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NEWSPAPER

Billboard

86th
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

March 28, 1981 • \$3 (U.S.)

See Smaller Tape Format In Home Video's Future

By GEORGE KOPP

HOLLYWOOD, Fla.—With one-half inch VCRs maintaining their record sales levels, attendees at the International Tape/Disk Assn. here last week were told that VHS and Beta were "dinosaurs" and that quarter-inch ma-

chines would dominate in a few years.

Most industry experts believe that a smaller videotape format is a necessity if prerecorded videotape can ever compete price-wise with the videodisk.

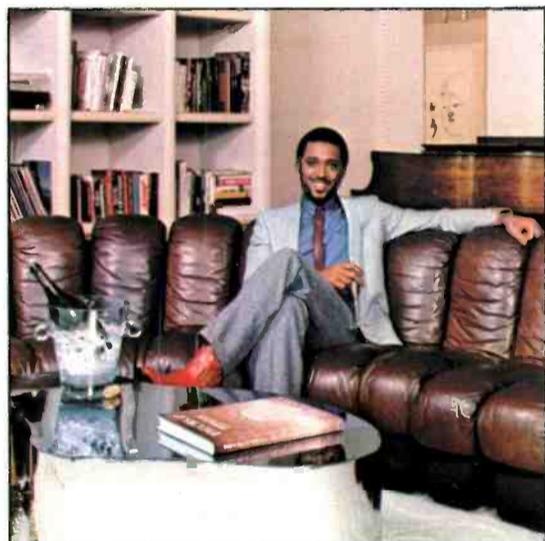
The dinosaur analogy came from Sharp VTR general manager Bob Whitehouse, and his conclusions were supported by a major announcement from Fuji Tape vice president and general manager John Dale. Dale said his company had developed two grades of metal videotape, capable of being used in formats smaller than VHS or Beta. Calling the advance "the revenge of the razor blade," Dale claimed that metal's high density allowed for better reproduction on quarter-inch tape than is currently available on half-inch.

The lower grade metal tape, called MV, has been distributed to hardware manufac-
(Continued on page 54)

IMIC To Probe Scope Of Hi-Tech Revolution

NEW YORK—Seminars and panelists at the forthcoming International Music Industry Conference in West Berlin will focus on the conundrum of contemporary satellite communications and the role of music in the home entertainment revolution. IMIC 1981 meets April 26-29 at West Berlin's Hotel Kempinski.

"The agenda reflects the industry's deep
(Continued on page 16)



BILL SUMMERS has got a hit for all seasons, "CALL IT WHAT YOU WANT" (MCA-5176) his debut album on MCA Records. Radio's calling the title single "CALL IT WHAT YOU WANT" (MCA-51073) a SMASH! (Advertisement)

Ready Digital Disk Player

By JIM McCULLAUGH

OSAKA—Matsushita Electrical Industrial Co., Ltd., here may have a Technics-branded digital audio disk player available for the world consumer market within the next 12 months.

A digital audio disk player employing the Philips Compact Disk (DC) laser optical technology is already in prototype form in the Mat-

sushita research labs.

Matsushita thus joins Philips and Sony in backing this digital disk format—highly significant given the marketing, manufacturing and influential clout these companies possess.

While there is no digital audio disk standard to date and the Japa-
(Continued on page 52)

Time Tests 'Home' Tapes

By IRV LICHTMAN

NEW YORK—Time Life Custom Music is soliciting response to a proposed mail-order subscription service that offers the consumer the opportunity to "create" his own mix of tape albums.

The huge publishing company, already heavily engaged in direct marketing of recordings, launched the test

project several weeks ago with a staggered mailing nationwide. This follows nine months of legwork, including meetings last fall with a number of labels and music publishers to lineup product for the test run.

"Responses are beginning to trickle in," says Tom Collinger, cus-
(Continued on page 14)

ANTI-SALE DEVICE

Atlantic, E/A Imprint Code On Promo Albums

By SAM SUTHERLAND

LOS ANGELES — The Atlantic and Elektra/Asylum labels are testing a promotional album coding system aimed at inhibiting resale of records supplied free to radio, press and other trade personnel.

If successful, the new methodology—which imprints each LP with a different number and a letter identifying the pressing source at the same time as its cautionary promotional use legend—is expected to eventually afford pinpoint monitoring of any infractions.

Although executives involved in mapping the effort for both labels are reluctant to tout the measure until they've had several months of market use to gauge its efficiency, official sources have confirmed that the project began last fall with an initial experimental run of LPs.

The first regular titles to carry the codes have been released during the past two weeks. The Rolling Stones' "Sucking In The Seventies," released by the Atlantic-distributed Rolling Stones label, bowed the gold-embossed coding, in which a six-digit number unique to each copy is preceded by a letter corresponding to one of the three pressing plants participating in the project. Allied, Monarch and Specialty Records.

Elektra/Asylum is beginning its product coding with current LPs by the Cretones, Greg Kihn and Cold Chisel, and will apparently routinely code all future DJ album product. Atlantic is believed to be testing the method on a more selective basis.

