the wristbands was developed by the Spectrum to eliminate unauthorized line lists, ticket hoarding by scalpers and confusion regarding the order of the ticket line.

A ticket buyer receives a wristband then he or she returns to the Spectrum two hours prior to actual time and day the tickets go on sale. Wristband wearers will be placed in line according to the coding and numbers on their bands. This eliminates the practice of many fans who show up the night before and camp outside all night long, according to facility.

The wristband does not guarantee that a person will receive a ticket.

Tickets at the Spectrum will be sold depending on ticket availability. A person with a high wristband number, relative to the first person in line, is advised to purchase his ticket at a Ticketron location, since all Spectrum tickets come from the same centralized ticket computer.

MAURIE ORODENKER

New Venue In The Catskills

NEW YORK—The Catskill Mountains, about 100 miles north of New York, will become the site of a new music venue now being readied by promoter Frank Russo for a debut July 1.

Called Music Mountain, the outdoor facility, 10 miles outside of South Fallsburg, N.Y. will have a capacity of 10,000. Russo says he has obtained a nine-year lease on the property and has gotten the local community to pass a mass gathering ordinance that will allow his venue to operate.

Russo says he expects to book a variety of rock, pop, and country acts at the venue, which has a parking capacity for 5,000 cars. He hopes to do 10 to 15 shows this summer.

Seating at Music Mountain is amphitheatre style with the seats built against the slope of the mountain. The covered stage itself sits on a three-foot deep pond at the base. A restaurant, hotel and other amenities are nearby, Russo says.

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A One-Woman Fireball Manager; That's Trudi Green

By CARY DARLING



Green's World: Trudi Green has worked her way up from secretary to rock manager.

LOS ANGELES—Though these are the 1980s, the stereotypical rock manager is someone who is tough, aggressive and male. Trudi Green breaks the mold on at least one of these counts.

"When I was first starting, there was incredible hostility," reflects Green who recently began managing Condor (with Earl Slick), producer Mike Flicker, newcomer Marcy Levy and Randy Meisner in addition to her longtime client Stephen Bishop. "People would say 'what does she know?' but I was aggressive and some people may still hate that. It's just part of that old male chauvinism. But really it gets down to how good you are."

Green got her start 10 years ago as a secretary at Apple Records in England. From there she became the assistant to the a&r head from EMI in England. "It was there I realized I could be doing a lot more," she says. "I started my own promotion and publicity company. I didn't know a thing about promotion. I guess there was a lot more money around then."

Her firm was bought out by the Essex Music Group and, following changes she says she didn't agree with, Green came to the U.S. for a rest and ended up staying. She worked as a publicist for Irv Azoff but later decided to throw in the towel on the music business. "I quit everything to get married," Green explains. "Within five days I had gone out of my brain though. So, I started doing industry consulting work and one day Bob Ellis, who managed Rufus, called me. I worked with Bob a lot and when he was away, I ran his company. At that time, Bob was becoming extremely disinterested with the record business. I was working with one of his artists, Stephen Bishop, a lot and his album was coming out. Bishop eventually said he wanted me to manage him. So, I formed my own management company."

Until recently, she had managed only Bishop. "I put all my eggs in

one basket," she says. "The idea was to develop Stephen."

Bishop's first album, "Careless," went Top 40 and it spawned two hit singles, "Save It For A Rainy Day" and "On And On." The second album, "Bish," was not as well received and then came the fall of ABC Records. "We did not want to go to MCA and we went through this lawsuit. During that time, Bishop concentrated on movies with his music in 'Animal House' and 'Roadie,'" she states. "When the lawsuit was settled, we signed with Warner Bros."

With this behind her, Green decided to branch out. "Last year, I asked myself whether I was going to remain just with Stephen or expand and become a well run company. So, I started to look for other artists I could develop."

Ex-Eagle Meisner who currently has the top 20 "Hearts On Fire" single and the top 60 "One More Song" LP on Epic, originally had written a batch of r&b songs. "It was

really good stuff but there are still Eagles fans out there and you don't want to lose that," she explains of her rerouting Meisner in a more mainstream vein.

In fact, the four artists she man-

ages all work in the more mainstream areas of rock. "I like artists who can be successful on a multi-media level. The tie-ins between film and music are great," Green offers. "Besides, I'm into commerciality. I can't handle acts that I can't understand or relate to. I don't think I would be good at managing a jazz or a classical act."

In handling Mike Flicker, she notes there are differences between a client who is a producer and one who is an artist. "With an artist, you're trying to build a career from the ground level. With a producer, the goal is to make someone who has had some success more visible," reasons Green.

Though she has new acts to take up her time, Green is also still concentrating on Bishop whose last LP, "Red Cab To Manhattan" didn't do

as well as she had hoped. "I think Stephen felt he had to please Warner Bros.," she offers as to why some of the material was experimental. "Also, he hadn't been in the studio for a long time and he had a lot of things inside him. He's in the studio and his next record is going to feature what he's best at, the love song."

Green says artists have never not wanted her to manage them because she is a woman. In fact, before the year is out she may have a label which would be used to develop new artists and producers.

"I've had people who were a bit reluctant at first," she admits. "But it gets down to professionalism for both men and women. Look at the number of men in positions at record companies who elicit the reaction 'What is he doing there?'"

L. A. Starwood Off & On; Forest Has 'Cleanup' Plan

LOS ANGELES—On the heels of a three-point plan put forth by club management, the Starwood club here reopened Feb. 27 after being closed four days (Billboard, March 7, 1981). The turnaround came Feb. 27 when the California Supreme Court decided to study operator David Forest's petition for a hearing. The venue may remain open until a decision is made.

The three-point plan, in effect now, includes a private patrol company surveying the neighborhood between 8 p.m. and 2 a.m. Along with this, a cleanup crew is to canvass the area each day disposing of litter.

Secondly, a "Starwood Neighbors Committee" has been formed to improve dialog between the community and the club. In the third part of the program, the Starwood has begun a procedure of "nightly education" whereby patrons are instructed not to misbehave in the surrounding

environs. Also included is the enforcement of a 16-year-old minimum age limit and the policy that those who leave must pay to re-enter.

These new conditions set by the Starwood are part of the latest round in a situation that has been brewing since February 1980. That was when the Los Angeles Business License Commission decided to revoke the venue's licenses because of complaints from Starwood neighbors about criminal behavior on the part of club patrons.

The club was originally closed Jan. 23, 1981 (Billboard, Feb. 14, 1981) following the Los Angeles Superior Court's upholding of the license commission's decision.

While Forest sought a writ of supercedence through the State Appeals Court, the club was allowed to briefly stay open from Feb. 20 to 23. However, that writ was denied and the venue was forced to close again.

Country Music On Tap At Projected Center In Waco

By ROBYN WELLS

NASHVILLE—Ground breaking will soon be underway for Texas Country U.S.A., one of the largest and most stylized entertainment centers featuring country music in the U.S.

Situated in Waco, Tex., the complex calls for a 183-acre theme park, a 3,200-seat replica of the city's Old Cotton Palace and a 6,000-seat theatre for showcasing country headliners, dubbed the Opra House.

According to chairman James Keith, the underlying philosophy of Texas Country U.S.A. is to create a new marketplace for country music. The Opra House will be the site for weekly shows, Friday and Saturday nights, featuring strong country performers.

"We're not competing with the 'Grand Ole Opry,'" says Keith. "We're trying to create a marketplace for those performers overlooked by the Nashville market." Similar to WSM-AM's broadcast of the "Grand Ole Opry," WACO-AM plans to broadcast 60 and 90-minute shows from the Opra House. Eventually, the shows will be simulcast on WACO's FM affiliate.

Although Texas Country U.S.A. is not scheduled to open its doors until May 1983, Keith plans to build clientele for the complex through weekly country concert broadcasts via WACO, slated to begin by May of this year. The first 16 programs will be canned in Nashville. By September, country artists will be brought to Waco for live radio performances. Initially, the live broadcasts will air weekly on Fridays, ex-

panding to an additional two shows on Saturdays. Syndication for the programs is planned.

Donna Fargo is spokesperson for Texas Country U.S.A. Accordingly, "Donna Fargo Week" will open and close the theme park season, which will run April through October.

The Opra House will be open year-round, with weekend shows. The Old Cotton Palace will also be open all year, serving for various park functions and for concerts and touring shows during the off-season.

Plans for the complex were scheduled to be unveiled at a press party for 1,400 at Waco Convention Center Tuesday (10). The symbol for Texas Country U.S.A. is "Cotton-Eyed Jack," a caricature of a jack-rabbit in cowboy attire.

San Diego's Roxy

• Continued from page 36

crack at any Roxy date. Initially, the theatre flourished, but when the slump in the music industry that happened around that time began to affect bands' touring schedules, Berman pulled out by mid-1979. Shore in turn leased it to Concert Nite Productions, headed by Joanne Ward, but the lease was aborted a few months later when several disastrous shows had forced Concert Nite to terminate doing business.

In February 1980, Bill Silva was hired by Shore as the Roxy's manager. Silva had just joined Fahn and the two managed to up the hall's reputation by booking—and selling out—shows by such acts as Dave Mason and the Joe Perry Project. Still, however, the shows were few and far between, and Shore placed the building on the market. Fahn and Silva Presents began putting on most of their shows elsewhere, including the California Theatre (a 1,800-seat downtown venue at which they produced shows by Pat Benatar, Devo and Ambrosia).

"We've always been looking into other areas to promote," Silva says, "but with the Roxy gone we'll be looking a little more seriously."

In addition to expanding their San Diego horizons Fahn and Silva Presents plans on booking shows into such growing fringe markets as Tucson and El Paso, Silva adds.

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Talent Talk

Rod Stewart has added three new members to his touring band: guitarists **Robin Le Mesurier** and **Danny Johnson** and bassist **Jay Davis**. Stewart kicks off his world tour with 14 dates in Japan, April 23 through May 16. . . . The **Soviet Emigre Orchestra**, featuring 19 former Soviet musicians, performs in the Los Angeles area at the Ambassador Auditorium in Pasadena Saturday (14). The orchestra, formed by American flutist **David Barg** and Soviet emigre/orchestra leader **Lazar Gosman**, has played the East Coast with dates in Philadelphia, Washington, New York and other cities. . . . **John Denver**, **Barbara Mandrell**, **Leif Garrett**, **Karla Bonoff** and **Barbi Benton** were among those participating in the fourth annual John Denver Celebrity Pro/Am Ski Tournament at Heavenly Valley, Calif. the last week of February. The tournament, which concluded "John Denver Week" in South Lake Tahoe, was held in conjunction with Denver's week-long performing engagement at Harrah's Tahoe.

Lenny White reportedly looking for a new label. He is currently with Elektra. . . . The **Blues Project** are reuniting for the first time in eight years for a concert at the giant Bond's disco on Times Square, which is now booking such acts as

the **Ramones** and the **Plasmatics**.

Next **Lydia Lunch and Eight-Eye Spy LP** will be released as a cassette to be sold via mail-order by Neil Cooper's Reach Out Records International. . . . It was **James E. Myers** who wrote "Rock Around The Clock," not **Dave Myers**, as was reported in recent **Bill Haley** obituary.

Red Rooster Records to release "Shaggs Own Thing" by the **Shaggs**, who are making somewhat of a comeback. . . . **Pat Benatar** beat top "country" artist **Linda Ronstadt** as top pop/rock female artist, voted by the readers of **Playboy**. **Billy Joel** won as top male vocalist, composer and keyboard artist. **Pink Floyd**, whose "The Wall" was chosen best LP, was honored as best group. The late **John Bonham** of **Led Zepppelin** was voted into **Playboy's** Hall of fame. Surprise winners were the **Blues Brothers**, voted best r&b group and LP.

O'Neal's 57th Street in New York is inaugurating the "New Room" downstairs with a concert by **Cab Calloway**, Tuesday (10). . . . **Leon Redbone's** "From Branch To Branch" is first release on new Emerald City label, distributed by Atlantic. . . . The **Fabulous Thunderbirds** opening for Eric Clapton on current tour. **ROMAN KOZAK & KAREN KELLY**

Billboard

Survey For Week Ending 3/1/81

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	REO SPEEDWAGON/.38 SPECIAL —Celebration/Flipside Productions, Amphitheatre, Chicago, Ill., Feb. 23-26 (4)	48,353	\$9.50-\$11.50	\$548,977*
2	RUSH/MAX WEBSTER —Celebration/Flipside Productions, Amphitheatre, Chicago, Ill., Feb. 27-March 1 (4)	39,416	\$9.50-\$11.50	\$450,899*
3	REO SPEEDWAGON/.38 SPECIAL —Schon Productions, Met. Center; Minneapolis, Minn., Feb. 23 & 24 (2)	33,800	\$9	\$321,400*
4	BRUCE SPRINGSTEEN —Entam Presents, Colis., Greensboro, N.C., Feb. 28	15,288	\$10.50-\$11.50	\$170,151*
5	KOOL & THE GANG/CON FUNK SHUN/ZAPP/TIERRA —Alan Haymon Presents/Pace Concerts/Louis Messina/WG Enterprises, Summit, Houston, Tx., Feb. 26	15,480	\$9.65-\$10.65	\$156,974
6	CHEAP TRICK/UFO —Don Law Co., Garden, Boston, Mass., Feb. 28	11,700	\$9.50-\$10.50	\$120,596*
7	BRUCE SPRINGSTEEN —Mid-South Concerts, Colis., Memphis, Tenn., Feb. 25	23,029	\$9.50-\$11.50	\$112,653*
8	KOOL & THE GANG/CON FUNK SHUN/ZAPP/KANO/FRANKIE SMITH —Alan Haymon Presents/WG Enterprises, Centroplex, Baton Rouge, La., March 1	12,000	\$8.50-\$9.50	\$111,442*
9	BRUCE SPRINGSTEEN —Sound Seventy Productions, Muni. Aud., Nashville, Tenn., Feb. 26	9,546	\$9-\$11	\$100,457
10	KOOL & THE GANG/CON FUNK SHUN/ZAPP/KANO —Alan Haymon Presents/WG Enterprises, Convention Center, Dallas, Tx., Feb. 28	9,816	\$8.50-\$9.50	\$90,211*
11	MOLLY HATCHET/APRIL WINE —Pace Concerts/Louis Messina, Colis., Houston, Tx., Feb. 28	11,325	\$7.50-\$8.50	\$82,561*
12	SUGAR HILL REVUE/SLAVE/SKYY —You & I Productions, Colis., Richmond, Va., Feb. 28	12,500	\$5-\$7	\$82,408*
13	SUGAR HILL REVUE/SLAVE/SKYY —You & I Productions, Colis., Greensboro, N.C., Feb. 27	8,410	\$6-\$7	\$57,800
14	NAZARETH/DONNIE IRIS —Contemporary Productions/New West Presentations, Mem'l Hall, Kansas City, Kan., Feb. 27 & 28	6,418	\$9	\$56,997*
15	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Colis., Ft. Worth, Tx., Feb. 28	6,355	\$8-\$9	\$55,700
16	CONWAY TWITTY/T.G. SHEPPARD/HELEN CORNELIUS —United Productions, Civic Center, Baltimore, Md., Feb. 27	6,022	\$8-\$9	\$50,280
17	SUGAR HILL REVUE/SLAVE/SKYY —You & I Productions, Colis., Charlotte, N.C., March 1	7,784	\$5-\$7	\$49,620
18	CHARLIE DANIELS/DELBERT McCLINTON —Sound Seventy Productions, Colis., Little Rock, Ark., Feb. 27	5,804	\$7.50-\$8.50	\$45,161

Auditoriums (Under 6,000)

1	SHA NA NA/TOM MAZZARELLA —Front Row Theatre, Cleveland, Ohio, Feb. 24-March 1 (8)	23,900	\$9.75-\$10.75	\$238,372
2	GRATEFUL DEAD —Monarch Entertainment/JAM Productions, Uptown Theatre, Chicago, Ill., Feb. 26-28 (3)	13,143	\$10.50-\$11.50	\$142,500*
3	CHEAP TRICK/UFO —Radio City Music Hall Productions, Inc., Radio City Music Hall, N.Y.C., N.Y., Feb. 27	5,882	\$12.50-\$15	\$86,368*
4	SHA NA NA/TOM CHAPIN —Bruce White/Nederlander Organization, Holiday Star Theatre, Merrillville, Ind., Feb. 23 (2)	6,600	\$8.95-\$12.95	\$66,000
5	JIMMY BUFFETT —Ruffino & Vaughn/Coast to Coast Productions, Boutwell Aud., Birmingham, Ala., Feb. 25	5,359	\$8.50-\$9.50	\$48,318*
6	ELLA FITZGERALD —Alan Haymon Presents, Symphony Hall, Boston, Mass., Feb. 23	2,628	\$15.50-\$17.50	\$45,000*
7	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Colis., Nacogdoches, Tx., Feb. 28	5,800	\$7-\$8	\$44,639*
8	MARCEL MARCEAU —Brass Ring Productions, Ford Aud., Detroit, Mich., March 1	2,421	\$10-\$15	\$34,713
9	OUTLAWS/DOC HOLLIDAY —Cross Country Concerts, Palace Theatre, Waterbury, Ct., Feb. 26	3,028	\$10.50	\$31,794
10	NAZARETH/APRIL WINE —Brass Ring Productions, Rose Arena, Central Mich. Univ., Mt. Pleasant, Mich., Feb. 23	3,822	\$7.50-\$8.50	\$30,432
11	SANTANA —Bill Graham Presents, Civic Aud., San Jose, Ca., Feb. 25	3,200	\$9.50-\$11	\$30,400*
12	NAZARETH/DONNIE IRIS —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Feb. 26	3,557	\$8-\$9	\$29,935*
13	SHA NA NA/TOM CHAPIN —Di Cesare-Engler Productions, Dixon Myer Hall, Memphis, Tenn., Feb. 23	3,222	\$7.75-\$8.75	\$28,193
14	JOHNNY WINTER/GAMMA/ROY BUCHANAN —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Feb. 27	3,326	\$7.50-\$8.50	\$27,173
15	BOOMTOWN RATS/JOHNNY AVERAGE —Ron Delsener, Palladium, N.Y.C., Feb. 28	2,500	\$8.50-\$9.50	\$23,550
16	RY COODER/JOHN McEUEN —Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 24 (2)	2,425	\$9-\$10	\$22,481*
17	GEORGE THOROGOOD/ROBERT CRAY —Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Feb. 24	2,210	\$8.50-\$9.50	\$20,700*
18	LEON RUSSEL & NEW GRASS REVIVAL —Perryscope Concert Productions, Commodore Ballroom, Vancouver, B.C., Feb. 25	1,781	\$9	\$16,057
19	SANTANA —Bill Graham Presents, Sherwood Hall, Salinas, Ca., Feb. 23	1,600	\$10-\$11.50	\$16,000*

KOOL & THE GANG SLAVE ZAPP

Shea, Buffalo, N.Y.
Tickets: \$9.50, \$8.50

Performing to two separate SRO houses Feb. 21 in what was the second date of their 16-city, Northeast tour, Kool & the Gang easily proved why they're the hottest r&b group out today.

The De-Lite/PolyGram nine-man band solidly weaved an upbeat, 13-song set of pop, r&b and jazz-oriented sounds from both its old classic hits and newer material.

Integral to Kool's visual and audio appeal is lead vocalist James "J.T." Taylor, whose stage presence and enticing singing style illuminated such familiar hits as "Too Hot," "Ladies Night" and "Celebration."

Leader and bassist Robert T. "Kool" Bell guided the tight-knit band highlighted by soprano saxophonist and brother Ron Bell's efforts throughout, spotlighted on the "Too Hot" interlude.

Drummer George Brown, lead guitarist Charles Smith and Amir Bayyan (Bell's brother Kevin) on keys also provided excellent footwork as did the brass section composed of Dennis Thomas on alto sax and trumpeter Robert Mickens.

Earl Toone, on backup vocals and keys, scored on an impressive, soulful ballad during the "Too Hot" interlude which also featured Ron Bell on a soprano sax interpretation.

Taylor's broad vocal range and falsetto style were soulful on "Just Friends," "Hangin' Out" and "Love Festival."

Creatively dependent on each other's contribution, Kool & the Gang's hour-plus set was a flawless display of their pooled talents.

Meanwhile, Cotillion's Slave packaged five selections into its concise, 45-minute repertoire with its best effort on "Slide," "Just A Touch," featuring a vocal solo by drummer Steve Arrington, and current hit "Watchin' You."

Funky "Stone Jam," from its newest LP, opened its too short set which amply demonstrated but frustratingly failed to spotlight all of the group's obvious musical impact in such an abbreviated time.

And Warner Bros.' Zapp, a highly visual, 10-man band, set the show's pace with several numbers including its funky, party-time hit "More Bounce To The Ounce." **HANFORD SEARL**

YARBROUGH & PEOPLES

Roxy, Los Angeles
Admission: \$6.50

There's a good reason Cavin Yarbrough and Alisa Peoples are becoming the hottest new duo in the country. It's not p.r. and there are no

New 'Rocky' Show

• Continued from page 36

one of the actor's lines. Because the play's timing and script differs slightly from the film, many of these attempts at a participatory democracy in the playhouse don't work.

The performances onstage are uniformly strong though it's hard to empathize with Brad as a wimp when he has almost as well a developed body as the alleged epitome of the male species, Rocky Horror. Gregory, taking over the role Tim Curry made famous, has an extremely strong voice and pulls off the demanding role with just the right amount of decadent cool.

Because the show is playing in various venues of different sizes, the staging is simple but effective. Director Julian Hope works well within the limited confines of the staging and the book/music/lyrics by Richard O'Brien are hopelessly cliched and tacky, but that's the charm of the whole event. David Toriguri's choreography fits well.

For all its X-rated innuendo, "The Rocky Horror Show" is surprisingly tame. What perhaps shocked in 1974 is only mildly titillating now. Perhaps Hope, White and O'Brien should do some updating. Or else all they will end up with is an expensive, glorified Halloween party.

Talent

Talent In Action

gimmicks; this couple is loaded with talent, as evidenced March 1.

The pair hit the stage jamming with "Third Degree." Backed by a five-piece band (drums, guitar, bass, keyboards and synthesizer), Yarbrough & Peoples easily segued into "Want You Back Again."

Yarbrough is the more personable of the two and he offers just enough patter between songs to get the audience going. On the other hand, Peoples sings so hard she forces Yarbrough to give at least 100%. While she has a smile that would light up any room, her stage attire and presence need a lot of work. Both play keyboards, Yarbrough standing, while Peoples usually remains seated.

There are some problem areas.

Yarbrough tried too long and hard to get the audience to ask for "The Two Of Us," title cut of the duo's debut LP. Vocally, the tune was one of the show's highlights (It should have been performed similarly on the LP).

But there was no need for Yarbrough to beg—all he had to do was sing. The crowd did not respond to his urging, but it went wild when the tune was performed.

The visual part of the performance was another story. It's difficult to feel what could have been a tender, romantic moment when the two performers are on opposite sides of the stage, with Yarbrough singing "The Two Of Us" to the audience and Peoples looking at the band members. Even though they are a team, each acts independently of the other throughout the show. It's a bit disconcerting.

The pair is surrounded with excellent musicians, particularly Dionne Oliver, bassist, who not only is a quality musician, but a lively personality.

The eight-song, 70-minute set shot into high gear with "Don't Stop The Music," with persons dancing in the aisles, clapping, cheering, beating tables and yelling. The Gap Band joined the duo for the number, bringing its own special brand of energy.

All in all, Yarbrough & Peoples, the new kids on the block who do practically everything well—write, produce, arrange and perform—are not to be missed. **JEAN WILLIAMS**

SKY

Westminster Abbey, London
Tickets: \$5.50-\$22.50

More than 800 years of history looked down on the historic 90-minute set played here Feb.

24 by Ariola's platinum-selling rock/classical band Sky, a charity concert for Amnesty International and the Abbey's first ever rock event barring a performance back in 1966 by Julie Felix, who has about as much claim to be called a rock act as Sky does.

A notice on the tickets warned that certain seats were unsighted. This was an understatement. Most of the audience was seated on the wrong side of the screen and kept in touch with the action onstage only by the video monitors thoughtfully provided. The banks of lights, the clouds of dry ice and other ritual trappings were mainly for the benefit of the large BBC-TV crew taping the show. Nevertheless, the unsighted crowd responded generously to the producer's requests for warm applause.

What exactly they were applauding was unclear. Much is made of the technical expertise of classical guitarist John Williams and his four partners, all top session men. Yet their material is astonishingly simple, and the arrangements—there is absolutely no improvisation—verge on the crude. Emotion and feel are entirely absent.

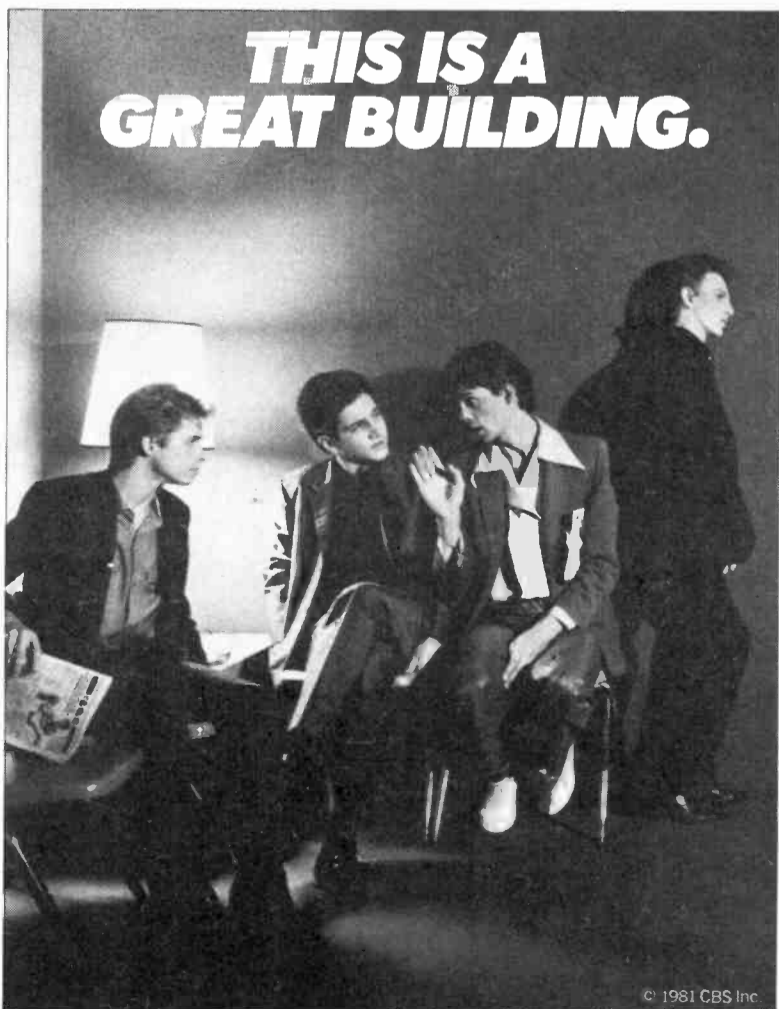
Heavy-handed rhythm work from drummer Tristan Fry and bassist Herbie Flowers is largely to blame. Both play as though oblivious of what's gone down in popular music since the mid-'60s. Maybe replacements on the lines of Cobham and Clarke might breathe some life into Sky's awesomely dull repertoire.

Like Pink Floyd, the band makes much out of little. Straightforward syncopated passages are played with absurd ostentation. Repetition abounds. Quiet acoustic openings give way time and again to the sustained wail of Kevin Peek's one-note-a-bar top lines, an effective but greatly over-used device.

The group's appeal to MOR audiences is understandable. Many of its pieces are attractive, as they should be with the whole of the classical repertoire to pillage: Bach's Toccata and Fugue in D minor, Saint-Saens' "The Swan," Tarrega's "Recuerdos De La Alhambra." Likewise some of their own compositions: new keyboard-player Steve Gray's elegant "Hello," "Hotta" with its untypically adventurous textures, Flowers' tuba feature "The Whale," executed with the resonance of a supertanker's foghorn.

But in the 14-title set there was little to suggest a true fusion of rock and classical elements, rather a confusion of idioms likely to impoverish both styles. Classical music lovers would be better served by Williams' solo guitar-playing, rock fans by almost any genuine rock band in the world. **NICK ROBERTSHAW**

(Continued on page 72)



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The Atlantic Records Family
is proud to join the music
industry in its salute to
the multi-talented team of
Harry Vanda and George Young.



Vanda & Young

A Rare Look At Australia's Unique And Elusive Rock Duo



By GLENN BAKER

ASKED TO APPRAISE THE WORK OF VANDA & YOUNG, the greater majority of industry figures offer a common verdict: "They understand rock'n'roll." Indeed, no greater tribute could be afforded a writing/production team.

Harry Vanda and George Young have, for two decades, held fast to a living, breathing commitment to the pure principles of basic rock.

Their modesty and lack of pretension is exceeded only by the influence and respect they command in the Australian music industry. This is despite the fact that they grant virtually no interviews, collect none of their awards and are seldom photographed.

Australians are occasionally reminded of the international standing of the duo by such instances as Meatloaf pleading on national television for an opportunity to meet with them, or David Bowie opening his press conference with the words "Where can I find Vanda & Young?" A double album Easybeats anthology placed on sale in Australia late in 1980 went gold within a month, making the top 10 in Sydney. And almost every young punk/new wave band in the country includes at least one Easybeats classic in its repertoire.

Vanda & Young commenced production operations in Australia in 1974, within the Albert Productions organization. The first two years saw a furious flurry of hits which they either wrote or produced for acts which included John Paul Young, AC/DC, Johnny O'Keefe, Ray Burgess, Jackie Christian & Target, John Farnham, William Shakespeare and Bobbi Marchini.

Among this blitzkrieg of hits was their crowning glory, an 11 minute three-part suite for old Easybeats comrade Stevie Wright called "Evie," which shot to No. 1 all over Australia. It remained on the charts for half a year, won every possible award, and remains the only single over 10 minutes in length

to hit top 40 anywhere in the world. As the giant hit rose to a peak, Stevie Wright performed three gala 1974 Sydney concerts, at which thousands were turned away. Vanda & Young returned to the stage for the first time in five years at the time for what was almost an Easybeats reformation. They have not performed publicly since.

With that out of their system, the team pruned their stable to just John Paul Young and AC/DC and set their long-term plans in motion. The JPY exercise was just that, a well calculated, perceptively planned exercise in giving the public just what it wanted. In 1976 the highly inventive "Yesterday's Hero" scraped into the U.S. top 40; two years later "Love Is In The Air" was in the top 10. It also made three in England and was a smash all over Europe, as was its predecessor "Standing In The Rain." Five consecutive South African No. 1's and hits from Bangkok to Rio, Italy to Spain have all been forthcoming since 1976.

"A good song will usually rise to the top," muses Vanda. "We felt when we wrote 'Love Is In The Air' that it could be the one to crack America for John. Although we really love solid rock, we're also aware that most record buyers want a lot of fairy dust on top of a pretty tune, so that's what we tried to give them. I think it shocked a lot of people, particularly in Europe, where we were known only as rock'n'rollers." The return of Vanda & Young to the American charts both surprised and delighted a loyal wave of admirers who had been doing their best to direct attention toward the elusive two. Among them was Rod Stewart, who covered "Hard Road" on his "Smiler" album, David Bowie who paid tribute to "Friday On My Mind" on his "Pin Ups" album, and Kiss leader Gene Simmons and producer Kim Fowley who proclaimed reverence for the Easybeats in interviews.

A&R manager at Alberts from 1973 to 1977 was Chris Gilbey, now managing director of ATV Northern Songs in Australia. He observes: "They really are totally unique people who have managed to teach themselves the entire craft of the mu-

sic business. Few people realize that they are quite superb engineers, with an enormous knowledge of the equipment they are working with. They are a totally self-contained unit.

"What really frustrates me is that they have written so many great songs which have been in the can for years. Rare art that should be on public exhibition."

Vanda & Young's a&r expertise was succinctly illustrated in 1977 when they picked a demo tape from among the many thousands which land on their desk and, sensing promise, invited to Sydney an Adelaide band called the Angels. They are now known internationally as Angel City.

In 1977 they also signed up a mean-looking, ear-crushing, gut-rock outfit called Rose Tattoo, who stood out from the pretty satin-jacketed pop purveyors of the period. Their 1978 album has recently become a huge German seller for WEA and has been issued in the U.S. by Mirage Records. As cliched as it may sound, Vanda & Young are consistently ahead of their time.

Current Vanda/Young projects include girl duo Cheetah (who come across like a female AC/DC); drummer/singer Ray Arnott, with whom they have already produced one tough rock album; a "new direction" John Paul Young album; a third "much rockier" Flash & The Pan album; soft-rock balladeer Mike McClellan; and, the most exciting of all, a new album with Stevie Wright that is, in fact, a Wright, Vanda & Young joint effort.

A summary is best derived from the words of Vanda, some five years ago: "We never looked back, even as the Easybeats. We've tried everything—it's been trial and error all the way. If we'd stuck to a formula like the Hollies, we could have lasted forever, but it isn't in our natures to stand still."

Vanda & Young, who once warned John Paul Young, "never forget you're working class," will continue working quietly in Australia with an unrelenting determination that is motivated neither by ego nor greed. The exciting thing is that their best work is ahead of them.

Glenn Baker is Billboard's correspondent in Australia.

Billboard

VANDA & YOUNG

THE BEST

AC/DC

THANKS FROM

ANGUS MALCOLM PHIL CLIFF BRIAN
PETER IAN AND EVERYBODY AT LEBER-KREBS

"Easyfever." Below left, Australia's own version of Beatlemania breaks out at Brisbane in 1965. George Young of the Easybeats is saved from a frenzied fan by police action.



The Easybeats: Beginnings Of Vanda & Young

GEORGE YOUNG WAS BORN NOVEMBER 1948 IN GLASGOW, a Scottish city with an infatuation for black American r&b and rock'n'roll. Margaret, oldest of the eight Young siblings, introduced her brothers to the joys of rhythm music as early as 1955, when she began bringing home 78s by Elvis Presley, Chuck Berry, Fats Domino and the like. Brother Alex (calling himself George Alexander) was the first to pursue a musical career, joining popular British chart outfit Emile Ford & The Checkmates, before replacing the Beatles as Tony Sheridan's backing band in Germany as a member (sax) of the Big Six. Alex later formed Grapefruit, (reputed to be John Lennon's favorite band) and produced British new wave bands such as Subway Sect during the late 70s.

The Young clan emigrated to Australia in 1964 and were housed at the Villawood Migrant Hostel on the outskirts of Sydney. There George met fellow immigrant Harry Vandenberg, a young Dutchman who had achieved a small amount of homeland notoriety as lead guitarist for instrumental outfit the Starfighters.

With three other hostel musicians, Vanda & Young became the Easybeats, performing virtually all-original material in a gruff, energetic Pretty Things/Rolling Stones style. Early in 1965 the group was signed by young music publisher Ted Albert, who was keen to become a "beat" producer and run his own record company. From the first single, "For My Woman" in March 1965, the Easybeats became astronomical superstars. While England reeled under the onslaught of Beatlemania, Australia was shaken by "Easyfever." Airports, television stations, theatres and hire cars were reduced to rubble, fans were hospitalized and general mayhem reigned wherever they set foot. Like the Beatles, the group was public property, with their private lives spread across the front pages of daily newspapers.

After seven consecutive top five smash singles (many double-sided) the Easybeats departed for England in the second half of 1966. Their farewell gift to Australia was an EP, which shot to No. 1 on the singles chart immediately.

Produced by Kings/Who studio wizard Shel Talmy in London, the group scored an almost immediate global hit with the now-classical youth anthem "Friday On My Mind," and were offered management by Brian Epstein. By this point Vanda & Young had emerged as a powerful hit writing team (singer Stevie Wright had collaborated with Young on the Australian hits) and their songs were being covered by acts such as Los Bravos, the Shadows, Cliff Bennett & the Rebel Rousers, Marmalade and Amen Corner.

Though they were to crack the English charts on just one more occasion ("Hello How Aye You?" at 20 in 1968), the Easybeats commanded an enormous degree of peer respect. Stevie Marriott, Jeff Beck and Olivia Newton-John appeared on their records and, during a 1967 U.S. Gene Pitney tour, Lou Reed was just one American musician who was enamoured of their huge, extravagant studio efforts. Paul McCartney once jumped out of his car on a motorway to ring the BBC and request another play of the Easybeats single "Good Times."

After the disbandment of the Easybeats at the end of a 1969 Australian tour, Vanda & Young immediately flew back to Lon-

(Continued on page VY-11)



The Easybeats sign with music publisher/producer Ted Albert in 1965 in Sydney.

Publisher Ted Albert: The 'Third' Partner

AN INTEGRAL PART OF THE VANDA & YOUNG STORY IS AUSTRALIAN MUSIC PUBLISHER TED ALBERT, who admits readily: "I'm their greatest fan." Albert describes his relationship with the pair as "a triangular operation." His implicit understanding of them as both musical craftsmen and friends has given birth to an extraordinarily successful business operation—Albert Productions.

In 1964, Albert, the heir to Australia's largest and most successful independent publishing house, was a young burgeoning beat music fan and eager would-be producer.

Albert became producer of the Easybeats, recording them in the primitive facilities of Radio 2UW, owned by his family. It was a winning combination from the outset. He had a natural flair for production and the group was able to bring him irresistible original songs, chock full of power, hooks and charm. "They were easy to produce," he recalls, "I really only had to sift through the masses of incredibly innovative ideas they brought into the studio and pick the best. Even back then they had this stunning capacity for knowing what was right in the studio, for feeling which way they should go."

George Young is equally generous toward Albert when he recalls those days. "He was a bit of a perfectionist and had a very good ear for picking the right songs. You can put down a lot of our early sound to Ted because he's always known as much about feel and balls in a track as anyone I've ever met. If he chose to, he could still put most world-class producers to shame, as an objective listener."

The first 1966 British sessions by the Easybeats were handled by Albert but never issued at the time. Realizing his limitations, he passed the reins over to Shel Talmy and returned to Australia to concentrate on publishing. He admits that a little bit of his heart was left behind with the group. He maintained a business relationship with Vanda & Young, representing their songs long after the original contract had expired. The number of successful Australian cover versions which he generated was truly impressive.

"I'd been giving thought to reviving the Albert Productions (Continued on page VY-11)



Vanda & Young in costume for a sequence in one of their extravagant and futuristic Flash & the Pan promotional film clips.

Flash & The Pan: A Secret Success

THE FLASH & THE PAN PROJECT BEGAN IN 1976 WITH A ONE-OFF SINGLE, "Hey St Peter," worked on by Vanda & Young in spare moments between sessions for other artists. Four months in preparation, it was released in Australia under a cloak of anonymity. Every media expert in the country firmly convinced himself of the singer's identity—most of the suppositions were outrageous, some were idiotic. George, who spoke the track in his familiar heavy Scottish brogue, thought it hilarious.

Without Flash & The Pan setting foot on a stage and without any 'Countdown' airspace, "Hey St Peter" was at number two on the national charts within five weeks of issue.

"We were trying to create rock'n'roll with a difference," explains Vanda. "The original image we had was that of a crazed poet (Flash) going berserk out front of a band. But we really thought it was too way-out for most people to understand. Like, I could imagine a bunch of guys sitting around having a smoke and reading things into it, but not much more. We never meant it to be deep or meaningful but sometimes the deepest ideas are those which come off the top of your head. It's really just a more polished version of what we've been doing for 20 years."

Eighteen months passed before the pair felt inclined to follow up the hit. At the time, Young said, "We don't want it to appear that we're chasing hits for ourselves. This is all a bit of fun really. It doesn't really interest us what programmers think. Even if it goes to No. 1, it doesn't mean there will necessarily be more. That means zilch in human terms." "Down Among The Dead Men" stormed into the top five in Australia, hit the charts in various European countries and picked up significant airplay in England.

Almost reluctantly, the pair agreed to record an album. Though ostensibly for European consumption (where it was retitled "And The Band Played On"), Young reveals, "Lyrically, I had America in mind."

In March 1979, before any American deal had been firmed, the album began showing up—as an import—on FM breakout lists in the U.S. trades. Snapped up by Epic after an enormous snowballing underground movement, it gathered reviews from tip sheets and trades and in two weeks it had shipped 100,000 units in America and was soon platinum in Canada.

The eerie, philosophical, futuristic, word-heavy music was, quite simply, unlike anything else being recorded in any part of the world at that time. Its originality surprised those who had previously dismissed Vanda & Young as a "pop factory." The unique style was born out of the pair's developing interest in obscure musical forms—such as Chinese orchestras and ethnic Arabic, Turkish and Russian music. The two are also heavily into science fiction and classic cinema.

"We're chuffed that it found an audience," says Young. "We never thought it would sell a lot of copies. I try not to talk much about it because lyrics mean different things to different people and I don't want to destroy any illusions."

"I have been tinkering with synthesizers for 10 years and, as this project developed into a legitimate group effort, it was only natural that I played that instrument." In fact, Young can play virtually any instrument in the studio and often supplies bass, drums, piano and guitars to the team's productions. Vanda is a consummate rock guitarist, held in particularly high regard by other Australian musicians. He also possesses a fine powerful voice, not yet utilized by the Flash & The Pan project.

Dick Wingate, director of talent acquisition for Epic Records, recalls his introduction to Flash & The Pan: "As a kid, 'Friday On My Mind' was probably my all-time favorite record, I danced from room to room to it. When the first Flash & The Pan album came into my office I got that same feeling again.

(Continued on page VY-11)



George Young onstage with brother Malcolm for a jam at an impromptu 1579 Sydney "pub" performance by AC/DC, George's first stage appearance since 1974.

George Young (far right) with AC/DC in 1978 (the late Bon Scott is pictured beside George). The group is being presented with a platinum disk by Albert Productions a&r manager Fita Riccabono.

AC/DC: The Young Brothers

AC/DC CAME TOGETHER IN 1974, at the hands of the two youngest Young brothers—Malcolm and Angus. Both were guitarists, both had played in a variety of junior bands since their teen years and both had grown up in an environment where rock'n'roll success was an accepted fact of life.

Success came swiftly in Australia, where hard edged rock finds a perennial audience. But the game plan had this country low on the priority list. In 1976 they left for England, having already made an impact there with their first two Vanda & Young produced albums. For George it was a near-obsession that his brother should not have to suffer the pitfalls which had beset the Easybeats on their earlier crusade to the world.

Recalls AC/DC's original manager Michael Browning: "From day one, we had it planned—George, Harry, myself, Ted Albert and the band. We knew what we wanted and how to get it. All along the way we were given 'advice', even by our own record company—soften up, ease off, sound more American, make more commercial singles, sound more like Foreigner, more like this, more like that—but we never heard a

word, we knew what we wanted from the very beginning."

Vanda and Young produced the first six AC/DC albums, each one reinforcing the granite-hard message. "I don't doubt that, with another producer, we would have had hit singles earlier on," says Browning, "but I'm sure the band wouldn't be together today. In terms of long-term development, Harry and George's production style was perfect. Too much too soon can destroy even the best bands and Vanda & Young hate one-hit-wonders."

Phil Carson, at the time managing director of Atlantic Records U.K., recalls chasing down keyboard player Rabbit to join Back Street Crawler, and running into a publicist called Coral Browning who told him; "My little brother has a group in Australia I'd like you to hear."

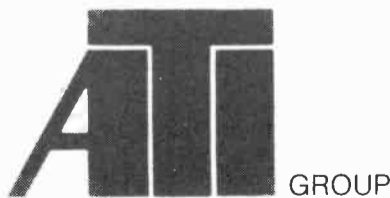
"She came to my office and played a video of 'It's A Long Way To The Top' and I said 'Yea, I'll take them, now'. I realized from the start that Vanda & Young's grasp of rock was unlike anything I'd heard before.

(Continued on page VY-11)

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AC/DC

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FLASH AND THE PAN

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Harry & George,

We're all very proud here of the fact that your association with us is now in its sixteenth year. We thank you guys sincerely for all those great easybeat performances, for discovering, guiding and superbly producing some fine new artists over the years — and most of all, on behalf of everyone here at EMI and everyone in the world who has ever enjoyed a Vanda & Young composition, we thank you both for your great, great songs and wish you happiness and continued success in the future.

Everyone

EMI Records Australia

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Vanda & Young with their American publisher, Joe Auslander of Marks Music during a 1980 New York visit.

Vanda & Young Producers

VANDA & YOUNG RARELY IMPOSE THEIR OWN WILL UPON A ROCK GROUP WHICH THEY ARE PRODUCING, deeming it vital to encourage unhindered growth and development.

Fifa Riccabono, an 11 year Alberts veteran who is currently a&r manager, explains; "Their first consideration is always to the musician and his integrity; they will never take over his role and give him a feeling of inadequacy. They are very wary of overpowering an act with their influence.

"I've noticed over the years how much they offer in consultation to acts, whether they are signed to us or not, and how much of their own experience they freely give to young musicians. They have never been guilty of making an act wear an image that wasn't suited to them or that they couldn't be comfortable with. They hate interference in a band's development, from record companies or the media.

"Attitude matters a lot to them; the attitude in a band that will make them fight for years if necessary to achieve a goal. AC/DC has it but not many others. I've seen them watch a band for six months before they move; and they won't vie with other companies for a band. They offer a deal and then move back."

John Brewster, guitarist with Angel City, adds; "We came to them as a young naive rock band and they were a great inspiration. Their inspiration came from having been in a band and having gone overseas to try and make it.

"They encouraged us to find our own direction. They never told us how to play our songs, they encouraged what was naturally coming from the band. What we are doing now, since we have parted with them, owes a great debt to what they taught us.

"All bands have the attitude of wanting their first record to go through the roof and make them stars but Harry and George really understand the concept of building an act. They record a first album to let people know what the band is all about; to gather some respect and give a base to work from. They're not into one-hit wonders.



George Young (right) and Harry Vanda (left) in the studio with their most successful international singles artist, John Paul Young. Young has made top 10 in England, the U.S., Canada, South Africa and various European countries.

Vanda & Young Songwriters

FROM GERMAN BRASS BANDS TO THE MUPPETS, from David Bowie to the Bay City Rollers, from Paul Revere & the Raiders to Dolez & Jones, from Sasha Distel to Englebert Humperdinck—Vanda & Young songs have proven durable and workable canvases for more than fifteen years, with more than 500 cover versions worldwide.

The team are represented in the U.S. by E.B. Marks Music Corp. in New York and has a strong relationship with manager Joe Auslander. "When you go to any record company in this country with a Vanda/Young song you have immediate access," he claims. "There is a very strong respect for their work and their achievements."

"I love their songs. They're meaningful, they're today, they're what radio in the United States wants right now. And I can only see growth for the future, as their horizons expand and their fame grows. I'm really excited to be associated with two of the better pop songwriters in the world today.

Vanda & Young tend to be more commercial as writers than as producers. They are willing to pen songs in a vein that is not particularly to their personal taste. Certainly the best example of this is "Love Is In The Air" which has been covered more than 50 times, with collective sales well over two million.

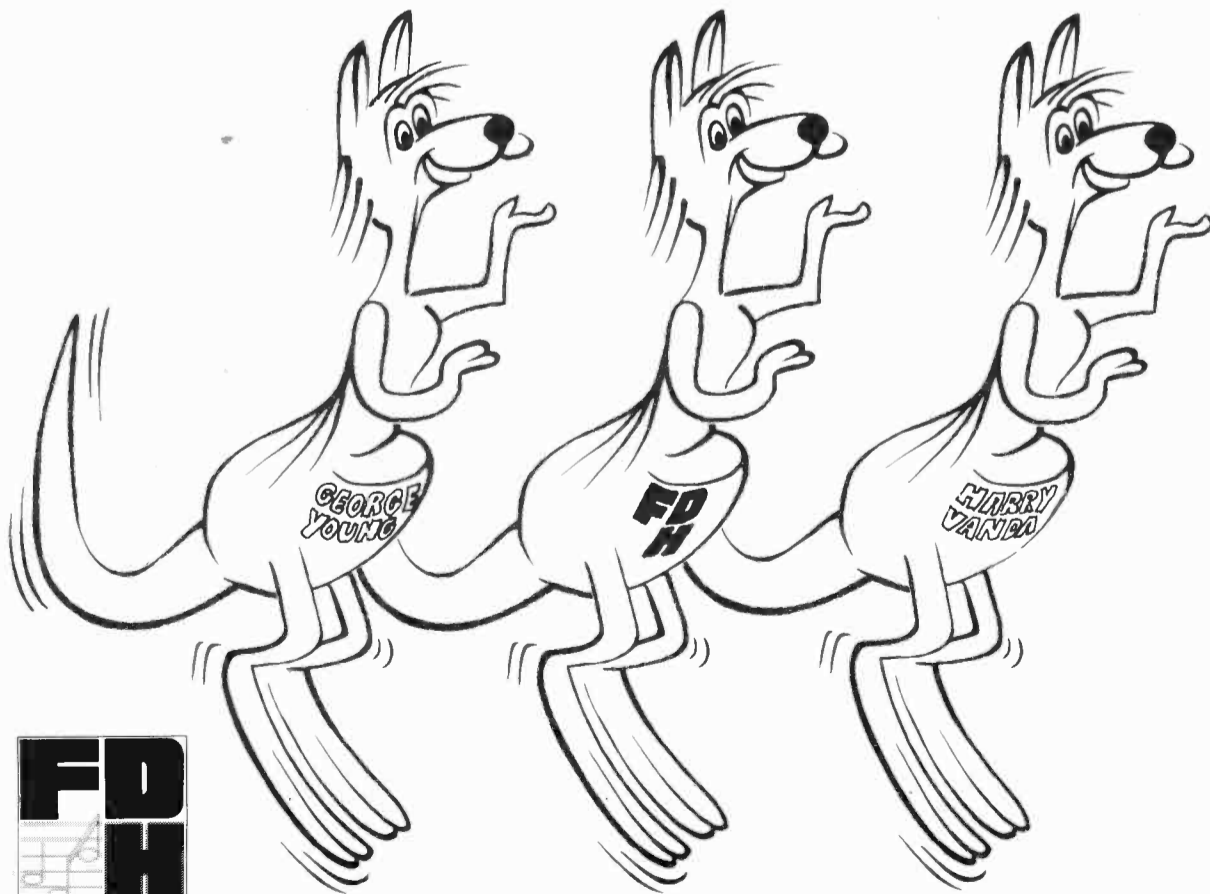
The strongest market for their overt-pop offerings is (Continued on page VY-11)

"What I really loved was their sense of dynamics, their ability to inject pure excitement into a song. But they're generous with their talent, they willingly pass it along. After the first album they encouraged us to produce ourselves, with them acting as advisors and consultants. They didn't want us to be seen as a studio product of the Vanda & Young name.

"In the studio they are just so easy to work with. They create the sort of friendly atmosphere which makes musicians play at their best. Harry is great for morale, his humor just never quits. I really hope we can work with them again in the future."

John Paul Young generally echoes Brewster's comments; "It's not like working at all, when you're in the studio with Harry and George. You don't really see the creativity at work, but it's there, all the time. The wheels are turning and suddenly it all appears, the pieces all in place. They banged a screwdriver on a glass ashtray in 'Yesterday's Hero,' in other songs they've used the sound of a bag of nuts and bolts or a box of matches, or a baby's rattle which was accidentally left in the studio. They also dredge up old riffs from all over the place, some of them years old, put down on old scraps of tape for later use. They have skeletons of songs in every cupboard, it's just a case of which one they add flesh to. Billboard

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AC/DC – 7 RECORDS GONE GOLD IN FRANCE



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The Easybeats

• Continued from page VY-3

don to set themselves up as independent producers/writers/musicians. In the beginning they scratched for work (they can be heard chanting, "What's the buzz, tell me what's happening," on the original British "Jesus Christ Superstar" double album, and as backup singers on the Scott English chart hit "Brandy.") But eventually they settled into a productive—if not terribly successful—studio situation which was sufficient to pay the rent. Cover versions continued to flow in, particularly from Europe, where the Easybeats still command a sizeable cult following.

During a four year period, which Young describes as "one giant binge" Vanda & Young recorded tracks which were released under a variety of assumed identities—Haffey's Whiskey Sour, Band of Hope, Paintbox, Tramp, Moondance and the Marcus Hook Roll Band among them. Their production of other artists was also beginning to move ahead. After beginning with obscure Scottish group My Dear Watson, they worked with Tina Harvey and John Miles (who they virtually discovered). A commercial breakthrough finally occurred late in 1973 when their Marcus Hook Roll Band material (two EMI singles) began to create waves in America. However, by this point they had returned to Australia and, although they recorded an MHRB album for EMI in Sydney, their refusal to tour saw the interest wane.

The return to Australia marked the end of Vanda & Young's quiet and patient self-apprenticeship period. Satisfied that they were sufficiently adept as engineers, producers, writers, musicians and arrangers, they embarked on a long-term plan for record making which has borne fruit with AC/DC, Flash & The Pan, Angel City, John Paul Young, Stevie Wright, Rose Tattoo and others. **Billboard**

Flash & The Pan

• Continued from page VY-3

It just leaped off my turntable. I moved very quickly, with the aid of Marks Music, and signed them before other labels had even got hold of a copy of the record. Clive Davis doubled our advance offer, but he was too late."

Wingate concedes that the second Flash & The Pan album "Lights In The Night" was a relative failure, in comparison with the first. "After they had broken so much ground they came back with another album which just reinforced what they had already done, so it really didn't have quite the same impact. The third album will be something very different. It will be much more rock'n'roll, more guitar oriented than keyboard oriented. Young concurs, "The next album won't be a repeat of the first two, it will be completely different."

Nigel Grange kicked off his Ensign label in England and his association with Vanda & Young at much the same time. "The chance purchase of a brilliant 45 at MIDEM four years ago has led to our longest-lasting, most bizarre and most enjoyable project since formation. Via our Polygram affiliation we have had chart success in most European territories and it has only ever been through radio airplay. We have never used photos and only a very few interviews have created the mystique of Flash & The Pan in this part of the world."

Fifty percent of Flash & The Pan's total European sales come from Sweden, where Phonogram have devoted particular effort to promotion. Product manager Robert Hultman reports that "Lights In The Night" has so far sold more than 30,000 units and was No. 1 for several weeks.

"A closed mind is a stupid mind," declares Vanda. "We like to keep moving all the time. There is a sickness in our industry to bleed every trend dry. As we consume more as human beings, it will naturally be reflected in what we do professionally." **Billboard**

Young Brothers

• Continued from page VY-4

"I realized later that, while U.K. rock was going off on its new wave tangent and America was only churning out bland Boston/Kansas type sounds for its own market, the only place rock was really alive was in Australia, and that was mostly because of Vanda & Young, who really are the leaders of Australian music by virtue of their collectively great ear for how rock should sound on the radio. What they were doing three years ago is what America is buying right now."

Vanda & Young's sixth and final AC/DC album, before handing over to Mutt Lange for a more American sound, was the live set "If You Want Blood, You've Got It," prepared by the pair from raw concert masters sent from Europe and England. "That was the album that really broke AC/DC," contends Carson. "Vanda & Young magically transferred the live energy onto vinyl, which is something that not all producers can do. The album was completely faithful to the wild power of AC/DC in concert and it lit the fuse that has recently resulted in two platinum albums in Germany, and in the U.S."

Jerry Greenberg, now running his own Mirage label, was president of Atlantic on the other side of that very ocean, when AC/DC was signed. "Harry and George have the mark of great producers—the ability to capture an artist's musical energy on record. I have been a great admirer of their work since the early days of the Easybeats and have watched their ongoing success until they are now one of the best creative teams in the world. It certainly is no exaggeration to say that they were responsible for making the rest of the world aware of Australia as a source of great rock music." **Billboard**

Songwriters

• Continued from page VY-6

Scandinavia, thanks to the remarkable efforts of sub-publisher Air Music. The pair are true celebrities in Northern Europe—possibly due to Vanda's Dutch birth—and many of their bouncier efforts are covered in Scandinavia more than five times. One favorite is the jaunty "Can't Stop Myself From Loving You," which Air has recorded six times (three of which charted). "Love Is In The Air" has eight Scandinavian versions.

"They have become strong and popular entities in Sweden," says Air head Sture Borgedahl. "Artists ask for their songs before almost any other writer's because they seem to suit our market very much. We were among the first in the world to break Flash & The Pan; a Swedish DJ heard it in our office and started off a strong popularity surge which led to a gold album here."

Other artists who have chosen to record the team's songs include: John Miles, Cissy Houston, Rod Stewart, Mott the Hoople, Tom Jones, Suzy Quatro, Earthquake, 5,000 Volts, Savoy Brown, the Kursaal Flyers, Shocking Blue, James Last, the Sports, Daliah Lavi, Tina Harvey, the Tremeloes and Joe Dolan. **Billboard**

Ted Albert

• Continued from page VY-3

label to record Stevie Wright (former Easybeats singer) and John Paul Young during 1973 but I never thought that Vanda & Young would ever come back. It was my greatest personal desire to maintain my relationship with the guys. Everything to do with them was really a labor of love."

Vanda & Young did return and immediately swung back into the Alberts camp. With Ted Albert, the pair began drawing up an ambitious and somewhat master plan for discovering, nurturing, recording and developing Australian talent.

"We have always thought on the same wave length," says Albert. "We all love Australia and we know that we can do whatever we want globally, based here. It's all just a matter of long-term planning."

In 1974 Albert invested \$100,000 into a 24-track studio for the use of Vanda & Young. Now the Alberts' inner-city Sydney headquarters boasts an unparalleled four 24-track studios—all at the disposal of the production duo. Albert Productions is Australia's most successful record company on an international level. **Billboard**

CREDITS: Edited by: Earl Paige, Susan Peterson. Written by Glenn Baker. Art: Bernie Rollins.

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BROADWAY REVIEW

Cast, Not Play, Glimmers In 'Jacques Brel' Staging

NEW YORK—If "Jacques Brel," now at the Town Hall for a short return engagement, does not quite work, the fault is certainly not that of its cast.

The quartet of players, featuring Joe Masiell, Betty Rhodes, Shawn Elliott and Sally Cooke, is richly talented, enormously energetic, and blessed with a captivating stage presence.

The problem is with Brel's work. It is possible that some of its meaning and effect have been lost in the translation from French to English, and probably in some of the arrangements created to complement those translations. Whatever the reason, Brel's music (and the show is almost all music presented in a revue format) seems lacking in originality, and stretches vainly for profundity and sincerity.

The thinness of Brel's talents is evidenced in his often aggravating tendency to resort to arrangements with martial music overtones to simulate depth of emotion.

It would be unfair to brand all of Brel's music as empty and insincere. There are some pretty and genuinely moving lyrics and melodies in his works. Among these are "Alone," "Timid Frieda," "Old Folks," "Marieke," and "You're Not Alone."

However, the bulk of the material flagellates the audience with a relentlessly uptempo beat aping solemnity and depth.

It should be noted that Brel's work catapulted into prominence in this country and in many other parts of the world, in the tumultuous 1960s, when an entire generation of young people was groping for meaning in their lives, and for answers to many perplexing questions of the period.

In that climate of frustration, confusion and despair, Brel developed a following. Many of his remaining fans are products of that era; and to them, Brel's work is unassailable. However, it is questionable whether he would achieve the same prominence in a climate of greater objectivity. **RADCLIFFE JOE**

Jazz Pausa Plans 24 LPs This Year, 30 In '82

By DAVE DEXTER JR.

LOS ANGELES—There's a story behind the rise of the Pausa label in less than three years to its present stature as one of the artistic leaders in the U.S. jazz field.

With a roster of talent comprising Oscar Peterson, the Singers Unlimited, George Shearing, Stephane Grappelli, Monty Alexander, Rob McConnell and his Canadian Boss Brass, Supersax, George Duke, Elvin Jones and other prominent jazz purveyors, Pausa is swiftly moving into the major leagues among specialty labels.

The man behind the rise is Earl Horwitz. For him, it's a virtual case of *deja vu*. For it was Horwitz whose marketing skills similarly established Concord Jazz as a strong entity in jazz. He parted with Concord a couple of months ago to devote his full attention to Pausa's market penetration. "We have a catalog now of 80 albums, each listing at \$7.98," Horwitz declares. "We started in 1978 with eight albums."

Pausa's 1981 schedule projects 24 LP releases, with "at least 30 coming in 1982," notes Horwitz. "Our recent January-February sales doubled those of January-February 1980. With the national economy something less than strong, we are prospering, but it requires hard work and careful, prudent planning of releases. Fourteen distributors are helping us move ahead in difficult times."

Horwitz entered the industry in 1947 working as a salesman at the House of Music in Redwood, Calif. He shifted to Capitol Records in San Francisco in '52, became Capitol's Seattle branch manager in '58 and worked his way up to a top level executive slot with the firm in the Hollywood Tower in 1966.

He later was employed by Liberty-United Artists in that firm's tape wing, and for a time he sold motor car stereo equipment for Car-tapes, Inc. in Los Angeles. In 1974, Horwitz toiled as western regional manager for West Germany's BASF complex. "But," he recalls, "BASF abruptly withdrew from the record business, so I teamed up with my old friend George Hocutt at California Record Distributors, which distributed Concord Jazz, Stan Kenton's Creative World, Slangan, Mark 56 and other relatively small labels. We did so well with the Concord label that I became its marketing director in 1976."

In 1978, Horwitz took on additional chores as a consultant to Pausa, a new company which had American, Mexican and Canadian rights to masters taped in Villingen, West Germany for the MPS label headed by producer-engineer Hans Georg Brunner-Schwer.

"With all those exemplary artists," says Horwitz, "I could sense that there was a lucrative market for the MPS product in the U.S. So now I

am co-owner of Pausa. It is my only interest."

Horwitz flew to Villingen a few weeks ago to meet with Brunner-Schwer and other MPS nabobs. "The meetings were rewarding," he declares. "Later this month Pausa will be releasing our first cassettes, an even dozen. That move should strengthen our position in the market."

Not all Pausa records are realized from imported masters. "I spent \$30,000 recording an album in Los Angeles featuring the drummer, Alphonse Mouzon," Horwitz notes. "It's off and running. We originally pressed up 10,000 LPs and after no more than a month, I am pressing an additional 10,000. It should hit 50,000 copies by the end of the year. The title is 'By All Means' and I suspect it will be popping up on the jazz chart shortly."

Parker Bought By Audiofidelity

NEW YORK—Audiofidelity Enterprises says it's signed an agreement with Aubrey Mayhew for the acquisition of Charlie Parker Records, not on the market since 1963.

The catalog includes more than 200 unreleased sides by the legendary jazzman, as well as "substantial" unreleased sessions by other jazzists, among them Lester Young, Cozy Cole, Cecil Payne, Slide Hampton, Kai Winding, Usel Lateef, Winton Kelly, Benny Green, Lightnin' Hopkins and Sadeek Hakim.

The recordings, most of them made in the '40s and '50s, will appear on the reactivated Charlie Parker label.

According to Dan Pugliese, chairman of Audiofidelity Enterprises, the deal was made for cash, thereby "representing no dilution of equity for Audiofidelity Enterprises stockholders."

Survey For Week Ending 3/14/81

Billboard® Hot Latin LPs™

Special Survey

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MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047	1	CAMILO SESTO Amaneciendo Pronto 1086
2	ROBERTO CARLOS CBS 10312	2	EMMANUEL Intimamente Arcano 3535
3	DYANGO La radio Odeon 74112	3	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047
4	EMMANUEL Intimamente Arcano 3535	4	JOSE LUIS RODRIGUEZ Atrevete TH 2095
5	CAMILO SESTO Amaneciendo Pronto 1086	5	JULIO IGLESIAS Mi vida en canciones CBS 50301
6	MANOELLA TORRES Ahora no CBS 20468	6	CARLOS Y JOSE El chubasco TH 2099
7	JULIO IGLESIAS Mi vida en canciones CBS 50301	7	ROBERTO CARLOS Grandes exitos CBS 12303
8	JUAN GABRIEL Con mariachi Pronto 1080	8	JUAN GABRIEL Con mariachi Pronto 1080
9	ESTRELLAS DE ORO Vol 3 Telediscos 1013	9	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
10	JOSE LUIS RODRIGUEZ Atrevete TH 2095	10	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
11	ROCIO JURADO Senora Arcano 3485	11	YURI Esperanzas Profono 3036
12	LUIS GARDEY Devaneo Al. 170	12	JULIO IGLESIAS Hey CBS 50302
13	VICKY CARR Canta en espanol CBS 20463	13	ESTRELLAS DE ORO Vol 3 Telediscos 1013
14	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	14	JOSE JOSE Amor amor Pronto 1085
15	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	15	LOS JONICS 14 super exitos Atlas 5084
16	ROCIO JURADO De ahora en adelante Arcano 3429	16	RAY CONNIFF Exclusivamente latino CBS 10312
17	BETTY MISIEGO Todo comenzo Al. 45	17	DYANGO La radio Odeon 74112
18	NAPOLEON Lena verde Raff 9079	18	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044
19	JULIO IGLESIAS Hey CBS 50302	19	ABBA CBS 40301
20	PAQUITO GUZMAN Dedicado a esa mujer LAD 349	20	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021
21	JOSE LUIS RODRIGUEZ El idolo TH 002	21	NAPOLEON Lena verde Raff 9079
22	NELSON NED Primavera de una vida Al 10501	22	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079
23	OSCAR DE FONTANA Citaion 1010	23	JOSE JOSE 15 exitos mas grandes Telediscos 1015
24	JOSE JOSE Amor amor Pronto 1085	24	LOS CADETES DE LINARES Chubasco Ramex 1051
25	ROCIO DURCAL Con mariachi Pronto 1078	25	RAMON AYALA Mejores corridos Fredy 1178

Bird Book Due

LONDON—A lavishly produced photographic souvenir book of the life of Charlie Parker. "To Bird With Love," is to be marketed around the world by distributors of the U.K.-based Spotlite label, run by Charlie Parker enthusiast, Tony Williams.

The 424-page, eight-pound, 10½ x 15-inch hardcover book has been produced by Paris commercial artist and jazz enthusiast Francis Paudras in collaboration with Charlie Parker's widow, Chan, who has lived in France since 1968.

Survey For Week Ending 3/14/81

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	17	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	23	18	NIGHT SONG Ahmad Jamal, Motown M7-945R1
☆	2	6	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	☆	NEW ENTRY		MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010
	3	13	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793		29	55	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
☆	4	4	ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee CZX 3686		25	35	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
	5	19	CARNAVAL Spyro Gyra, MCA MCA-5149		30	19	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
	6	12	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079		31	13	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
☆	13	2	MAGIC Tom Browne, Arista/GRP 5011		28	25	HOW'S EVERYTHING Sadao Watanabe, Columbia CZX 36818
	8	32	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453		33	5	SAVANNA HOT LINE Native Son, MCA MCA 5157
	9	22	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020		34	36	H Bob James, Tappan Zee/Columbia JC 36422
	10	21	INHERIT THE WIND Wilton Felder, MCA MCA-5144		35	15	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
☆	12	6	GOTHAM CITY Dexter Gordon, Columbia JC 36853		36	18	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
	12	22	FAMILY Hubert Laws, Columbia JC 36396		37	32	ROUTES Ramsey Lewis, Columbia JC 36423
	13	20	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)		38	30	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
	14	38	THIS TIME Al Jarreau, Warner Bros. BSK 3434		39	27	BADDEST Grover Washington Jr., Motown M9-940A2
☆	18	4	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504		40	18	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
	16	18	MR. HANDS Herbie Hancock, Columbia JC 36518		41	3	CONCEPTS IN BLUE J.J. Johnson, Pablo 2312-123
	17	17	ODORI Hiroshima, Arista AL 9541		42	2	MONTREUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7003
	18	21	TOUCH OF SILK Eric Gale, Columbia JC 36570		43	15	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	19	12	REAL EYES Gil Scott-Heron, Arista AL 9540		44	3	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130
	20	36	RHAPSODY AND BLUES Crusaders, MCA MCA-5124		45	NEW ENTRY	GIANTS Stephane Grappelli/Jean-Luc Ponty, Pausa 7074
	21	33	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284		46	24	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
	22	23	SEAWIND Seawind, A&M SP-3113		47	22	VICTORY Narada Michael Walden, Atlantic SD 19279
☆	26	4	THE HOT SHOT Dan Siegel, Inner City IC 1111		48	10	AUTUMN BLOW Sadao Watanabe, Inner City IC 6064
	24	51	CATCHING THE SUN Spyro Gyra, MCA MCA-5108		49	19	OUTUBRO Azimuth, Milestone M-9097 (Fantasy)
☆	31	2	A DIFFERENT KIND OF BLUES Perlman & Previn, Angel 37780		50	30	QUINTET '80 David Gismán, Warner Bros. BSK 3469

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

MARCH 14, 1981 BILLBOARD



MUSIC VIDEO—Jazz legend Eubie Blake breaks into a rag he composed almost 80 years ago as host master of ceremonies Ed Williams looks on. Television coverage was part of a special entitled "One Nite Stand" produced by Richard Namm of Professional Video Services featuring Blake and a host of other keyboard greats at New York's Carnegie Hall. The show is slated for simultaneous release on videocassette and videodisk.

Portland Retailer

• Continued from page 3

program provisions are exploratory. They encompass the best he's seen in western states' stores he personally visited.

For the customer who wants to rent on an irregular basis Everybody's flagship store has a require-

U.K. Companies Rank & Phicom Merge Interests

NEW YORK—The Rank Organization, Ltd. and Phicom, Ltd. in the U.K. have merged their video and cassette duplicating interests into a new company, Rank Phicom Video Group, Ltd. (RPV.) At the same time, RPV has purchased Audio + Video, Ltd., a company operating in a similar field.

The video interests of both Rank and Phicom lost money during 1980, and management feels that the merger will return each to profitability. RPV is forecasting annual sales of about \$17 million.

RPV has an issued share capital of about \$7 million, owned 50% by Rank and 50% by Phicom. The net assets of A + V, acquired wholly by RPV, were approximately \$448,000 as of Dec. 31, 1979.

The operating subsidiaries of RPV will be Television International Operations, Ltd., which will handle the Group's broadcast activities, Zoom Television, Ltd. which will continue to operate in the non-broadcast area, and Audio + Video, which will perform the Group's cassette duplicating functions.

Japanese Opening Vidisk Plant At Kofu In April

NEW YORK—A new laser optical videodisk plant in Japan, capable of producing 100,000 disks a month, will be in full operation next month, says Universal Pioneer.

By the end of the year, say company officials, the plant in Kofu, Japan will be up to 200,000 disks a month in capacity.

But of the initial 100,000 per month output, only 30,000 disks will go to DiscoVision Associates, the disk pressing arm of the laser optical venture. The remaining capacity will produce disks for Pioneer Artists "and others."

Pioneer Artists is a new video label run out of the U.S. Pioneer offices in New Jersey. The first Pioneer release, a Paul Simon concert, is due out shortly. Company officials will not say who the "others" are that will press disks, but a Pioneer spokesman says the company is firming up a deal with a major studio.

Pioneer officials say that the Kofu plant will produce disks almost exclusively for the consumer market.

MCA distributes DVA-pressed software. Pioneer Artists disks, however, will be distributed by U.S. Pioneer. Initially they will be carried only by stores selling the Pioneer videodisk player.

Video ITA Seminars To Look At Volatile Video Landscape

By GEORGE KOPP

NEW YORK — The program planned for the International Tape/Disk Assn. (ITA) Audio/Video Update, to be held March 15-18 in Hollywood, Fla., brings home the fact that the video industry is still highly volatile and will probably remain so for the next two years.

ITA seminars will address home video, business/industry video and audio, touching on such topics as satellites, interactive programming, videocassette rentals, copyrights and consumer research. To counteract any lingering complacency among attendees, there will be a presentation on future technologies called, "Obsoleting The VCR And Disk Systems."

Two of three videodisk systems are represented on the list of speakers—Herb Schlosser of RCA and John Messerschmitt (N.A. Philips) and Jim Fiedler (MCA DiscoVision) for the laser optical camp. The VHD

system, however, is notably absent from the proceedings, unless "wild card" Sharp Electronics opts for the newcomer Matsushita/JVC-designed format. Sharp's general manager for tv and VTR, Bob Whitehouse, will announce the Sharp disk format at an "open press conference" on Mar. 17.

The VCR and prerecorded videocassettes will in all likelihood have a rosy future painted for them in two separate presentations, one called "The Birth And Life Of The Prerecorded videocassette" from Magnetic Video's Al Eicher, and the other a hardware roundtable featuring eight VCR manufacturers.

Specialized markets, which may emerge as the mainstay of the video business, will be addressed in presentations on satellite programming, training and instructional programming and independent video production.

The audio market is also enjoying a quiet boom in specialized programming, and experts on such fields as the children's market, medical market and sales training business will be on hand. In addition, the flourishing religious/inspirational market in audio tape will also be addressed.

Celebrities including John Chancellor, former Senator Abraham Ribicoff and Mike Wallace are scheduled to speak, but the "star performer" who will perhaps command the greatest attention is Motion Picture Assn. of America president, Jack Valenti. The MPAA has been in the vanguard of investigating and prosecuting home video pirates, lending its investigatory resources to trade groups abroad as well. Valenti may also address himself to the labor problems the movie business has suffered as a result of home video.

3,443,000 UNITS

Japanese VTR Exports Reach \$2 Billion Level

By SHIG FUJITA

TOKYO—The output of video tape recorders for home use in Japan in calendar 1980 reached 4,441,000 units, double that of the previous year, according to statistics revealed by the Electronic Industries Assn. of Japan.

Exports in 1980 also doubled the 1979 volume, reaching 3,443,000 units. The export value reached about \$2,200,000,000, \$2.2 billion or 1.57 times the value of color tv exports.

The association statistics also showed that color television set production in 1980 hit an all-time high of 10,913,000 sets. The previous high was 10,530,000 sets in 1976. Exports came to 4,652,000 sets, second highest after the 5,250,000 sets in 1976.

The export record, according to the association, was due chiefly to the diversification of Japan's color tv export markets as a result of the start

of color telecasting in developing countries in the Middle East, Southeast Asia and Latin America.

Exports to the U.S. accounted for only 12.2 percent of Japan's total exports in 1980 compared with 51 percent in 1976. This was due largely to the Orderly Marketing Agreement (OMA) with the U.S., under which Japan's tv exports to the U.S. were limited, and to the start of color tv production in the U.S. by Japanese manufacturers.

In contrast, exports to the Euro-

pean Common Market countries increased sharply, led by an 83 percent jump in exports to West Germany.

Domestic shipments in 1980 also recorded an all-time high of 6,829,000 sets, topping the previous record of 6,539,000 sets in 1979.

The association said strong demand for replacement and additional sets, coupled with reduced retail prices (95.9 in 1980 as against 100 in 1975 in standard price), pushed total domestic demand to the highest level.

ABC's Granath Predicts Cassette-Disk Advertising

NEW YORK—Videocassettes and disks of the future may contain commercials, according to ABC Video Enterprises chief, Herb Granath. Granath reiterated his long-held position on advertising last week before the 27th annual Conference of the Advertising Research Council of New York.

Sponsor participation, Granath said, would range from one to three-minute "infomercials" to sponsor participation in program development and production.

Addressing his remarks mainly to cable television, for which ABC Video is developing several types of programs, Granath also stressed that new video technology called for multiple distribution methods in or-

der to reach the greatest possible audience.

"Multi-use programming is part of our approach for our two announced (cable tv) services and in the future," Granath said. "No project will be earmarked for one video medium, and future uses are another reason why early participation may prove so beneficial to advertisers."

The publishing companies that have recently announced their entries into cable all say their programs will be advertiser supported. That possibility has also been addressed by RCA SelectaVision software chief Herb Schlosser, who does not rule out advertising on future RCA videodisks.

Video Mart Grows, Austrians Report

VIENNA—Despite the economic setbacks afflicting the Austrian record industry, there's substantial growth in the video market, and major record companies are joining in as projected statistics suggest 1981 videotape recorder/player sales in excess of 25,000.

WEA Austria has started its own distribution of prerecorded videocassettes, with 15 movie productions already available and being pushed

through record retailers and photographic equipment shops.

In Austria, Beta and VHS cassettes, and later the Video 2000, will be only for full sale, not rented.

Meanwhile CBS, EMI Columbia and PolyGram are finalizing their video market entry details. Ariola, Bellaphon and Musica are waiting to see how the industry pioneers fare before entering the race.

WRITERS VOTE NOT TO STRIKE

NEW YORK—Despite the expiration of their contract last week, members of the Writers Guild have voted not to strike. Among the issues still outstanding in negotiations is a formula for compensation for works put on videodisk or cassette. It was this issue that sparked the actors' strike last fall.

There is speculation that the writers are waiting until the contract with the Directors Guild of America runs out before striking. The theory is that a threatened combined writers and directors strike will be far more damaging to the film and television producers and management in this labor struggle.

Writers Guild leadership denies this is the plan, but admits that possible tandem negotiations were a factor in the no-strike vote. The Directors Guild contract expires June 30.

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Once they understand the value of our high grade VHS videotape, they're willing to pay the premium price.

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At Maxell, we understand the importance of educating the consumer on the needs of today's new, more sophisticated hardware. When he understands why standard tape that performs well in the 2-hour mode doesn't perform as well in the 4 and 6-hour modes, the more he'll want to switch to high grade tape.

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Maxell will be conducting sessions for your sales staff on how to communicate the advantages of buying Maxell high grade tape.

We'll also help you build interest at point-of-purchase with exciting and informational in-store displays, merchandising aids and take-home brochures.

Right now Maxell is already offering the best profit picture in the videotape market.

Educate your customer and you can make that picture even brighter.

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Publishing

'Prohibitive' \$2.50 Sheets Decried Gospel Publishers Say They'll Stay In \$1.50-1.75 Area

By EDWARD MORRIS

NASHVILLE—Major publishers of gospel sheet music say they have no intention of raising their prices to the \$2.50-a-sheet level recently announced by Warner Bros. and several other print firms. (Billboard, Feb. 21, 1981). In fact, most maintain they anticipate no jump soon from the \$1.75 level now common for gospel publishers.

"Such a price rise would be almost prohibitive since it's not a necessity

item," says Hal Spencer, president of Manna Music and of the Church Music Publishers Assn. "Most of Manna's sheets sell for \$1.50—some for \$1.75. We're considering a general raise to \$1.75. But people wouldn't give \$2.50 a sheet when they can get a whole collection for as little as \$2.95."

It appears that gospel single sheets are not doing too well, even at its present cost. Mixed folios, which

collect the year's past hits, are increasingly popular and seem to be cutting into the single sheet market.

"Our folio sales have increased greatly in the last few years," reports John Purifoy, director of music publications for Word. "But our sheet music sales have remained the same. We're only producing sheets now for songs that reach hit status."

Word folios retail for from \$4.95 (Continued on page 80)

Songwriters Hall Looks For New Home In N.Y.

By IRV LICHMAN

NEW YORK—The Songwriters Hall of Fame will have to find a new home here by the end of the year.

For the past five years, the Hall has been located at One Times Square on a gratis basis, thanks to former building owner Alex Parker. But Parker recently sold the building and the premises will no longer be available to the Hall after the first of the year.

There is, however, a measure of optimism that a future home site will materialize in the same area. Exploratory talks are said to be underway for future housing for the Hall archives and museum facility as part of the overall upgrading program for the Times Square-Midtown Manhattan area.

Meanwhile, the parent organization, The National Academy Of Popular Music, hosts its annual Songwriters Hall of Fame dinner at the Waldorf-Astoria Hotel Monday (9). New inductees into the Hall are Cy Coleman, Jerry Livingston and Johnny Marks. Also, lyricist E.Y. "Yip" Harburg will receive the Johnny Mercer Award from Mercer's widow, Ginger Mercer; Paul McCartney will receive the International Music Achievement Award; Chuck Berry the Hall of Fame Hitmaker Award; Lionel Hampton a special citation; and Tony Bennett a Lifetime Achievement Award.