The actual printing technology used is
(Continued on page 68)



Santana's 13th album is filled with the flawless guitar work and Latin-tinted beat that propelled the band into superstardom. "Zebop!" Twelve new songs that rock in the classic style of Santana. On the radio and on the street March 30. Produced by Devadip Carlos Santana and Bill Graham. And featuring the single, "Winning."* On Columbia Records and Tapes. FC 37158 11-01050 *Produced by Keith Olsen. Direction: Bill Graham Management.
(Advertisement)

(Advertisement)



Brenda Russell

LOVE LIFE

"Love life
When you play
it entangles
But you got to stay
If you want to
...love life"*



LOVE LIFE. BRENDA RUSSELL's new album. On A&M Records & Tapes.

Produced by Stewart Levine. Executive Producer: Brenda Dash
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Rainbow

Difficult to Cure



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POP ALBUM CHARTS

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Retroactive Mechanicals Issue Raised

By JEAN CALLAHAN

WASHINGTON—If the appeal of the Copyright Royalty Tribunal's mechanical royalty increase continues beyond the July 1 deadline, when the rate hike to 4 cents is supposed to take effect, will increased royalties be paid retroactively?

This question and similar ones posed in the jukebox and cable tv royalty proceedings are addressed in a request for comments published in the Federal Register Thursday (19).

The Tribunal is asking all interested parties for advice on the retroactive application of the Tribunal's royalty rate adjustments in response to a petition from copyright owners in the cable tv royalty rate adjustment proceedings.

The copyright owners, and ASCAP, BMI, the Motion Picture Assn. of America and major league sports organizations, seek clarification of Section 809 of the Copyright Law which governs judicial review of the Tribunal's rate-setting proceedings.

According to Recording Industry Assn. of America counsel Cary Sherman, Section 809 states that if a Tribunal rate-setting decision is appealed, the rate increase will not take effect until the appeals process is completed. Sherman interprets this to mean that rate increases should not be retroactive.

In contrast, American Guild of Authors & Composers' attorney Fred Greenman believes that the law supports a rate increase effective from the date originally determined by the Tribunal.

"Any other position puts a premium on increasing the law's delay," he says. "It can reward people for simply stalling."

NARM Granted Mechanical Move

WASHINGTON—The National Assn. of Recording Merchandisers has been granted its motion to intervene in the appeal of the Copyright Royalty Tribunal's mechanical rate increase decision. The U.S. Court of Appeals in the District of Columbia granted NARM's motion Tuesday (17).

On Monday (16), the Recording Industry Assn. of America filed a reply to the National Music Publishers' Assn. memorandum which supports the American Guild of Authors & Composers' motion to expedite the appeals process. RIAA states that while it has no objection to expediting the appeal, the record industry group objects that NMPA's filing "adds nothing to the factual record before this court concerning the need for expedition."

The first briefs in the appeal are due before the D.C. court by April 7.



VALUED VISIT—George Pittaway, right, and Tom Bellow of Nemperor's 4 Out Of 5 Doctors, meets with Erik Grande, poster child of the Greater Washington Chapter of Muscular Dystrophy during a visit to the Kemp Mills Records store in Washington. The store raised \$200 in donations by contributing \$1 for each "4 Out Of 5" LPs sold.

Dealers Get 25% Margin As SelectaVision Debuts

By IRV LICHMAN

NEW YORK—RCA dealers carrying SelectaVision videodisk software are working with thin margins of about 25% off list price as they begin selling the new system this week.

The final tally of introductory software is 110 titles, with approximately 75% selling for under \$20 (Billboard, March 7, 1981). RCA's independent distributor network is paying 60% of list for the product. As for the SelectaVision playback unit, reports from the field indicate its price to dealers is around \$385 with a list of \$499.95.

There are nine categories of list price, ranging from \$14.98 to \$109.98. The latter is a four-disk package of the television production "Jesus Of Nazareth."

Dealers can also take advantage of a "Disc-Pac 30," containing two titles each of 15 separate albums, at a cost to them of \$511.50.

RCA dealers are expected to stock anywhere from 15 to 60 of the titles available, with the balance of the debut sets to be held in central inventory. But, under a "Quick Delivery Service (QDS)," a dealer can accept an order and payment from the consumer for delivery by UPS either to the dealer for customer pick-up or directly to the customer's home.

RCA has setup a toll free system whereby distributors and dealers can make inquiries on defective videodisks. The number, 1-800-428-4494, reaches a location in Indianapolis, about 10 miles from RCA's videodisk pressing facilities. The company's policy with regard to defectives is to ship a new title and credit the account once the defective disk is received. Personnel manning the phones have been trained to spot defective product and their possible causes.

Delivery by UPS from distributor to dealer is structured thusly: 1 album, \$2.70; 2, \$3.50; 3, \$5; 4 to 10, \$5.75; 11 to 14, \$5.75 plus 50 cents each over 10; 15 to 19, \$7.25 plus 45 cents each over 15; 20 to 24, \$9 plus 40 cents each over 20; 25, \$10; and

Pac-30, \$10. Also, "Will Call" charges are 10 cents per disk with a minimum charge of \$3.50.