In addition, two songs, "We Shall Overcome," the anthem of the civil rights movement, and "Tie A Yellow Ribbon 'Round The Ole Oak Tree" will earn special citations.

Latter song, originally a hit in 1973, has been revived of late as a result of the return of the U.S. hostages from Iran. Pete Seeger, coauthor of "We Shall Overcome," will be on hand to accept the award, as will "Ribbon" writers Irwin Levine and Larry Brown.

Emceeding the event is Dick Cavett, with assistance from Broadway musical performer Anita Gillette. Skitch Henderson and his orchestra will provide the music.

Last Wednesday (4), New York Mayor Edward Koch issued a proclamation terming this week Songwriters Hall of Fame Week in the city.

3 Companies Offer 12 Folios

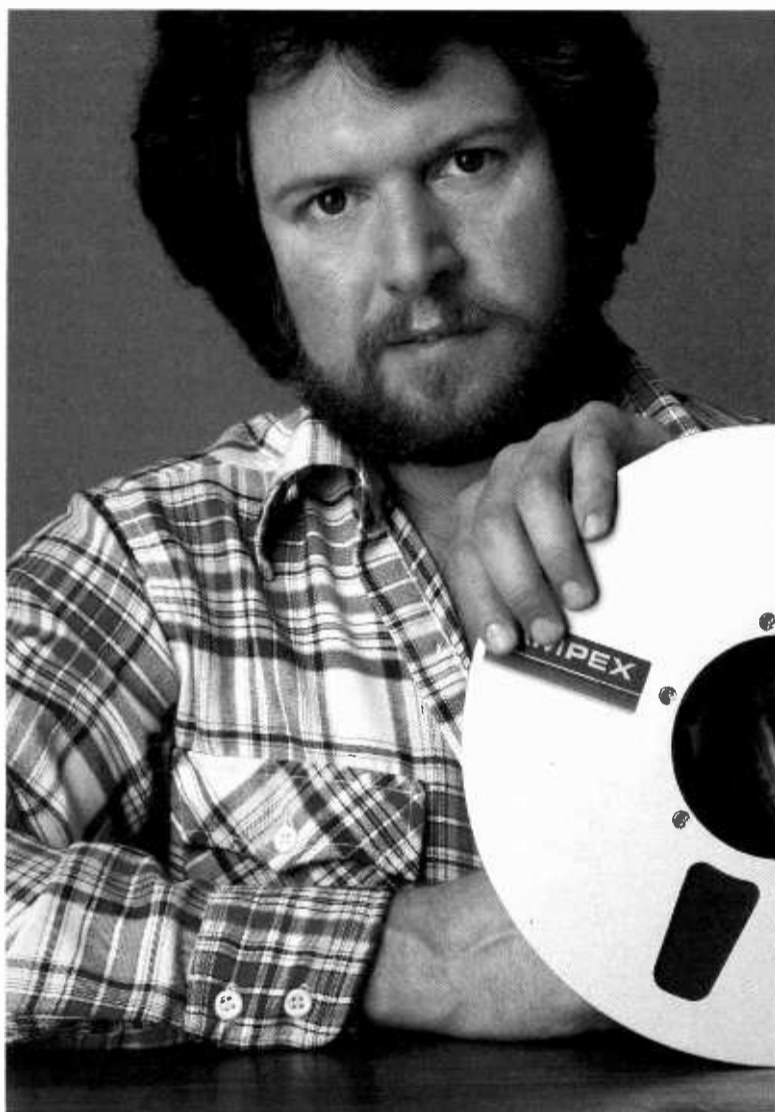
NEW YORK—Three print firms have marketed new folios, including the first releases this year by RSO Publishing. RSO is marketing the matching folios of "Guilty," based on the Barbra Streisand hit single and album, "Andy Gibb's Greatest Hits" and "Times Square," including songs from the soundtrack.

Newcomers from Columbia Pictures Publications include "Nostalgia: 100 Songs From The Golden Age Of Music" (\$12.95), "Dan Coates (Fred Sokolow, Michael Scott) Original Plus 12—Book 5" (\$4.95 for easy piano, big note piano, easy guitar and easy organ); and "Contemporary Fingerpicking Guitar Workshop" (\$5.95).

Also, six new titles have been added to G. Ricordi's new soft-bound full score editions of great operas, including "Aida," "Otello," "Rigoletto," "La Traviata," "L'Elisir d'Amore" and "Don Pasquale." Each edition sells for \$18.50.

Connors Vocalizes

LOS ANGELES—Carol Connors will sing "Don't Be Afraid To Love" and "Did It Have To End This Way," two songs she co-wrote with Billy Goldenberg, in "Tulips," a forthcoming Avco Embassy Pictures release.



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If you've been using Ampex 456, you've been setting yourself up for Scotch 226.

Our new Scotch® 226 is compatible with Ampex 456. But that's about the only way the two tapes are equal. Scotch 226 gives you much lower modulation noise and 2 to 3dB less print-through. Yet there's no compromise in headroom, signal-to-noise, biased tape noise, distortion levels or frequency response.

And because Scotch 226 delivers fewer print-through problems, we can offer Scotch 227, a one-mil version for longer playing time.

Best of all, you'll find Scotch 226 to be consistent in quality reel after reel, batch after batch. And that may be the most important difference to consider.

We developed Scotch 226 because we heard you wanted it. Those of you who like our mastering tape, but don't like to rebias,

will find it's just the ticket. And together with Scotch 250, it gives you an unbeatable tape combination.

Most of the major equipment makers have already recommended Scotch 226. But you don't have to take their word for it. Test it for yourself. It's as simple as changing reels.



Scotch 226.

3M hears you.

3M

Sound Business

Mitsubishi 32-Track Digital Nears 'For Sale' Sign Goes On X-800 Recorder By Summer

By JIM McCULLAUGH

LOS ANGELES—Mitsubishi, mounting a strong bid for a share of the U.S. professional digital audio market, will now have production models of its 32-track digital machine available for purchase by summer.

The X-800 32-channel digital audio recorder was first unveiled in prototype form at the recent November Audio Engineering Society convention in New York.

An updated version of the unit gets its first formal introduction to the recording studio trade Monday (9) in Studio 4 at the Filmways/Hei-

der Recording Studio complex in Hollywood. Expected at the private showing, according to "Sonny" Kawakami, marketing manager for the Digital Audio Systems division, are some 80-120 local producers, engineers and recording studio owners.

Similar showings are being slated for such studio markets as New York and Nashville.

After the New York AES, indicates Kawakami, the X-800 was sent back to Japan for modifications, principally with respect to the editing functions.

Kawakami indicates that the unit

will feature razor blade cut and splice editing capability similar to analog recorders but that the machine on display at Heider's will be subject to additional updating and modifications.

Cost of the X-800 is expected to be "less than \$200,000," Kawakami adds.

The Digital Audio Systems Division is headquartered in Lincolnwood, Ill., and already markets a two-channel digital recorder, the X-80 at \$25,000, and the X-80A console at \$27,000.



Billboard photo by Dick Rubin

PRO DISCUSSION—Manager Ken Kragen, center, talks room acoustics with noted professional sound expert Stan Miller of Stanal Sound, left, while Showco's Jack Maxson looks on. The exchange was part of one of many seminars sponsored by the first Professional Entertainment Production Society (P.E.P.S.) convention, held in Santa Monica, Calif. P.E.P.S. was formed a year ago as a forum for companies and individuals who provide technical services to the touring entertainment business.

AT HAMBURG HUDDLE

Europeans Will Learn Digital Art

HAMBURG—Digital recording technology will be a key topic for the European Audio Engineering Society convention which begins here March 17.

Some 50 technical papers will be delivered including a special session on digital systems highlighting new approaches to digital editing, new PCM disk technology, a new hard disk drive multi-track recorder and the presentation data on all digital studio mixing consoles.

Digital recording technology will also be evident during a session entitled Digital Circuitry and Interfaces. Papers on new outlooks on

Transient Intermodulation Distortion (TIM) will also be presented.

Technical papers will come from such areas of the world as U.S., Europe, the Eastern Bloc and China.

The convention, itself, will take place in the Congress Centrum of Hamburg which is directly connected to the convention hotel, the CP Hamburg Plaza.

In addition to the four days of papers, an afternoon of audio-oriented technical tours is also slated including a visit to the Steinway & Sons factory in Hamburg, the Electronic News Gathering (ENG) facilities of the North German Radio, and a tour of Studio Hamburg.

On Thursday, March 19, a special awards banquet will honor Raymond Bayliff of the U.K., Jan J. Geluk of the Netherlands, Hans Joachim Voelker of Germany and Ernst-Joachim Voelker of Germany for their technical achievements in the area of audio engineering.

Also, a special AES Board of Governors Awards will be made to Jean Walter Remouit of France and Herman A.O. Wilms of Belgium for contributions to the progress of AES in Europe.

Chairman of the 68th AES convention is Dr. Joerg Sennheiser of Sennheiser Electronic, Hanover, Germany.

Audiophile Recordings



LIVE UNDER THE SKY—V.S.O.P. The Quintet, CBS Mastersound 12C 36770, \$29.98.

The only arguments likely to be raised by this stunning two-disk set will center on which is more impressive, the recording quality or the performance itself. For Wayne Shorter, Freddie Hubbard, Herbie Hancock, Ron Carter and Tony Williams, the 1979 acoustic concert captured here from their appearance at Tokyo's Denen Coliseum offers fresh proof of their original credentials as classic improvisers, offsetting much of the criticism garnered by their more prosaic fusion efforts. And as produced and mixed by David Rubinson, the package offers one of the best glimpses yet of digital recording's gains in clarity and presence. From the purity of Shorter's soprano sax figures and Hubbard's sleek trumpet lines on the opening "One Of Another Kind" to the somber musings of Ron Carter's double bass on "Teardrop," the recording proves striking in its realism. Throughout, the imaging is powerfully lifelike. And while virtually every track shines both musically and technically, at least one of the highlights is Mother Nature's—the unmistakable backdrop of falling rain, captured with a precision and delicacy made possible by the vanishingly low noise floor. Expect audiophile buyers to be joined by mainstream jazz fans, who'll want this regardless of its sonics.

GLORIA PATRI—Vasteras Cathedral Choir, Proprius Prop 7831, distributed by Audio-Source, \$15.98.

This is a highly esoteric program and the al-

bum cover shows a close-up of a religious crucifix—which may turn off some buyers. But the record's sonic hooks are mighty and this should help lure U.S. customers. An extreme purist philosophy guides this small Swedish label, and they offer breathtaking acoustical realism and beautiful transparency of choral sound here. There is wide frequency and dynamic range. The album glimpses music created by Scandinavian composers for church worship, part of a collection of superb Proprius choral recordings that have won the company a good name with audio buffs. Proprius' emphasis isn't on the newest technology—two-track analog recorders are used—but super results are obtained with the firm's own meticulous methods.

STRAVINSKY: THE RITE OF SPRING—The Cleveland Orchestra, Boulez, CBS Mastersound HM47293, distributed by CBS, \$14.98 list.

CBS's higher grade pressing surpasses standard editions in its freedom from vinyl "roar," but finding the advantages of mastering at half-speed here may be a futile search. Comparison was made with an original pressing of this 1970 best-engineered and best orchestral performance Grammy classical winner—still one of the best versions of the modern music cornerstone work. There just doesn't seem to be any new sonic information brought forth from the master tape. Indeed the smoothness of reproduction of the original is ever so slightly diminished. One addition to half-speed mastered records of value would be new secondary liner notes, citing the album's awards and its critical history along with other information pertinent to audiophiles.

RACHMANINOFF: PIANO MUSIC—Jeffrey Siegel, Denon OX7189ND, distributed by Discwasher, \$15 list.

Excellent microphoning clarity and superb transient response add to impressively realistic piano sound in this digital production. The recording is tonally attractive and extremely clean with Denon's typically impeccable pressing job. Some of the composer's best known solo pieces are here—the famous C-Sharp minor Prelude opens side two—and this widely concertized young American pianist is capable of the sustained powerful playing demanded by the repertoire. Thirteen selections.

THE CARS—Nautilus NR14, distributed by Nautilus, \$14.95.

Good commercial choice for a half-speed reissue considering this Elektra LP's lengthy chart life. And maybe even daring if one continues to assume the audiophile record buyer leans toward classical, jazz, MOR and more mainstream, established pop acts—not new wave power rock. The original Roy Thomas Baker production was stunning in its crisply exciting mix and great stereo imaging. Those elements are further enhanced here as dynamics shine but there does seem to be a trade-off as the powerful bass lines—cornerstone to the Cars' driving energetic style—seem to have lost low end impact. The bottom end is more heard than felt.

SPIRITS HAVING FLOWN—Bee Gees, Nautilus NR17, distributed by Nautilus, \$14.95.

The half-speed mastered process accents the middle and upper range of the frequency spectrum and when it comes to high frequency the brothers Gibb wrote the book with their falsetto vocal style. Vocals here do gain improved sonic definition. The listener is also reminded that impeccably crafted productions—another Bee Gee trademark—translate best into half-speed. But at times it seems all that upper end energy is too much for the disk. The synthesizer part in opening cut "Tragedy," for example, appears to break up and distort.

Loranger Entering Audio Cassette Mart

NEW YORK—Loranger Manufacturing Corp. of Warren, Pa., an OEM supplier of plastics products including cassette housings, will introduce its own line of consumer audio cassettes at the June CES?

Loranger will purchase blank tape from a variety of suppliers, a spokesman says, to insure that it makes available the highest quality tape in each formulation. The tape will be loaded and marketed by Loranger under a brand name to be announced soon.

BRIAN INGOLDSBY'S

Sound Master Moves To No. Hollywood Site

LOS ANGELES—Sound Master, which operates a recording studio, a video production facility and is also home base for recording/video engineering courses is now operating from a new facility in nearby North Hollywood.

The studio houses a Quad-Eight Coronado console, MCI multi-tracks and a custom monitor system with Goodman and ESS Heil components, according to president Brian Ingoldsby.

The upstairs Color Video Production Center contains eight cameras including two KY-2000 JVC units. Other equipment: Tektronix 528/197A waveform and Vector Scopes, special effects generator, computer enhancer, computerized FM digital video editor, SMPTE time code readers, time base corrector, and additional equipment for full production, post production and audio/video interface.

A new element to the recording engineering teaching program, according to Ingoldsby, former ABC Recording Studios president who has been teaching recording engineering for 10 years, is a video engineering program.

The new program is designed to provide students with theory and "hands on" experience for what he considers the "growing audio video fusion in the recording industry today." Offered are training courses as audio engineer for video, videotape editor, color camera editor, lighting, stage make-up or set-up director.

Additionally, an expanded complex is also planned by Sound Master which will include

two more recording studios, new video production capability, disk mastering facilities and offices for such other music related firms as record labels and publishers.

Ingoldsby is also a co-principal in a firm called Cybersonics which makes a compact disk mastering lathe, model DM 2002, which weighs just 250 pounds. Tom Lippel is president of the firm while John Valvo is vice president.

Cybersonics is also the U.S. distributor of Ortofon professional products in the U.S. while Ortofon is the European representative for the lathe. The unit employs an Ortofon dynamic cutterhead.

Although unveiled some two years ago, Ingoldsby acknowledges that introducing a product of that nature into a market which has had such strong, longstanding presences as a Neumann, for example, has been "an uphill battle."

To date, one unit has been sold—to Precision Lacquer of Hollywood—with six units "on the shelf."

Advantages to the micro-processor-based Cybersonics disk mastering lathe, Ingoldsby points out, is its portability and constant updating capability.

"It can be brought into the control room. It has always seemed absurd to me to go to another room—a different reference—to master a disk. This product allows you to cut in the control room."

It also allows the smaller studio, Ingoldsby adds, to become a full service studio. Price of the system is \$50,000.

JIM McCULLAUGH

MARCH 14, 1981 BILLBOARD

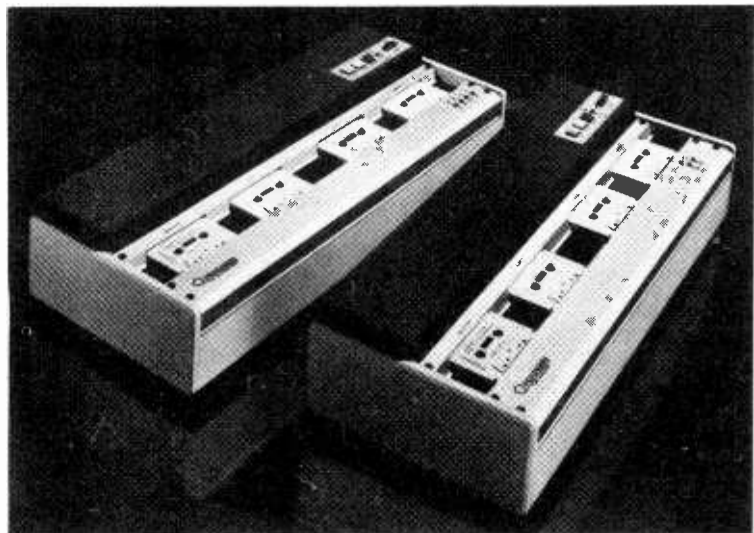
Thorn EMI Distrib Firmed

By NICK ROBERTSHAW

LONDON—EMI Records is to distribute the Thorn EMI Video Programmes catalog. The move brings Thorn into line with other video software majors using record company distributions, and provides it with the largest sales force in the country. EMI Records managing director Cliff Busby expects the

video and audio music markets to be complementary.

Next month's 100-title launch will be backed with a massive \$1.15 million marketing campaign including television advertising. Key new product includes "One Flew Over The Cuckoo's Nest" and "The Deerhunter." (Continued on page 48)



Tape Duplicators: Pentagon is offering two new high speed cassette tape copiers.

THREE-POSITION & HIGH SPEED

2 New Cassette Copiers By Pentagon

CHICAGO—Pentagon Industries, Inc. is offering advanced engineering features in two new three-position high speed cassette tape copiers.

The new model 322 monaural copier and its stereo counterpart, the 342, are 30 i.p.s. duplicators offering production capacity of 60 60-minute

tapes per hour. List price is \$1,695 and \$2,195, respectively.

Pentagon national sales manager Joe Hollenkamp says that changes include a new precision motor for reduced wow and flutter and a die-cast head mounting to reduce alignment problems. There is also a new rugged metal construction frame, a new cassette protection circuit and UL approval.

The new machines replace existing models C-32 and C-34, explains Hollenkamp. The units copy both cassette sides in one pass.

Pentagon copying machines begin at \$599 for the company's monaural one-to-one duplicator.

CES Space Sells

WASHINGTON—More than 800 exhibitors have signed up for space at the Summer CES, slated for May 31-June 3 in Chicago, according to sponsoring Electronics Industries Assn./Consumer Electronics Group. Some 950 exhibitors are anticipated.

MARCH 14, 1981 BILLBOARD

Good-bye, paper labels

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WANTS NO CREDIT ON HIS ALBUMS

From 'Last Waltz' To Tonio K., Rob Fraboni Produces 'Em All

By CARY DARLING

LOS ANGELES—He swings from coproducing "The Last Waltz" soundtrack to producing the urban street bravado of Tonio K. He has been in the studio with Bob Dylan, Max Nacimiento, Eric Clapton, Joe Cocker, Jennifer Warnes and may produce the next Rod Stewart. Though not anti-technology, he is often skeptical of it and the Shangri-La studio he co-owns in Malibu, Calif. is purposely out of date.

His name is Rob Fraboni and if those two words are greeted by a unanimous "Who?" then that's the way Fraboni wants it. "Producer is a coveted title and it's a mistake," he says. "I'd as soon the album say nothing about who produced it. If an artist liked the sound of a record, there are ways to find out who produced it. There are no heavies when it comes to producing. It all comes down to the songs."

Though his range in artists is diverse, his last few albums have been produced at Shangri-La Studios, not just because he is part owner, but because the place is far from technologically up to the times. The 24-track board is a 1968 Quad-Eight discrete solid state. He also utilizes tube microphones and Fairchild 670 tube limiters. The floor is cork and the walls are wood. "In 1974, I set up Shangri-La for the Band and we got in this house and did a six-month installation," he notes. "The Band recorded there and people kept calling us up saying 'hey, I want to use this place.' We had intended to take it out but when 'The Last Waltz' came out, we had a lot of money to work with so we fixed it up. Now, it's a permanent situation."

The old-style setup is more than just an accident. "We're just into a more interesting school of thought. Instead of capturing the sound perfectly with a pristine approach, we want the sound of the old stuff," he explains. "This puts more character in the sound. New wave music really pushed this idea. There's a really live sound, like with Elvis Costello's first al-

bum. All these fancy studios are all padded and stuff. They are an acoustician's dream but that has nothing to do with music."

Fraboni is not overly enamored with digital. "I like the sound of it. It's akin to a hologram when compared to a photograph. But, like that Ry Cooder record 'Bop Til You Drop,' there's something about it that bothered me. There was a big stink last year at the AES convention because of a speech given on the 'diamond effect,'" he explains. "Digital may have the same effect as fluorescent lights in that, if left in the same room with it, it leaves you weak."

He has no use for automation or apheh. "Technology has hurt a lot of records. If you look at the old stuff, nobody took themselves seriously. That's not what rock'n'roll is all about. The minute you take yourself too seriously, forget it. You might as well get a day job."

Fraboni got his job as a producer after being a musician and engineer. "When I was getting into it I thought what the engineer did was what the producer did. I used to hang out at Gold Star studios and I saw Phil Spector and Sonny & Cher hanging out there and I would wait around to peek in the doors," he says.

Because he considers himself more of a music-oriented person than a technically minded one, he always uses an engineer. "If you have to be making sure the sound is okay, you've got to listen to everything and it occupies your time. So, I look for somebody I can trust who can do two things at once," Fraboni reasons. "I can listen to the performance and get the feel of it and make sure the artist is getting what they're aiming for. The other person's got to make sure the sound is right." Mostly, Fraboni works with engineer Tim Kramer.

Before going on the road with Bob Dylan and The Band for the "Before The Flood" and "Last Waltz" projects, Fraboni was chief engineer at the Village Recorder studios in Los Angeles for three years.

Though Fraboni is enthusiastic about the sound of punk and new

wave, he has not produced any himself. The closest he has come is Tonio K's "Life In The Food-chain" album though that is influenced as much by Frank Zappa and hard rock as new wave. "There's a serious lack of material with these acts," he admits. "You go and see a group, they play 10 or 12 songs and they have one or two good ones. Also, there's a certain sensitivity that's lacking in many of these artists. With Wilson Pickett or Chuck Berry, there's a sweet, sensitive kind of soul to them. If someone's just standing there screaming, how can you listen to it?"

A list of Fraboni's credits reveals a wide diversity in music styles but he applies his basic philosophy to all. "When you get into multitrack recording, you end up doing the guitars, keyboards, bass drums and still wanting to overdub things. That's crazy. That means they weren't playing right the first time. There are people who are real good at multitrack recording like the Beach Boys, Stevie Wonder and the Beatles. I remember working with Clapton and the Stones and you just stick the mikes in front of the instruments, push up the faders and it sounds right," he comments.

He feels that the opposite attitude has only driven up costs in the studio industry. "You have the manufacturers making all this highpriced stuff and you have the studios buying this stuff and upping their rates constantly," he emphasizes. "The technology has outstripped the demand. We're way ahead of where we should be in certain areas. You can have something that sounds great but if it's not good music, no one's going to hear it."

Currently, Fraboni is producing Pure Prairie League and says he has a feeling for jazz. He claims he almost produced a Weather Report album. "But my real love is rock," he confides. "I like the Stones, the Who, the Clash, the Pretenders. You get some point of view. It's not somebody just singing a song, it's an attitude. The rest of it, it'll come and go."

Studio Track

LOS ANGELES—Recent disk cutting activity at the Mastering Lab includes: LPs by Al Stewart, Deniece Williams, Randy Crawford, Alton McClain & Destiny, Taffy McElroy, Ahmad Jamal, Jimmy Webb and Jefferson Starship.

Chuck Mellone, recently producer of the New Riders for A&M, at the helm for Illegal Tender (Bobby Keys, Reggie McBride, Alvin Taylor and Johnny Lee Schell) at Ron Woods' home studio.

Concorde Recording Center action: Al Kooper producing David Essex, Bob Edwards and Steve Schmitt engineering; Lamont Dozier producing Future Flight, Reggie Dozier at the board; Steve Barri and Warren Entner producing Scott Hoyt, Roger Nichols engineering; Holland/Dozier/Holland producing Margo Michaels, Reggie Dozier at the board; Leon Haywood producing Carl Carlson, Reggie Dozier engineering; and Gene Barge producing Kitty Haywood, Reggie Dozier at the console.

Rita Coolidge is cutting a new A&M LP at Record One with producer Andrew Gold and Jim Nipar engineering, assisted by Niko Bolas. Also there, Val Garay finishing up productions on a Kim Carnes album.

Alan Abraham producing Charles Veal for Capitol at Producers Workshop, Mark Smith engineering, Ben Rodgers assisting. Also there:

Dave Johnson and Rick Gianatos mixing a new Ohio Players single for Boardwalk with Peter Krueger engineering and Russ Castillo assisting; and Edwin Starr in with Lillian Kyle mixing his new single, John Rosenthal engineering.

Michael Lloyd producing Susie Allanson at his own home studio.

Clover activity: Michael James Jackson producing Robben Ford tracks for Elektra/Asylum, Jim Nipar engineering; Jackson also doing final production on a Red Ryder LP for Capitol with Toby Scott at the console; Richard Landis producing Gary O'Connor with Joe Chickarelli at the console; and Ray Manzarek producing X for Slash Records with Clay Rose engineering.

Larrabee sees Leon Sylvers producing Midnight Star with Steve Hodge and Taavi Mote at the board with Sabrina Buckaneck and Larry Greenstein assisting, while another project has Otis Stokes and Steve Schockley producing Klymaxx with engineers Taavi Mote and Steve Hodge.

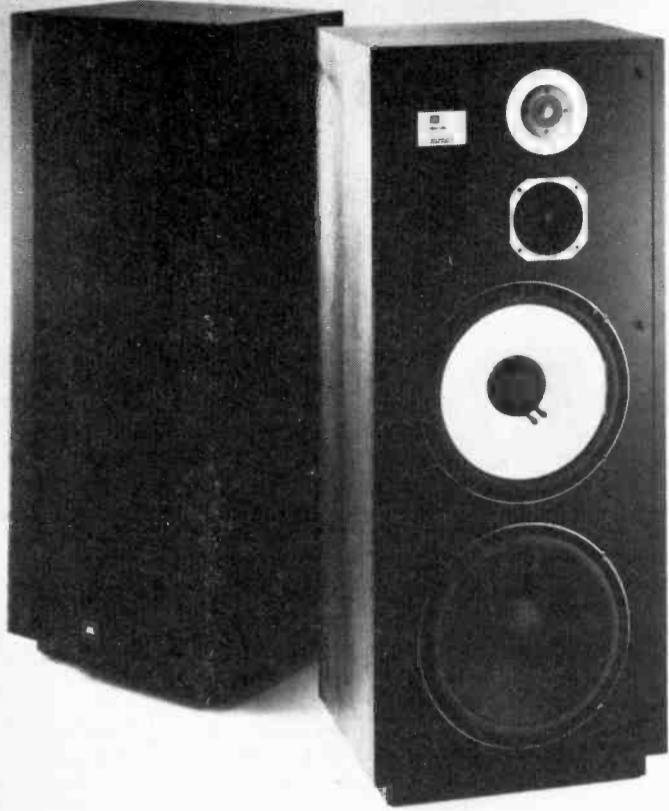
Action at Westlake Audio: Harold Faltermeyer producing/engineering Udo Juergens for Arista, Matt Forger assisting; Giorgio Moroder producing Madeline Kane, Brian Reeves engineering; and Prince producing himself for Warner Bros.

Redwing Sound activity: Howard McCreary

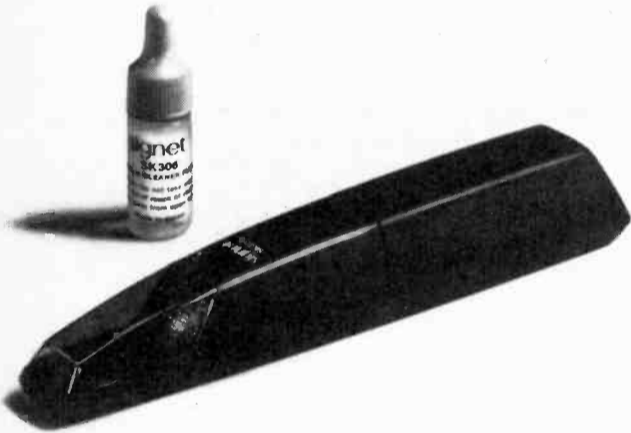
producing Larnell Harris, Chris Banninger at the console; Richard Evans mixing Noel Pointer with engineers Barney Perkins and Kirk Butler; Greg Phillinganes producing himself with engineer Gabe Veltri; Richie Zito and Joey Carbone producing John O'Banion; Richard Evans producing Osamu Kitajama, Larry Hirsch at the board; Tom Seufert producing/engineering Trance; Gabe Veltri mixing a live Pointer Sisters show; Diana Canova being produced by Steve Nelson, Larry Hinds engineering; and Galen Senogles and Ralph Benatar producing Kathy Pinto.

Engineer Brian Gardner mastering the following projects at Allen Zentz: a new Gap Band single produced by Lonnie Simmons and engineered by Michael Evans; Wanda Walden's debut LP for Elektra, produced by Narada Michael Walden, Ken Kessie the engineer; a new George Clinton/Ron Dunbar produced Parliament single; and the Salazar debut First American Records LP produced by Greg Perry. Engineer Chris Bellman, also at Allen Zentz, mastering the following projects: Betty Wright's debut LP for Epic, produced by Andre Fisher, Stevie Wonder and Betty Wright; a new Rick James single, produced by James and engineered by Tom Flye; Bob and Pauline Wilson's debut LP for Word, (Continued on page 48)

New Products



HIGH END—JBL introduces the L150A floor standing speaker system, a successor to the L150. According to the firm, the new generation represents significant advances in high frequency reproduction and dividing network technology, as well as enhanced performance capability in the upper musical ranges.



STYLUS CLEANER—Signet introduces an electronic stylus cleaner powered by an AA battery and 5.5 inches long. The unit cleans the diamond stylus of any conventional phono cartridge by means of a finely bristled, vibrating pad utilizing a special cleaning fluid. Suggested list: \$29.95. Signet is a division of Audio-Technica U.S.



SPEAKER ENTRANT—Infinity's Reference Standard II, according to the firm, is a direct descendant of its \$20,000 Reference Standard I. At a suggested list of \$650, the new model has two 10-inch woofers, three 5-inch dipole mid-ranges and two EMIT tweeters.

Sound Business

Chicago's First Digital-Equipped Facility Bows

CHICAGO—Digital audio's applications in album projects, motion picture and commercial scoring and multi-track analog mix-down all are being explored here at Universal Recording Corp., Chicago's first digital-equipped facility.

Universal's clients are paying an extra \$50 hourly for use of the 32-track 3M digital machine. Owner Murray Allen, however, said that the digital machine allows time savings and tape savings that ultimately can mean greater economy.

System users to date include the Dave Brubeck Quartet, for mix-down of a new Brubeck religious oratorio, and r&b group Chi-Lites, set to begin a new album project. The Joanne Woodward film for PBS "Come Along With Me," was scored digitally here, and commercials for Adventure Island in Florida have digital audio.

"Our digital machines are not in the studio but in a clean room that's patched into the studio," explains Allen. "We're running it like a computer room." Allen said that the dust-free environment and operator's use of white gloves helps maintain high reliability.

Empire Scientific, Watts Line Divorce

NEW YORK—Empire Scientific Corp. has ceased distribution of Watts record care products.

Prime reason for the change in status, according to Andrew D. DeGal, Empire vice president, is to place more focus on the company's own products, cartridges and Empire-branded accessories.

Doobie Plugging

NEW YORK—The Doobie Brothers will plug AKG Acoustics' line of microphones and accessories. The group signed an endorsement pact with AKG, and the promotional campaign will include in-store posters and T-shirts with the legend. "The Doobie Brothers/On Tour With AKG."

Add New Console

NASHVILLE—The Sound Emporium recording studios here have acquired a new console, a Harrison MR-2, for the facility's recently opened Studio C, the model was introduced last November.



Billboard photo by Beth Gwinn

BOARD MEETING—Producer Bob Ezrin leans over the console while making an adjustment at Woodland Sound Studios, Nashville, for a Murray McLachlan Elektra/Asylum True Life LP. Shown, left to right, are McLachlan, studio manager Glenn Snoddy, Ezrin and engineer David McKinley.

Sony Cracking Down On 73 Dealers And 4 Distributors

NEW YORK—Sony Corp. of America is taking legal action against 73 dealers and four distributors here who, it alleges, are selling counterfeit Sony blank audio tape. The Federal District Court in the Southern District of New York last week extended a temporary injunction against the first group of dealers and distributors being sued. The injunction allows Sony to take inventory at each site, and prevents the dealers and distributors from selling the product or disposing of their records of sale and purchases.

The three formats of counterfeit tape, says Sony, are Low-Noise C-60, Low-Noise C-90 and CHF-90. The first two formats were discontinued from the Sony line two and a half years ago. The CHF format is offered for sale outside of the U.S. and Canada.

Sony alleges that the bogus tapes were manufactured in Asia. The chemical composition of the tapes is inferior, the company says, and the housings are so cheaply made that many tapes jam after a few plays.

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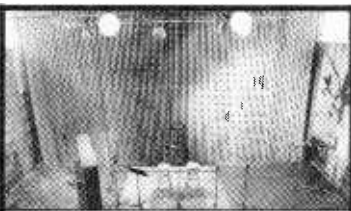
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STUDIO TRICK—SPARS legal counsel Malcolm Pierce Rosenberg baffles his audience with card tricks at the association's recent board meeting in Philadelphia. Trying to guess how he does it are Joe Tarsia of Sigma Sound, Murray Allen of Universal Recording, Allen's wife, Michele, and Dannie Emerman, wife of Criteria Recording's Mack Emerman.



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Name Artists Signed For Moog Promotion Campaign

By HANFORD SEARL

BUFFALO—While introducing a new line of programmable synthesizer instruments, Moog Music, Inc. is moving into more promotional artist tie-ins and cross-merchandising efforts, according to Robbie Konikoff, artist relations director.

Elektra and Moog teamed up recently to promote such artists as Warren Zevon, the Kings and Billy Thorpe in conjunction with concert, AOR-radio station tie-ins in New York, Los Angeles, Seattle, Miami, San Francisco and St. Louis.

In each instance, Moog included one of its 10 current products, such as the Prodigy unit which was given away as part of a WPHD-FM and Cavages record store contest here recently.

Based on a non-commercial, pro-

fessional endorsing artist basis. Moog's list of approving names includes Ronnie Milsap, Chick Corea and Ronnie Foster while Devo, Gary Wright and the Allman Brothers use the company's products.

According to Konikoff, other impressed musicians include Herbie Hancock, Joe Sample and Rick Wakeman as well as Blondie's Jim Destri, who recently worked with Moog engineers in customizing his synthesizer.

Liberation, a portable guitar-shaped unit, and Opus III, which were introduced last year, are finding their way into the marketplace as popular, easily-identified synthesizers.

The Mini-Moog line, a favorite of Wakeman's, is still the biggest selling product, the first-ever portable unit manufactured 10 years ago.

"Our engineers and craftsmen, many former musicians themselves, are constantly re-inventing and updating the synthesizer," says Konikoff. "They'll work right with the artist on ideas and modifications."

The sprawling, compartmentalized Moog plant, located in suburban Williamsville is divided into organized sections with numerous quality checks and actual performance tests. Jazz musician John Fadale applies his talents at the final checkpoint.

The engineer, service and business offices comprise the plant's front section with a display area and reception portion at the entrance of Moog, at 2500 Walden Ave.

Recently, the New York State Assembly cited the synthesizer company, a subsidiary of Norlin Co., for its international achievements which have been displayed in a two-year touring program.

Sponsored by the Office of Advocacy in the U.S. Small Business Administration and selected by the Assn. of Science Technology in Washington, D.C., the Buffalo-based company was one of 12 firms so honored, among them those that invented the telephone, heart valve, phonograph and zipper.

Former research and development head Dr. David A. Lewis was named new president of Moog in January. Original founder Dr. Robert Moog sold the firm several years ago and now resides in North Carolina.

First established near Ithaca where Moog earned his Ph.D. in engineering physics at Cornell Univ., the company moved to the Buffalo market in the 1970s.

Studio Track

• Continued from page 46

produced by Bob Wilson with Kevin Clark engineering; and a Peter Lewis-engineered Webster Lewis LP.

Tom Dowd completing the Marshall Tucker Band at Nashville's Sound Emporium, Kevin Herron engineering with Gary Laney assisting. Other action at the facility: Jim Martin, Column One Records president, producing Boxcar Willie, Billy Sherrill engineering; Ray Pennington producing Ray Price, Jim Williamson engineering; and Fred Foster producing Sonjay Yancey.

Hilly Michaels in New York's Right Track Studio working on a new Warner Brothers LP, producing himself with Jerry Lesser.

Soundmixers, N.Y., activity: Rex Smith working on a new Columbia LP, Rick Chertoff producing, William Wittman engineering, assisted by Eric Korte; Bernard Purdie recording a new LP with backup including Dizzy Gillespie, Grover Washington, Tito Puente and the Sweet Inspirations, Neal Ceppos at the controls, Eric Korte assisting with Laurie Zausmer; and Scott Schreier

producing Barbara Yaeger, William Wittman assisting.

Automatt, San Francisco, action: Bill Graham producing Santana in association with Devadip Carlos Santana and Fred Catero with Wayne Lewis assisting; Narada Michael Walden producing Stacy Lattisaw, Ken Kessie engineering, Maureen Dronney assisting; and Y&T recording a debut LP for A&M with David Sieff and Bob Schulman producing, Gary Lubow engineering.

At Secret Sound Studios, Manhattan, Rich Calandra of Cross-Eyed Bear Productions producing Spyro Gyra's new LP for MCA, Michael Barry engineering with assistant engineer Steve Baldwin.

Netherworld finishing up a debut LP for REM Records with producers Rich Nebel and Scott Stacy with Nebel and Pete Carlson engineering. Most tracks recorded at Ayre Studios, San Jose, Calif., with additional tracks completed at Fane Productions, Santa Cruz, Calif. Mastering slated for Fantasy Studios, Berkeley, with disk cutter George Horn.

At Spectrum Recorders, Lanesborough, Mass., Shenandoah, Arlo Guthrie's road band,

working on material with Peter Seplow engineering.

Rex Ludwick, formerly with Willie Nelson, and his band Texas finishing up an LP project at Indian Creek Recording, Uvalde, Tex., John Rollo at the board.

At Muscle Shoals Sound Studios, Sheffield, Ala., Barry Beckett finishing up mixes on Jerry Jeff Walker's new MCA LP with Gregg Hamm engineering. And Jimmy Johnson producing McFarlane/Perkins for Muscle Shoals Sound Productions with Steve Melton engineering.

The Commodores working with producer James Carmichael at Web IV Studio, Atlanta, with engineer Cal Harris and assistant Ed Seay.

At Sound Lab, Nashville, Billy Earl McClelland completing an Elektra LP with producer Skip McQuinn and engineers David Cherry, Chuck Ainley and Jim Cotton.

Quadrafonic, Nashville, action sees: Norbert Putnam producing Kris Kristofferson, Gene Eichelberger engineering; Steve Gibson producing Don King for Epic; and Bud Reneau producing Grinderswitch with engineer Willie Pevear.

Thorn EMI Distrib Firmed

• Continued from page 45

Thorn EMI has also been appointed distributor for Thames Television, first of the independent tv companies to implement video release agreements reached with the unions. First 10 titles will include comedy favorites Morecambe & Wise and Benny Hill.

Plans are underway for six-figure investment in original programming for video, finance coming jointly from Thorn EMI Video Programmes and from EMI Records. The latter's video projects manager, Geoff Kempin, says he will soon announce a major project which will tie in with an album release from the undisclosed EMI Records act involved.

Thorn EMI vice president marketing director Philip Negus adds that one program with a top recording artist might cost as much as \$1 million, but that tv syndication and cable tv might now provide means of recouping such an investment.

Market research commissioned by

Thorn EMI has clearly influenced the company's policy decisions. Current estimates of 800,000 VCR's in U.K. homes fall well short of the true total, it appears, and the market should be worth over \$100 million this year, with a software volume of around 1.5 million units and top titles selling up to 5,000 copies.

Two thirds of U.K. video machines are rented, and software rental is also very strong. The VHS format has achieved a 3:1 superiority over Betamax, making JVC's the clearly dominant system.

Thorn EMI is committed on the videodisk side to JVC and its VHD system, due out here in 1982, though Philip Negus says the company will also put titles out on any other viable system.

Initial launch catalog should be between 200-300 titles. Thorn EMI will be pressing disks for its own product and for outside material, but not on an ad hoc basis. Some titles available to Thorn EMI are being held back specifically for the VHD launch.

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Disco Business



Billboard Photo By Chuck Pulin
BRANDT'S WORLD—Jerry Brandt, entrepreneur extraordinaire, and operator of the Ritz rock discotheque in New York, is monarch of all he surveys as he stands outside his Greenwich Village club watching the lines queue for admission to a late night party.

70 MILLION PATRONS

East German Clubs Estimated At 5,000

By VADIM YURCHENKOV

EAST BERLIN—The disco industry in East Germany has been steadily developing and expanding in recent years, ever since the formation of the first disco clubs in the German Democratic Republic in 1973 linked with the 10th International Youth and Students Festival staged here.

At that festival, there were 20 discotheques operating in East Berlin. Today, at the national level, there are around 5,000 with an estimated 70 million paying customers annually, most of whom are teenagers.

Discos come in all shapes and forms in East Germany, sited in schools, colleges, institutes, workers' clubs, even kindergarten centers.

There are professional discos, but there are many more semi-professional and part-time units.

There are even discos for old folk, for pensioners, who initially danced to the strict-tempo of the waltz, fox-trot or tango.

In East Germany today, disco is reckoned important enough to merit serious market research.

The NBI magazine readers' poll on disco showed that 60% of respondents felt a disco visit was not only for dancing but for meeting friends, social chat and the exchange of news. In fact, discos in East Germany are referred to as centers of

(Continued on page 65)

Upstate N.Y. Club Offers New Weekly Jazz Evening

BUFFALO—After 2½ years of continuous operation, Mothers discotheque, located in suburban Snyder, continues to be one of the most popular clubs in this area.

To further strengthen its hold on its upwardly mobile clientele, the club, owned by former Buffalo Bills players, Edgar Chandler and Shelly Benatovich, has successfully instituted a jazz night on Mondays.

Henry Godert, Mothers manager, states that the club features a "classy fashionable clientele, including many pro sports figures. We want to keep attracting a 21-35 crowd," he adds.

Mothers disco which also includes a popular restaurant, is located near the New York State Thruway, and Godert explains that audiences from as far away as Niagara Falls, N.Y., use this major thoroughfare to get to the club.

Leroy Neiman prints, knotty pine, plants and brass railings grace the 300-capacity club, 70 feet of which is set aside for the L-shaped dining area which includes six foot, hanging designer lights.

Fluorescent-lighted/plexiglass dividers separate the low-key colored, vinyl booths while the 300 square foot marble dance floor is situated at the front section.

A multi-colored, ornamental light cluster is centered over the dance floor. Two Technic turntables, capable of 600 watts, are found in the DJ booth elevated at the east side.

The sound system, which includes Yamaha amps and JBL drivers, contains two main ceiling cabinet speakers and four bar area speakers.

About 90% of the club's music format is disco, according to chief DJ Gary Deanne, who is assisted by Mike Lasky. Oldies, New Wave, Country Western and other danceable sounds are also included.

"Our jazz night features pop to cultist forms while we attempt to offer a varied spectrum of danceable music," states Deanne. "With our restaurant facilities so close, we have to control the atmosphere early on."

A former supermarket, the 4,800 sq. ft. club also features cushioned seating around the dance floor capable of accommodating 40 people. Several round tables and a thin, rectangular carpet borders the intimate dance area.

The north side of the floor includes a 10 foot by 30 foot picture window which afford patrons a view, through plants, to the street. Indirect ceiling spots and stained glass panels are also found in Mothers.

Open 10:30 a.m. to 4 a.m. every day, the community involved operation sponsored a benefit for the Cerebral Palsy Assn. Jan. 12, aided by Mothers steady group of professional athlete patrons.

Various star players from the NFL Bills, NHL Sabres and MISL Stallions, regular clubgoers, helped attract a sizable turnout, says Godert.

Mothers, which also has a rectangular, wooden bar situated two levels above the disco dance floor and dining areas, features a mirrored, east side wall from the dance floor past the bar.

(Continued on page 52)

MANHATTAN-INSPIRED CLUB

New Wave 'Blitzes' Long Island

By ROMAN KOZAK

NEW YORK—As the former manager of Hurrah's, Danceteria, and the Peppermint Lounge, Jim Fouratt has established a reputation for making rock discos work. His current project is the Blitz, a two-night-a-week new wave club that shares space with Harper's "adult disco" on Long Island.

Fouratt admits it was a gamble to bring new wave dance music into a 600-capacity club on such normally off nights as Tuesdays and Sundays. But, he says, increased interest by local college radio and reports from local retailers about the new music prompted his move. Blitz has been going for about a month, and, says Fouratt, it is working out fine.

"The bulk of the audience that comes to the Manhattan clubs, comes from the suburbs. There is this stereotype that suburban audiences are all Black Sabbath fans who like to get drunk on beer, but that is not true," he says.

There were already three new wave oriented clubs on Long Island, Malibu, Spit and Leggz, when Fouratt entered the market. To compete, Fouratt decided to go with a club with the same live acts, music and ambience found in the Manhattan new wave clubs, but which would be closer and cheaper for the audience.

"It has always been my feeling that if you treat an audience nicely they will respond in kind. The way you deal with people is the way that you get back, and if you treat people roughly, you will have a rough audience," says Fouratt.

Harpers fit the bill for what Fouratt wanted in a club in that it is multi-level, giving people a chance to move around and mingle in areas

where the music is not that dominating. It also had a capacity for a video room.

"It gives people a chance to talk and watch the video and if you are alone and shy, it gives you something to do when you go out, and something to talk about to break the ice. The mating game does go on, even in the '80s," he continues.

To convert Harpers into a part-time rock disco, new decorations and graphics had to be designed for the club, which could be taken down and put up when necessary. The lights and sound also had to be modified to give the club a more stark new wave look and feel.

Also, some staff had to be brought into the club from the city, who would know the music and how to deal with the fans. However, says Fouratt the aim ultimately is to have local people.

To further give the club a Manhattan ambience, there is a bus leaving from the front of the old Danceteria, to allow Fouratt's friends from his other clubs to get to the Long Island club. The bus is free. Admission at the Blitz is \$5 or \$6.

For live entertainment Fouratt says he is looking for either up and coming imported bands, or regional bands that have not played themselves out on the local club circuit. DJs at the club will be rotated among jocks coming from the city and eventually local talent.

In advertising and promoting the club, Fouratt says the "new wave" elements are played down, and the "dance" aspects played up, so that there would not be the impression that it was a "punk club." Says Fou-

ratt: "Punk has been dead for two years now, anyway."

Fouratt says that he is perfectly happy with a two-night format at the club as it gives him more time for his other projects. Average Normal Ltd. is his rock disco consultancy company, which he runs with Rudolf, who does the physical designs and decorations at the clubs. Fouratt has worked almost exclusively in the New York area, but he says he can work elsewhere provided he has control of the music, staff and image of the club.

Fouratt says he expects Danceteria to reopen next month with a legitimate liquor license. Before it was raided by the police last summer it was considered to be the trendiest rock dance club in town. Since it has closed, says Fouratt, it has been imitated by a number of after hours clubs in the city.

Fouratt is also working on "Chaka Chaka" a new cable television show, and has formed a record label, Dare Records, which as yet has no artists officially signed to it. It is still looking for a distribution deal, preferably with a major record company. Fouratt, who was the "house freak" at CBS in the late '60s, credits the International Record Syndicate for having the right idea as to how to sell new music through traditional channels.

In the past Fouratt has not been reluctant to criticize booking agents and fellow club operators, though for the record here he has nary a harsh word for anybody. Nevertheless he defends his right to disagree. "I like to fight for a principle. Creative tension is fine. It is better for the consumers and the artists," he says.

HOME SOUND GO Creator Of Famous Club Music Systems Expands

By RADCLIFFE JOE

NEW YORK—Modified versions of the award-winning sound systems which have, over the years, drawn legions of disco dancers to such popular clubs as, Paradise Garage, the Underground, Studio 54, Regine's, Bond's, New York, New York, Magique, and the Roxy Roller rink, may soon be available for use in the home.

Richard Long, creator of the systems, and those of close to 300 other discotheques around the world, is expanding his business to make a line of his sound systems available to audiophiles "who will settle for nothing but the best," and are willing to pay the price for that privilege.

Long, a five-time award winner for designer of the best sound system heard in a discotheque (his firm, Richard Long & Associates, specializes in the design of sound systems used exclusively in discotheques), has decided to expand into this area because of what he sees as a growing demand for custom-crafted sound systems for use in the home.

His firm is also moving into the area of custom-crafted sound systems for use in theatres, concert halls and auditoriums. It is already supplying an increasing number of sound systems to the very lucrative roller disco business, among them the fashionable Roxy and the huge Empire Rollerdom in New York.

Long, whose New York-based disco sound installation business takes him to almost every nook and cranny of the globe (he currently has

bids pending in such places as India, Argentina and Brazil), is structuring a new division of his company that will concentrate exclusively on the home and other non-disco markets.

However, as has been his trademark, Long will continue to supervise personally the design and construction of sound systems used in the expanded markets.

This personalized approach is the key factor in Long's success in a business where competition is keen and increasing attention is being paid to quality. Long is fastidious about sound, and has an ear that is fine-tuned to excellence.

Although he has never advertised, requests for his services come in from all over the world, and in addition to his U.S. triumphs his trademark is emblazoned on such trendy

discos as Annabel's in London; Trinity, Hamburg, Germany; Dorian Gray, Frankfurt; the Circus, Brussels; Studio 54, Barcelona; the Big Apple, Berlin; and Long's most expensive installation to date, a \$90,000 system at the Barq 'A' Jac, Brussels.

Long's clients praise his work highly, and Long responds to this with bemused modesty. He attributes credit for his success to the movie, "Saturday Night Fever," which helped popularize disco on the international level, and to Studio 54, New York, which, in its heyday, attracted entrepreneurs, club operators and audiophiles from around the world.

"Studio 54 was my best calling card," he states. "People would lis-

(Continued on page 52)

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LP's—Love Utd.; Dennis Brown; Cold Fire; Strange Affair; Adam & The Ants; Garry Glitter (EP); Silver Platinum; Spargo; Fabi; Midnight Magic; Goody Music Orch.; Noien & Crossley; Bobby Kent; Kiser; Unlimited Touch; Alicia; Sister Sledge; Vias; Tom Browne; Bernard Wright; Snob; Three Degrees

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DOWNSTAIRS

New York's Latin Musicians Uniting In Self-Interest

NEW YORK—An organization of Latin musicians called LIMA (Latin Industry Music Assn.) has been formed here with the primary objective of aiding and educating musicians about their professional rights.

"Latin musicians in New York," declares Luis Bauzo, member of the executive board, "are paid way below what they need to survive and they lack the most basic employment benefits: unemployment insurance, retirement pension, hospitalization, etc. This forces us to be totally dependent on our profession."

John Torres, another board member, asserts that "we are forced to play or to depend on public assistance, a shameful condition for a person who has labored diligently with his instrument most of his life."

Although there are yet no studies on the size of the Latin industry here, it's believed that the various record labels, night clubs, radio stations and musical groups have acquired a substantial economic and cultural weight within the Hispanic community.

In general terms, LIMA maintains, a Latin musician can earn about \$40 for a weeknight presentation and about \$50 for a weekend job. Studio work pays less than the union scale for a three-hour session, the musicians assert.

Organization members also argue that the musicians become unwilling "partners" of dance promoters when low attendance cause a loss of profit. In these cases, the musicians must accept a lower payment than agreed, they maintain, without an equivalent remuneration in the case of large profits.

Though LIMA's board denies it's forming a union, since one, AFM Musicians Local 802, already exists, they do claim that the local has not acted when it has been informed of existing conditions, resulting in a "lack of interest" in the part of Latin musicians to join the union.

Local 802 president Max Arons vehemently refutes LIMA's allegations. "This is not true. Every time our members have complained that their rights have been violated, we have backed them up," Arons explains that what happens is that, in many instances, the musicians do not belong to the union, in which case it's impossible to help them.

Says Bobby Rivera, a member of 802, "The problem is also that many of them accept a lower wage than the union scale and when the band leader fires them or a record company delays or denies payment for a recording, they want to denounce these individuals, but the moment for complaining is when they receive the first wage lower than what is required by 802."

Ruben Blades, singer-composer and a member of LIMA's board, refuses to accept the explanation given by 802 leaders. "Most of the union people are not interested in what happens to salsa musicians. They have never been interested in this market because there is no money in it for them. This makes them guilty

by omission."

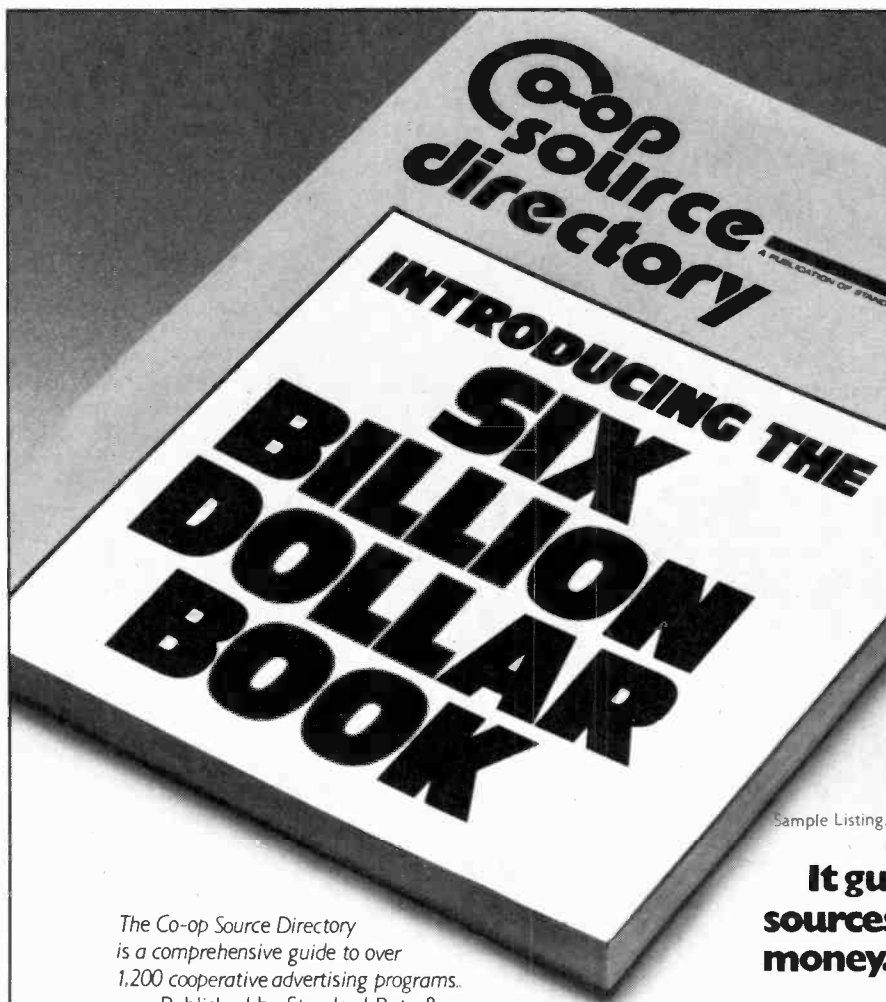
Victor Galla, vice president of Musica Latina International, which owns Fania Records, shares to a certain extent Blade's economic perspective.

"The fact that we are a minority within an Anglo-Saxon majority means that the salsa market is, in reality a sub-market. And either because salsa has been erroneously associated with a lower social class or

because it has been shown that the only music that unifies the Latin field is the romantic ballad style of artists like Julio Iglesias, Raphael or Camilo Sesto, the fact is that more than half of the recordings our com-

panies make do not return the original investment."

He also terms "without basis" the accusation made by LIMA members that manufacturers have a blacklist for any musician that joins 802.



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Sausalito Suit

LOS ANGELES—Sausalito Music Factory, doing business as the Record Plant here, claims the Hit Plant, Manhattan studio, owes it \$9,000 in a Federal District Court suit here.

The complaint charges the New York studio agreed to pay a \$250 daily rental for use of an "EMT 250 for 4." It accrued the alleged rental charge by keeping the equipment for 36 days, the suit explains.

MARCH 14, 1981 BILLBOARD

Classical

LACQUER LACK

Quality Decline Ups Costs & Delay, Says Grammy Winner

By ALAN PENCHANSKY

Decca Digital Of Janacek Work Honored By Critics

LONDON — Decca's digital recording of Janacek's "From The House Of The Dead," is named 1980 "record of the year" by critic contributors to the magazine "Gramophone."

The recording, which features Dalibor Jedlicka, Jaroslava Janska and Jiri Zahradnicek, with Charles Mackerras conducting the Vienna Philharmonic, was also voted top operatic recording of the year.

There was a total of 13 categories and the prize presentations were made by Dame Eva Turner recently in a Savoy Hotel ceremony. Other award-winners:

Chamber: Brahms Piano Quintet, Op. 34, Maurizio Pollini and the Quartetto Italiano (DG); Concerto: Ravel Piano Concertos, Jean-Philippe Collard, French National Orchestra, Maazel (HMV).

Contemporary: Birtwistle "Punch And Judy," Stephen Roberts, Jan DeGaetani, London Sinfonietta, Atherton (Decca), Early Music: C.P.E. Bach Symphonies, WQ 182, English Concert Orchestra, Pinnock (Archiv).

Historical (non-vocal): Bartok "Mikrokosmos" and "Contrasts," Bartok, Szigeti, Goodman (CBS); Historical (vocal): Fernando de Lucia "The Gramophone Company Recordings" (Rubini).

Instrumental: Brahms Piano Sonatas Nos. 1 & 2, Krystian Zimerman (DG); Orchestra: Debussy "Nocturnes," Concertgebouw, Haitink (Philips).

Solo vocal: "A Shropshire Lad," settings of Housman, Graham Trew, Roger Vignoles (Meridian); Best engineering: Debussy "Nocturnes," Concertgebouw (Philips).

CHICAGO—The weakest link in the record production chain today is the spotty quality of record cutting lacquers, insists the industry's Grammy winning classical producer for 1980.

Complaints about the dwindling quality of lacquer blanks have been voiced by engineers and producers for some time. But the properly made lacquer is truly an endangered species today, believes Telarc Records producer Robert Woods, who scored his first Grammy last month.

Woods said last week that a lacquer rejection rate of about 60% has made disk cutting his job's biggest strain.

Woods was finishing up a cutting session at Irvine, Calif.'s International Automated Media when he was reached by phone with news of the award. The Cleveland-based la-

bel does all of its cutting at the Southern California facility.

"I'm so sick of trying to make good records and having everything get worse and worse," swears the 33-year old former concert singer.

"The lacquers are so bad I'm remastering stuff every few months. I've been out there cutting practically every other week with just zero results sometimes. It's gone right down hill like Chrysler."

Adds Woods, "You can't imagine how expensive it is or how much delay it causes in getting product out."

Woods was nominated for his work on five 1980 Telarc albums of orchestral and choral-orchestral music. The producer said the company's use of digital mastering has put additional strains on the cutting process.

"Analog doesn't have as wide a dynamic range," Woods explained. "There's a lot that you lose in transfer of digital tapes."

"There's no way you can push disk mastering systems beyond the present levels," Woods added.

Woods estimated that most labels have a lacquer failure rate of between 10 and 20%. He said his investigation of the lacquer problem has shown the original raw material manufacture process to be the trouble point. Blanks are manufactured in the U.S. by Capitol from raw lacquer supplied by Randolph.

Reportedly, the product is not as important to this manufacturer as it once was, and Woods claimed they

do not exercise as tight a quality control as before. "There's not enough of a market that these guys can make a better lacquer," Woods commented.

One possible answer lurks just around the corner. Woods said he expects Telarc master recordings to be played when the Soundstream home digital audio system has its first public demonstration. The company has promised to demonstrate the technology—which could obsolete the analog record—before the end of the year (Billboard, Feb. 21, 1981).

Woods, however, hasn't given up hope that raw material suppliers can be convinced to pay more attention to quality. "Records are going to be around for a long time," he explains. "and I think they can make better records."

Regarding 1981 recording plans, Woods said Telarc will continue its work with major U.S. orchestras including Cleveland, Philadelphia, Boston and St. Louis.

A Mahler First Symphony will be recorded this month in St. Louis (replacing an earlier scheduled Holst's "Planets"). Cleveland Orchestra repertoire is Shostakovich's Fifth Symphony and Strauss's "Also Sprach Zarathustra."

Vaughan Williams' "Tallis Fantasia" for string orchestra also will be waxed in St. Louis, rounding out an album containing works of Barber, Satie and Grainger, Woods said.

MAY 26-31 IN BOSTON

Music Fest Open To Label Exhibits

CHICAGO—The Boston Early Music Festival & Exhibition, May 26-31, will have a staged presentation of Monteverdi's "The Coronation of Poppea"—one of the earliest full-length opera masterpieces—and broad participation from early instrument manufacturers among its highlights.

Promoter Jon Aaron is promising an international constellation of performers, early instrument makers and record labels allowing the growth of specialized interest in music written before the year 1800 to be glimpsed.

Other festival highlights will be an evening of Venetian Music performed by the Boston Camerata

with the New York Cornet and Sackbut Ensemble, and recitals to feature the Belgian gamba virtuoso Wieland Kuijken and Ralph Kirkpatrick, harpsichord virtuoso and Scarlatti scholar.

According to Aaron, the BBC and NPR both will be taping festival performances.

Aaron, who heads a Boston based artists management and concert promotion firm specializing in pre-19th century music, said the festival's announcement drew a "heavy amount of inquiry from all over the world."

Boston's Titanic Records and Belgium's Accent Records are among labels that will be exhibiting, Aaron said.

According to the promoter, the exhibition will include numerous early instrument manufacturers based in Boston.

Said Aaron, "there are more instrument makers in Boston than anywhere in the country. In this country it's really the city for early music."

Boston's Baroque orchestra, Banchetto Musicale and the Boston Lyric Opera will join in presenting "Poppea," May 26 at the Boston Univ. Theatre. Other festival performances take place at Jordan Hall in Boston.

Exhibits at Boston's Horticultural Hall and other sites will also include antique instruments and rare books, manuscripts and prints. Admission to exhibits and daily events is \$4.

Concurrent with the festival, the Music Critics Assn.'s annual meeting will be held in Boston.

Information from: Jon Aaron Assoc., 25 Huntington Ave., Boston 02116, (617) 262-2724.

MARCH 14, 1981 BILLBOARD

JOHN WILLIAMS • BOSTON POPS



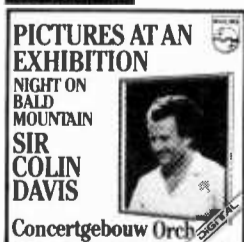
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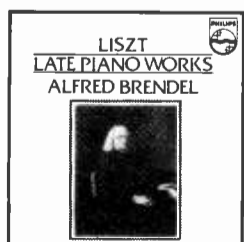
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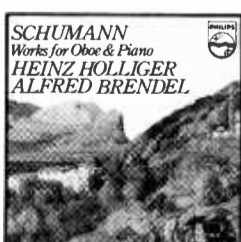
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Songwriters Event: The 1981 Nashville Songwriters Assn. Symposium in Nashville featured in one of its panel sessions Michael McDonald of the Doobie Brothers, local writer Wayland Holyfield, and New York's Patrick Henderson, shown at left. Center, Manhattan composer George David Weiss launches into one of his better-known hits, "Mr. Wonderful," during the Super Songwriters Showcase. At right, the NSAI presents its song and songwriter of the year honors during a gala awards banquet which climaxed the week-end symposium. Holding their plaque are Curly Putman and Bobby Braddock, left, who penned this year's top-voted song, "He Stopped Loving Her Today." Songwriter of the year Bob Morrison, at right, is flanked by outgoing Nashville Songwriters president Patsy Bruce and new president, Randy Goodrum.



Nashville Colleagues Vote Morrison Writer Of Year

By EDWARD MORRIS

NASHVILLE—Bob Morrison took the songwriter of the year award, and "He Stopped Loving Her Today" was named song of the year at the 14th annual awards ceremony Feb. 28 of the Nashville Songwriters Assn. The event climaxed the organization's third annual songwriting symposium, which drew 235 registrants from 45 states.

Morrison was chosen from among five finalists, including Sonny Throckmorton, Curly Putman, Bob McDill and the team of Kye Fleming and Dennis Morgan. "He Stopped Loving Her Today," co-written by Putman and Bobby Braddock, competed with 17 other songs for the title.

Receiving certificates of merits were Roger Murrah and Jim McBride for "A Bridge That Just Won't Burn"; Dallas Frazier, "Beneath Still Waters"; Waylan Holyfield and Bob House, "Could I Have This Dance"; Eddie Rabbitt, Even Stevens and David Malloy,

"Drivin' My Life Away"; Sonny Throckmorton and Rafe Vanhoy, "Friday Night Blues"; Ed Bruce, Patsy Bruce and Ron Peterson, "Girls, Women and Ladies"; Bob McDill, "Good Ole Boys Like Me"; Roger Cook and Samuel Hogan, "I Believe In You"; Lionel Richie Jr., "Lady"; Bob Morrison, Wanda Mallett and Patti Ryan, "Looking For Love"; Hugh Moffatt and Pebe Sebert, "Old Flames Can't Hold A Candle To You"; Willie Nelson, "On The Road Again"; Marijohn Wilkin and Kris Kristofferson, "One Day At A Time"; Kye Fleming and Dennis Morgan, "Smoky Mountain Rain"; Ed Penney and Jerry Gillespie, "Somebody's Knockin'"; Hank Cochran, "That's All That Matters To Me"; and Amanda McBroom, "The Rose."

Also announced at the banquet ceremony were the new officers of the Nashville Songwriters Assn. Succeeding Patsy Bruce as president is songwriter Randy Goodrum.

Wayland Holyfield was elected first vice president; Marijohn Wilkin, second vice president; Don Wayne, treasurer; Michael Kossler, secretary; and Paul Richey, sergeant-at-arms.

New board members are Linda Hargrove Bartholomew, Buddy Killen, Jimmy Bowen, Jerry Crutchfield, Sheb Wooley and Red Lane. Re-elected to the board were Don Wayne, Ann Stuckey, Del Bryant, Paul Craft, Bob McCracken, John Denny and Moses Dillard.

The symposium was kicked off by a songwriters showcase (see review) that presented the registrants with samples of work by 19 top country and pop writers.

In his opening address to the symposium, Jimmy Webb told the songwriters that theirs was a "vocation of difficulties" and that he wanted to offer them "armaments not to succeed but to survive." Webb urged the group to develop saleable studio skills to supplement their writing income, select their publishers carefully, work hard to get album cuts since there is a "declining market" for writers of singles who are not also recording artists, and be willing to work on commercials and tv scores while waiting for a hit record.

Webb summarized by advising newcomers to "read a lot of Dylan Thomas, listen to a lot of classical records, and try to write like Hank Williams."

A panel consisting of Bob McDill, Michael McDonald, Wayland Holyfield, Patrick Henderson and Dave Loggins split along country/pop lines on whether lyrics or music directs a song's composition, with country leaning toward the former. The practical implication was that bare-bones demos are likely to get a better hearing in Nashville than in Los Angeles, where more elaborately executed demos move to the front of the line.

Later sessions covered different ways of exercising songwriting skills—such as through advertising, tv and movies—and the symbiotic connection between songwriter and publisher.

Audiotapes of the panel sessions will be sold for \$30 a set via the Nashville Songwriters newsletter—which circulates to about 1,500 members. The showcase was videotaped for the organization's archives and may also be put on sale, according to executive director Maggie Cavendar.

SHOWCASE REVIEW

Songwriters Offer An Evening Of High Spots

NASHVILLE—It was billed as the "Super Songwriters Showcase," but the name was just a neon sign advertising diamonds. It was really a marathon tribute to words—their shine and heat, their sharp points and shadowy edges.

This was the opening event of the Nashville Songwriters Assn. symposium, with nearly 20 writers taking the stage at the Hyatt against a fabric of simple instrumental accompaniment. They came on in grand indifference to individual rank and fame. The show opened with Bobby Braddock singing "He Stopped Loving Her Today"—which earned accolades as the organization's song of the year the following evening—and "I Feel Like Loving You Again." It closed with Jimmy Webb (author of such songs as "MacArthur Park" and "By The Time I Get To Phoenix") doing three new originals. And in between were plenty of indications why Nashville has built its reputation on songwriting.

Of course, it didn't hurt that many of those who sang their own songs were also magnetic performers as well. Warner Bros. artist Gary Morris sang his "Fire In Your Eyes" in a voice that was awesome in its power and range. And by the time Kye Fleming, accompanied by writing partner Dennis Morgan on guitar, was two phrases into "Years," one could almost forget Barbara Mandrell's excellent version of their song.

Mary Ann Kennedy, Pam Rose, Steve Gibb, Roger Cook and Bob

Morrison exhibited qualities of voice and stage presence as appropriate for concert halls as for recording studios.

In an evening devoid of low points, there were some indelible high spots. Among them: The antic Paul Craft performing his crowd-pleasing "Drop Kick Me Jesus," and thereby illustrating how a metaphor can be stretched wide enough to cover a Presidential prayer breakfast; George David Weiss, working like a still-enthusiastic Tin Pan Alley songplugger, rocking back and forth at the piano, grinning, gabbing and pounding out pieces of such hits as "Wheel Of Fortune," "I Don't See Me," "Mr. Wonderful," "I'll Never Be Free" and "Cross Over The Bridge"; Rory Bourke, Charlie Black and Jerry Gillespie harmonizing determinedly on a few of their most notable triumphs, including "I Know A Heartache When I See One" and "Heaven's Just A Sin Away"; Dave Loggins, trotting out a variety of inspired lyrics, melodies and witticisms before treating the audience to his standard, "Please Come To Boston"; and Patrick Henderson, reminiscing about his gospel roots and then reaffirming them with his pulsating "Jesus Is Lord."

It was always the line, not the lick, that triggered the spontaneous crowd applause from the standing-room only Hyatt crowd. According to the Nashville Songwriters Assn. motto: "It all begins with a song." But at this event, there was a more powerful assertion in operation: "In the beginning was the word."

EDWARD MORRIS

Consistency, Research Aid Nashville FMer's Growth

• Continued from page 31

mented with sliding in a few more commercials each hour. Results showed up in lowered listenership and decreased ratings (a 6.9 share), "so we immediately went back to fewer spots and more music."

House is proud of the station's support for new artists and new product. He mentions that he was playing Terri Gibbs' "Somebody's Knockin'" debut while it was still in acetate form, and also spun records by Alabama long before the group signed with RCA. He also recalls flipping over a Steve Wariner single to the B-side, "Forget Me Not," and jumping on Warner's most recent, "Your Memory," straight out of the box.

"It's hard enough for these new artists to get airplay, anyway," House says. "And sometimes their records are a lot better than what the more established names are putting out."

In order to determine what gets played—and what doesn't House listens to every single record brought to the station, often sifting through 50 or 60 a week. "You may hear 100 rejects," he points out, "but the 101st could be another Alabama."

Music comes first at the station. There are no on-air promotions, contests and gimmicks. And House has also avoided hitching WSIX's wagon to the current urban cowboy craze. He thinks that the national obsession with things western will be burning out shortly "and leaving a lot of people holding the bag." The trend has caused a number of people to leap into country programming who know little about the music, House adds.

"You don't have to be sitting on top of a mechanical bull to be identified as a good country station. What you do have to do, though, is program music that your listeners want to hear. And that takes experience."

WSIX's successful ratings have created another new market for the station: it's now heard on approximately 30 cable systems throughout the Southeast.

"Country music is just now coming into its own," remarks House, who has served as program director for WSIX-FM and its adult contemporary cousin, WSIX-AM, for three years. "There's a strong crossover factor existing now between country and pop stations that's creating a whole new listening audience for country."



GRAMMY WHAMMY—Grammy winners Anne Murray and Christopher Cross, right, visited backstage following a recent headline concert by Murray and Don Williams, left, at the Univ. of Texas in Austin. The university's well-known athletic director, Darrell Royal, is next to Williams.



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Billboard[®] Hot Country Singles

Survey For Week Ending 3/14/81

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MARCH 14, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	GUITAR MAN —Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	36	40	5	ONE MORE LAST CHANCE —Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)	69	NEW ENTRY		PRIDE —Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)
2	3	10	ANGEL FLYING TOO CLOSE TO THE GROUND —Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	37	41	4	IT DON'T GET BETTER THAN THIS —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	70	54	6	I DON'T WANT TO KNOW YOUR NAME —Glen Campbell (M. Smotherman), Capitol 4959 (Seventh Sun, ASCAP)
3	5	12	WANDERING EYES —Ronnie McDowell (J. D'Hara), Epic 19-50962 (Cross Keys, ASCAP)	38	42	5	ARE WE DREAMIN' THE SAME DREAM —Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)	71	56	13	CUP OF TEA —Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)
4	8	6	TEXAS WOMEN —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	39	46	4	SEVEN YEAR ACHE —Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	72	57	16	WHO'S CHEATIN' WHO —Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)
5	6	9	THIRTY NINE AND HOLDING —Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	40	43	5	IT WAS YOU —Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)	73	79	3	THERE'S A CRAZY MAN —Jody Payne (M. Williams), Kari 117 (Almo, BMI)
6	1	9	DO YOU LOVE AS GOOD AS YOU LOOK —Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)	41	50	2	ROLL ON MISSISSIPPI —Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	74	77	3	I THINK I COULD LOVE YOU BETTER THAN SHE DID —Ava Barber (B. Morrison, D. Hupp), Oak 1029 (Southern Nights, ASCAP)
7	9	9	DRIFTER —Sylvia (D. Pfrimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	42	4	13	CAN I SEE YOU TONIGHT —Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	75	59	14	HILLBILLY GIRL WITH THE BLUES —Lacy J. Dalton (L.J. Dalton), Columbia 11-11410 (Algee, BMI)
8	13	9	YOU'RE THE REASON GOD MADE OKLAHOMA —David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	43	49	5	BLUE COLLAR BLUES —Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)	76	78	3	TAKE ME BACK TO THE COUNTRY —Baxter, Baxter and Baxter (B. Castleman), Sun 1160 (S. Singleton, BMI)
9	21	5	OLD FLAME —Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	44	55	2	IF I KEEP ON GOING CRAZY —Leon Everette (R. Murrain, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	77	61	17	ANY WHICH WAY YOU CAN —Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI)
10	12	9	IF DRINKIN' DON'T KILL ME (Your Memory Will) —George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	45	62	3	SOMEBODY LED ME AWAY —Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	78	NEW ENTRY		JUST A COUNTRY BOY —Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)
11	11	13	WHAT'S NEW WITH YOU —Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	46	7	14	ARE YOU HAPPY BABY? —Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)	79	85	2	LOVING YOU WAS ALL I EVER NEEDED —Lou Hobbs (B. Wood, S. Kessler), KIK 902 (Criswood, BMI)
12	15	8	WHAT I HAD WITH YOU —John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	47	52	4	DON'T ANYBODY GET HIGH (On Love Anymore) —The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)	80	80	3	I WANT TO SEE ME IN YOUR EYES —Gene Kennedy & Karen Jeglum (F. Stanton, A. Kent), Door Knob 145 (Chip 'N' Dale, ASCAP)
13	14	10	YOUR GOOD GIRL'S GONNA GO BAD —Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	48	69	2	MISTER SANDMAN —Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	81	83	2	I'M GONNA LET GO (And Love Somebody) —Liz Lyndell (J. Grayson), Koala 330 (Hinsdale, BMI)
14	16	5	PICKIN' UP STRANGERS —Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	49	60	2	CHEATIN'S A TWO WAY STREET —Sammi Smith (M. Bernard, C. Duvall), Sound Factory 427 (Crown Dancer, ASCAP)	82	NEW ENTRY		SAD OLE SHADE OF GREY —Jeannie Pruett (S. Throckmorton, G. Martin), Paid 118 (Tree, BMI)
15	20	7	CRYING —D. McLean (R. Orbison, J. Nelson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	50	58	4	MISTER PEEPERS —Bill Anderson (M. Charron), MCA 51052 (Crazy Cajun/Points West, BMI)	83	84	2	LOVERS LOVE —Thrasher Brothers (B. Mevis, D. Pfrimmer), MCA 51049 (Pi-Gem, BMI/Chess, ASCAP)
16	17	8	SOMETHIN' ON THE RADIO —Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	51	10	16	KILLIN' TIME —Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)	84	86	2	DON'T EVER LEAVE ME AGAIN —Max D. Barnes (M.D. Barnes), Ovalton 1164 (Blue Lake/Plum Creek, BMI)
17	18	8	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN —Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	52	39	14	SOUTHERN RAINS —Mel Tillis (R. Murrain), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	85	87	2	FIRE IN YOUR EYES —Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)
18	19	9	I HAVE A DREAM —Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	53	NEW ENTRY		I LOVED 'EM EVERY ONE —T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	86	88	2	CHARLESTON COTTON MILL —Marty Haggard (R. Lane, D. Kirby), Dimension 1016 (Tree, BMI)
19	22	7	LOVIN' WHAT YOUR LOVIN' DOES TO ME —Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	54	44	6	I REMEMBER YOU —Slim Whitman (J.H. Mercer, V. Schertzinger), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)	87	90	2	THERE AIN'T A SONG —Music Row (W. Helm), Debut 8013 (Gilpib, BMI)
20	23	5	A HEADACHE TOMORROW (Or A Heartache Tonight) —Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	55	67	2	ALICE DOESN'T LOVE HERE ANYMORE —Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	88	NEW ENTRY		STAND BY YOUR MAN —David Allan Coe (B. Sherrill, T. Wynette), Columbia 11-60501 (Al Gallico, BMI)
21	24	6	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW —Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	56	45	9	MY TURN —Donna Hazard (L. Chiriacka, J. Huguley), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP)	89	89	2	IT'S LIKE FALLING IN LOVE (Over And Over Again) —Chris Waters (R. Murrain, R. Alves, S. Anders), RIO 1002 (April/Widmont, ASCAP/Blackwood/Magic Castle, BMI)
22	31	5	LEONARD —Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	57	65	4	ANYTHING THAT HURTS YOU (Hurts Me) —Keith Stogall (C. Monk, J. Lee), Capitol 4967 (April/United Artists, ASCAP)	90	NEW ENTRY		LOVIN' NIGHT —Jim West (J. West), Macho 009 (Home Comfort/Yatahey, BMI)
23	25	8	PEACE OF MIND —Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	58	68	2	ANGEL OF THE MORNING —Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	91	63	16	I'LL BE THERE (If You Ever Want Me) —Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubbs, BMI)
24	27	6	TAKE IT EASY —Crystal Gayle (D. McCClinton), Columbia 11-11436 (Duchess, BMI)	59	NEW ENTRY		HEY JOE (Hey Moe) —Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	92	64	14	A LOSER'S NIGHT OUT —Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Temar, ASCAP/Hinsdale, BMI)
25	26	8	DIXIE MAN —Randy Barlow (K. Bell, T. Skinner, J.L. Wallace), Paid 116 (Hall-Clement, BMI)	60	70	3	WASN'T THAT A PARTY —The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	93	93	2	MEXICAN GIRL —Michael Tate (C. Norman, P. Spencer), Oak 47102 (Chinnichap/Careers, BMI)
26	28	6	PERFECT FOOL —Debbi Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)	61	71	3	BETWEEN THIS TIME AND THE NEXT —Gene Watson (R. Griff), MCA 51039 (Blue Echo, ASCAP)	94	NEW ENTRY		URBAN COWBOYS, OUTLAWS, CAVALIERS —James Marvell (G. Marvell), Cavalier 117 (Cava, ASCAP)
27	29	7	EVERY NOW AND THEN —Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)	62	72	2	BRIDGE OVER BROADWAY —The Capital (G. Dobbins, T. Rocco), Ridgetop 01281 (Chappell/Intersong, ASCAP)	95	NEW ENTRY		GREEN EYED GIRL —Sean Morton Downey (J. Fuller), ESO 12-932 (Blackwood/Fullness, BMI)
28	38	4	REST YOUR LOVE ON ME/ I AM THE DREAMER (You Are The Dream) —Conway Twitty (B. Gibb), MCA 51059 (Stigwood, BMI)	63	47	6	COMPLETELY OUT OF LOVE —Marty Robbins (M. Robbins), Columbia 11-11425 (Mariposa, BMI)	96	NEW ENTRY		HER EMPTY PILLOW (Lying Next To Mine) —Jimmy McMillan (J.M. Kinsey), Blum 767 (Texas Starway, BMI)
29	30	8	TOO LONG GONE —Vern Goodin (M.D. Barnes), Ovalton 1163 (Blue Lake, Plum Creek, BMI)	64	48	7	DIXIE ROAD —King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)	97	66	5	WILLIE, WON'T YOU SING A SONG WITH ME —George Burns (G. Sutton), Mercury 57045 (Rodeo Cowboy, BMI)
30	32	4	FALLING AGAIN —Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	65	NEW ENTRY		I DON'T THINK LOVE OUGHT TO BE THAT WAY —Reba McEntire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	98	73	17	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC —Razzy Bailey (J. Slate, J. Hurt, L. Keith, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP)
31	33	4	HOOKED ON MUSIC —Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	66	51	18	SILENT TREATMENT —Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	99	74	17	1959 —John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)
32	35	6	IT'S A HEARTACHE —Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)	67	75	2	HOLD ME LIKE YOU NEVER HAD ME —Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	100	76	4	MY SONG DON'T SING THE SAME —Kris Carpenter (J. English), Door Knob 146 (Beechwood, BMI)
33	34	6	ANY WAY YOU WANT ME —Gene Watson (L. Offman), Warner/Viva 49648 (Senor/Cibie, ASCAP)	68	53	15	DON'T LOOK NOW (But We Just Fell In Love) —Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)				
34	37	4	STORMS NEVER LAST —Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)								
35	36	10	20/20 HINDSIGHT —Billy Larkin (T. Gmeiner, J. Greenbaum, W. Konkin), Sunbird 7557 (Lefty's, BMI)								

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

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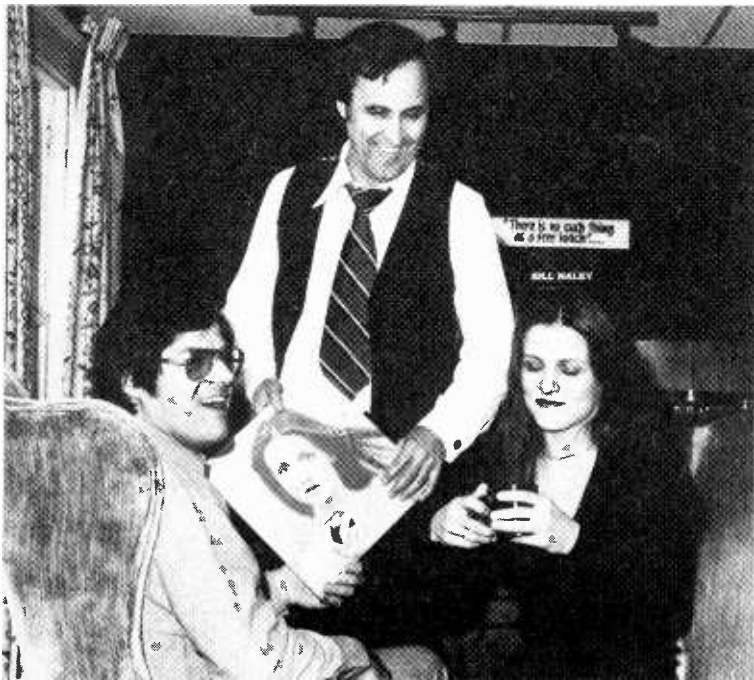
Johnny Paycheck's classic tribute to his favorite singer/songwriter. Featuring guest appearances by **Merle Haggard and The Strangers**, and including these hit selections, **“I Can't Hold Myself In Line,” “Yesterday's News Just Hit Home Today,” “Turnin' Off A Memory,”** and **“I'll Leave The Bottle On The Bar.”**

Produced by Billy Sherrill

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Time Out: Capitol's Deborah Allen takes a break during rehearsals for the Country Radio Seminar's upcoming New Faces Show. Holding Allen's debut album are, from left, Tony Migliore, music director for the New Faces Show, and Charlie Monk, emcee of the program.