RCA says it's pressed about 500,000 videodisks as a result of production since last summer. Player production began in October and, as previously reported, each dealer has received three units, making a total of 15,000 units now at 5,000 locations across the country. More players, RCA says, are in the pipeline and 15,000 additional units are expected to be in dealer hands by the end of the month.

Already sporting a number of Oscar-associated films, SelectaVision will add three current Oscar nominees in the months ahead. They are "Ordinary People" (May), "Elephant Man" (August) and "Raging Bull" (release date not set yet).

Capitol Leases

LOS ANGELES—Capitol has signed a three-year lease for a research and development facility in nearby Irvine, which includes wet and dry labs and a 2,000 square foot clean room. More than half of the 24,450-square foot building is devoted to office space.

The lease is reportedly valued at more than \$750,000 and includes additional options extending for six more years. The leasor is Spencer Oettinger.

WEA Tightens Far East Pressing, Tape Operation

By CHRISTIE LEO

KUALA LUMPUR — WEA International is consolidating its independent pressing and duplicating facilities in the Far East, in an effort to speed release of international product, increase production capacity and, possibly, enable the company to reduce its list price in order to meet relentless competition from local pirates.

Nesuhi Ertegun, president of WEA International, is also planning on enlisting the support of WEA artists in his antipiracy crusade, by encouraging them to not only route concert tours through Malaysia, but also to speak out against pirates.

"What's going to happen to the creative approach if everyone just buys a pirate copy of a recording off the rack?" he asks. "My plan is to lure some of WEA's major acts to come here so that they can person-

GOODY TRIAL ALLEGATION

Bogus Disks Shunted To Pickwick For Sale

By LEO SACKS

NEW YORK—The warehouse manager at Sam Goody's Maspeth, N.Y. headquarters told a U.S. District Court jury here last week that he was instructed to ship nearly \$194,000 worth of suspected counterfeit 8-track and cassette tapes to Pickwick International in Minneapolis for resale.

Jurors at the counterfeit tape trafficking trial of the Goody company and two of its top executives also heard unindicted co-conspirator Spencer Pearce testify that Goody vice president Sam Stolton rejected four cartons from a shipment of 50 cartons of "Grease" tapes because the executive said they looked "like they were bootlegged in your back garden."

Their testimony came during the third week of the trial in U.S. District Court in Brooklyn. The Gov-

ernment maintains in a 16-count indictment that the Goody company, its president, George Levy, and a vice president, Sam Stolton, knowingly purchased bogus merchandise from four middlemen as part of a scheme to acquire and sell over 105,000 tapes worth more than \$1 million at retail.

The defendants are charged with one count of racketeering, three counts of interstate transportation of illicit merchandise, and 12 counts of criminal copyright infringement. Defense attorneys, who have denied the charges, asked District Judge Thomas C. Platt last Tuesday (17) to dismiss the indictment on the ground that the Government had insufficient evidence to present to the grand jury which returned the indictment on Feb. 28, 1980. Federal prosecutor John H. Jacobs of the Organized Crime Strike Force had not responded to the motion at the close of Wednesday's (18) session, when Platt dismissed the jury for the week.

Jacobs told the court Wednesday that the shipments between Maspeth and Minneapolis took place on June 23, Aug. 1 and Oct. 17 of 1978. The first shipment, worth \$72,645, included 6,700 "Fever" tapes at \$3.85 each; the second transaction, for \$56,780, included 8,000 "Fever" tapes at \$2.60 each; the third shipment, valued at \$64,400, included 23,000 "Grease" tapes at \$2.80 each.

The warehouse manager, Michael Potrzeba, told the jury he was directed to segregate large quantities of "Fever" and "Grease" tapes on three occasions in 1978. He said he was told to do so at the behest of the Goody PolyGram buyer, Josephine Torrente Konecky. The prosecution contends that the Goody executives purchased the merchandise from

(Continued on page 70)

RCA Closes U.K. Factory

By MIKE HENNESSEY & PETER JONES

LONDON—RCA is to close its record manufacturing plant here at Washington, in the Northeast of England, on or before June 12, with a loss of 270 jobs. The company's future pressing will be handled by EMI.

RCA is negotiating the terms of the closure with the unions involved, which are seeking talks to save the jobs, and to establish whether the plant could be turned over to videotape or videodisk production. RCA officials had no comment on the factory's future.

RCA, which reported a loss of two million pounds (approximately \$4.4 million) in its U.K. operation last year, is also thought to be planning the closure of its West Bromwich distribution center. Officials at the company's headquarters in New York deny that, however. "We have closed the pressing plant," a spokesman says, "but we are definitely not closing the West Bromwich facility."

RCA U.K. was one of the first major concerns to move into the so-called "new town" development of

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MARCH 28, 1981 BILLBOARD

New Feature: Chartbeat

LOS ANGELES—Billboard this week introduces a new column, Chartbeat, which will look behind the numbers and, hopefully, put it all in some perspective.