FOR ROSANNE CASH

'7 Year Ache' Tie-Ins

By KIP KIRBY

NASHVILLE—Timing played a major factor in Rosanne Cash's recording career: shortly after signing with Columbia Records, she found out she was pregnant.

Since the release of her debut album, "Right Or Wrong," preceded the birth of her baby by only a few months, Cash neither toured nor made personal appearances to support the album. Nonetheless, the LP still managed to spin off three top 30 chart singles ("No Memories Hangin' Round" with Bobby Bare, "Take Me, Take Me," and "Couldn't Do Nothin' Right"). More interestingly, however, the album received widespread airplay from pop, A/C and country formats, indicating strong crossover potential.

Now, with the release of Cash's second album, "Seven Year Ache," Columbia is preparing to shift into high gear behind its new artist. The marketing campaign centers on national television exposure, a select series of showcases, a short tour, and the use of a special "video concept package" taped in Nashville and featuring three of Cash's songs from the just-issued album. It also ties in with the current success of her first single, "Seven Year Ache," starred at 39 after only three weeks on the Hot Country Singles chart.

The film was produced by Arnold Levine, vice president of CBS creative services division, and Yvonne May. It has been designed as a mini-movie, with Cash acting out her central character in a script written around the lyrics of "Seven Year Ache." "Blue Moon With Heart-

ache" (both Cash original compositions), and "Rainin'." The clips can be used together or separately, and are specifically targeted at both network music programs and cable tv's syndicated video segue shows.

The abbreviated showcase tour begins Monday (9) at the Agora in Cleveland, moves to Dallas the following night, and winds up with two dates Wednesday and Thursday (11-12) at New York's Bottom Line and a March 16 performance at the Palomino Club in Los Angeles. For these showcases—aimed at press, radio and accounts—Cash will be backed up by the Cherry Bombs, husband Rodney Crowell's stage band.

Cash is currently putting her own group together for an extensive road tour which will kick off in April and run through May. She will also be doing numerous radio and tv interviews to further expose her music and her image.

Television qualifies as the backbone of the current blitz. With joint coordination by APA, her booking agency, and Columbia's artist development department, Cash will be featured extensively on various tv programs across the country.

"Good Morning America" featured an interview session with Cash in mid-February. During the month of March, she is scheduled to appear on shows such as "Solid Gold," "Merv Griffin," "John Davidson," and the Easter Seal Telethon. Later this month, she returns to Nashville to tape "Johnny Cash and the Ladies of Country Music," starring her father, Anne Murray and Emmylou Harris at the Grand Ole Opry House.

And a concert the dark-haired singer performed with her husband at the Exit/In last fall will be aired in April by the "Silver Eagle" syndicated radio network, a program carried on more than 400 stations.

"It's not easy to break a new act these days, especially if the act isn't touring," says Roy Wunsch, vice president of marketing for CBS/Nashville. "So, frankly, we were thrilled by the immediate acceptance Rosanne's first album received from radio and consumers. This time, we're working with both our pop and country marketing and creative staffs to insure that her across-the-board appeal is fully realized."

New Faces Show Is Vital Exposure

NASHVILLE—Radio DJs spin a lot of records by new artists in a year's time—often without ever seeing the face behind the song or the act behind the voice.

That's the premise which created the New Faces Show concept. It's the annual event that traditionally tops off the two-day educational radio forum in Nashville and highlights the Country Radio Seminar Banquet.

The New Faces Show showcases upcoming country talent that's displayed "significant career achievement and development" during the year. And it's a way of giving country music's future stars the opportunity to sing before perhaps the most influential audience it will ever play to: national programmers and DJs.

In its 12-year history, the New Faces Show has presented more than 100 artists in various stages of their career evolution. Several of these have gone on to become major crossover headliners in music and television, most notably Eddie Rabbitt, Crystal Gayle and Larry Gatlin. Others are still realizing their full potential. Most have changed labels. And some, of course—as might be expected—have dropped out of the music business or ended up pursuing it from a different perspective.

The New Faces Show debuted in 1970, the same year as the Seminar. Among its eight performers was Norro Wilson, then an artist and today, a producer for RCA Records who makes records from the other side of the control board.

The following year's show presented a young MCA singer named Crystal Gayle. Also on the bill with her were Bobby G. Rice (now on Sunbird) and Bill Rice, today a well-known Nashville producer/songwriter and half of the team of Foster & Rice Productions.

In 1972, Charlie McCoy and his harmonica commanded the spotlight, along with Dickey Lee and Jeanne Pruett. Another guest performer that year was Jerry Foster (the other half of Foster & Rice Productions).

O.B. McClinton represented Stax Records' country division on 1973's New Faces Show, along with a young performer named Johnny Rodriguez. Also on hand was Leona Williams, who currently records for Elektra and is married to Merle Haggard.

1974's edition featured only seven new talents, down from the previous years' array of eight acts. But among these were Eddy Raven, Narvel Felts—and a contemporary country mainstay named Larry Gatlin.

KIP KIRBY

The 1975 New Faces program upped the number of featured newcomers to 10 for the first time. On that roster were Capricorn's Kenny O'Dell, Connie Cato (now on MCA), Billy Larkin (presently doing well with "20/20 Hindsight" on Sunbird), and an artist destined to conquer both pop and country charts just this year with his No. 1 single, "I Love A Rainy Night"—Eddie Rabbitt.

The crop of newcomers appearing on the 1976 show brought to light the talents of artists such as Ed Bruce, Rex Allen Jr., Earl Thomas Conley and Dotsy. And 1977's program was visibly brightened with numbers by Charly McClain (who just recently achieved her first No. 1 country single with "Who's Cheatin' Who"), Margo Smith and Mel McDaniel.

In recent years, a hefty percentage of the acts showcased seem to be displaying consistent chart power and sustaining career accomplishments. For confirmation, check out 1978's lineup of talent: Janie Fricke, Con Hunley, Don King, Gene Watson, Zella Lehr, Vern Gosdin and Ronnie McDowell. . . . And how about the sizzle provided on the 1979 New Faces Show with John Conlee, Razy Bailey, Susie Allanson, Gail Davies, John Anderson and Cristy Lane?

Perhaps the most spectacular success story would be last year's show, however, when hot performances by both Alabama on MDJ and Leon Everette on Orlando brought these acts to recording contracts with RCA. Also featured on that same show were Lacy J. Dalton, Juice Newton, Sylvia and Reba McEntire, with each of these singers receiving substantial label pushes within the next 12 months.

This year's New Faces promises to be another strong showcase for artists who've been making career waves of late. Booked for 1981 are Terri Gibbs (MCA), Deborah Allen (Capitol), David Frizzell & Shelly West (Viva), Steve Wariner (RCA), Sheila Andrews (Ovation), Cary Morris (Warner Bros.), the Capitals (Ridgetop), Sonny Curtis (Elektra), Roger Bowling (Mercury) and Orion (Sun).

When these 10 acts swallow their stage fright and walk into the spotlight Saturday night, they'll be playing to people who have previously known them only through their music. The New Faces Show is considered commendable for the chance it gives to these newcomers, and for the rapport it seeks to encourage between new artists and radio.

Country Gamble

• Continued from page 30

cated nostalgia music format. WNOE was running neck-and-neck with WRNO, and both were trailing far behind WEZB in the contemporary genre.

So who was surprised at WNOE's success? The staff.

"When the Birch Reports started coming out, the jocks got really excited," says Mitchell, who admits morale was low at first. "It was a matter of being unfamiliar with the music, and of course, it happened overnight."

"But we only lost one jock, Ken McIntee—and he went to Chicago, the No. 2 market. Can you blame him?"

Mitchell was recruited from home base, Monroe's KNOE-FM, an AOR station where he was operations manager. "Our AM station in Monroe is country," he said, "and it's not hard to learn. And TM's got a good package."

He also credits WNOE's success to its adult approach, "a style we had already"; emphasis on music over personality; a "lean format" that's "not built for on-air promotions"; and a carefully conservative image.

"We have long music sweeps, 10-15 minutes," he says, "and we play nothing but hit music. It's very mass-appeal, there's a tremendous amount of crossover, no hard-liner country."

"We've limited talk to 10 seconds, and it's all to contribute information: weather, traffic, time. We've set our spot limit to 10 minutes an hour. . . ."

"Most of our promotions are external—television, billboards, busboards." The promos are low-key. One WNOE billboard is a simple brown and white montage, cameos of crossover country artists, with the station's I.D. as the only legend. "We want people to know you don't have to wear gaudy hats and cowboy boots; we want doctors, people who wear coats and ties."

Community involvement is also important for the image: WNOE was in on a benefit for a local school for the retarded, which featured Ernest Tubb and the Troubadours; Mitchell also intends to work with Easter Seals, the local Lions Club and the Kidney Foundation.

And, he says, "I think we've got the best news operation in town. We've allowed both drives to be news-oriented, with middays and evenings more music and entertainment oriented—drawing the ladies away from the soap operas and the men away from nighttime television."

Mitchell says there's no research to prove WNOE has lured viewers from TV, but, "The letters we're getting are saying it."

Joe Patrick, Mitchell's counterpart on WNOE-AM (which turned country Jan. 27), took advantage of WNOE's news department right away: he instituted a half-hour bloc of news weekday mornings.

Mitchell sees nothing but good in the fact that the sister stations are both country.

"With the median age in this town being 27," he says, "I think people realize what FM is. Joe Patrick will take the 35 plus group and we'll take the rest."

"If AM pulls a 5 share, that'll give WNOE a 14 and we can sell combo advertising."

"I think with AM going country, it'll increase listenership. There's more than a 9.9 share of people out there who want to hear country music."

Carnegie Hall To Host Festival

NEW YORK—The first annual Wild Turkey Festival of Country Music will be staged at Carnegie Hall May 13.

Headlining the event are eneece Roy Acuff, Tammy Wynette and Merle Haggard. Also appearing are the Stoney Mountain Cloggers and Boston-based Cabin Fever, the winner of the 1980 Wild Turkey Search of the Future.

Tickets ranging from \$10-\$20 went on sale at the theatre's box office Thursday (19), following a private reception honoring Acuff. The hall seats 2,800.

According to Marshall Berkowitz, president of Austin Nichols Distilling Co., sponsors of the event, the Wild Turkey Festival will be held annually in various sites around the country.

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BEST COUNTRY SONG
"ON THE ROAD AGAIN"



MANDRELL CLAN—Irlene, left, Louise, and Barbara Mandrell, right, launch into the family musical fireworks that have helped their new NBC-TV series become a ratings favorite. This segment was taped on the set of "Barbara Mandrell and the Mandrell Sisters" in Los Angeles.

Country Singles A-Z

MARCH 14, 1981 BILLBOARD

A Headache Tomorrow (Or A Heartache Tonight).....	20	Lovers Love (Jim Fogelsong).....	83
A Losers Night Out.....	92	Lovin' Night (Ray Huff).....	90
Angel Flying Too Close To The Ground.....	2	Lovin' What Your Lovin' Does To Me.....	19
Any Way You Want Me.....	33	Loving You Was All I Ever Needed (Johnny Morris).....	79
Any Which Way You Can.....	77	Mister Sandman (Brian Ahern).....	48
Anything That Hurts You (Hurts Me).....	57	Mexican Girl (Ray Huff).....	93
Are You Happy Baby.....	46	My Song Don't Sing The Same.....	100
Are We Dreamin' The Same Dream.....	38	My Turn.....	56
Between This Time And The Next.....	61	1959.....	99
Blue Collar Blues.....	43	Mister Peepers.....	50
Bridge Over Broadway (Joe Bob Barnhill).....	62	Old Flame.....	9
Can I See You Tonight.....	42	One More Last Chance.....	36
Charleston Cotton Mill (P. Pennington).....	86	Peace Of Mind.....	23
Cheatin's A Two Way Street (P. Baugh & B. Emmons).....	49	Perfect Fool.....	26
Completely Out Of Love.....	63	Pickin' Up Strangers.....	14
Crying.....	14	Pride (Jim Ed Norman).....	69
Cup Of Tea.....	71	Rest Your Love On Me.....	28
Dixie Man.....	25	Roll On Mississippi (Jerry Bradley & Charley Pride).....	41
Dixie Road.....	64	Sad Old Shade Of Grey (W. Haynes).....	82
Do You Love As Good As You Look.....	6	Seven Year Ache.....	39
Don't Ever Leave Me Again (Brien Fisher).....	84	Silent Treatment.....	66
Don't Look Now (But We Just Fell In Love).....	68	Somebody Led Me Away.....	45
Doesn't Anybody Get High (On Love Anymore).....	47	Somethin' On The Radio.....	16
Drifter.....	7	Southern Rains.....	52
Every Now And Then.....	27	Stand By Your Man (Billy Sherrill).....	88
Falling Again.....	30	Storms Never Last.....	34
Fire In Your Eyes (Norro Wilson).....	85	Take It Easy.....	24
Green Eyed Girl (Jerry Fuller).....	95	Take Me Back To The Country.....	76
Guitar Man.....	1	Texas Women.....	4
Her Empty Pillow (Lying Next To Mine).....	96	There Ain't A Song (Bill Pippin).....	87
Hey Joe (Hey Moe) (Ray Baker).....	59	There's A Crazy Man.....	73
Hillbilly Girls With The Blues.....	75	Thirty Nine And Holding.....	5
Hold Me Like You Never Had Me (Mike Post).....	67	Too Long Gone.....	29
Hooked On Music.....	31	Urban Cowboys, Outlaws, Cavaliers.....	94
I Don't Think Love Ought To Be That Way (Jerry Kennedy).....	65	20/20 Hindsight.....	35
I Don't Want To Know Your Name.....	70	Wandering Eyes.....	3
I Have A Dream.....	18	Wasn't That A Party.....	60
I Keep Coming Back/True Life Country Music.....	98	What I Had With You.....	12
I Loved 'Em Every One (Buddy Killen).....	53	What's New With You.....	11
I Remember You.....	54	Who's Cheatin' Who.....	72
I Want To See Me In Your Eyes.....	80	Willie, Won't You Sing A Song With Me.....	97
If Drinkin' Don't Kill Me (Your Memory Will).....	10	Your Good Girl's Gonna Go Bad.....	13
If I Keep On Going Crazy (Ronnie Dean & Leon Everette).....	44	You're The Reason God Made Oklahoma.....	8
I Think I Could Love You Better Than She Did.....	74		
I'll Be There (If You Ever Want Me).....	91		
I'm Gonna Let Go (And Love Somebody) (Bernie Vaughn & Liz Lyndell).....	81		
I'm Gonna Love You Back To Loving Me Again.....	17		
It Don't Get Better Than This.....	37		
It's A Heartache.....	32		
It's Like Falling In Love (Over And Over Again) (Jim Williamson).....	89		
It Was You.....	40		
Just A Country Boy (R. Allen-C. Allen).....	78		
Killin' Time.....	51		
Leonard.....	22		
Love Is Fair/Sometime, Somewhere, Somehow.....	21		

Reunion Show

DALLAS—Promoted as a "country Woodstock," the second annual "Hickory Creek Reunion" will be available for radio syndication in early April.

Hosting the show are Johnny Cash, Larry Gatlin and the Gatlin Brothers Band and the Oak Ridge Boys. More than 50 country artists will be featured on the 49 hour program, which simulates a concert.

A shorter version is available for daytime stations. The 1980 program, which aired on more than 100 stations, will also be available in early April. "Hickory Creek Reunion" is produced by Bart McLendon Broadcasting.

Chart Fax

By ROBYN WELLS

"Guitar Man" marks the ninth No. 1 country single for Elvis Presley. He first reached the top of the chart in 1955 with "I Forgot To Remember Forget/Mystery Train." Ironically, this is Presley's first No. 1 tune since his death—"Way Down/Pledging My Love" topped the country chart just prior to his demise in 1977, while "My Way" garnered him the number 2 position, posthumously.

Edging up to starred 2 is Willie Nelson with "Angel Flying Too Close To The Ground," followed by Ronnie McDowell's "Wandering Eyes" at starred 3. Hank Williams Jr. pushes to superstarred 4, just ahead of Jerry Lee Lewis, at starred 5 with "Thirty Nine And Holding." "Drifter" puts Sylvia at starred 7. Cracking the top 10 are David Frizzell & Shelly West at superstarred 8; Alabama at superstarred 9 with a 12-spot leap; and Grammy-winner George Jones at starred 10.

The starred congestion in the top 30 this week makes it difficult for many prime movers to emerge. Emmylou Harris sashays up 21 paces to superstarred 48 with "Mr. Sandman," just behind Loretta Lynn, who moves 17 spots to superstarred 45 with "Somebody Led Me Away." At starred 55 is Bobby Goldsboro, as "Alice Doesn't Love Here Anymore" takes a 12-notch jump. A pair bypass 11 places—Leon Everette to superstarred 44 and Sammi Smith to starred 49. Rounding out the prime movers with 10 place jumps are Juice Newton, starred 58; the Rovers, starred 60; Gene Watson, starred 61; and the Capitols, starred 62.

T.G. Sheppard's droll "I Loved 'Em, Every One" makes him this week's top debut at starred 53. Moe Bandy and Joe Stampley's calling card, "Hey Joe (Hey Moe)," bows at starred 59. Reba McEntire's "I Don't Think Love Ought To Be That Way" enters at starred 65, while "Pride" places Janie Fricke at starred 69. At starred 78 is "Just A Country Boy," Rex Allen Jr., as "Sad Ole Shade Of Grey" puts Jeanne Pruett at starred 82. David Allan Coe's irrefragible version of Tammy Wynette's classic, "Stand By Your Man," charts at starred 88, followed by Jim West at starred 90. James Marvell, Sean Morton Downey and Jimmy McMillan complete the new entries.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

LOVIN' NIGHT—Jim West (Macho)—WCBX-AM, Eden, N.C.; CKLW-FM, Southfield, Mich.; KSOP-AM, Salt Lake City; KHAK-AM, Cedar Rapids; KOYN-AM, Billings; WKCW-AM, Warrenton, Va.; WTOD-AM, Toledo; KSO-AM, Des Moines; WCOS-AM, Columbia, S.C.; KVOO-AM, Tulsa; WMYA-AM, Springfield, Ill.; WKSJ-AM, Mobile; WAXX-AM, Eau Claire; WDFN-FM, Macon.

STAND BY YOUR MAN—David Allan Coe (Columbia)—KLAC-AM, Los Angeles; WSLC-AM, Roanoke; WDD-FM, Chattanooga; WCXI-AM, Detroit; WIL-AM, St. Louis; WGTO-AM, Cypress Gardens; KXOL-AM, Ft. Worth; WESS-AM, Greenville, S.C.; WTOD-AM, Toledo; KSSS-AM, Colorado Springs; KBBQ-AM, Ventura, Calif.; KSO-AM, Des Moines; KVOO-AM, Tulsa; WPNX-AM, Columbus, Ga.; WIRK-AM, West Palm Beach.

BUBBLING UNDER THE TOP 100:

101—NO ACES—Patti Page (Sun)
102—HOW LONG HAS THIS BEEN GOING ON—Amarillo (NSD)
103—TWO MINUS ONE—Micki Furhman (MCA)
104—GET ME HIGH, OFF THIS LOW—Gary Goodnight (Door Knob)
105—A WOMAN'S GOT IT—Gary Lumpkin (Soundwaves)

LP CHART ACTION:

Dolly Parton remains locked into the No. 1 position. Making 8 place jumps into the top 10 are a pair of RCA artists—Waylon Jennings at superstarred 5 with his "Greatest Hits" package and Elvis Presley at superstarred 6 with "Guitar Man." Terri Gibbs goes to starred 9 with her debut album, "Somebody's Knockin'," which has already cracked the top half of the Top LPs and Tapes chart. Also moving into the top 10 is Emmylou Harris at superstarred 10 with "Evangeline." Looking strong are Conway Twitty, at superstarred 18 with "Rest Your Love On Me," Dave & Sugar, at starred 35 with "Greatest Hits," and Mac Davis, at starred 43 with "Texas In My Rear View Mirror."

"Wild West" debuts at starred 37 for Dottie West while "I Have A Dream" puts Cristy Lane on at starred 47. Debby Boone enters at starred 49 with "Savin' It Up" and Ray Price bows at starred 59 with "A Tribute To Willie And Kris."

Billboard®

Survey For Week Ending 3/14/81

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)
★ 1	14	9	9 TO 5 AND ODD JOBS	Dolly Parton, RCA AHL1 3852	39	43	42	ROSES IN THE SNOW	Emmylou Harris, Warner Bros. BSK 3422
2	3	35	HORIZON ●	Eddie Rabbitt, Elektra 6E-276	40	40	23	HARD TIMES	Lacy J. Dalton, Columbia JC 36763
3	2	21	GREATEST HITS ▲	Kenny Rogers, Liberty L00 1072	41	41	9	URBAN COWBOY II	Various Artists/Soundtrack, Full Moon/Epic SE 36921
4	4	22	GREATEST HITS	Ronnie Milsap, RCA AHL1 3772	42	39	38	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278
☆ 13	98	3	GREATEST HITS ▲	Waylon Jennings, RCA AHL1-3378	★ 43	53	20	TEXAS IN MY REAR VIEW MIRROR	Mac Davis, Casablanca NBLP 7239
☆ 14	4	7	GUITAR MAN	Elvis Presley, RCA AHL1 3197	44	48	19	DREAMLOVERS	Tanya Tucker, MCA 5140
7	7	24	GREATEST HITS ▲	Anne Murray, Capitol S00 12110	45	47	3	BETWEEN THIS TIME AND THE NEXT	Gene Watson, MCA 5170
8	8	6	ROWDY	Hank Williams Jr., Elektra/Curb 6E 330	46	49	42	THE BEST OF DON WILLIAMS VOL. II ●	Don Williams, MCA 3096
★ 11	6	3	SOMEBODY'S KNOCKIN'	Terri Gibbs, MCA 5173	★ 47	NEW ENTRY	→	I HAVE A DREAM	Cristy Lane, Liberty LT 1083
☆ 17	3	11	EVANGELINE	Emmylou Harris, Warner Bros. BSK 350	48	35	6	I'M COUNTRIFIED	Mel McDaniel, Capitol ST 12116
11	6	30	I BELIEVE IN YOU	Don Williams, MCA 5133	★ 49	NEW ENTRY	→	SAVIN' IT UP	Debby Boone, Warner/Curb BSK 3501
12	12	19	GREATEST HITS	The Oak Ridge Boys, MCA 5150	50	50	3	BLUE PEARL	Earl Thomas Conley, Sunbird ST 50105
13	9	19	BACK TO THE BARROOMS	Merle Haggard, MCA 5139	51	38	29	SMOOTH SAILIN'	T.G. Sheppard, Warner/Curb BSK 3423
14	5	14	ANY WHICH WAY YOU CAN	Soundtrack, Warner Bros. HS 3499	52	42	118	THE GAMBLER ▲	Kenny Rogers, United Artists UA-LA 934-H
15	10	28	HONEYSUCKLE ROSE ▲	Soundtrack, Columbia S236752	53	56	164	TEN YEARS OF GOLD ▲	Kenny Rogers, United Artists UA-LA 835-H
16	20	40	MY HOME'S IN ALABAMA	Alabama, RCA AHL1-3644	54	52	13	STRAIGHT AHEAD	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
17	18	70	THE BEST OF EDDIE RABBITT ●	Elektra 6E 235	55	63	38	OUTLAWS	Waylon Jennings, RCA AFL1-1321
☆ 30	20	20	REST YOUR LOVE ON ME	Conway Twitty, MCA 5138	56	64	119	WILLIE AND FAMILY LIVE ▲	Willie Nelson, Columbia KC 2-35642
19	15	24	I AM WHAT I AM	George Jones, Epic JE 36586	57	44	9	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY	Janie Fricke, Columbia JC 36820
20	16	24	LOVE IS FAIR	Barbara Mandrell, MCA 5136	58	60	7	CLASSIC CRYSTAL	Crystal Gayle, Liberty L00 982
21	25	18	LOOKIN' FOR LOVE	Johnny Lee, Asylum 6E 309	★ 59	NEW ENTRY	→	A TRIBUTE TO WILLIE AND KRIS	Ray Price, Columbia JC 37061
22	24	149	STARDUST ▲	Willie Nelson, Columbia JC 35305	60	65	7	BLUE KENTUCKY GIRL	Emmylou Harris, Warner Bros. BSK 3318
23	22	15	SONS OF THE SUN	The Bellamy Brothers, Warner/Curb BSK 3491	61	62	25	THESE DAYS	Crystal Gayle, Columbia JC 36512
24	23	27	RAZZY	Razzy Bailey, RCA AHL1 3688	62	68	38	FRIDAY NIGHT BLUES	John Conlee, MCA 3246
25	21	41	MUSIC MAN ●	Waylon Jennings, RCA AHL1-3602	63	55	22	HELP YOURSELF	Larry Gatlin & The Gatlin Brothers Band, Columbia JC 36582
26	27	39	SAN ANTONIO ROSE	Willie Nelson and Ray Price, Columbia 36476	64	59	10	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca NBLP 7207
27	19	43	URBAN COWBOYS ▲	Soundtrack, Asylum DP 90002	65	51	5	KILLER COUNTRY	Jerry Lee Lewis, Elektra 6E 281
28	29	15	SOUTHERN RAIN	Mel Tillis, Elektra 6E 310	66	54	70	WHISKEY BENT AND HELL BOUND	Hank Williams Jr., Elektra/Curb 6E-237
29	32	7	GREATEST HITS	Larry Gatlin and The Gatlin Brothers Band, Columbia JC 36488	67	67	2	INVICTUS MEANS UNCONQUERED	David Allan Coe, Columbia JC 36970
30	34	14	WHO'S CHEATIN WHO	Charly McClain, Epic JE 36760	68	66	42	MILLION MILE REFLECTIONS	The Charlie Daniels Band, Epic JE 36751
31	31	16	ENCORE	Mickey Gilley, Epic JE 36851	69	69	38	WAYLON AND WILLIE ▲	RCA AFL1-2686
32	33	32	FULL MOON ▲	The Charlie Daniels Band, Epic FE 36571	70	61	28	PORTER AND DOLLY	Porter Wagoner and Dolly Parton, RCA AHL1 3700
33	26	35	THAT'S ALL THAT MATTERS	Mickey Gilley, Epic JE 36492	71	46	16	FOLLOWING THE FEELING	Moe Bandy, Columbia JC 36789
34	37	3	TWO'S A PARTY	Conway Twitty & Loretta Lynn, MCA 5178	72	57	19	LOOKIN' GOOD	Loretta Lynn, MCA 5148
☆ 35	45	3	GREATEST HITS	Dave Rowland & Sugar, RCA AHL1 3195	73	58	89	FAMILY TRADITION	Hank Williams Jr., Elektra/Curb 6E-194
36	36	14	THE BEST OF THE KENDALLS	The Kendalls, Ovation OV 1756	74	71	4	DON'T IT BREAK YOUR HEART	Con Hunley, Warner Bros. BKS 3474
★ 37	NEW ENTRY	→	WILD WEST	Ottie West, Liberty LT 1062	75	75	20	ALWAYS	Patsy Cline, MCA 3263
38	28	8	I'LL BE THERE	Gail Davies, Warner Bros. BSK 3509					

★ 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.)

Steve Buckingham Finds Nashville Is A Song Town

• Continued from page 36

Eventually, he began making the rounds and ended up talking with Clive Davis at Arista who asked Buckingham to find a song for Melissa Manchester. He brought the label Steve Dorff's "Fire In The Morning" which led to Arista pairing him with the artist for her "Melissa Manchester" album project. Both "Fire In The Morning" and "Pretty Girls" from the LP hit top 30.

His next project with Arista put him with Dionne Warwick, who was just coming off her successful album collaboration with Barry Manilow. Undaunted, Buckingham came up with "No Night So Long," which yielded the title single, as well as "Easy Love" and the r&b-styled "We Never Said Goodbye."

And his followup project with Manchester, "For The Working Girl," met with strong critical approval for its production arrangements and content. The first single from this LP, "Lovers After All," is a song written by Manchester and featuring Peabo Bryson on vocals with her.

Buckingham expresses enthusiasm about working his pop artists in Nashville studios. "Everyone seems to be very serious about getting Nashville on the map for more than country music," he comments.

Since Buckingham's move to

Nashville, most of his regular Atlanta-based rhythm section has also moved to town, including drummer James Stroud (who produced the Fred Knoblock-Susan Anton cut, "Killin' Time"), guitarist Larry Byrom and bassist Tom Robb.

Buckingham finds Nashville's "song-oriented approach" appealing, since he says he usually screens somewhere between 500-600 songs before going into the studio with one of his acts. Another Buckingham trademark is his pre-production work which streamlines the amount of time he spends on the studio time-clock. Whenever possible, he sets up the equipment and microphones the night before and works out the arrangements in advance with his guitarist and keyboardist.

Although he's had to shelve his session guitarist career in deference to increasing production responsibilities—"It's too confusing to be playing and producing at the same time"—Buckingham still manages to find time to add an occasional electric overdub to one of his album projects.

Admittedly surprised by the variety of studios, musicians and musical styles he's found since moving to Nashville, Buckingham says he hopes to be doing almost all of his recording locally. "It's a great place to be creatively," he says. "It's a song town, and with the right songs, you can do anything."



ON AIR—Leon Everette, right, chats with WCXI-AM's Bob Burchett on the air about his first RCA album, which has just been released.

A Heartfelt Plea: Jacket For A DJ

The following is a letter sent by a country deejay to a top-level executive at CBS Records. We reprint it here exactly as written, with permission, but without comment:

"Dear Sir:

It has come to my attention, via an ad in Billboard that your firm had a few months ago, that you have a very snappy jacket. The jacket is blue in color with 'CBS Records Nashville' done in white letters with red trim on the back, and red and white stripes on the bottom.

"Needless to say, I fell in love with the jacket just from the illustration in Billboard.

"As you well know, us DJs go to great lengths to try and help your label by plugging your records. And, we are glad to do so. We ask for very little in return.

And, I can't think of any better way to advertise your CBS products than with being a walking piece of advertisement, and wearing the jacket at every opportunity.

"Why not send me one of those snappy jackets gratis. I sure would wear it with pride, and this would be the best advertisement your firm could get. And, it does not fall under this "payola" thing. And, I certainly am not using the jacket for "bootleg" purposes.

"If you want to extend me that courtesy for all the spins I have rendered your firm down through the years, send me a gratis jacket in a size large, with the lettering on the back 'CBS Records Nashville.'

"Sincerely yours,"

Nashville Scene

By KIP KIRBY

A lot of excitement in Nashville when Doobie Brother Michael McDonald and songwriter Jimmy Webb appeared at the Nashville Songwriters Assn. symposium a week ago. McDonald had hoped to perform on the "Super Songwriters Showcase" the night before the seminar, but he missed his plane connection in St. Louis and ended up having to charter a flight into Nashville. . . . Now that Randy Goodrum's taking over the reins of the Songwriters Assn. as president, expect to see more emphasis put on joining up the fine young pop songwriters around Nashville.

17-year-old Wendy Holcombe is out in Hollywood filming her NBC pilot, which is titled "Pvt. Wendy Hooper." Rumor has it that the show is closely structured on the film, "Pvt. Benjamin," which has done wonders for Goldie Hawn's career, and will center around a young woman in the army and her comedic adventures. It's not known yet whether Wendy's impressive banjo skills will be featured on the tv show.

Crystal Gayle's scheduled appearance at the Apollo Victoria Theatre in London marks her first European performance in nearly two years. . . . Nashville's Lee Clayton has his third LP due out on Capitol, under the title "The Dream Goes On." (Clayton is the author of "Ladies Love Outlaws," among other songs.)

If you happen to keep your calendar organized four months ahead, go on and mark down the date of June 10 for the 14th annual International Fan Club Show in Nashville. And pencil in headliners Razy Bailey, Reba McEntire, Big Al Downing and Terry McMillan among the performers already lined up.

Nashville is feeling the loss of the Exit/In for live music. The nightclub prided itself on presenting top-name artists—who basically have nowhere else here to play. Smaller clubs are trying to fill the gap, but unfortunately aren't large enough for the mid-range headliners who want to play Nashville. The music community here is crossing its fingers that the Exit/In will be reopened under new management, or that another club of the same caliber will come along.

Speaking of live music, Music City is still reeling from the intense impact of Bruce Springsteen's recent concert here at the Municipal Auditorium. The show was awesome in its power; Springsteen's raw energy and coiled-spring dynamics are unrivalled on stage, and the instrumental support of the E Street Band made the three and a half hour concert more than an event.

Not just another hostage record is "Keep The Yellow Ribbons Tied," written by New York writers Ezra Cook and Steve Loeb for Fire Sign Ltd. The song was written in support of U.S. war veterans, and all royalties will be donated to the Vets Advocates organization in Indianapolis. The song was originally released to key country stations in cassette form, but when stations such as WMS-AM jumped on it, Cook decided to release it as a single instead. The artist is Billy Mitchell.

David Frizzell and Shelly West continue to be country's hottest new duet team. The week that Shelly's mom (singer Dottie West) hit no. 1 with "Are You Happy Baby," her daughter's debut record ("You're The Reason God Made Oklahoma") clocked into the top 20. Shelly and David performed a Valentine's Day concert at Magic Mountain and are scheduled for the upcoming New Faces Show at the Country Radio Seminar in Nashville. The act is being managed by Jack Brumley at 1201 16th Ave. South.

Hank Williams Jr. is taping "Reach Out And Touch Someone" radio spots on radio for the Bell Systems. . . . Boxcar Willie taping "Hee Haw" for early this month. . . . And Johnny Cash is readying for his next tv special, tentatively titled "Johnny Cash And The Country Girls." Guests for the March 22-25 taping session at the Opry House will include Anne Murray, Emmylou Harris and Rosanne Cash.

Merle Haggard's taped a prospective pilot with Johnny Paycheck that could end up as a series titled "Live From The Lone Star Cafe." Also the pair are working together on an upcoming Paycheck LP project for Epic, called "Mr. Hag Told My Story."

Rodney Crowell has been in the studio with Bobby Bare, finishing up a new Bare album that should be a killer if it contains some of Rodney's originals. . . . Slim Whitman headlined to an estimated crowd of 18,000 fans at the Omni in Atlanta, and is supposed to guest on "The Tonight Show" soon.

New On The Charts



THE ROVERS

"Wasn't That A Party"—★

Originally hailing from Ireland, the Rovers banded together in Alberta, Canada in 1964. Following a 22-week engagement at San Francisco's Purple Onion in the mid-'60s, the group signed to Decca Records. One of their singles, "The Unicorn," went to number 7 on Billboard's Hot 100 in 1968.

Following the success of "The Unicorn," the quintet—Will George and Joe Millar, Jimmy Ferguson and Wilcil McDowell—hosted a Canadian television variety show. Currently, the group tapes four specials annually for the CBC network.

while their series is seen in several U.S., Australian and New Zealand markets.

The group has travelled worldwide, appearing at Carnegie Hall, Madison Square Gardens, the Grand Ole Opry, Harrah's, Boston's Symphony Hall, Toronto's Massey Hall and Montreal's Place Des Arts. With 15 albums to their credit, the Rovers recently signed to Epic/Cleveland International. Their management and booking is handled through Les Weinstein, P.O. Box 4486, Vancouver, B.C. V6B 3Z8. (604) 681-8311.

Singles Radio

• Continued from page 28

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

★ ★ RANDY MEISNER—Hearts On Fire 19-15

★ ★ DARYL HALL/JOHN OATES—Kiss On My List 15-11

★ STEVE WINWOOD—While You See A Chance 8-6

★ CLIMAX BLUES BAND—I Love You 31-25

★ APRIL WINE—Just Between You And Me 18-13

● ● SMOKEY ROBINSON—Being With You

● ● THE FOOLS—Running Scared

● ● DOOBIE BROTHERS—Keep This Train A-Rollin'—D-39

● ● THE WHISPERS—It's A Love Thing

● ● ERIC CLAPTON—I Can't Stand It—D-38

● ● JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-37

● ● JOHN LENNON—Watching The Wheels—LP

WKXY—Sarasota (T. William—MD)

★ ★ JOHN LENNON—Woman 5-3

★ ★ ERIC CLAPTON—I Can't Stand It 30-24

★ THE POLICE—Don't Stand So Close To Me 10-6

★ RANDY MEISNER—Hearts On Fire 9-5

★ LEO SAYER—Living In A Fantasy 18-13

★ STYX—The Best Of Times 3-1

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

● ● APRIL WINE—Just Between You And Me

● ● CLIMAX BLUES BAND—I Love You—D-30

● ● STEELY DAN—Time Out Of Mind

● ● DONNA SUMMER—Who Do You Think You're Fooling—D-29

WAXY—Ft. Lauderdale (R. Shaw—PD)

★ ★ DARYL HALL/JOHN OATES—Kiss On My List 23-16

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

★ ALAN PARSONS PROJECT—Games People Play 11-8

★ STYX—The Best Of Times 7-4

★ CON FUNK SHUN—Too Tight 20-15

● ● THE POLICE—Don't Stand So Close To Me

● ● JIMMY BUFFETT—It's My Job

● ● YARBROUGH & PEOPLES—Don't Stop The Music—D-26

● ● MELISSA MANCHESTER/PEABO BRYSON—Lovers After All—D-27

● ● TERRI GIBBS—Somebody's Knockin'

● ● STEVE WINWOOD—While You See A Chance

WZGC(Z-93)—Atlanta (S. Davis—MD)

★ ★ DOLLY PARTON—9 To 5 1-1

★ ★ STEVE WINWOOD—While You See A Chance 17-12

★ TERRI GIBBS—Somebody's Knockin' 28-21

★ GROVER WASHINGTON JR.—Just The Two Of Us 26-19

★ THE POLICE—Don't Stand So Close To Me 20-15

● ● ERIC CLAPTON—I Can't Stand It

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

● ● EMMYLOU HARRIS—Mr. Sandman

● ● JUICE NEWTON—Angel Of The Morning—D-29

● ● APRIL WINE—Just Between You And Me—D-30

● ● RAY PARKER & RAYDIO—A Woman Needs Love

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

★ ★ REO SPEEDWAGON—Keep On Loving You 4-1

★ ★ DARYL HALL/JOHN OATES—Kiss On My List 24-19

★ ALAN PARSONS PROJECT—Games People Play 17-12

★ GROVER WASHINGTON JR.—Just The Two Of Us 22-18

★ DOLLY PARTON—9 To 5 8-3

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

● ● THE POLICE—Don't Stand So Close To Me—23

● ● YARBROUGH & PEOPLES—Don't Stop The Music—D-25

● ● LOVERBOY—Turn Me Loose—NP

● ● STEVE WINWOOD—While You See A Chance—D-24

WBVQ(Q-92Q)—Nashville (S. Davis—MD)

★ ★ REO SPEEDWAGON—Keep On Loving You 15-9

★ ★ DARYL HALL/JOHN OATES—Kiss On My List 25-17

★ CHAMPAIGN—How Bout Us 20-15

★ STYX—The Best Of Times 5-4

★ NEIL DIAMOND—Hello Again 18-13

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

● ● STEELY DAN—Time Out Of Mind

● ● JUICE NEWTON—Angel Of The Morning—D-28

● ● APRIL WINE—Just Between You And Me—D-30

WHYY(Y-100)—Miami (M. Shands—MD)

★ ★ SHALAMAR—Full Of Fire 11-6

★ ★ DAN FOGELBERG—Same Old Lang Syne 13-5

★ ALAN PARSONS PROJECT—Games People Play 20-10

★ YARBROUGH & PEOPLES—Don't Stop The Music 15-12

★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 22-16

● ● JOHN LENNON—Watching The Wheels—30

● ● THE POLICE—Don't Stand So Close To Me—21

● ● DON McLEAN—Crying—26

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

● ● THE WHISPERS—It's A Love Thing—25

BPI Chooses Body To Look Into Future Chart Hying

LONDON—The British Phonographic Industry here has set up a 15-strong chart "code of conduct" panel, representing many different areas of the entertainment industry.

From this body, all future committees of enquiry will be drawn to look into allegations of chart hying or malpractice. Under the new BPI code of conduct, which came into being at the start of this year, all allegations of chart fraud have to be referred to John Deacon, director general and the BPI.

He is then empowered to recommend to the BPI council the formation of a committee of enquiry. The council will choose a chairman from the 15-strong panel and he will then pick his own committee of not more than four and not less than two to investigate the problems.

Named to the panel are David Baker, legal director of Video Arts Television Ltd.; T.A. Blanco White, lawyer; Geoffrey Bridge, former director-general of BPI; Sir James Carreras, former chairman of Hammer Film Productions and special adviser to the EMI group of companies; Jack Elliott, organizer, British Actors Equity Association; Geoffrey Everitt, managing director, MAM Records; Frank Gillard, former managing director, BBC Radio; John Hall, director general IFPI, the International Federation of Producers of Phonograms and Videograms; Sir Joseph Lockwood, honorary president, BPI and former chairman EMI Ltd.; John Morton, general secretary, Musicians' Union; Stephen Stewart, director-general IFPI from 1961-1979; Humphrey Tilling, lawyer; Harry Tipple, chairman, Record and Video Retailers Organization; Anthony Walton, lawyer; L.G. Wood, honorary president BPI and former group director of music, EMI.

Dutch Launch 'Vinyl'

AMSTERDAM—A new magazine, called "Vinyl," specializing only in progressive rock music, has been launched here by a group of young Dutch people who feel the coverage and format of "Oor" ("Ear"), established as the leading music paper in Holland, is "too conservative." "Vinyl" is being distributed through book shops and "progressive" record retail outlets such as Boudisque and RAF.

Cuomo Heads CAPIF

BUENOS AIRES—The Argentine Chamber of Phonogram Producers and Manufacturers (CAPIF) has elected Hecio Cuomo as its new president for 1981.

France: Lyrics Spawn Libel Suit

PARIS—Press and public were banished from a Civil Court hearing of a libel case in Rouen brought by popular French singer Sheila, a Carriere artist, against a pop group called Oenix.

Behind the action is a song, titled "They Want To Sleep With Sheila," which has lyrics alleged to imply that Sheila is not, in fact, a female.

The song, by the then virtually unknown band, was widely heard over Radio Luxembourg. Sheila had pre-

Japanese Record Industry Moves On Home Taping Via Law Revision

• Continued from page 1

says that the increase in home taping in recent years and the attendant losses to copyright owners are such that the practice should now be considered "illegal use."

The matter is up for study by Parliament here, says the association, and by a special subcommittee of the Copyright Commission, with a view to revising the law.

Home taping was rendered legal here in 1971, when existing copyright legislation (which banned copying of every type) was amended to separate commercial piracy of recordings from domestic dubbing, the latter though acceptable without permission of the copyright owner if it was only for personal, individual use. At the time, the effect of home taping on the recording industry was considered minimal.

The association document asks everyone concerned not to promote the practice, and offers many of the same points made in other territories. It warns disk distributors that home taping erodes profits, but

doesn't suggest immediate sanctions.

It does, however, warn dealers to be aware that "they have the freedom to choose to whom they supply records." It says that a disk purchase does not entitle the buyer to use it in any way that could infringe the copyright. Those rights, the memo states, are reserved for the record company and the composer.

Assistance in this story provided by Richard M. Nusser in New York.

Beyond study by legislators and the Copyright Commission, however, association executive board member Masakazu Namekata says it's not taking any immediate steps. "It will take time to study the problem thoroughly and draft steps which will stand up in court."

The Japan Phonograph Record Assn. memo also comes out strongly against an allied practice, record rental. Calling this "a major problem," it argues that lending is surely worthy of stronger penalties than ordinary home taping.

IN FRANCE SACEM Disco Rates Called Fraudulent

By HENRY KAHN

PARIS—With attacks on French copyright organization SACEM continuing over what some claim is its exorbitant rate structure for discos, the society has now for the first time been accused, in open court, of fraud.

In a key case heard at Valence, Southern France, a defense lawyer acting for the Blue Note disco said the way SACEM imposed its rights was contrary to Article 86 of the Treaty of Rome. The Blue Note is one of a number of discos that have refused to pay rights they claim are excessive and are imposed by a monopoly. Key hotel chains have also joined the two-year-old dispute.

Having brought the European Economic Community into the argument for the first time, Blue Note's lawyer, Hubert Durand, went on to point out that the payments demanded amounted to 10-13% of the disco's total receipts, whereas in other countries, including the U.S., they did not even reach 1%.

Then he rocked the court by accusing SACEM of fraud. "They impose rights on behalf of authors who have never given them a mandate, and who in any case never see the color of the money."

"My client undertook an inquiry, examined and signed by a bailiff, proving that of 352 numbers played in his disco and on which rights had been imposed, only one was composed by a member of the copyright society. It is a fraud, pure and simple."

SACEM's lawyer, Rene Desurmont, replied that the society operated strictly within the law. If there was illegality then the defendant was acting illegally. The rights demands were in fact 8.25%.

The Valence court found the case so delicate it deferred judgment to a later and unspecified date, possibly because it needs guidance, since the whole problem is now in the hands of the government's Commission of Competition.

\$700,000 BUDGET

Dutch Industry Aiming For Older Disk Buyers

By WILLIAM HOOS

AMSTERDAM — The Dutch record business may be sagging under the weight of an economic recession, but the industry isn't prepared to sit back and let things go from bad to worse.

One major initiative to restore industry strength here is a 10-day National Record Event planned for the fall, with virtually all record companies (WEA Holland the notable exception), most retailers and copyright organization STEMRA agreed on plowing around \$700,000 into it to ensure success.

It runs from Sept. 24 to Oct. 3, and will be preceded by a house-to-house delivery of 1.5 million copies of a special magazine explaining just what the "event" is all about.

It is aimed at Dutch record buyers in the 25-40 year old group. Coordinator for the event is Anton Witkamp, former general manager of Ariola-Holland, now managing director of Pineapple Productions.

"This is the key population sector for the record industry," says Witkamp. "These are the people who, despite a bad economic situation, can still spend money regularly on records."

Customers who buy a minimum \$2.50 worth of record product during the National Record Event will be given a free compilation album, featuring local and international

acts. There will be a special radio advertising campaign centered on this premium LP.

There will also be a three-hour gala show in the Congress Hall of The Hague (Sept. 25), with top names included and live transmission on radio and television by the AVRO network.

Yugoslavs Boost Turnover 25% Over 1979 Level

BELGRADE—The Yugoslavian record industry showed an average 25% increase in turnover last year compared with 1979, and that despite an overall struggle to solve many problems concerned with severe national restrictions on payments overseas.

RTB Records, Belgrade, and Jugoton, Zagreb-based, remain the leading companies, and turnover in the region of \$10 million each, followed by RTVL Records (\$3.2 million) and Beograd (\$2.58 million).

But there is no disputing that restrictions on payments abroad drastically cut back on sales of licensed product. Jugoton, for example, released no such repertoire in the second half of 1980. Most of the other labels had to run a strictly limited release schedule on foreign records and cassettes.

This serious lack of foreign exchange also caused problems in the raw materials needed for manufacturing. This trouble spot has not shown through in 1980 financial effects but seems certain to cause problems this year.

Certainly in January this year production of both albums and singles was well below schedule because of the shortage here of vinyl granulate.

It cites book lending by comparison, and says the danger of disk lending is that the illegal dub is made "speedily, easily and at low cost," by contrast to the high cost factors in illegal book printing.

"Such copies cannot be considered in the same light as copies of printed matter, which are usually partial copies," the memo says. Not only are the rights of the owner of title violated through illegal copying, the document adds, but it also "applies brakes to the sale of records."

"For the record industry, premised on the individual purchase of records, individuals unilaterally and cheaply making copies will destroy the foundation of the business."

"This will result in reducing the power to create new music," says the memo, parenthetically linking the word power to mean funds in artist development.

Such a path, the memo aphorizes, "could mean literally losing both the principal and the interest."

(Continued on page 66)

At the show, 17 new Dutch awards will be made to local and foreign acts, based on popularity judged by total record sales. These prizes run alongside the record industry's Edison Awards which, however, are made on artistic grounds.

All industry sales forces have received detailed information on what is planned for the National Record Event, which could become an annual item on the music business calendar.

Says Witkamp: "It is all aimed at making sure records develop further as leisure-time product of key interest to the public."

Business Is Bad Say BPI Figures

• Continued from page 4

strong during the year, which meant that parallel imports were very much an attractive proposition for independent wholesalers and retailers. Our guess is that parallel imports of albums alone reached some 18 million units in 1980.

"And it just has to be more than mere chance that the loss in volume of album deliveries over the past couple of years has been matched by replacements at a cheaper price overseas."

As for the vexed problem of home taping, the BPI says: "It proved a scourge again in 1980. Our view is that this pernicious business cost the industry sales of at least \$300 million at wholesale prices."

At full calendar year level, singles in 1980 were down 12.7% on 1979, from 89.1 million to 77.8 million, or in monetary terms \$111.8 million as against \$118.5 million (down 5.7%).

Price of singles in the U.K. went up by 7.9% to roughly \$1.43 in 1980.

Albums were down 9.6% in 1980, from 74.5 million units in 1979 to 67.4 million. In monetary terms, the short-fall was 8.1%, down from \$355.2 million to \$326.7 million. Average price of albums went up 1.7% last year to roughly \$4.84 at trade level.

Prerecorded tapes, on the other hand, were up 7.3% in unit terms, from 23.5 million to 25.2 million—in monetary terms up 4.1%, from \$111 million to \$115.6 million. Prices of pre-recorded tapes actually dropped 2.9% in 1980, from \$4.71 to \$4.58.

The retail price index in the U.K. went up by 18% from 1979 to 1980.

Taking the last quarter figures, as compared with October-December of 1979, singles show an improvement, up 3.2% in unit terms (from 23.1 million to nearly 23.8 million), (Continued on page 66)

Discos Growing In East Germany Estimated 5,000 Clubs Draw 70 Million Patrons Yearly

• Continued from page 51
"unterhaltungskunst," or "the art of conversing."

Basically there's no single model of an East German disco. They are set up in houses of culture, clubs, cafes or bars as part-time undertakings. In 1979, more than 140,000 disco parties were run at cafes or bars temporarily converted into discotheques. Now architects, designers, along with municipal executives, are turning to plans of building full-time professional discos in old centers or newly-constructed regions.

In the GDR, discos are required by statute to be small in size, accommodating 100-200 people only.

Of the 5,000 working disk-jockeys in the republic, only 70 are really full-time professionals. All, however, have to be trained at special courses, pass examinations and tests and each year "re-confirm" qualifications. There are several grades of disk-jockey skill and only a few break through to the highest 'A' marking.

The curriculum for disk-jockeys is wide and complex. The first national contest for jocks was held in 1973 in Karl-Marx-Stadt, followed by the Discomodel show in Leipzig.

Since the disco business in the GDR is mainly non-professional, it's sponsored by several different organizations.

Among them are: the disco section of the National Variety Arts Committee; the Ministry of Culture; the Trade Unions Council; and, major sponsor, the Central Council of Free German Youth.

In 1973, a consumer electronics company in Leipzig started manufacturing disco equipment and today it is used by 2,000 East German disk-jockeys. In that year, a disco service bureau was set up in East Berlin, since then serving disk-jockeys with records, tape and other materials.

Certainly the East German press devotes much attention and space to the disco industry. The magazine

"Fuer Dich" runs a special column for disk-jockeys. The national daily "Junge Welt" gives space to a weekly disco service column, and "Berliner Zeitung" publishes advertisements on various disco operations.

As far back as 1971, the Free German Youth council produced a pamphlet "Disco: What Is It?" and a long series of books on the subject includes the recent "Controversy Around Discotheque."

Leading national film studio DEFA has released 30 short documentary movies for use in discos, another aspect of the involvement of the GDR mass media into the subject.

Total population of East Germany is around 16.5 million. Disco attendance of 70 million annually pinpoints the importance of this aspect of entertainment. And, in the GDR, profit is by no means an important factor, since only some 2% of the total number of discos operated are professional and accepted as making money.

DUTCH GOSPEL GMI Buys Continental Arm; Plans International Festival

AMSTERDAM—Dutch gospel label GMI Records has bought up the record division of another established gospel organization, Continental Sound. The take-over means that GMI now distributes maybe 99% of all product in this burgeoning area of the music business here.

GMI now has a catalog of around 1,500 titles. For the past three years, the company has also distributed gospel repertoire for EMI Holland and since Jan. 1 this year has handled similar material for four other Dutch companies, CBS, Phonogram, Dureco and CNR.

There's no official information on how much GMI paid for Continental Sound, an 11-year-old company with various Dutch-produced gospel acts signed to its Free label. This roster will now appear on the GMI/Free label.

In the future, Continental Sound will be involved only in organizing annual Dutch concerts of U.S. group, the Continental Singers, and in the distribution of the religious monthly music magazine "Sjofar."

Among gospel labels handled by GMI in Holland now are: Word (with all its sub-labels); Kingsway; Dove; Key Impact; Heart Warming; Greentree; Jim; Lamb & Lion; Tempo; Chrism; Scripture In Songs; Pilgrim; Grapevine, New Pax/Paragon and Triangle.

Virtually all concerts by Dutch and international gospel acts in the Netherlands are set up by GMI, and the company has also put on live shows in the U.K., West Germany, Switzerland, Austria, Norway and Sweden.

It is promoting a big international gospel festival at the Rotterdam Ahoy Hall May 23, 1981, featuring

U.S. acts Seawind and Jessy Dickson and the Singers; U.K. acts the Mark Williamson Band, After The Fire and the Adrian Snell Band; and Dutch acts Massada, the New Adventures, Urban Heroes, the Ruud Hermans Band and Earth and Fire.

Highlights of this show, a marathon 14-hour project, will be put out live on radio and television by the NCRV network.

GMI plans at least 70 gospel concerts in Holland this year, with U.S. singer-pianist Terry Clark touring here April 10-22. Other upcoming U.S. gospel visitors include Amy Grant, Second Chapter of Acts and singer-guitarist Mark Heard.

The company also distributes Gospel Music Magazine, a quarterly on the gospel scene. Heading up the company are Paul Groeneveld and Louis Pool.

SAY FEW FIRE EXITS

Greek Media Rips Disco Safety

By JOHN CARR

ATHENS—Discotheques in this city have been coming under persistent attack in the media for allegedly failing to meet basic safety requirements.

The worldwide dismay in the wake of the appalling fire which gutted a Dublin, Ireland, disco a few weeks back, claiming nearly 50 vic-

tims, has simply emphasized the problems.

Sharply criticized here are the general lack of emergency exits, the use of highly flammable interior decorating materials and poor electric wiring.

In the event of fire, or even a major earthquake such as that which shook Athens on the night of Feb. 24 this year, say press reports, the probability of tragedy is unacceptably high.

It was a combination of the three factors mentioned that was responsible for the Rhodes disco disaster of September, 1972, when 32 people perished.

One reporter for a Greek newspaper described the emergency exit of one disco thusly: "A balcony barely wide enough for one person, blocked at one end with crates of empty bottles, cleaning materials and other unidentifiable objects."

The same reporter also found indifference among disco customers. She asked one girl if she knew where the emergency exit was and received the reply: "What's that? Oh, I don't know."

In January this year, Greek authorities decreed that every disco-

theque must have one emergency exit for every hundred customers and that exits must always be open and swing outwards. The rules also stipulate that each exit must be at least 1.10 meters wide and must be interspersed fairly regularly around the premises.

In reality, reporters found, there is often not even one emergency exit for the 200-300 customers who crowd into the average Athens disco every night. Such exits as exist are either blocked or locked.

Another reporter points out that the biggest fire hazard in the discotheques comes from the mass of cables and wires cluttering up the disk jockey's booth, a prime cause of short circuits.

Second comes the nature of interior decorating materials, often nothing more than paper and plastic used by proprietors who want to cut their construction costs as much as possible.

But the press criticism says there are exceptions to the general trend. One disco in Glyvada, near Athens International Airport, was found to have three emergency exits, five fire extinguishers, low windows opening outwards and personnel trained in proper fire drill.

EMI Tapes To Stop Production In U.K.

LONDON—A market mix of falling consumer demand and worldwide manufacturing over-capacity are the reasons given for EMI Tapes here ending production of audio recording tapes at the end of May this year.

The company explanation for a closure which will affect roughly 270 employees is the "marked decline" in demand for audio tape products over the past two years.

It adds that the continuing strong exchange rate of the pound sterling has enabled overseas competition to sell cheaply in the U.K., while making exports from the U.K. uncompetitive. EMI's Capitol U.S. oper-

ation bowed out of the blank tape business several years ago.

"In consequence," says a formal statement, "we've made losses and the company decision recognizes that there is no prospect of a change in this situation unless tape manufacturing operations cease."

However, the assembly of EMI tape audio recording cassettes at the Thorn EMI factory in Wales goes on, and EMI tape will carry on marketing these products.

As for the staff made redundant under the closure decision, many will be offered alternative employment within the Thorn EMI Group.

TV Merchandiser Offers Labels Profit-Share Plan

SYDNEY—In just two and half months of trading, Telmak Products Pty. Ltd., has turned over its first million dollars. As Australia's newest television record marketing concern, it is offering established record companies a groundbreaking "profit sharing" deal which is finding strong acceptance.

Telmak is helmed by general manager Les Hodge, recently departed as head of marketing and promotion for EMI International in London. Prior to that, he was director of a&r for EMI Australia for three years.

The company has been set up with a strong shareholding by major Australian television stations and the express purpose of generating tv advertising revenue during "light" periods. Chief executive of the company is David Hammer, former gen-

eral manager of K-tel's product division in Australia.

With unlimited access to tv space, Telmak is able to pay leasing sources around \$1.50 per album sold or to evenly split profits with record companies.

"We undertake to market," explains Hodge, "products that record companies wouldn't undertake themselves. We are working in cooperation rather than competition with Australian record companies."

One of Telmak's earliest successes has been an 18-song Dolly Parton compilation of tracks not previously released in Australia. Without any hit content at all, the LP has sold 60,000 units at \$7.99. Hodge has mapped out a full schedule of releases for the future.

GLENN A. BAKER

BBC Urged To Go VHF By 1990

LONDON—Virtually all BBC radio programs will be on VHF by the end of the decade if suggestions made by a planning committee here are taken up. Most network services will also be in stereo.

The committee, representing all aspects of radio including production staff, engineers and technicians,

also recommends the corporation to build a new Broadcasting House central complex before the start of the 1990s.

The committee urges the existing BBC structure to continue, with four national radio networks, and national regional radio, and a cluster of local stations.

Poll Picks: Easton, Bowie, Police

LONDON—Newcomer Sheena Easton (EMI) and long-established David Bowie (RCA), along with A&M band Police, picked up major awards in this year's prestigious popularity poll organized by the mass circulation Daily Mirror.

In the top male singer section, Bowie was followed by Sting of Police and Gary Numan. In the female section, Kate Bush was pushed to second place by Easton, with Hazel O'Connor in third place.

Madness and Adam And The Ants were runners-up in the group section.

Cliff Richard, another EMI artist, now aged 40 and with more than two decades of chart successes behind him, won a special readers' award as outstanding music personality of the year, and BBC Radio One disk jockeys nominated John Lennon for a special award for his great contribution to music.

Named best single was the Jam's "Going Underground" and the Police's "Zenyatta Mondatta." The Mirror's nationwide Golden Award, presented in association with BBC television, went to Epic sister act the Nolans.

Lai, Legrand Collaborate On Film

PARIS—Francis Lai and Michel Legrand, leading French songwriters and movie theme composers, have collaborated on the score of a new musical film "Les Uns Et Les Autres," due for French release in the fall.

The Lai-Legrand score is copublished and coproduced by Lai's publishing company, Editions 23. The film, English title yet to be decided, has a \$6 million budget. A six-hour

television series is also being made from it, and distribution rights for Germany, Italy, Portugal and Greece have already been sold. No U.S. deal is firmed yet.

Writers of eight songs in the score are Alan and Marilyn Bergman, noted for "Windmills Of Your Mind." Pierre Barouh ("A Man And A Woman") and Boris Bergman, Belgian-born Maurice Bejart handled the choreography.

'ENEMY VOICES'

Turn Off Western Music, Youngsters In USSR Implored

LONDON—Despite Soviet jamming of Western radio programs, a great deal of music is filtering through and currently jazz is taking the rap for "leading young Russian listeners astray."

One tirade against jazz comes in Pionerskaya Pravda, a newspaper slanted at the 11 to 15 age group which is duly warned of this kind of music as "a particularly pernicious means of ideological diversion."

It points out that young folks are being lured, without even being aware of it, into an area of psychological warfare, in which jazz is beamed into the Soviet Union but heftily intermixed with "imperialist propaganda."

To those daring young readers who question what harm there is in listening to jazz, or indeed any other kind of modern music, the newspaper retorts: "Those listening to

enemy voices just to hear the latest jazz tunes are on a dangerous slope for, slowly and without realizing it, they'll stop reading and studying and finally they will desert their friends."

That dangerous slope also means less time to listen to Radio Moscow or read Soviet newspapers like Pionerskaya Pravda.

They will, the warning goes on, "lose all touch with Soviet daily life."

The newspaper has another argument to put to those who still are unconvinced that a jazz festival on Voice of America, or a Pink Floyd performance on BBC, leads to perdition. It asks firmly: "Why do you think our worst-class enemies are prepared to spend so much money on us? It is to spread their insidious propaganda among Soviet youth."

But, intones Pionerskaya Pravda, there is an obvious answer to the problem. "However powerful the transmitter, it becomes utterly powerless if you just switch off the radio."

Among the key "enemy networks" listed by the newspaper are Radio Liberty, the BBC, Voice of America and West German radio stations which, it asserts, "are generally run by the CIA."

Furthermore, it says: "Programs beamed to the Soviet Union are edited mainly by dissidents, renegades and people previously expelled from our country for taking part in ideological provocations."

However, it is believed that some 60 million Russian citizens do listen to the "enemy voices," despite intensive jamming tactics over the past year. Athens, Stockholm, even Tel Aviv provide alternative beaming centers.

PETER JONES

'Unforgettable' TV Nostalgia Series Halted

LONDON—A projected series of 13 half-hour television shows built on the fast-growing demand for pop and rock nostalgia has been halted by union action here after only four have been screened.

The series, titled "Unforgettable," was built on such chart acts of the late 1950s and early 1960s as Marty Wilde, the Merseybeats, Billy J. Kramer and the Dakotas and the Swinging Blue Jeans, and planned and produced by Hadmor productions.

That company, headed by David Heath-Hadfield and Mike Morton, took the union. The Assn. of Cinematograph, Television and Allied Technicians (ACTT) to the High Court over the "blacking" of the \$1.2 million series.

But the court said that there was not sufficient evidence of any unlawful conduct by the union or its officers. Hadmor, which will appeal his decision, had sought temporary orders forcing the union and three named officials to lift the blacking instruction.

In court, it was said that the union's objection to the series was that they'd been sold to Thames Television at a cut price with the object of getting publicity for a band which had links with a Hadmor director. Hadmor insisted the series was sold at market price.

But ACCT also claimed the series should have been made in house by permanent staff.

Heath-Hadfield says now: "Prior to setting up our company, and through the production, we've had regular consultations with all the unions involved. We've used the correct union members and the approved broadcast equipment. The objections are difficult to understand."

The court decision means 120 Hadmor jobs are to be lost.

BPI's 1980 Figures Show U.K. Record Sales Slump

Continued from page 64

and in value terms up 12.8% (from \$32.3 million to \$36.4 million).

But albums are down 0.9% in unit terms (28.3 million to 28.1 million) and down 2.5% in monetary figures (from \$145.9 million to \$142.2 million).

Pre-recorded tapes were up 13.6% in unit terms, from 8.2 million to 9.3 million and up 13.4% in money terms, from \$42.9 million to \$48.7 million.

Total value of U.K. trade deliveries for the last quarter of 1980 was up 2.8% on the same period of 1979, from \$221.1 million to \$227.3 million). The retail price index went up 15.3% in these two periods.

All values cited are at manufac-

turers' realized prices, tax excluded. In a sense the BPI figures, depressing though they are, seem to counter industry arguments that high prices greatly contribute to slumping sales.

The average price of an album increased by only 1.7% in a year when inflation rampaged on at around 18%.

U.K. Firms Unite

LONDON—Expectations of a growing market for cassette singles (Billboard, Jan. 31, 1981) have led Freser-Peacock Associates and the Tape Duplicating Co. to announce joint manufacturing facilities, though the companies remain autonomous.

Beograd Disk Raises Its Profile

BELGRADE—Beograd Disk, for years a low-key label in the Yugoslav record industry, has made remarkable status strides ahead through a mix of new management and changed marketing ideas.

Originally the label was not engaged in license deals, but now it has representation here of MCA, plus smaller companies Ice, Magnet and NEMS.

And there has been a stepping-up

of activity in the domestic a&r field, pushing Beograd into fourth place among Yugoslav-based labels, even ahead of such established outfits as Suzy Records, Zagreb, which represents CBS and WEA in Yugoslavia.

Result of the growth in prestige is a change of name to Yugodisc as of now, which reflects, according to a company statement: "Our desire to be seen as a major label, not just a local outfit."

West Germany

Videotape Piracy Costing Industry \$94 Million Yearly

Continued from page 1

feiting in West Germany of major Hollywood feature films prior to their release here and movie buffs will pay up to \$150 for even a poor copy of a brand new first run feature. Video producers here estimate that pirates cost them at least \$30 million in lost income last year.

Although first run features are sold at a premium, consumers are also buying illegal copies of films available on legitimate cassettes at a discount. Prices for legitimate product are generally high, and consumers view the pirate copies as a bargain, despite the poor quality

and the fact that they're illegal.

In the last year or so action, in the form of warnings, injunctions or criminal prosecutions have been taken against hundreds of persons involved in videocassette piracy in West Germany and scores of cases are pending.

At present the principal victims are film renters and cinema owners because, aside from pornographic material, feature films represent 99% of pirate video software.

Expectations are that counterfeiting will be even heavier this year when the blank tape industry expects to sell more than 5.6 million blank videocassettes.

YET SALES FALL

Labels Spend \$50 M Advertising TV LPs

By WOLFGANG SPAHR

MUNICH—Record companies spent more than \$50 million on radio and television merchandising in West Germany last year, according to Ariola marketing chief Albert Czapski, who says tv-merchandised albums now account for 19% of the entire industry turnover.

Czapski was speaking at Ariola's sales meeting, held recently in Grainau, and attended by 120 participants. He went on to say that as the numbers of tv albums increased—37 in 1978, 59 in 1979, 77 in 1980—so the profitability of such releases decreased, along with sales.

Managing director Friedrich Schmidt opened the meeting with a target for 1981 of 5% sales growth. He dwelt on the "rough and difficult" nature of the present West German market, on the problems of home taping, and of lack of new impulses and musical trends.

Nevertheless, Ariola had been able to boost sales through normal dealers by 19% in 1980, and there were broadly similar results from department stores that carried a full repertoire selection.

Such results confirmed Ariola's

policy of having outlets carry a full catalog, since, as Schmidt said: "The business didn't work out for those who put the emphasis on the best-sellers and only the hit-selling product."

Future policy was to regard market development as a continuous cooperation with artists, label partners and dealers, to keep costs in check while avoiding price increases, and to avoid making economies in the wrong areas, such as production, marketing and promotion.

Publicity manager Werner Dotterweich stressed the need for strong sales promotion. "A promoted selling at the point of sale is as important today as publicity and promotion." He regretted that dealers still did not understand the use of sales promotion and did not use the publicity materials supplied to them.

Guest of honor on the first evening of the three-day meet was Udo Juergens, who presented his latest album, while Gunter Gabriel and his country band did the honors at the second, Hansa evening. Roland Kaiser received a special award from Ariola's field service team for his 1980 success "Santa Maria."

TO RETAILERS

CBS Shows Off Product

MUNICH—A two-day product presentation by CBS brought many of West Germany's top retailers to the Holiday Inn here recently.

Marketing director Michael Anders and area sales manager Horst Bartels organized the event, which covered the whole range of the company's repertoire: pop, country, jazz, progressive, rock, classical, soundtracks, digital, and half-speed recordings.

"Chu-Pops" attracted the most interest. Made from chewing gum and pressed like a miniature LP with original cover and lyric, they are to be sold in record shops and supermarkets. In the U.S., around 50 million have already been sold.

Among the artists present were Bernhard Brink and newcomer Tony Sancha, who presented their own upcoming product

DG Classical Mart Share At 32%

HAMBURG — Deutsche Grammophon's classical division not only held on to its number one position in the classics sector of the German marketplace last year, but upped its total share of classical sales to 32% from 30% in 1979.

Citing this statistic from the German Phonographic Assn., DG notes

that there was a slight sales decrease last year in the overall classical market. At national level, there has been a cut-back in sales of low-price repertoire (up to 12.80 Deutsche Marks, or roughly \$6), while there a build-up of business in normal price recordings.

French Songs To Australian School

PARIS—French labels are hoping that a school in New South Wales, Australia will help promote the national "chanson," which the industry here has found difficult to export.

The Down Under school is now using current French, pop, rock and blues material from artists such as Georges Moustaki, Maxime Le Forrestier, Michel Polnareff, Yves Simon, Hugues Aufray and Jacque Dutrone in teaching pupils the French language.

Home Taping

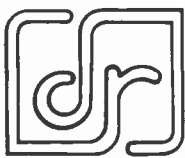
Continued from page 64

The association goes on, "The record companies intend to take a strong stand on the problem of the record lending business from the standpoints of the sale purpose of records, ownership of copyright and healthy development of cultural projects.

"While taking steps outside the record industry to solve the problem, we sincerely hope that everyone in the industry will correctly understand the problem, and will take adequate care not to promote home taping and the record lending business."

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BRITAIN

(Courtesy of Music Week) As of 3/7/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Britain singles. Includes entries like 'SHADDAP YOU FACE, Joe Dolce, Epic' and 'VIENNA, Ultravox, Chrysalis'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Britain albums. Includes entries like 'FACE VALUE, Phil Collins, Virgin' and 'KINGS OF THE WILD FRONTIER, Adam & Ants, CBS'.

Table with columns 'This Week' and 'Last Week' for Canada singles. Includes entries like 'THE MEN IN BLACK, Stranglers, Liberty' and 'TAKE MY TIME, Sheena Easton, EMI'.

CANADA

(Courtesy CBC's 60 Minutes With A Bullet) As of 3/7/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Canada singles. Includes entries like 'WOMAN, John Lennon, Geffen' and 'I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 3/9/81 SINGLES

Table with columns 'This Week' and 'Last Week' for West Germany singles. Includes entries like 'FADE TO GREY, Visage, Polydor' and 'ANGEL OF MINE, Frank Duval Orchestra, Teldec'.

Table with columns 'This Week' and 'Last Week' for Japan singles. Includes entries like 'SHINE UP, Doris D and Pins, EMI' and 'AMOUREUX SOLITAIRES, Lio, Ariola'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Japan albums. Includes entries like 'HEY TONIGHT, Creedence Clearwater Revival, Fantasy' and 'HITPARADE DER SCHUEMPFE, Die K-tel'.

JAPAN

(Courtesy Music Labo) As of 3/9/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Japan singles. Includes entries like 'MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)' and 'PEGASUS NO ASA, Hiroaki Igarashi, CBS/Sony (War/April)'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Japan albums. Includes entries like 'BUCCHIGIRI PARK II, Yokohama Ginbae, King' and 'NEPPU, Chage V Asuka, Warner Pioneer'.

Table with columns 'This Week' and 'Last Week' for Australia singles. Includes entries like 'FOOLISH BEHAVIOR, Rod Stewart, Warner Pioneer' and 'JOURNEY, Yasuko Agawa, Invitation'.

AUSTRALIA

(Courtesy Kent Music Report) As of 3/2/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Australia singles. Includes entries like 'LADY, Kenny Rogers, United Artists' and 'DUNCAN, Slim Dusty, Columbia'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Australia albums. Includes entries like 'DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen' and 'ICE HOUSE, Flowers, Regular'.

HOLLAND

(Courtesy BUMA/STEMRA) As of 3/2/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Holland singles. Includes entries like 'STARS ON 45, Various, CNR' and 'SHINE UP, Doris D & Pins, Philips'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for Holland albums. Includes entries like 'DAVERENDE 13 CARNAVAL, Diverse Artiesten, CNR' and 'ABSOLUTELY, Madness, Stiff'.

SWEDEN

(Courtesy GFL) As of 3/3/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Sweden singles. Includes entries like 'NAR VI TVA BLIR EN, Gyllene Tider, EMI' and 'TENDER TURNS TUFF, Mikael Rickford, Sonet'.

NEW ZEALAND

(Courtesy Record Publications) As of 2/22/81 SINGLES

Table with columns 'This Week' and 'Last Week' for New Zealand singles. Includes entries like 'THE TIDE IS HIGH, Blondie, Chrysalis' and 'GOTTA PULL MYSELF TOGETHER, Nolans, Epic'.

DENMARK

(Courtesy BT/IFPI) As of 3/3/81 SINGLES

Table with columns 'This Week' and 'Last Week' for Denmark singles. Includes entries like 'DON'T STAND SO CLOSE TO ME, Police, A&M' and 'I CAN DANCE, Sugar & Lollipops, CNR'.

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NEW YORK—Glenn S. Kannry,
a Certified Public Accountant
formerly employed by Price Water-
house & Co., pleaded guilty Feb. 19
in U.S. District Court here to federal
charges in connection with a scheme
to defraud over \$200,000 from
Diana Ross and one of her affiliated
companies, Diana Ross Enterprises
Inc.

According to the two-count crimi-
nal information in 1979, Kannry
was assigned by Price Waterhouse,
Ross' accounting firm, to "maintain
certain books and records" of Ross
and her corporation and "became
an authorized signatory" of the bank
account of Diana Ross Enterprises.

George T. Manning, an assistant
U.S. attorney, said Kannry admitted
that he diverted funds from the bank
accounts of Diana Ross Enterprises
for his own use without the author-
ization of Ross.

According to the U.S. attorney's
office, it was Price Waterhouse
which brought Kannry's activities to
its attention and cooperated in the
investigation.

The sentencing of Kannry is
scheduled for April 2 before Judge
Robert Ward. Manning states that
the maximum sentence on each of
the mail fraud counts was imprison-
ment of five years and a fine of
\$1,000.

'82 World's Fair Budgets
Close To \$14M For Music

By EDWARD MORRIS

KNOXVILLE—Most of the \$14
million entertainment budget for the
1982 World's Fair here will go to
buy live music, according to David
Haber, producer of the fair's World
Festival division.

Acts already signed include
Stephanie Mills, Debby Boone, Car-
los Montoya, Victor Borge and

General News
Plasmatics Politicized By
Police Melee In Milwaukee

• Continued from page 10

distributed some imports, and aug-
mented the RCA/A&M distribution
system by reaching stores which do
not deal directly with the major
record companies.

The Dead Kennedys' LP was re-
leased on an IRS/Faulty label, but
future releases by the Textones, Tea
Time, and the Cramps will be on a
new Faulty label, promises Laul.
Still on IRS/Faulty will be an EP by
Steve Diggle, guitarist for the
Buzzcocks.