It will provide a weekly home for inside information about records, artists, producers, songwriters and labels on the pop sin-

gles and albums charts. It's not, then, a laundry list of the week's prime movers—they can be gleaned easily from the charts themselves—nor is it designed to replace in-depth stories on various developing chart trends.

The first Chartbeat appears on page 6. Let us know what you think.

Qualified Support For AGI Box Some Reservations, But Most Favor New Package

By SAM SUTHERLAND

LOS ANGELES—Even as Album Graphics, Inc. (AGI) gears up for a major NARM convention campaign in support of its 4 by 9 cassette package (Billboard, March 21, 1981) retailers and rack jobbers involved in a Capitol Records test of the design continue to sift through preliminary findings.

Their response: qualified support for the larger box as the most effective solution thus far to the chronic problems of merchandising and pilferage that have long faced tape marketers.

If the jury is still out in terms of a definitive readout of the AGI box's potential benefits, Capitol and selected accounts are sufficiently encouraged to continue testing its appeal to consumers and store personnel. Using the initial December/January test of three Capitol titles as both a research base and a lesson in how peak holiday sales can frustrate efficient market research, the goal is to develop a broader and more comprehensive file on the package by summer.

Dennis White, Capitol's vice president of marketing, cautions that a variety of problems encountered during that period have rendered the results "inconclusive" thus far, but he says the consensus from participating accounts is positive, if laced with some criticism.

"The overall response was favorable," reports White, "in terms of both consumer reaction and how store clerks and managers view the package. But then many of those stores involved were already into merchandising their tapes in 'spaghetti boxes' to get them out of locked cases."

Indeed, White's experiences with the first test suggest tape merchandising continues to be something of a self-fulfilled prophecy as far as rack and retail merchandisers are concerned: those operators who believe in improved packaging as a pathway to increased sales are proving the most cooperative allies in building the necessary research for a universal design, while marketers still skeptical of that approach are reluctant to commit fully to extensive, chain-wide testing programs.

Tax Case Excuses 3

LOS ANGELES—Dave and Rose Taxe, parents of Rick Taxe, and Ron Taxe, his brother, have been dismissed as defendants in a Federal District Court civil suit brought against Rick Taxe (Billboard, Feb. 14, 1981).

Judge Matt Byrne ruled that the court lacked jurisdiction in exonerating the parents and brother of the remaining defendant.

The complaint, filed in January 1981, alleged that Rick Taxe has not paid a \$700,000 judgment to 18 record labels awarded in a 1974 class action in the same local court. The judgment was awarded in a case where the record manufacturers claimed damages resulting from Rick Taxe's pirating their copyrighted performances for his own profit.

For its holiday season test of "The Jazz Singer" and LPs by Bob Seger and Pink Floyd, Capitol sought a spectrum of different merchandising approaches. Having selected a hot new release, a recent best seller still enjoying brisk sales (Seger's "Against The Wind") and a venerable catalog mainstay (Pink Floyd's "Dark Side Of The Moon"), the label asked accounts to probe both side-by-side merchandising of tapes in the conventional Norelco "jewel box" and AGI's larger package, and separate store-wide tests of each design.

Tests also varied price with an eye toward measuring whether customers would pay extra for the larger graphic afforded by the AGI unit.

Despite that planning, however,

White says the combination of the season chosen and discrepancies in testing methodology undercut the speed and accuracy of research collection. "It was the holiday season, and with personnel that busy you just couldn't get an accurate unit count," he notes.

"Seeking added display space for the package at that time of year is also unrealistic," White now believes, alluding to the hoped for but unrealized sidebar look at the AGI package's potential for more dramatic displays.

Even with those problems, some participants saw evidence of the package's potential to serve as the first universal tape box allowing improved display opportunities with-

(Continued on page 70)

Foreground Music Tie With Leading Labels

By PAUL GREIN

LOS ANGELES—A number of top acts, from the Blues Brothers to Rosanne Cash, are getting an extra promotional boost as a result of a licensing arrangement made by their record companies with Audio Environments, a Seattle-based foreground music firm.

Warner Communications, CBS, MCA and A&M license some or all of their music to Audio Environments, which has 6,000 subscribers nationwide among restaurants, clothing stores and hotels.

"Their license with us," says Mickey Kapp, president of Warner Special Products, "requires them to promote and not merely expose our product. We're not about to give our music away for nothing. In days of tight radio playlists, this is another valid means of promotion for a record company."

The tape-of-the-month series kicked off in January with Steve Goodman, followed by Firefall, the Blues Brothers, Roberta Flack & Peabo Bryson and Fleetwood Mac in February and Leo Sayer and Patrice Rushen in March. All are WEA acts, stemming from a license from Warner Communications to use any of its music in the U.S.

Journey and Rosanne Cash are the acts set for April, as part of a limited licensing arrangement with CBS. And the firm is gearing up for A&M's Supertramp and MCA's Spyro Gyra for May.