Presently, Faulty has a four per-
son staff, with offices and ware-
houses in New York and Los An-
geles. John Guarnieri runs the West
Coast office. Faulty sells mostly
COD, with limited returns, but Laul
says that depending on the account,
flexibility is possible. He says Faulty
will sign new artists, and the label is
not adverse to joint distribution
deals with other like-minded labels.

* * *

"For the fearless, it made them
more resolute, and for the fearful, it
made them even more afraid," says
Rod Swenson, manager of the Plas-
matics, describing the repercussions
of the Jan. 18 incident in Milwaukee
where Swenson and singer Wendy
O. Williams got into a melee with the
local vice squad (Billboard, Jan. 31,
1980).

Williams and Swenson have a
court appearance due Tuesday (10),
but reports from Milwaukee indi-
cate the local authorities are ready to
drop felony charges of battery
against a police officer in favor of
the lesser misdemeanor charge of re-
sisting arrest.

On advice of his attorney, Swen-
son is reluctant to discuss the case
and his own promised countersuit
against the police before the court
date, which, he says, he and Wil-
liams will not have to attend. It is
enough that they be represented by
their attorneys.

He expects the trial to be in April
on the charges stemming from the
incident, where both he and Wil-
liams say they were severely beaten
by the police. The original "prohib-
ited conduct in a licensed estab-
lishment" charge, for which the
maximum fine is \$500, has not yet
been scheduled for court, adds
Swenson.

Since the incident, and since an
SRO club tour of Europe where the
group was given a new white Mer-
cedes to destroy on the top rated
"Musikladen" tv show in West
Germany, Swenson says the band
has become more serious and more
determined in its assault on middle
class symbols.

The Milwaukee incident has re-
ceived a great deal of media cov-
erage with numerous press confer-
ences and tv interviews, where
Williams' no-dumb-blonde demean-
or has won the band a measure of
understanding and sympathy. Most
recently the Plasmatics appeared on
the "Tomorrow" show (4), where it
left host Tom Snyder virtually
speechless with its demolition derby
rock show.

"(Milwaukee) politicized the
group. It gave people a perspective
in which to take it seriously. Now it's
harder to dismiss us as a gimmick, or
whatever," comments Swenson.
Swenson says a recent benefit con-
cert at Bond's in New York, tied to
other similar benefits around the
country, has raised \$10,000, "which
is about what this has cost us so far."

Meanwhile the group is recording
its second LP, and Swenson says that
on future tours he is hoping to play
theatres rather than clubs, which
serve liquor and which are subject to
various local decency ordinances.

"These ordinances are ridiculous
and unconstitutional, and we will
continue to fight them, but we can't
fight them everywhere by our-
selves," acknowledges Swenson.

* * *

"We were getting a little sick of
noisy guitars," says Ian Stewart, key-
board player on Rolling Stones
tours, describing his reasons for pro-
ducing "Rocket 88," a boogie
woogie piano LP, featuring Charlie
Watts, Jack Bruce, Alexis Korner,
and other musicians. It's released by
Atlantic.

Stewart, who also runs the Rolling
Stones mobile recording unit in Eu-
rope and sometimes plays with Ex-
Faces bass player Ronnie Lane, says
the decision to do "Rocket 88," grew
from the time he and Watts decided
to play boogie woogie informally in
small clubs near their homes in
Britain.

This was about three years ago,
and since then they have performed
"50 or 60 gigs," with a horn section
and a shifting cast of musicians. An
acknowledged club band, Rocket 88
has never played in the U.S. and
Stewart admits it may be difficult to
bring over a 10-piece band to the
U.S. for four or five club dates. But,
he says, "We'll have to talk to Uncle
Ahmet about that."

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Billboard's
Survey For Week Ending 3/14/81

Top Album Picks

Number of LPs reviewed this week **40** Last week **50**

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ROBIN TROWER—B.L.T., Chrysalis CHR1324. Produced by Robin Trower. Two rock legends, Trower and Jack Bruce combine for an intriguing new LP that recalls the classic Cream. Bassist Bruce has replaced Trower's longtime vocalist Jimmy Dewar and is perfectly suited for handling lead on Trower's songs. With Trower's bold guitar lines upfront, the project is the closest thing to British '60s rock in recent memory. Trower's longtime drummer Bill Lordan rounds out the trio. Bruce contributes writing on one cut, two are penned by Trower and seven were co-written by Trower and his Procol Harum partner Keith Reid. For those who still have vivid memories of Cream and other seminal hard rock groups, the Trower-Bruce connection is a welcome entry.

Best cuts: "Into Money," "Life On Earth," "Once The Bird Has Flown," "What It Is."

BRIAN ENO AND DAVID BYRNE—My Life In The Bush of Ghosts, Sire SRK6093 (Warner Bros.). Produced by Brian Eno, David Byrne. Avant-garde musician/composer and Talking Heads producer Eno and Talking Heads leader David Byrne team up for a mind seering trip through uncharted musical territory. Using pre-existing voices from call-in radio talk shows, evangelists and African and Arabian tribesmen, Eno and Byrne weave music around these strange vocalizations. The sounds are even more otherworldly than "Remain In Light" which teetered on the edge of commerciality. Pitch to Heads fans and others who want to try something different.

Best cuts: "America Is Waiting," "Regiment," "The Jezebel Spirit."

JOE ELY—Musta Notta Gotta Lotta, Southcoast/MCA MCA5183. Produced by Michael Brovsky, Joe Ely. Following tours with the Clash and Linda Ronstadt, Ely's first studio LP in two years bristles with the kind of passion, energy and cohesion that reflects Ely's coming of age. Trying to categorize Ely's music is impossible as he merges his country roots with Texas swing, r&b, rockabilly and good old fashioned rock'n'roll. Ely's guitar is hot as is his band. The music, the phrasing and the authenticity are all there. The title cut, "Good Rockin' Tonight" and his tribute to fellow Lubbockite Buddy Holly "Rock Me Baby" are all filled with glorious rock/country riffs. Included is "Dallas" a favorite live show selection.

Best cuts: "Musta Notta Gotta Lotta," "Hard Livin'," "Dallas," "I Keep Gettin' Paid The Same."

THE JAGS—No Tie Like A Present, Island ILPS9655 (W.B.). Produced by Alex Sadkin. The second album by the Jags is a little rougher around the edges than the group's debut last year. Lead vocalist Nick Watkinson still bears resemblance to Elvis Costello although his phrasing and more melodic moments are gradually finding its own niche. Heavy guitar/bass lines are filled out by drums and keyboards and the lyrics have something to say. The Jags draw heavily from '60s influences and combine them with contemporary rock traits.

Best cuts: "Here Comes My Baby," "Another Town, Another Place," "The Sound Of G-O-O-D-B-Y-E," "Mind Reader."

THE SEARCHERS—Love's Melodies, Sire SRK3523 (W.B.). Produced by Pat Moran, Ed Stasium. Even stronger than the quartet's first Sire set of a year ago, this new collection marks the 20th birthday for a band that can make legitimate claims as "original wave" British rockers whose subsequent influence has transcended their brief U.S. singles hit streak of the '60s. Astute covers of material range from Moon Martin's "She Made A Fool Of You," John Fogerty's "Almost Saturday Night" and Big Star's obscure but majestic "September Gurls." With equally strong originals, a satisfying history lesson for power pop fans who prize harmony as much as energy.

Best cuts: Those cited, plus "Love's Melody" (by Motors' Andy McMasters), "Silver" and "Radio Romance."



First Time Around

SADANE—One-Way Love Affair, Warner Bros. 3503. Produced by James Mtume, Reggie Lucas. The Grammy winning production team (for Stephanie Mills' "Never Knew Love Like This Before") lays down 10 sophisticated r&b tracks for this debut LP. Sadane's tenor vocals are displayed in various musical settings: the up tempo "You're The One For Me," medium tempo title track, the single, and danceable "Midnight Love Dance." Most effective are the ballads "Never Gonna Stop This Heart Of Mine" and "Love Can't Wait."

Best cuts: Those mentioned.

FRANKE & THE KNOCKOUTS, Millenium BXL17755 (RCA). Produced by Steve Verroca. Already charting with the single "Sweetheart," Franke & The Knockouts play a solid style of mainstream rock. Influences range from Journey to Hall & Oates though the group's identity makes itself felt. "One For All" and "Annie Goes Hollywood" reflect the tender side of the quintet and this makes for a good mix on the LP. Much of what it is here could fit easily into Hot 100, adult contemporary and AOR formats.

Best cuts: "Sweetheart," "One For All," "She's A Runner," "Tall Me Who," "Annie Goes Hollywood."



LEON EVERETTE—If I Keep On Going Crazy, RCA AHL13916. Produced by Ronnie Dean, Leon Everette, Jerry Foster, Bill Rice. Everette's records sparkle with invigorating instrumentation and a healthy mix of acoustic and electric touches. His material is always original and intriguing, his arrangements clean and enthusiastic. Everette bandies ballads beautifully, caters eagerly through uptempo numbers, and keeps production sleek and harmonic. By establishing his own individuality on vinyl, this artist has also forged a solid place for himself on the charts, which this compilation package shows.

Best cuts: "If I Keep On Going Crazy," "Giving Up Easy," "Shadows Of My Mind."



RUFUS—Party 'Til You're Broke, MCA 5159. Produced by Rufus, John Stronach. Though without Chaka Khan, the vocals on this LP are clean and crisp and compliment the mostly funk, party music. "Tonight We Love" and "You're Made For Me" benefit from Louis Johnson's thumpin' bass, leading the rhythm sections and making both tracks infectious. "What Is It," a simple and appealing ballad, aptly showcases Rufus as a strong musical unit with impressive vocal ability.

Best cuts: Those cited and "We Got The Way," "Secret Love" and "Love Is Taking Over."

Billboard's Recommended LPs

pop

THE SELECTER—Celebrate The Bullet, Chrysalis CHR1306. Produced by Roger Lomas, the Selecter. The debut album by this British septet was a frenetic ska exercise. This followup is a more mature mix of ska with reggae, r&b and rock. There is more depth in the music and lyrics. For those who like to dance, there is enough material to keep the most lethargic legs moving. Expect heavy rock disco action on this one. **Best cuts:** "Bristol And Miami," "Celebrate The Bullet," "(Who Likes) Facing Situations," "Cool Blue Lady."

JESSE WINCHESTER—Talk Memphis, Bearsvine BRK6989 (W.B.). Produced by Willie Mitchell. Winchester's themes and chord changes are relatively simple, the arrangement uncluttered and the production by Mitchell clean. Throughout, Winchester's vocal is pleasant and the supporting harmonies add a funky touch to the folk flavored material. **Best cuts:** "Say What," "Leslie," "Hoot And Holler," "Sure Enough."

BILLY KARLOFF & THE EXTREMES—Let Your Fingers Do The Talking, Warner Bros. BSK3518. Produced by Johnny Sandlin. British quintet plays a spunky brand of pop with shades of Ian Dury. Except for the romantic "I'll Be There," the songs are uptempo. "Headbangers" is an ode to heavy metal fans while most of the rest of the album deals with everyday living. The music is commercial though Karloff's vocals are too drenched in his English accent. **Best cuts:** "I'll Be There," "Let Your Fingers Do The Talking," "Headbangers," "Encore," "Pictures of You."

SPANDAU BALLET—Journeys To Glory, Chrysalis CHR1331. Produced by Richard James Burgess. Already hot in rock discos with "To Cut A Long Story Short" and a leading attraction in Europe, this quintet makes a moody brand of rock with a heavy disco backbeat. In fact, it is this disco element which works against the material as much of the subtleties and nuances in the music are bludgeoned out. Still, this should be a hot commodity on the dance floor where the beat is more important. **Best cuts:** "To Cut A Long Story Short," "The Freeze," "Retomation," "Muscle Bound."

ADRIAN JOHN LOVERIDGE—Square One, Sutra SUS1008. Produced by John Wondering. Loveridge has one of those undisciplined spoken word type voices that shows surprising range and strength when the song calls for it. The full blown production with particularly effective horn arrangements give Loveridge's interesting lyrics a punch backdrop. There are enough tempo changes to showcase Loveridge's spectrum of songs. **Best cuts:** "Please Stay, Go Away," "400 Dragons," "Tables Turning."

PETER HAMEL—Between/Contemplation, Aural Explorer Records AE5007. Produced by Peter Hamel. A little like jazz, a little like classical, a little like rock, this album is sure to be a pleasant surprise for anyone who listens to it. Hamel is already a popular artist in Europe, but this is his first U.S. release. Despite the technical sound, all tracks were recorded live, with the exception of one background rhythm on a tape loop. **Best cuts:** All.

LINTON KWESI JOHNSON—LJK In Dub, Mango MLPS9650. Produced by Linton Kwesi Johnson, Bluebeard. Why would a poet, best known for the quality of his words, want to release an LP that is virtually entirely instrumental? At any rate that

is what Johnson, the Jamaican poet has done. There are some words here, echoed almost to distortion, but mostly it is Jamaican dub music, highly rhythmic, with interesting horns, and a bass to rattle the furniture. **Best cuts:** "Iron Bar Dub," "Victorina Dub," "Shocking Dub."

VARIOUS ARTISTS—Made In Pittsburgh Vol. 3, Bogus Records LP112801. Produced by Carl M. Grefenstette. Represented in this compilation LP are Modern Anxiety, the Dialectons, the Downtown-ers, the RumHounds, the Hipsters, the Whereabouts, the Swarm, and the Sputniks. They are bands from the Pittsburgh area, and while the quality of the material varies, the overall professionalism and ability of these new wave-oriented bands is impressive. **Best cuts:** Pick your choice.

LIVE WIRE CHOIR—Topsy, Matchbox MB1000. Produced by Ron Pallone, Frank Chicaverini. A perfect example of the resurgence of the Texas bar band sound that has been sweeping the clubs over the last year. Lots of fiddle, played by David Swayne, and lots of beery vocals from Oakley Cassaboom, who also wrote several of the tunes. The album is a hodgepodge of old and new material that evokes a past (and present) of displaced hillbillies in the big city. **Best cuts:** "Topsy," "It Aint' Necessarily So," "Panhandle Rag."

GRAF, Precision 37053 (CBS). Produced by Steve Katz. Soft rock chords, driving rhythms and changing tempos dominate this debut album. The music oftentimes is reminiscent of Blood, Sweat and Tears, whom Katz produced. A clever hook and crisp guitar riffs pace the uptempo "Baby's Gone Home," pop and rock combine on the rhythmic "Lovin' You Aint' Easy" and feverish guitar work highlights "Wayward Sons." **Best cuts:** Those cited and the instrumental "Pork Chop."

soul

WILSON PICKETT—Right Track, EMI America SW17043. Produced by Jeff Lane. Pickett's second album for EMI America coincides with a renewed interest in '60s r&b at the club/disco level nationwide. It's an open question whether that will translate into disk sales, but this album, nevertheless, is a solid, soulful showcase for Pickett's distinctive vocals, which he applies to some strong material. Highspots include the snappy title track, the impassioned "It's You" and the melodic "Don't Underestimate The Power Of Love," all featuring efficient brass, strings and rhythm accompaniment. **Best cuts:** Those cited.

BROWNIE MCGHEE & SONNY TERRY—Hootin', Muse MR5177. Produced by Ozzie Cadena. For about 40 years, McGhee and Terry have teamed to shout the blues, accompanying themselves with harmonica and guitar. All their records sound alike—always have—but on this disk Casey Hart pops in to sing on two tracks. On four other titles, Brownie and Sonny are backed by organ and a rhythm section. Thus, for fans of this venerable duo, the change of pace may be of interest. **Best cuts:** "Little Sally Walker," "Old Town Blues," "I'm Gonna Tell God."

LOVE UNLIMITED ORCHESTRA—Let 'Em Dance, Unlimited Gold 36131 (CBS). No producer listed. The title is a bit misleading for this seven-song set is filled with sweet melodies, lushly orchestrated by Dave Roberts. There are no lead, only background vocals and the moods of the music range from the uptempo "I'm In The Mood" and "I Wanna Boogie And Woogie With You" to the rhythmic "Vieni Qua Belle Mi" and "Bayou." **Best cuts:** Those mentioned and "Freeway Flyer."

country

STEPHANIE WINSLOW—Dakota, Warner Curb BSK3529. Produced by Ray Ruff. There are some good choices of material here, yet somehow the desired effect never quite comes off convincingly. Perhaps the problem is that the singer doesn't seem comfortable with the arrangements, and that the production lacks feeling. Winslow has a light voice which works best when she's not overshadowed by electric instruments or chained to a re-make like "Baby I'm A Want You" and "Sometimes When We Touch" that invites comparisons. Winslow has promise but it isn't realized here. **Best cuts:** "I've Been A Fool," "I Really Oid," "Anything But Yes Is Still A No."

BURRITO BROTHERS—Hearts On The Line, Curb JZ37004. (CBS). Produced by Michael Lloyd. This LP bears only faint resemblance to the witty, manic, rock-influenced days when the group was called the Flying Burrito Brothers. Gib Guilbeau, Pete Kleinow, Skip Battin and John Beland have come down to earth since then, and are now producing very good country MOR. It would have been nice to include some of the old flash for old fans, but such is not the case. **Best cuts:** "She A Friend Of A Friend."

REX ALLEN JR.—Cat's In The Cradle, Warner Bros. BSK3530. Produced by Rex Allen Jr., Curtis Allen. There are no surprises or diversions from Allen's mellow style on this smooth, medium-paced album. He does a fine job with several pop standbys, notably Harry Chapin's title track and Neil Diamond's "Play Me." Highlighting the package is a duet with Margo Smith, "Cup Of Tea." **Best cuts:** Those cited, plus "Just A Country Boy," "Arizona" and "She's In Love With The Rodeo Man."

MUNDO EARWOOD, Excelsior XLP88006. Produced by Jay Collier. Neither subject matter nor instrumentation concede an inch to crossover sensibilities in this album—although Earwood's versatile voice lacks a hard country edge. An imaginative writer, as well as a strong singer, Earwood gets credit for seven of the 10 selections here. A stellar chorus of droppers-in—among them Larrv Gatlin, Buzz Rabin, Larrv Jon Wilson

and the Glaser brothers—furnish some fine background. **Best cuts:** "You're In Love With The Wrong Man," "Softer Place To Fall," "Pyramid Of Cans."

jazz

MINGUS DYNASTY—Live At Montreux, Atlantic SD16031. Produced by Neshui Ertegun. Six selections composed by the late Mingus are programmed here. They were taped last July in Switzerland by Joe Farrell, Randy Brecker, Jimmy Knepper, Sir Roland Hanna, Aladar Pege, Mike Richmond and Billy Hart, all devoted to carrying on the Mingus jazz tradition. It is, of course, immensely original music, well played, and lengthy annotation by Joachim-Ernst Berendt is a plus. **Best cuts:** "Fables Of Faubus," "Sketch Two," "Consider Me, Oh Lord."

ART PEPPER—Friday Night At The Village Vanguard, Contemporary 7643. Produced by Lester Koenig. Taped live at the New York bistro in 1977, these four overlong cuts showcase Pepper's alto with George Cables, piano; George Mraz, bass, and Elvin Jones, drums. Pepper's powerful pyrotechnics are fiery and Bird-like; his support is faultless. Yet another in this series, "Saturday Night At The Village Vanguard," is due out later in 1981. **Best cuts:** "But Beautiful," "Las Cuevas De Mario."

JOE HENDERSON—Relaxin' At Camarillo, Contemporary 14006. Produced by John Koenig. Henderson makes his strongest impression to date on vinyl with these five tunes. His backing comprises Chick Corea, Peter Erskine, Tony Williams, Richard Davis and Tony Dumas, but it is the leader's big-toned tenor that dominates. Charlie Parker's "Camarillo" receives a riveting treatment running 9:35 minutes. And Corea impresses strongly in a group that's not dependent on electronic sounds. **Best cuts:** "My One And Only Love," "Relaxin' At Camarillo."

BENNY CARTER & EARL HINES—Swingin' The Twenties, Contemporary S7561. Produced by Lester Koenig. The late producer never conceived a stronger, more delectable album than this. Taped in 1958, Carter plays his matchless alto and inspired trumpet on 12 timeless evergreens, and partner Hines not only accompanies beautifully but lays down superb keyboard solos as well. Shelly Manne is on drums; the bassist is Leroy Vinnegar. Everything comes together ideally on this extraordinary LP. **Best cuts:** "Sweet Lorraine," "All Alone," "In A Little Spanish Town."

LUCKEY ROBERTS & WILLIE "THE LION" SMITH—Harlem Piano, Good Time Jazz S10035. Produced by Lester Koenig. They are both dead now, but their reputations as giants of the piano live on. Roberts knocks out six originals, Smith offers five of his own tunes and "Between The Devil And The Deep Blue Sea." They all add up to a wonderfully entertaining program, a melodic lesson in keyboard artistry. Nat Hentoff's 1960 notes hold up well in 1981. **Best cuts:** "Outer Space," "Morning Air."

ROLAND HANNA—Time For The Dancers, Progressive 7012. Produced by Gus P. Statiras. Hanna, in this trio setting with Richard Pratt on drums and George Mraz on bass, forcefully demonstrates that he is one of the most outstanding contemporary jazz pianists working today. He breathes new life into the old Charlie Parker standard, "Cheryl" emphasizing the melody with a bass line in close coordination with Mraz. His rendition of the title track, is an attractive reading of this ballad. "Double Intentions" is a sprightly number that dances along in a Latino vein. **Best cuts:** Those mentioned.

LEROY VINNEGAR—Leroy Walks, Contemporary S7542. Produced by Lester Koenig. Although the seven tracks served up by acoustic bassist Vinnegar were made in 1957, there's nothing dated in the sound or performances. Vic Feldman, Gerald Wilson, Carl Perkins, Tony Bazley and Teddy Edwards work together cohesively, Wilson's trumpet and Feldman's vibes, in particular, creating lovely, lyrical passages. Tunes are mainly established standards. **Best cuts:** "Would You Like To Take A Walk," "I'll Walk Alone," "Walkin' My Baby Back Home."

BUNNY BRUNEL—Touch, Inner City IC1102. Produced by Brunel, Daniel Goyone. Bassist Brunel, for the most part, plays soaring melodic solos on a fretless bass. Goyone is co-composer with Brunel on five of the album's 10 cuts and plays Fender Rhodes on all but one track. Chick Corea guests on a few tracks playing a Moog 15, but the stars are really Brunel and Goyone, who effectively weave together their talents with sax and flute work by Paul Nicola and vocals by Nicol Villa. **Best cuts:** Both versions of title track, "Everywhere," "Listen Now."

DAVE SCHNITZER—Glowing, Muse MR5222. Produced by Ozzie Cadena and Herb Fisher. Six strong tunes by the Newark tenor saxophonist who has worked with Art Blakey and Freddie Hubbard make up this attractive package. Schnitter is surrounded by Eddie Blackwell, Albert Oaily, Claudio Roditi and Mark Helias on these 1979 performances taped in New York. *(Continued on page 75)*

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Panchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

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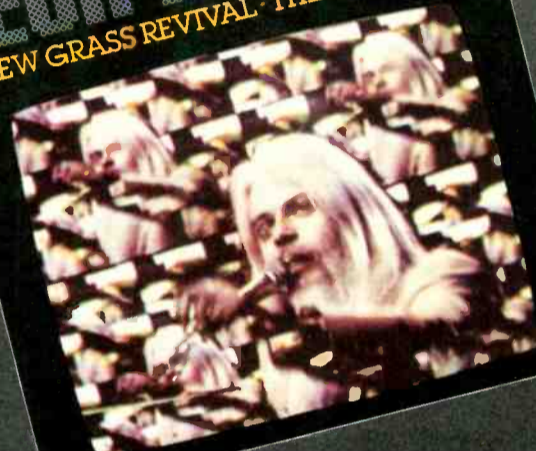
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Jan. 30th. The Rosebud	Iowa City, Iowa	Feb. 28th. Lane County Exhib. Hall	Eugene, Ore.
Feb. 1st. Memorial Auditorium	Louisville, Ky.	Mar. 2nd. The Lonesome Cowboy	Modesto, Ca.
Feb. 4th. Lawrence Opera House	Lawrence, Ks.	Mar. 4th. The Catalyst	Santa Cruz, Ca.
Feb. 5th. The Courillion	Wichita, Ks.	Mar. 5th. The Bodega	Campbell, Ca.
Feb. 6th. Kansas State Univ.	Manhattan, Ks.	Mar. 6th. Humboldt State Univ.	Arcata, Ca.
Feb. 7th. Old Lady on Brady	Tulsa, Ok.	Mar. 8th. Great Amer. Music Hall	San Francisco, Ca.
Feb. 11th. Trombone Charles	Fountain, Co.	Mar. 11th. State Theatre	San Diego, Ca.
Feb. 12th. Lincoln Center	Ft. Collins, Co.	Mar. 14th. The Country Club	Los Angeles, Ca.
Feb. 13th. Rainbow Music Hall	Denver, Co.	Mar. 16th. Dooley's	Tempe, Ariz.
Feb. 14th. Lincoln Center	Ft. Collins, Co.	Apr. 21st. The Bijou	Dallas, Tx.
Feb. 16th. Two Rivers Plaza	Grand Junction, Co.	Apr. 22nd. Cardi's	Houston, Tx.
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Talent

Talent In Action

• Continued from page 39

DON WILLIAMS

Roxy, Los Angeles
Admission: \$7.50

When Don Williams' fans broke into spirited applause for his Roxy reading of "I Believe In You," the recent single hit that marked his most successful crossover bid to date, it wasn't just reflex. For Williams' admirers, the line that triggered the ovation was a virtual credo explaining the soft-spoken performer's appeal: "I believe in music."

Long a musician's musician as a songwriter, Williams has varied the style and substance of his live shows very little when compared to Music Row peers whose use of production and arrangements in concert have continued the crossover dictum to add pop polish. Instead Williams and his understated but precise backing quartet delivered a straightforward 21-song set that eschewed snappy patter and theatrics to make his songwriting catalog the real star of the Feb. 16 show.

Like Kenny Rogers, Williams is also slanting his delivery to a middle America longing for an affirmation of bedrock values. Romantic devotion, regional pride, marital fidelity and other old-fashioned verities are upheld while such country constants as drinkin', cheatin' and keepin' up with Nashville's newer sense of societal hipness are conspicuously missing.

That may explain why Williams' career here has described a slow but steady growth. And the songwriter's laconic onstage presence and economical arrangements—virtually every song clocked in at singles' length—are matched by a rock-solid consistency that offers few surprises.

Singling out highlights would be difficult given multiple bursts of spontaneous, mid-song response from the audience, but familiar Williams staples like "Tulsa Time," "Rodeo Man," "Amanda" and the evocative "Good Ole Boys Like Me" were representative of the quality leading to SRO ticket sales for both shows.

As for Williams' band, guitarist Danny Flow-

ers matched the trim dimensions of the material with concise, atmospheric fills and shimmering harmonics, but Flowers' stint as lead vocalist in a two-song interlude by the group without its featured front man was less successful.

SAM SUTHERLAND

PAUL WINTER CONSORT

Cathedral of St. John the Devine,
New York
Tickets: \$10, \$5

The Cathedral of St. John the Devine, in the Upper West Side is, though still unfinished, the largest gothic church in the world. Feb. 28 and March 1 the church hosted Winter and his band, the Consort, as part of the observance of the International Day of the Seal.

The huge echoing church with its vaulted spires was ideal for the music. What Winter plays belongs to no particular genre of music. It is a celebration of sound, using elements of jazz, classical and pop.

And, importantly, it also incorporates the sounds and songs of many of the creatures we share the planet with. The 150-minute concert, with an intermission, featured music from "Callings," his latest LP which uses the taped sound of 15 different sea mammals.

The songs are primal and haunting, and hearing them in the church, along with the church's own deep organ, and Winter's soprano sax is a near transcendental experience.

If it wasn't enough to experience the surroundings and to appreciate the way the sound would resonate between the stone walls, there was also time to appreciate Winter's understated showmanship.

Though he didn't bring any live seals onstage, as in the past he brought in an eagle and a wolf, he made quite an entrance anyway, playing his sax to the accompaniment of the church's organ, while standing alone high on an archway in the church's rafters.

Winter and his group played about 10 songs, which tended to merge into each other to form a beautiful whole. ROMAN KOZAK

BAR-KAYS SWITCH KANO

Aladdin Theatre for the
Performing Arts, Las Vegas
Tickets: \$12, \$11

Playing to an audience of 3,970, this heavy r&b package was long on rhythm but lacked the dynamics necessary to pack the 7,500-seat facility.

The Bar-Kays' 65-minute, six-song set showcased a cumbersome, 10-man group ineffective at creating the live show interplay expected of the top liner.

Lead singer Larry Dodson carried most of the show, providing the personality, from the "Boogie Body Land" opener to the reprise finale. The audience provided strong support at the start, but after "Shine" it steadily tapered off and the rap-heavy "Say It Through Love" generated substantially less interest.

"Body Fever," its new single, had strong percussion support with a solo segment by Sherman Guy and flaring riffs by Frank Thompson on trombone. "Running In And Out Of My Life" was an ineffective closer, though the reprise for "Body Land" brought the audience back to its feet.

Bandleader James Alexander played bass, Winston Stewart was on keyboards, Mark Bynum keyboards and vocals, Mike Beard, drums, Lloyd Smith, guitar and Harry Henderson, sax.

The concert highlight was Switch, with a 40-minute, three-song set that could be described as tasty, absolutely finger-lickin' good, ranging from contemporary, jazz, soul and rock.

"I Just Want To Tell You" opened to a modest audience response despite the brilliantly executed mid-'60s feel. Bobby DeBarge came on with an intrepid and moving solo in "I Want To Get Close To You." "Love Over And Over," from its latest "This Is My Dream" LP, kicked the audience in to high gear with rapping and hand-clapping and proved the versatility and pop appeal inherent in this strong stage group.

Tommy DeBarge was on bass, Jody Sims, drums; Eddie Fluellen, keyboards; Gregory Williams, keyboards and trombones; and Phillip Ingram percussion and keyboards.

Kano's warmup, 25-minute, four-song performance demonstrated only that the group will have to work hard to backup its new old single "I'm Ready."

"It's A War" is an out of touch, heavy metal, space rock number that went nearly unnoticed. "Super Sexy" was little better. Bass player Otto David got in a good lick on the Kenny Rogers hit "Lady" and the audience responded enthusiastically for the closer.

Lead singer is John Henderson, with David Bond on drums, David Waldo, keyboard and trumpet and Dwayne Gourdin, keyboards.

LENNY MONTAG

ROMANTICS SUMNER

Whisky, Los Angeles
Admission: \$6.50

Next to the Knack, the Romantics are probably the most successful of the "skinny tie" power pop bands to emerge from the summer of 1979. Like the Knack, the Detroit-based quartet has one terrific song (the top 50 "What I Like About You") but the albums don't live up to the initial promise though the group has received more AOR play than most new bands.

The Romantics came to the Los Angeles area Feb. 13-14 for two shows at the 400-seat nightclub and one at the 1,000-seat Country Club. The foursome has a lot of energy and when it hits upon a good riff, as in "What I Like About You" and "Friday At The Hideout," a certain kind of frenetic charm appears which masks the highly derivative aspects.

However, the bulk of the Nemporer act's 16-song, hour set was an unremarkable rehash of mid-1960s Kinks and Who riffs. None of the Romantics, including frontman Wally Palmar, projects a personality.

To be fair, the quartet seemed intimidated by

the slam dancing throng at the front of the stage. At times, this manic activity was more fun to watch than the band.

By all rights, Sumner should be huge. The quintet, led by the electric Sumner Mering, fuses new wave rock, traditional progressive rock and jazz without being pretentious. After being harshly criticized by fans and critics for its one flawed but underrated Elektra LP, the group is back to square one. Its well received seven-song, half-hour set here shows audiences are willing to forgive and forget. CARY DARLING

ZIGGURAT

Fox Theater, Atlanta
Tickets: \$3.96

Introduced at the opening of the show as "one of the finest bands to ever come out of Atlanta," southern rockers Ziggurat certainly had their work cut out for them. It was the group's first major headlining date and even with the zealous introduction Ziggurat seemed to hold up well under the pressure at their Feb. 6 performance.

With a tightly executed 14 song, 90 minute set, the group displayed its sound and staging, basically an amalgamation of its southern rock predecessors and contemporaries. Instrumentally, as well as visually, there can be some connection drawn between Ziggurat and groups such as Stillwater, Mose Jones and, to a lesser degree, the Allman Brothers.

During slower paced compositions such as "Winter Snow" and "Let Me Come Home," the tonal qualities and technique of guitarist Nathan Barfield were reminiscent of the guitar work of Dicky Betts. But Ziggurat's chief talents are best exhibited in fast paced numbers such as "Alone Tonight" and "Rounder," both off the group's debut album on Robox Records.

The band's strong rhythmic drive provides a fine backdrop for the intermittent keyboard riffing of Bob Gerstei and the deep resonant vocals of lead singer Dave Sansom. Sansom's singing style and vocal inflection are quite similar to that of Harry Chapin. ANDREW SLATER

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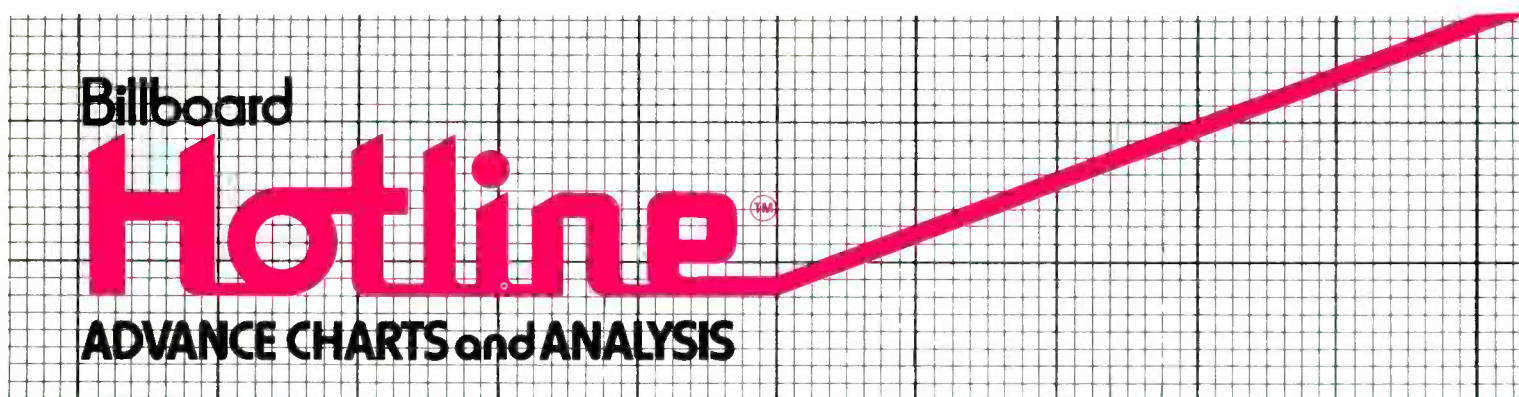
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The Kingbees' first L.P. established them as a strong fundamental rock n' roll band. Their second L.P. "THE BIG ROCK" is an impressive follow-up that will firmly anchor them as one of the 80's most exciting bands.

Produced by David J. Holman
and Rich Fitzgerald



RS-1-3097



RS-1-3096

Shot In The Dark "Shot In The Dark"

After years of touring and recording with Al Stewart, Shot In The Dark's debut album, "SHOT IN THE DARK," comes on with their own distinctive brand of contemporary rock n' roll.

Produced by Al Stewart and Chris Desmond

R.S.O.

R E C O R D S



Records, Inc.

Why understate it? We're all shook up!

Warner Bros. artists for the second year
in a row have won more Grammy awards than
the acts of any other label.

We're immensely proud of our artists
and our whole company in bringing home
our biggest haul of awards yet — 13!
Thanks for the great music!

The Winners

Record of the Year: "Sailing," Christopher Cross

Album of the Year: *Christopher Cross*

Song of the Year: "Sailing," Christopher Cross

Best New Artist: Christopher Cross

Best R&B Vocal Performance, Male: "Give Me The Night," George Benson

Best R&B Instrumental Performance: "Off Broadway," George Benson

Best Country Performance By A Duo Or Group With Vocal: "That Lovin' You Feelin' Again," Emmylou Harris/Roy Orbison

Best Recording For Children: *In Harmony*, Sesame Street

Best Jazz Vocal Performance, Male: "Moody's Mood," George Benson

Best Jazz Instrumental Performance, Group: *We Will Meet Again*, Bill Evans

Best Instrumental Arrangement: "Dinorah, Dinorah," George Benson/Quincy Jones and Jerry Hey, Arrangers

Best Arrangement Accompanying Vocalist(s): "Sailing," Christopher Cross/Michael Omartian, Arranger

Best Album Notes: *Trilogy: Past, Present and Future*, Frank Sinatra/David McClintick, Annotator



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	Chart 1			Chart 2			Chart 3													
			ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart								
☆	1	14	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	33	16	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		☆	78	4	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98			
☆	4	7	STYX Paradise Theatre A&M SP 3719		8.98		37	34	17	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98			72	74	6	THE JAM Sound Affects Polydor PD 1-6315 (Polygram)		8.98		
☆	3	16	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		☆	40	12	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 15		73	73	18	THE JIM CARROLL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98		
	4	2	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		☆	49	57	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98			74	44	12	QUEEN Flash Gordon (original soundtrack) Elektra 5E-518		8.98		
	5	5	THE POLICE Zenyatta Mondatta A&M SP-3720	▲	8.98		☆	50	4	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98			75	59	14	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 20	
	6	6	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98			41	41	6	TOTO Turn Back Columbia FC 36813		8.98			76	63	40	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	
	7	7	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		☆	52	4	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 11		77	76	8	BEATLES White Album Capitol SWBO 101		13.98		
	8	8	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 3	☆	47	8	RY COODER Borderline Warner Bros. BSK 3489		7.98			78	80	9	JOHN LENNON Shaved Fish Capitol SW 3421		7.98		
☆	11	4	JOURNEY Captured Columbia KC-2-37016		13.98		☆	55	5	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98			79	83	9	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98		
	10	22	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	7.98	SLP 9		45	37	20	THE DOORS Greatest Hits Elektra 5E-515	●	8.98			80	65	52	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	
☆	15	23	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98			46	46	17	XTC Black Sea Virgin VA 13147 (RSD)		7.98		☆	130	2	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98		
☆	13	15	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 1		47	39	21	RONNIE MILSAP Greatest Hits RCA AHL1-3772	●	7.98	CLP 4	☆	89	4	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 8	
	13	9	AC/DC Back In Black Atlantic SD 16018	▲	8.98			48	48	4	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98			83	72	17	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	●	13.98	SLP 30
☆	19	9	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98		☆	54	10	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 8		84	84	9	JOHN LENNON Imagine Capitol SW 3379		7.98		
☆	31	2	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		☆	57	5	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98		☆	95	5	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98			
☆	18	12	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 2	☆	61	31	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98			86	90	40	DIANA ROSS Diana Motown MB-936M1	▲	8.98	SLP 46	
	17	17	ABBA Super Trouper Atlantic SD 16023	●	8.98			52	53	20	RANDY MEISNER One More Song Epic NJE 36748		7.98			87	85	9	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98	
	18	16	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 3	☆	60	5	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 6		88	67	53	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		
☆	21	12	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 1	☆	70	7	LOVERBOY Loverboy Columbia JC 36762		7.98		☆	NEW ENTRY		PHIL COLLINS Face Value Atlantic SD 16029		8.98			
	20	12	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 19	☆	66	20	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 6		90	93	8	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98		
	21	22	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 2		56	56	35	QUEEN The Game Elektra 5E 513	▲	8.98		☆	110	98	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 5	
☆	27	18	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 10	☆	NEW ENTRY		DIANA ROSS To Love Again Motown MB-951M1		8.98			92	92	13	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 12	
	23	23	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		☆	68	3	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 18		☆	103	4	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98		
	24	24	THE CLASH Sandinista Epic E3X 37037		14.98			59	38	16	BOZ SCAGGS Hits Columbia FC 36841	●	8.98			94	86	25	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
	25	14	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98			60	42	44	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98			95	88	23	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	
☆	30	4	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 10		61	43	12	FLEETWOOD MAC Live Warner Bros. 2WB-3500	●	13.98		☆	134	3	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 40	
☆	29	9	THE WHISPERS Imagination Solar BZL1-3578 (RCA)		7.98	SLP 4	☆	62	64	13	CREEDEnce CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98			97	99	24	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98	
	28	28	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98		☆	69	14	DONNIE IRIS Back On The Streets MCA/Carusel MCA-3272		7.98		☆	NEW ENTRY		SMOKEY ROBINSON Being With You Tamla T8-375M1 (Motown)		8.98			
	29	20	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 5	☆	NEW ENTRY		JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 31		100	102	21	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 14	
	30	25	OUTLAWS Ghost Riders Arista AL 9542		8.98		☆	65	75	7	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98			101	101	20	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 52
☆	36	6	MARVIN GAYE In Our Lifetime Tamla T8 474M1 (Motown)		8.98	SLP 7		66	51	15	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 7		102	106	6	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98	
☆	35	7	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98			67	62	24	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 17		103	77	8	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98	
☆	45	4	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98			68	58	22	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98			104	96	7	BEATLES Abbey Road Capitol SO-389		7.98	
	35	32	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	●	8.98		☆	70	79	5	NAZARETH The Fool Circle A&M SP-4844		8.98									

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

MARCH 14, 1981 BILLBOARD

Closeup

THE WHISPERS—Imagination, Solar 3578 (RCA). Produced by the Whispers, Dick Griffey.

For more than a few years, the Whispers were pigeon-holed rather tightly into the r&b category. Their vocal approach owed much to doo-wop, evident throughout their recordings for such labels as Dore, Soul Clock, Janus and Soul Train.

However, recent albums have mixed clean pop, r&b and jazz chords with expressive vocal arrangements, and helped broaden the group's appeal.

"The Whispers," released by Solar last year, bears this out. Two singles, "And The Beat Goes On" and "Lady," had mass appeal and were top 40 hits.

With "Imagination," the group seems to have perfected the mix, and offers an irresistible and wide-ranging collection of numbers.

"It's A Love Thing," the single, contains a driving, mesmerizing hook. Led by a riveting guitar, it doesn't have the funky rhythm bottom of "Homemade Lovin'" from the "Whisper In Your Ear" LP. Still, the tune is both melodic and catchy and the bridge-to-chorus path is paved in similar fashion to the one on "And The Beat Goes On." It's a repetitious, yet appealing, rhythm pattern. There is also a tricky interplay between falsetto background and lead vocals. An effective use of

brass and strings rounds out the crisp orchestration.

The title track, a smooth mesh of pop, r&b and jazz chords, has an up-tempo arrangement that leans toward dance music. It lacks the nitty-gritty soul feel of "Let's Go All The Way" and "Lost And Turned Out" from the "Open Up Your Love" and "Headlights" LPs, respectively. However, "Imagination," unlike the aforementioned cuts, is accessible to a wider variety of music tastes.

As for ballads, a mainstay of the Whispers' repertoire, two well-crafted numbers highlight the newest album.

Fluid vocals prevail on "Say You (Would Love For Me Too)" and "Fantasy," with much the same clarity of delivery as on "Lady." Melecio Magdaluyo's jazzy saxophone solo on "Say You..." scating on the fade adds a nice, soft touch.

The melodic piano chords underscore the harmonic vocals on "Fantasy," a lush ballad whose orchestration includes brass and strings.

Traditional r&b music, with a touch of salsa dominates "Continental Shuffle."

Overall, "Imagination" is perhaps the most diverse LP done by the Whispers because it does not confine the veterans to one musical category.

VICKI PIPKIN

General News

Cable Channel Seen Helping New Artists

• Continued from page 1

are targeting to the record buyer. And we will be putting more of an emphasis on new music than radio does. We will take extra pains, in fact, to sell new music. We will also explain who the new artist is.

"Radio is going through a big problem now because nobody wants to take a shot with new music. But they are all complaining that there is no new, good music out there, just the same old artists, and the excitement of music is dying down. What we will do is expose a whole new genre of artists and we will give them familiarity and break them. Radio will then have new artists to draw from. A music radio station will benefit from having this service in their market. The end result also is that record labels will now have two very strong promotional weapons for product."

Pittman indicates it's too premature to detail specific programming for the Music Channel but that numerous negotiations with record labels and other video music suppliers are underway. He does spell out, however, some of the programming directions.

Eighty percent of the initial programming will consist of videoclips of artists. A video deejay will appear two or three times an hour to give viewers information on artists and such other pertinent music industry information as tour dates. The rest of the programming will consist of music-oriented movies and documentaries, as well as an occasional live concert simulcast which would also link in a local FM radio station. In fact, Pittman adds, he's already been approached by radio stations for events of this kind.

Although John A. Schneider, president and chief executive officer of Warner Amex, indicates the company will not begin financing its own original music programming or directly instigate such events as concerts which would have Music Channel applications, Pittman does suggest that the new service is likely to later generate such projects on its own as documentaries of artists and the like for programming.

Pittman perceives the Music Channel also as a perfect entree for a group to get into video and make a "video album" via a concert.

"There are all sorts of possibilities," he suggests. "We may go to a group and put up some of the cost of producing a concert. What we get is a concert to put out on our service while the group can take the tape, do post production, and make that video album available to the video-cassette and videodisk aftermarket. In fact, a message after the cable concert could tell viewers the performance will soon be available in those formats. The group won't make a killing by doing a Warner Concert for cable but they will make money on that aftermarket. I see the future of the videodisk and video-cassette business as music. But records won't go away. There will be co-existence. We'll sell a lot of albums."

The Music Channel will be advertiser supported, Warner Amex points out, and a basic cable service distributed free to cable operators.

The cable operator will charge an extra dollar to his subscriber for attaching a link from a home television cable hookup to the hi fi system for the stereo feed. A home user will then adjust his FM receiver to a predetermined dormant position on the dial.

Each hour of the Music Channel will feature eight commercial minutes, six of which will be network positions, while the remaining two will be available to cable operators for local advertisers. The expected age demographic of the target audience, indicates Pittman, is 12-34.

No advertisers have been "locked up" yet but Warner is looking to a wide range of prospects who want to reach that group.

While such advertisers as record labels and video software suppliers offering music—such as RCA Select—

(Continued on page 82)

Petitions Filed Over Mechanical

• Continued from page 3

with the court in opposition to the filing of a motion by the National Assn. of Recording Merchandisers requesting permission to intervene in the deliberations (Billboard, March 4, 1981).

The writer/publisher groups claim, in requesting a denial for NARM's intervention, that the trade association did not participate in the Tribunal proceedings, that NARM's interests "if any in these appeals are identical to those of petitioners (RIAA and CBS) who will adequately represent those interests; and that NARM's intervention may "delay these proceedings and thereby cause irreparable injury."

Further, the petitioners argue that NARM's "unfamiliarity" with the Tribunal proceedings may "confuse rather than advance the proceedings in this court."

As for its desire to have the court act quickly in its deliberations, AGAC and NSA claim that "unless these proceedings are decided on or before July 1, 1981, those represented by the (petitioners) may suffer irreparable injury at the rate of approximately \$1 million per week for every additional week that passes until the mandate issues."

IRV LICHTMAN

Gospel Sheet Publishers Sticking To \$1.75 Price

• Continued from page 44

to \$6.95. Purifoy says he is aware of the secular boost but foresees no immediate reaction from Word to it. "I can't say what we'll do in six months or a year."

This view is further confirmed by Carol Walker, sales supervisor of telephone marketing for Alexandria House. "People seem to be going for collections. The trend is toward larger books—with 100 or even 200 songs. Sheet music is not selling in the quantity it was years ago." Alexandria's folios are in the \$3.95-\$4.95 range, with a few at \$9.95 and \$10.95.

"We're thinking we may go up to \$1.95 between now and the first of the year," says Connor Hall, director of music for Pathway Press. "It's a little dangerous for us to go up a whole lot. Sales are off in the past year because so many folios are coming out."

Scott Strong, director of music marketing at Benson, says, "I seriously doubt we would go to \$2.50. But going to \$1.95 would not be out of the question. In fact, we may go to that in July."

Strong says that Benson wants very much to get its sheets into secu-

Lifelines

Deaths

Howard Hanson, 84, Pulitzer Prize winning composer and conductor and Eastman School of Music head from 1924 to 1964, in Rochester, N.Y., Feb. 26. Hanson's influence in American music was tremendous, both as educator and performer and through numerous recordings for Mercury leading the Eastman-Rochester Orchestra. His compositions, many recorded, include seven symphonies, symphonic poems, concertos, choral-orchestral works, chamber music and an opera set in Puritan America, "Merry Mount," premiered in 1934 by the Metropolitan Opera. His widow, Margaret Elizabeth, survives.

★ ★ ★

Kermit Chandler, 37, lead guitarist with the Sheppards group in the 1960s, in Chicago Feb. 22. He is survived by his father, three brothers and three sisters.

★ ★ ★

Matty Malneck, 76, composer, violinist and band leader, Feb. 25 in Los Angeles. A member of ASCAP since 1932, he composed "Stairway To The Stars," "I'll Never Be The Same," "If You Were Mine," "I'm Through With Love," "Pardon My Southern Accent," "Goody Goody" and "Shangri-La." He was featured with Paul Whiteman's orchestra before locating in Los Angeles and launching his own band.

★ ★ ★

Charles "Ike" Isaacs, 57, bassist with Count Basie, Earl Bostic and Clark Terry, in Atlanta Feb. 27 of emphysema. Once married to singer Carmen McRae, he led her accompanying trio several years and appeared in the motion picture, "They Shoot Horses, Don't They?"

★ ★ ★

Frank Juele, 77, orchestra leader and violinist, Feb. 20, in Philadelphia. Before forming his own orchestras in Philadelphia, he played with the dance orchestras of Art Coogan, Gene Goldkette, Rudy Vallee and others. Survivors include two daughters and one brother and sister.



The Whispers

Executive Turntable

• Continued from page 4

the International Creative Management division. . . . **Tom Woodward** of the Showmedia firm is elected president of the Assn. for Multi-Image/Southern Calif. The organization was created to create a professional environment for audio-visual producers, writers, directors and artists. . . . **Robert A. LeVitus** is now advertising director for SelecTV in Los Angeles. He was with Kresser, Mazner and Robbins, Inc. . . . **Andrea Zax** joins American Entertainment Management in New York as public relations manager. She was an account executive with the Howard Bloom Organization. . . . **Dore Weiner** joins the Ritz in New York in publicity. Weiner has worked with MainMan U.S., Polydor U.K., John Cougar, Siouxsie and the Banshees and Cherry Vanilla.

Abbie Chapman joins PolyGram Television in Los Angeles as marketing services vice president. She was vice president of marketing services for Columbia Pictures Television Distribution. . . . **Clary A. MacDonald** becomes president of Rupert Neve of Canada Ltd. in Malton, Ont. He was vice president/general manager for Neve's Canadian operations. . . . Changes at Walt Disney Telecommunications and Non-Theatrical Co. in Burbank, Calif: **Ben Tenn**, formerly home video director, is now retail products vice president; **Oliver de Courson**, formerly pay television director, is now administration vice-president. . . . **Sam La Conte** becomes director of the project planning dept. at Ikegami Electronics (USA) Inc. in Maywood, N.J. He was sales coordinator. . . . **Jane Hoffman**, former promotion/publicity director with Billboard, is now marketing coordinator for Plain Great Entertainment Corp. in Los Angeles. . . . **Andrea Zax** joins American Entertainment Management in New York as public relations manager. She was an account executive with the Howard Bloom Organization. . . . **Michael O. Bower** is elected president and chief executive officer of On-Trac Entertainment, Inc. in Los Alamitos, Calif. On-Trac is a concert and special event promotion, talent management, and radio and television production firm. He remains as president of the Bower Communications Group. . . . **Chris Friedgen** is upped to post-production vice president at Time-Life Productions in New York. She was post-production supervisor. . . . **Merv Oakner** is appointed vice president of the Laufer Co. in Los Angeles. He has spent 25 years in marketing and finance including 23 years with the Anderson/McConnell/Oakner Los Angeles ad agency. . . . **Christopher Martinez** takes the post of chief mixer with Sear Sound in New York. He was chief engineer at Acousticguide Inc. in New York. . . . **Ian Robertson**, formerly engineer for KING-AM/FM Seattle, joins Audio & Design Recording in Seattle as broadcast division head. Audio & Design makes signal processing equipment.

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	105	5	ORIGINAL CAST Annie Columbia JS 34712		8.98	
106	97	24	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 11
107	107	5	RITA COOLIDGE Greatest Hits A&M SP-4836		7.98	
108	100	9	JOHN LENNON Mind Games Capitol SN 16068		7.98	
109	112	18	THE POLICE Regatta De Blanc A&M SP-4792		7.98	
110	94	20	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98	
111	113	74	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
★	121	3	J.J. CALE Shades Skelter/MCA MCA-5158		8.98	
★	113	14	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98	
★	NEW ENTRY		THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98	
115	120	6	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444	●	13.98	
116	118	15	EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 61
117	117	23	SUPERTRAMP Paris A&M SP-6702	●	13.98	
118	122	28	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 15
119	115	9	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98	
120	82	14	BARRY MANILOW Barry Arista AL 9537	▲	8.98	
121	123	23	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
122	104	7	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98	
123	98	15	CAMEO Feel Me Chocolate City CCLP 2016 (Polygram)	●	7.98	SLP 21
124	87	9	WARREN ZEVON Stand In The Fire Asylum SE-519 (Elektra)		8.98	
125	127	15	ANDY GIBB Andy Gibb's Greatest Hits RSD RX-1-3091		8.98	
★	137	4	BOOMTOWN RATS Mondo Bongo Columbia JC 37062		7.98	
127	131	16	PATRICE RUSHEN Posh Elektra GE-302		7.98	SLP 42
128	129	6	STYX Cornerstone A&M SP-3711		7.98	
129	119	10	FIREFALL Clouds Across The Sun Atlantic SO 16024		8.98	
130	81	15	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 23
131	109	27	TEENA MARIE Irons In The Fire Gordy G8-997 M1 (Motown)		8.98	SLP 39
132	125	9	ORIGINAL CAST 42nd Street RCA/Red Seal CBL 1-3891		8.98	
133	111	35	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98	
134	126	16	PETER ALLEN Bi-Coastal A&M SP-4825		7.98	
★	NEW ENTRY		U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
★	146	3	B.B. KING There Must Be A Better World Somewhere MCA MCA-5162		8.98	SLP 32
★	149	3	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG-34494		7.98	
138	133	9	THE BLACKBYRDS Better Days Fantasy F-9602		7.98	SLP 51
★	159	52	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 22
140	140	6	SHOES Tongue Twister Elektra GE-303		7.98	
★	NEW ENTRY		JOURNEY Departure Columbia FC 36339		8.98	
142	147	6	STYX Pieces Of Eight A&M SP-4724		7.98	
143	143	30	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (Epic)	▲	8.98	SLP 25
144	144	4	PLASMATICS New Hope For The Wretched Slitt USE-9		7.98	
145	139	44	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	CLP 27
★	158	2	JUICE NEWTON Juice Capitol ST-12136		7.98	
★	157	2	KLEER License To Dream Atlantic SD 19288		7.98	SLP 38
148	138	41	WAYLON JENNINGS Music Man RCA AML1-3602	●	7.98	CLP 25
149	116	14	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 13
150	148	19	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 43
★	NEW ENTRY		JOURNEY Evolution Columbia FC 35797		8.98	
152	154	32	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 45
★	NEW ENTRY		ATLANTIC STARR Radiant A&M SP 4833		7.98	
★	162	6	STYX The Grand Illusion A&M SP-4637		7.98	
155	145	19	LINDA RONSTADT Greatest Hits Vol. 2 Asylum SE-516 (Elektra)	●	8.98	
156	142	12	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century F-627 (RCA)		7.98	
★	165	4	RICK NELSON Playing To Win Capitol S00-12109		8.98	
★	172	3	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98	
159	160	6	707 The Second Album Casablanca NBLP 7248 (Polygram)		8.98	
160	156	354	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
161	150	22	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 22
★	NEW ENTRY		SHEENA EASTON Sheena Easton EMI-America ST 17049		7.98	
163	163	5	JORMA KAUKONEN Barbeque King RCA AFL1-3725		7.98	
164	164	4	THE RINGS The Rings MCA MCA-5165		7.98	
★	175	2	ONE WAY Love Is MCA MCA-5163		8.98	SLP 44
★	177	3	THE TEARDROP EXPLODES Kilimanjaro Mercury SRM-14016 (Polygram)		7.98	
167	168	18	JOHNNY LEE Lookin' For Love Asylum GE-309 (Elektra)		7.98	CLP 21
168	91	18	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	153	28	THE CARS Panorama Elektra SE-514	▲	8.98	
★	NEW ENTRY		JOAN JETT Bad Reputation Boardwalk FW 37065 (CBS)		7.98	
171	151	32	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 32
172	174	41	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	
173	161	17	OAK RIDGE BOYS Greatest Hits MCA MCA-5150	●	8.98	
174	169	7	BEATLES Love Songs Capitol SKBL-11711		7.98	
175	176	5	ELOISE LAWS Eloise Laws Liberty LT 1063		7.98	SLP 53
★	187	3	SHERBS The Skill Atco SD-38-137 (Atlantic)		7.98	
177	152	26	B-52'S Wild Planet Warner Bros. BSK-3471		7.98	
178	180	3	GLEN CAMPBELL It's The World Gone Crazy Capitol S00-12124		7.98	CLP 73
★	189	2	DAVE AND SUGAR Greatest Hits RCA AHL-1-3195		7.98	CLP 35
180	186	66	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
181	182	81	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98	
182	155	14	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98	
★	NEW ENTRY		JOURNEY Infinity Columbia JC 34912		7.98	
184	184	2	REO SPEEDWAGON Nine Lives Epic FE 35988		7.98	
★	NEW ENTRY		PERLMAN & PREVIN A Different Kind Of Blues Angel 37780 (Capitol)		12.98	
186	166	36	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98	
★	NEW ENTRY		RICK SPRINGFIELD Working Class Dog RCA AFL-3887		7.98	
188	181	35	THE ROLLING STONES Emotional Rescue Rolling Stones CDC 16015 (Atlantic)	▲	8.98	
189	191	3	CLARENCE CARTER Let's Burn Venture VL 1005		7.98	SLP 35
★	NEW ENTRY		BERNARD WRIGHT Nard Arista/GRP GRP 5011		7.98	
191	194	60	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
192	179	28	L.T.D. Shine On A&M SP-4819		7.98	SLP 41
193	178	16	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98	
194	173	4	REO SPEEDWAGON Ridin' The Storm Out Epic PE-32378	●	7.98	
195	141	9	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 14
196	128	22	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98	
197	198	18	HIROSHIMA Odori Arista AL 9541		8.98	SLP 74
198	135	12	BLUES BROTHERS Made In America Atlantic SD 16025		8.98	
199	132	7	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98	
200	195	12	WHITESNAKE Live In The Heart Of The City Mirage WTG 19292 (Atlantic)		7.98	

MARCH 14, 1981 BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	17
AC/DC	13
Adam And The Ants	158
Aerosmith	193
Air Supply	60
Alan Parsons's Project	25, 114
April Wine	134
Atlantic Starr	33
Bar-Kays	149
B.B. King	136
Beattles	77, 79, 87, 104, 119, 174
Pat Benatar	6, 111
George Benson	152
Black Byrds	138
Blondie	7
Boomtoun Rats	126
Blues Brothers	198
Peabo Bryson	96
David Bowie	113
Tom Brown	42
Jackson Browne	133
Jimmy Buffet	34
B-52's	177
J.J. Cale	112

Cameo	123
Jim Carrot Band	73
Glen Campbell	178
Cars	169
Charlie Daniels Band	171
Clash	24
Rita Coolidge	107
Ry Cooder	43
Con Funk Shun	75
Phil Collins	89
John Cougar	69
Elvis Costello	28
Christopher Cross	39
Clarence Carter	189
Credence Clearwater	62
Dave And Sugar	76
Devo	66
Neil Diamond	3
Dire Straits	31
Doobie Brothers	95
Doors	45
Sheena Easton	162
Eagles	36
Earth, Wind & Fire	83
Roberta Flack & Peabo Bryson	92
Firefall	129
Aretha Franklin	100
Fleetwood Mac	61
Gap Band	16
Marvin Gaye	32

Andy Gibb	125
Terri Gibbs	85
Daryl Hall & John Oates	51
Emmylou Harris	26
Heart	66
Hiroshima	197
Donna Iris	63
Jam	72
Jermaine Jackson	130
Michael Jackson	181
Johns	68
Bob James	71
Waylon Jennings	91, 148
Joan Jett	176
Billy Joel	80
Jones Girls	161
Jorma Kaukonen	163
Journey	9, 141, 151, 183
Kleer	147
Earl Klugh	116
Kool & The Gang	10
Lakeside	29
Nicolette Larson	103
Johnny Lee	166
John Lennon	78, 84, 108, 199
John Lennon/Yoko Ono	4
Kenny Loggins	97
Loverboy	54
L.T.D.	192
Eloise Laws	175

Mantred Mann	90
Barry Manilow	120
Teena Marie	131
Randy Meisner	52
Delbert McClinton	37
Don McLean	44
Ronnie Milsap	47
Nazareth	70
Dolly Parton	12
Pearlman And Previn	185
Anne Murray	67
Willie Nelson	139
Rick Nelson	157
Juice Newton	146
Oak Ridge Boys	173
One Way	165
Outlaws	30
Teddy Pendergrass	143
Pink Floyd	160, 180
Plasmatics	144
Elvis Presley	53
Police	5, 109
Pretenders	191
Prince	150
Queen	74, 56
Rainbow	81
Eddie Rabbitt	21
Reo Speedwagon	1, 102, 115, 137, 184, 194
Cliff Richard	121

Rings	164
Rockpile	168
Smokey Robinson	64
Kenny Rogers	26
Rolling Stones	188
Linda Ronstadt	155
Diana Ross	57, 86
Rodd Rundgren	48
Rush	15
Patrice Rushen	127
Joe Sample	65
Leo Sayer	196
Boz Scaggs	59
Bob Seger & The Silver Bullet Band	88
Shalamar	49
Sherbs	176
Shoes	140
Phil Seymour	93
Rick Springfield	187
Sister Sledge	58
Sky	98
Slave	55
Grace Slick	50
Soundtracks:	
Annie	105
Any Which Way You Can	195
Fame	172
Honeysuckle Rose	118
Urban Cowboy	145
Xanadu	186

Labels, Acts Battle Calif. Masters Tax

LOS ANGELES—Chrysalis Records joins a group of labels that include MGM and Capitol, plus artists Barry White and the Beach Boys, trying to get a tax refund from a controversial California assessment during the mid '70s.

The local Superior Court litigation pits Chrysalis against the State Board of Equalization, which began dunning labels, producers and acts

Petty Album For \$8.98

LOS ANGELES—Tom Petty's forthcoming Backstreet/MCA LP will be released at \$8.98, thus putting to rest the controversy between Petty and MCA over the label's intention to release it at \$9.98. (Billboard, Feb. 7, 1981).

MCA Distributing president Al Bergamo says that a price on the album was never agreed upon. A \$9.98 price tag, similar to Steely Dan's "Gaucho," was only a possible option, he notes.

Bergamo says that the first pricing meeting took place Monday (2) with Backstreet president Danny Bramson, at which time it was decided to release it at \$8.98.

A spokesperson for Petty says, however, that "Backstreet was able to communicate its concern and MCA realized that it's best for everyone."

for 5% sales and use tax on leased masters. The tax board argued that records were tangible products and when masters were leased, sales and use tax should apply.

The Chrysalis suit, orchestrated by Dick Cohen of Kadison, Pfaelzer, Woodward, Quinn and Rossi here, represents the strongest challenge to the short-lived practice of the California taxing agency. Cohen spearheaded the late '70s industry legislative counterattack, which resulted in a state statute which kayoed the Equalization Board's abortive attempt to tax leased masters.

Chrysalis argues that even if the tax were legal, less than 20% of the records pressed by stampers provided from masters leased by individuals would really be eligible for the levy in that they were pressed in the state. The case notes that California law absolves the transfer of an original literary work to a publisher from such an assessment and that the film industry is protected by law from such a tax. Cohen points up the successful legislative fight to kill the tax attempt and notes it was backed by the Supreme Court.

The complaint seeks a refund of \$590,788.58, which represents \$375,074.94 in taxes plus \$211,962.89 interest, paid by the plaintiff in January 1980 after several years of dispute. The state board levied the tax for a period from Sept. 1, 1972, to Dec. 31, 1975.

Island Vows To Introduce Blank Side Tapes In U.S.

• Continued from page 3

it may take some time, the label is committed to the concept, and if it can't do it through Warner Bros. it has the option, on other releases, to

market the tape via its Antilles/Mango operation.

Like Stiff/CBS and Stiff/USA, and IRS/A&M and the new IRS/Faulty Products, Island Records in the U.S. has a two-tiered distribution arrangement. Its major artists are distributed through the major record company distribution system, while its esoteric product on the Antilles and its reggae product on the Mango label are distributed via independents. Antilles/Mango also distributes product for the independent Ze Records and Hannibal Records labels.

The Antilles/Mango operation was set up because the major record companies were not interested in some of less than best-selling artists signed to the Island label. Nevertheless, under Herb Corsack, who runs Antilles/Mango, the labels are "quite profitable," says Goldstein.

Goldstein's own domain is the Island Records label itself. He came from Warner Bros. last August where he was director of jazz and progressive music. Now he is the liaison between Warners in the U.S. and Canada and Island's own worldwide operation, headed by Chris Blackwell and Martin Davis in London.

"Our relationship with Warner Bros. is now very, very good. I know the operation there, I know who to call and scream at—not that often—when something needs a little push, and they know who to call here," says Goldstein.

Since he has come into the company he has brought in Mel Klein as vice president of finance, and Ellen Smith as the label's publicity person. He says in the future he may add a promo man. But basically, he says, all the services for the Island label are performed by Warner Bros., with direction and product coming from the Island.

Auto Accident Claims Harburg

NEW YORK—E.Y. (Yip) Harburg, one of the master lyricists of popular music, died Thursday (5) as a result of an auto accident in Hollywood.

The writer of words to such pop classics as "Brother, Can You Spare A Dime?," "Over The Rainbow," "April In Paris," Harburg, 84, was driving alone on Sunset Blvd., when his car suddenly swerved into oncoming traffic and hit another vehicle. Two unidentified passengers in the struck vehicle received minor injuries.

Harburg was scheduled to receive the Johnny Mercer Award here Monday (9) at the annual Songwriters Hall of Fame dinner hosted by the National Academy of Popular Music.

Harburg's career covered more than 50 years, with songwriting partnerships that included Harold Arlen, Jerome Kern, Burton Lane, Vernon Duke, Jay Gorney, with whom he wrote "Brother, Can You Spare A Dime?," Julie Styne, Sammy Fain, among others. His greatest stage success was "Finian's Rainbow" (1947), with music by Burton Lane.

Music On Cable

• Continued from page 80

aVision, Warner Home Video, the LaserVision group, and others—might be likely advertisers, Pittman indicates. Warner is not looking specifically to record companies for support.

Inside Track

A move to \$8.98 list from \$7.98 is but an outcropping of the proverbial iceberg in the PolyGram future. Look for a totally revamped returns policy, lightening the pressure on merchandisers to live within guidelines. . . . Serious negotiations underway between Hollywood studio owner/manager **Lonnie Simmons** of **Total Experience** and **Elektra/Asylum's Joe Smith**. Simmons, mentor to **Yarborough & Peoples** and the **Gap Band**, has formed **Total Experience Records** and Elektra is believed to have the inside track for distribution. . . . Lotsa speculation over Motown Records now that **Dick Sherman** has rejoined the label as marketing boss. Look for a stronger active participation in promotion from **president Jay Lasker**. Big factor in Sherman's decision to leave his boss for more than five years. **Neil Bogart**, was Boardwalk's impending swing East to New York. Sherman wishes to stay near his two teen-aged kids and went with Bogart's blessings. Bogart gifted Sherman with a live duck. Look for **Worthy Patterson** to join Motown.

Irene Cara warbles two nominated songs from "Fame" when the 53rd annual **Academy Awards** televise on ABC March 30. And **Larry Gatlin**, **Tammy Wynette** and **Don Meredith** co-host the 16th annual **Academy Of Country Music Awards** on NBC-TV April 30. . . . Ballots went out last week to **NAIRD** members for nominations for **Indie** awards, which will highlight tops in independently distributed lines. . . . **A&M** posted two headliners for individual **NARM** banquets during its imminent April Florida confab. **Chuck Mangione** and **Peter Allen**. . . . The **Michael Reffs** (he's executive vice president of **Everybody's Records**, the Portland, Ore., chain) expecting No. 2 child in July. . . . **Harry Bergman**, chairman of the board of the 111 **Record Bars**, named "Leader Of The Year" by the **Durham, N.C. YMCA**. The Bars keep growing. **Bruce Fussell** just was made supervisor of the chain's new 14th district.

George Atkinson, founder of the **Video Station**, the

video specialty store franchise concept, envisions an additional 150 more affiliates by year's end, bringing the chain to approximately 400 stores. . . . The **3M** force all smiles after the **Grammy** sweep of **Christopher Cross**, who employs the Minneapolis firm's digital technology. . . . Watch for **David Bowie** to wind up with an important movie pact. . . . **Look for a major publicly-held company based in L.A. to announce entry into the disk derby soon. An industry veteran steeped in promotion and a&r will helm the operation.** . . . The **Jim LeVitus** who heads the L.A. and Milwaukee **SelecTV** is the former Chicago car tape pioneer who later founded **Car Tapes**. . . . The first draft of a possible deal between **PolyGram** and **Motown** was rejected by Motown. Word is that PolyGram is restructuring its sales pitch.

Syndicated columnist Marilyn Beck soon to take over entertainment reporter slot at **KABC-TV**.

Warner Amex Satellite Entertainment Co. rates kudos from **Track** for its almost two-hour educational seminar to members of the Fourth Estate on cable technology Thursday (5) in L.A. The altruistic move pays off for the entire industry. . . . **Yazoo Records** peddling a \$5.98 list set of 36 wallet-sized "**Heroes Of The Blues**" trading cards. Features the likes of **Blind Lemon Jefferson**, **Bo Carter** and other seminals, with artwork by **R. Crumb**, a recording artist on Yazoo's **Blue Goose** subsidiary. . . . Toast the "**Star-Spangled Banner**" on its 50th year as our official National Anthem. A "prosit" is appropriate. The melody was lifted from an old British drinking song. . . . **PRESS TIME PLUM: Expect Tower Records' Russ Solomon** and **MCA Distributing's Al Bergamo** to hoist a few together soon. **Settlement of their long dispute over returns and payment periods is imminent. Tower's 31 stores would return MCA product to their fixtures right after.** . . . **Arista** will cut the cast album of the Broadway-bound **Lauren Bacall**-starrer, "**Woman Of The Year**." Edited by **JOHN SIPP**

Goody Trial Opens, Charges Fly

• Continued from page 16

fear of detection. Collins sold to Pearce, and Pearce sold to Goody, all deals C.O.D. At one point, Jacobs says, Collins and Pearce met with Stolon at the Goody headquarters in Maspeth, Queens.

"Stolon had few questions to ask despite the fact that Goody was already paying over twice the price from PolyGram for similar merchandise," says Jacobs.

The defense, in its argument, says the record will eventually show that Collins and Pearce weren't aware they were dealing in counterfeits, nor was Stolon, whose lawyer admits he had one business with Pearce in the past.

Not so, says Jacobs, who says he will produce evidence showing that Stolon went so far as to issue a handwritten \$33,000 check made out personally to Collins, whilst the accompanying invoice was made out to Scarlet Band.

This was the start of "Stolon's problems," contends Jacobs, for five days later auditors from American Can descended on the Goody office to probe such transactions. It was at this point that Sam Goody, 78-year-old founder of the chain, allegedly warned Stolon about such procedures. Levy, for his part, is accused of "expediting" the cashing of the controversial \$33,000 check.

Defense lawyers say these accounting procedures were merely part of what had been "a family business" for many years before American Can purchased it in 1978. Stolon's lawyer says the regular billing periods were waived precisely because of the low price Pearce offered Goody.

The lawyer, Martin Gold, says he will show that the unindicted co-conspirators are trying to throw blame on Goody in order to preserve their immunity from prosecution and to extract favors from federal immigration authorities, who apparently want them out of this country.

Jacobs' opening statement continued with the claim that Geoffrey Collins began having trouble col-

lecting his cut from Pearce, and insisted that all checks for future deals be made directly to Scarlet Band.

This is where Collins allegedly conspired with Stolon to arrange for a phony letterhead to cover the purchases and to insure Collins of his commission. "Stolon had to know this was false," Jacobs told the jury. "The letterhead lists the address as 153 W. 57th St., and there's only a delicatessen there."

While these deals were taking place, Scotland Yard had stepped up its efforts against Scarlet Band, forcing Verner to realize he now had to deal directly with Stolon, according to Jacobs.

"Stolon agreed right away," Jacobs told the jury, adding that Stolon allegedly insisted that Verner also print up some letterheads himself, to make the invoice accountable to other parties. Jacobs says Stolon also urged Verner never to come to his office when legitimate record salesmen were there, and to report only to him.

This, says Jacobs, was tantamount to an admission of guilt, and so was

the coverup that followed in the wake of the American Can audit.

But Kenneth Holmes, counsel to American Can, argues that the jury must remember that Goody had always been "family-run, with no formal procedures" such as those later introduced by American Can.

"It's important for you to realize that," he said. "Here a very large company suddenly gets involved, with its red tape and internal controls, and more detail than the Goody company ever had."

The low prices of the disputed merchandise, Holmes says, could be linked to the fact that the market was flooded at the time with distressed goods from the ailing Jimmy's Music World chain, which was forced into bankruptcy in 1978.

"They may have needed cash, rather than credit, for returns," he speculated. "There were many examples of such deals, absolutely legitimate deals, deals which Stolon spent his life doing."

The trial resumes Monday (9) in Brooklyn federal court.

Judge Orders Big Award For Infringing Act's Name

• Continued from page 3

ants were working concerts in the western U.S. under the debated name.

Judge Robert Kelleher, originally designated to hear the dispute, denied a temporary restraining order and a preliminary injunction against the defendants in late June 1980.

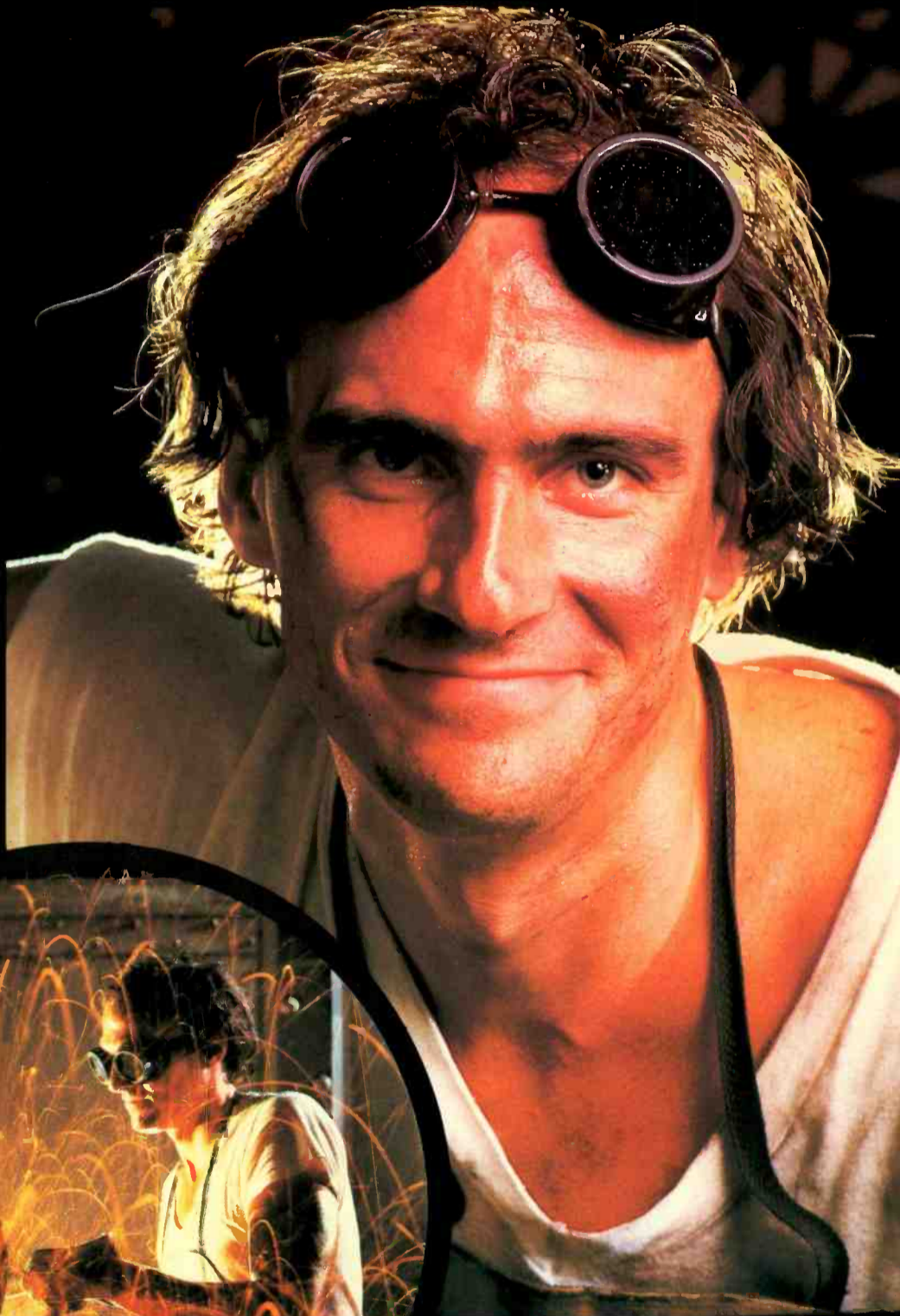
Counsel for the defendants argued that Deep Purple was no longer a working group and that the group was essentially an instrumental act, wherein all original members were not essential. Evans, they stated, was the original vocalist. Plaintiff countered that Evans had mutually agreed to his departure early in the group's career with the

understanding he was to receive royalties from some of the group's early albums only. Defendants contended that Deep Purple's roster changed often. They argued, too, that the plaintiff group members were all with different groups in England, so it could be assumed the act would never regroup.

Ernest Heath Reid, a guiding fiscal force in HEC, supplied the court with actual royalties received by Deep Purple. He broke down the royalties in pounds sterling for various different membered groups through the career of the group as follows: 1st group, 444,663; 2nd, 4,372,215; 3rd, 1,125,668; and 4th, 283,059.

The New Album on Columbia Records*

JAMES TAYLOR



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TC 37009

Featuring the single, "Her Town Too" 11-60514

Produced by Peter Asher ▲ Recorded by Val Garay

No new artist ever did to the Grammys
what Christopher Cross has done.



Photo courtesy UPI

How did an unknown turn his debut album into the biggest sweep of Grammys by a newcomer in the history of the event (including awards for Best New Artist *and* Record of the Year—the first time that's ever been done)?

How did this unassuming songwriter from the middle of Texas work his triple Platinum magic on listeners *and* the jaded Big City music titans of America?

He conquered through the simple power of totally honest music.

Warner Bros. congratulates Christopher Cross and his producer, Michael Omartian, on their achievements.

THE AWARDS

Record of the Year: "Sailing"

Album of the Year: *Christopher Cross*

Song of the Year: "Sailing"

Best New Artist: Christopher Cross

Best Arrangement Accompanying Vocalist:
"Sailing"; Michael Omartian, Arranger