"We're trying to work promotions with all of our licensing companies," says Sandy Fox, a locally-based attorney and director of L.A. operations for Audio Environments. "We want to show the labels that we're as important as a large radio station because of our daily listening audience."

Fox says that the 6,000 store accounts reach 1.7 million people a day, including 150,000 store employees. The firm provides promotional material ranging from informational flyers to contest prizes to encourage the store personnel to play the tapes. Fox says that ultimately he wants to extend this par-

ticipation to the customers as well.

Limitations to this in-store play include the fact that the titles aren't back-announced as on most radio stations and that the captive audience of shoppers and diners might not be interested in music.

"But you pretty much know the demographics of those who are in a jeans store or a singles bar," says Kapp, head of Warner Special Products, the licensing and special marketing arm for the Warner Communications family of labels.

(Continued on page 10)

Salvadorians Seek Succor At Disco Sites

By RADCLIFFE JOE

NEW YORK—Disco dancing, both in conventional style clubs and in roller rinks, is playing a major role in helping reduce the fears and tensions that have gripped the population of war-torn El Salvador.

According to Cesar Reconco, one of that Central American country's leading impresarios, entertainment generally and disco in particular has boomed since the escalation in fighting between leftist guerrillas and government forces.

Reconco, in New York to lay the groundwork for personal appearances in his country by U.S. disco artists, especially roller disco performers, states that the pressures of having to survive in El Salvador

The impact on disk sales: page 55

have given his people an almost voracious appetite for recreational diversions. Heading this list is disco.

El Salvador's disco boom, which started very quietly with the release in that country of "Saturday Night Fever," has now captured the hearts and imaginations of El Salvadorians from ages "8 to 80," according to Reconco.

Conventional and roller discos are springing up all over the country with the focal point being San Salvador, the capital. Reconco has lost count of the number of conventional discotheques that have opened in

(Continued on page 50)

Executive Turntable

Record Companies

Eric Eisner is named president of the David Geffen Co. in Los Angeles. He was a lawyer in the firm of Ziffren, Brittenham, Gullen and Ingber. He will maintain an "of counsel" relationship. Unaffected are Ed Rosenblatt, president of Geffen Records, and Chuck Kaye, president of Geffen/Kaye publishing. . . . Changes at Elektra/Asylum/Nonesuch in Los Angeles: Vic Faraci,



Eisner

vice president/director of marketing, is upped to executive vice president/marketing. Four E/A/N vice presidents are upped to senior vice presidents: Kenny Buttice for a&r; Keith Holzman for production; Jack Reinstein for financial and Jerry Sharell for creative services. . . . Paul Sloman is upped to a&r administration vice president for Arista Records in New York. He was most recently executive director of Sound Mixers Studios.



Faraci

The CBS Records International finance dept. is undergoing a reorganization: Jay Edelman, controller, assumes new responsibilities for the establishment of the CRI Internal Controls function; Roger Romano is appointed financial planning and analysis controller from assistant controller; and Jay Gold takes over as internal controls assistant controller. He was budgets director, FIN. . . . Sam Citro takes over as national field marketing manager for Capitol Records in Los Angeles. He was promotion and sales vice president for Sunbird Records, whose product was distributed by Capitol. . . . Jenny Myers is appointed international exploitation manager for PolyGram Records in New York. She comes to PolyGram from Polydor International in Germany



Sloman

where she was a product manager. . . . Lisa Biondo is named advertising administrator for PolyGram Records Inc. in New York. She was advertising administrator for PolyGram Distribution. . . . Robert G. Heatherly takes over as Eastern region commercial sales director for RCA Records in New York. Since 1977, he had been RCA Records Washington/Baltimore branch manager. . . .



Edelman

Lauren Manduke is named national director of college promotion at I.R.S. Records in Los Angeles and Ron Felmus is appointed club promotion coordinator for the same label. Manduke continues as assistant to Jay Boberg and office manager. Felmus promoted concerts at UCLA. . . . Valerie Goodman moves into the post of New York local promotion marketing manager for Warner Bros. She has been in the label's various regional sales and promotion positions for seven years. . . . Kimberly Longacre takes the post of promotion coordinator for First American Records in Seattle. She will also be assisting in the company's music publishing division. She formerly served as a promotion and development director for non-profit arts organizations.

Marketing



Citro

Jim O'Rourke, 20-year industry wholesaling veteran, is now general manager of Tara Distributing in Atlanta, Ga. O'Rourke was last Atlanta manager for Record Shack. Sam Mosley, formerly with Oz—the Atlanta-based retail chain—also has joined Tara as a salesman.



Heatherly

Publishing

W.F. "Jim" Meyers has been re-elected vice president of SESAC in New York. He returns to the licensing company after an 18-month hiatus during which time he was general consultant to the firm. . . . John Wonderling becomes vice president of the newly formed Sidstan Music Publishing Co. in New York, an arm of the entertainment enterprises of Sid and Stan Bernstein. Wonderling was creative affairs director and East Coast publishing head for Arista. . . . Danny Rocks, formerly West Coast representative of G. Schirmer in New York, takes a similar spot at Western Music Sales Service in Los Angeles. This firm acts as a sales representative for music publishers. . . . Brian Greer is named professional manager for Arista/Interworld Music. He was with Screen Gems/EMI Music in a similar capacity.

Related Fields

Herb Moelis assumes the duties of president and chief operating officer of Don Kirshner Entertainment Corp. in New York. He was executive vice president of Kirshner Enterprises. . . . Larry Estes is named feature film programs director for RCA "SelectaVision" Videodiscs. He was feature film marketing director at Films Inc. . . . Marvin King joins ElectroSound Tape Service in Council Bluffs, Iowa, as vice president and general manager. He worked for Capitol Records and Liberty Duplicating, a division of United Artists. . . . Larry Divney takes over as advertising/sales vice president for Warner Amex Satellite Entertainment Co. in New York. He was vice president and station manager for WLS-AM-FM Chicago. . . . Ramon Hervey II is named partner and president of the Gibson Group, Inc. a public relations firm in Los Angeles. He was talent vice president for Rogers & Cowan. . . . Michael A. Caplin joins Daniel Caplin Artists Management in Washington, D.C. as executive vice-president. He is also an attorney. . . . Gary Gunton assumes the post of general manager for Eldorado Recording Studio in Los Angeles. He was recording engineer for Can-Am Studios. Dave Jerden continues as chief engineer.

Miami Label Signs For 'Fat Albert' Disks

LOS ANGELES—Four "Fat Albert" kiddie records featuring Bill Cosby's Kids and the Junkyard Band will be issued by Kid Stuff Records in Miami as a result of a binder signed with Filmation Studios here.

CBS-TV airs the "Fat Albert" car-

toon series every Saturday morning nationally.

Principals in the dinking agreement are Irv Schwartz of the Kid Stuff label, Les Borden of Columbia Pictures Merchandising in New York and Jerry Weiner of Filmation in Los Angeles.

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Betty Wright

18 YEARS **AHEAD OF YOU.**

If you still think of Betty Wright in terms of her 1971 gold record, "Clean Up Woman," you've got some catching up to do. In 1976 Betty Wright won a Grammy for her recording of "Where Is The Love." And she's continued to grow as an artist... as a songwriter... as an arranger and producer. Now here's her finest album to date: "Betty Wright: Get Right. Get Betty Wright." ¹⁹⁸¹
"Betty Wright." Including the single, "What Are You Going To Do With It," produced by Stevie Wonder. On Epic Records and Tapes.

Signings

Lou Rawls to Epic Records. He was formerly with Philadelphia International. Producers for Rawls' debut EP are **Mtume** and **Reggie Lucas**.

Keyboardist/vocalist/producer **Greg Phillinganes** to an exclusive recording agreement with Planet Records. His album is set for a May release with an advance single, "Baby I Do You Love You." ... **Slim Whitman** to BMI for writer agreement.

Philadelphia r&b vocal group **Blue Magic** to a long-term recording contract with Capitol Records. They've reunited with producer

Norman Harris for their upcoming "Welcome Back" LP due out in mid-April. ... Miami-based group **Life** to a worldwide recording agreement with WEA International. In the U.S., Life's albums and singles will be released on Elektra/Asylum. The seven-member group will have its album released in April worldwide. ... **Klique** has signed to MCA Records. The LP, "It's Winning Time," will be released in May. The single for the r&b trio, "Love's Dance," is out in the first week of April.

Entertainer **Carl Anderson** to newly formed A La Carte Productions in Los Angeles for a production deal. ... Songwriters **Ben Weisman** and **Evie Sands** to an exclusive publishing agreement with the Creative Music Group in Los Angeles. ... Rock band **Avalon** to Bob Margouleff and associate (engineer Howard Siegel) for production. The album is currently in progress at Indigo Studios in Malibu, Calif. ... **Flight**, a five man group from Detroit, to Sid and Stan Bernstein for management. ... **Group Tracks**, formerly known as Bandit, to the Merlin Co. for exclusive representation of the act.

Kenji Burke, one of the original Five Stairsteps, to RCA. Debut LP is "Let Somebody Love You," due in April. ... British band **Magazine** to International Record Syndicate. Band was formerly with Virgin Records. ... Detroit rock band, the **Look**, to Plastic Records. First LP, "We're Gonna Rock," produced by Johnny Sandlin, due in April.

TV Execs Pick Over Music Shows

Most Offerings At NATPE Meet Have Country Flavor

By DOUGLAS E. HALL

NEW YORK—A substantial number of tv music shows will have a decidedly country flavor when they hit the airwaves this fall and, in some cases, sooner.

That's the indication from the programs that were shown and generally well received as the 18th annual National Assn. of Television Program Executives met for six days here (13-18). The show and conference drew 5,440 persons.

Harry Mulford, director of national advertising and sales for 20th Century Fox Television, said the interest in country music was the result of the success of network and syndicated shows in the current season.

For example, "Country Music Awards" was the number one program in its time period with a 23 rating and a 34 share, which represents a share increase of two points over last year. "Kenny Rogers' America" also ranked number one in its time when CBS carried it.

Even Syndicast Services' "Don Kirshner's Rock Concert" will be available in the coming season with a country segment. This show is also being restructured so that it is available either in 90-minute or two-hour packages. And there will be less use of canned promo video tapes and more performances taped live for the show.

Syndicast is also offering a new "Country Countdown," which will be available in January. It is expected to clear on 160 stations and

run through the spring with three countdown specials. There will also be a year-end countdown as was offered last year.

And among the new products being offered by J. Walter Thompson's syndication arm is a series of one-hour specials called "America At Play" with three of the five announced shows featuring country acts. These are: "The Tulsa All-Star Country Music Festival" starring Roy Clark and Mel Tillis, "Mel Tillis In Las Vegas" with Dottie West, and "Tammy Wynette at Opryland, U.S.A." with George Jones and Tom T. Hall.

Possibly the most concentrated offering of country music programming from one supplier comes from Show Biz, Inc. of Nashville, which under the banner of "The Nashville Connection" has a best of "Porter (Wagoner) And Dolly (Parton)" series culled from old shows; "Backstage At Grand Ole Opry;" a new series of "Nashville On The Road;" as well as such standbys as "Pop Goes The Country," which is enter-

ing its eighth year.

Hollywood Distributors International has added "Big Country" to a music lineup that includes "Music World," which features Conway Twitty, Don Williams and Ronnie Milsap, among others, and "That Good Ol' Gospel Music." Metro-media Producers Corp. is offering "Country Music Gazette" hosted by Red Steagall with such guests as Willie Nelson.

But not all is country on the tube. Zanya Productions made a hit at the show with a one-hour "20th Anniversary Beach Boys Special" that has been snapped up by the ABC-owned stations. Zanya is also offering a Mike Oldfield special in an English concert from Knebworth.

Possibly one of the most innovative exhibitors was the Pop Network, which offers a half-hour "Pop Show" for over the air broadcast and a two-hour pay cable show called "Pop's Radio Video."

Pop, whose shows features such acts as the Rolling Stones, Blondie, (Continued on page 10)

ORBY SONGS ARE ACTIVE

LOS ANGELES—The Roy Orbison songbook is enjoying renewed interest, with the Fools' version of "Running Scared" on EMI-America to a starred 50 on the Hot 100 in its fourth week, while Don McLean's remake of "Crying" on Millennium holds at number 5 for a second starred week.

It's McLean's first single to crack the U.S. top 10 since his No. 1 smash, "American Pie," nine years ago. It's also the first Orbison song to hit the top 10 since Linda Ronstadt's version of "Blue Bayou" crested at number three, three years ago.

"Running Scared" was Orbison's first No. 1 single in June 1961. "Crying," his followup, peaked at number two that October.

Chartbeat

'Rapture' Captures Summit For Blondie And Chapman

By PAUL GREIN

LOS ANGELES—Blondie and Mike Chapman lengthen their leads as the hottest singles artist and producer of the '80s so far as "Rapture" leaps unexpectedly to No. 1 on this week's Hot 100.

It's Blondie's fourth single to hit the summit in less than two years—more than any other act in the business. Donna Summer has collected three No. 1 hits in the past two years; Michael Jackson, Barbra Streisand and Queen have all had two.

"Rapture" is producer Chapman's sixth No. 1 single in the past 2½ years, which is exactly two more than his nearest rivals have accumulated in the same period. Giorgio Moroder and the team of Barry Gibb, Karl Richardson and Albhy Galuten have struck the top spot four times since September 1978.

The smash also makes Blondie the first act to score back-to-back chart-topping singles in the '80s so far. The last artist to hit the summit with successive singles was Michael Jackson, who reached No. 1 with "Don't Stop Till You Get Enough" in October 1979 and again with "Rock With You" in January 1980.

But Blondie shaved six weeks off the length of time Jackson took to return to No. 1. The group's "The Tide Is High" was Billboard's top-ranking single just eight weeks ago.

That earlier Blondie hit bumped John Lennon's "Starting Over" out of the No. 1 slot in January and now, ironically, the group's followup blocks Lennon's followup from hitting No. 1. "Woman" loses its star in its second week in the runnerup spot.

"Rapture" is the second rap disco smash to achieve the ultimate on the pop singles chart in less than six months, following Queen's "Another One Bites The Dust." But whereas the Queen hit climbed to number two on Billboard's r&b chart, "Rapture" is only up to number 36 on that list.

The smash is the fifth No. 1 single for Chrysalis in the past 2½ years,

which marks an extraordinary turnaround for a label which seemingly couldn't give singles away in the early '70s, despite consistently high-charting LPs with Jethro Tull and Robin Trower.

In the same 2½ year period only Columbia has had more No. 1 singles—six—and only Casablanca ties Chrysalis' mark of five. Elektra/Asylum has had four; Epic, RSO and Warner Bros. follow with three.

* * *

Mainstream hard rock bands have a lock on the top three spots on this week's pop LP chart. REO Speedwagon's "Hi Infidelity" holds at No. 1 for the sixth week; Styx's "Paradise Theatre" is closing the gap in its third week at number two and Rush's "Moving Pictures" surges five notches to number three.

The current LPs are the biggest in all three groups' careers. REO's previous highest-charting LP was the number 29 "You Can Tune A Piano, But You Can't Tuna Fish" three years ago; Styx' was its prior album, "Cornerstone," which had a week at number two in November 1979; and Rush's was its prior LP, "Permanent Waves," which peaked at number four a year ago.

Prince Ploy

LOS ANGELES—Warner Bros. Records has shipped 5,000 promotional copies of an EP by Prince, aimed specifically at AOR radio.

The disk features five tunes, one previously unreleased, and four from the artist's "Dirty Mind" album.

Notes Bob Regehr, vice president of artist relations at Warners, the EP ties in with Prince's 15-date tour of white-oriented nightclubs. He recently made a guest appearance on NBC-TV's "Saturday Night Live."

Beginning in April... Record Company

SALES WIZARDS

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

bin

MAXELL HIGH GRADE VIDEOTAPE DELIVERS THE BEST PROFIT PICTURE.



Videotape customers are no longer just looking at cost.

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

Since Maxell *Epitaxial* HG has been on the market, it has generated impressive high profit business. Dealers have found that they can easily sell their customers up when they explain why the new lower recording speeds require this better grade tape.

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.

That's why we're offering dealers a comprehensive program on educating customers. This year

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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IT'S WORTH IT.

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

15-STORE NORTHWEST WEB

Tape Town Has Broad Inventory

By JOHN SIPPEL

LOS ANGELES—Washington state home entertainment consumers might be misled by the monicker, "Tape Town."

Actually, the 15-store retail network operated by Mr. and Mrs. Lee Brillhart covers the broadest possible software/hardware selection. Across the Northwest state, Tape Towns inventory auto stereo; audio hardware; records, tapes and accessories, and VTRs, videocassettes, both blank and prerecorded, and the Pioneer laser-disk players along with MCA videodisks.

"We just got in the laser-disk hardware and software," Stella Brillhart explains. "We feel it's necessary to stock everything. You've lost a sale and more when your customers go to a competitor. We intend to continue to expand our selection of home entertainment product."

And the Brillharts forecast the opening of about one new outlet a year as has been their custom since they opened Cartridge Stereo Center

in September 1966 in suburban Bellevue. The store name changed a year later when the couple acquired the single Tape Town store in downtown Seattle from Lou Lavinthal and Stan Sulman of Consolidated Distributors there.

ABKCO Revenues Down, Profits Up

NEW YORK—ABKCO Industries reports revenues of \$2,175,691 and a profit of \$62,251, or five cents a share, for the first quarter ended Dec. 31. This compares to revenues of \$3,283,270 and a profit of \$35,865, or three cents a share, for the same period in 1979.

ABKCO's full year, ended Sept. 30, 1980, saw the firm report revenues of \$9,262,273, and a profit of \$19,673, or two cents a share. That compared with revenues of \$8,106,185 for 1979, with a loss of \$99,585, or seven cents a share.

Today, the Brillharts centrally warehouse in 8,000 square feet in the same downtown area. Warehouse boss Calvin Harada ships all Tape Town's software purchased by buyer Lynn Fromm. Overseeing stores' productivity is 30-year-old sales manager Ron Siegle.

The Brillharts got into retailing when Lee, a manufacturers' rep for Symphonic, Lloyd's and Command Records among others, got hyperexcited about the prospects of Bill Lear's 8-track concept. He encouraged Consolidated to take the line for the Northwest. He and Stella decided to open their first retail store long before the Lear idea exploded nationally.

In fact, Stella recalls, the first year produced \$60,000 gross. It was all uphill. It wasn't bad for a store of less than 1,000 square feet, but it was arduous. Then a print media salesman encouraged them to take a booth at a hot rod car and boat show, where they made contacts with thousands of new young potential customers. Booths at such shows made Tape Town a factor by 1970.

Now the Brillharts have three mall and six each of strip and free-standing location outlets scattered across Washington. The stores average about 2,200 square feet. The average manager is 26, remarkable when one considers that the Brillharts tutor novice employees so that in six months they can sell every hardware and software product in the outlets.

Tape Town's success is attributable, too, the Brillharts feel, to the service responsibility they willingly have shouldered since inception. The service department, comprising a manager and five technicians, now can repair any unit of hardware except for the Pioneer laser-disk unit, which would have to be sent back to the factory. Because they operate their own service supported by manufacturer warranty, they have built in a plus for their hardware patrons.

(Continued on page 9)

Matsushita Income Up

OSAKA—Propelled by the sale of VHS videotape recorders, Matsushita Electrical Industrial Co., Japan's largest manufacturer of consumer electric and electronics products, had record consolidated results for 1980, as income rose 27% and sales gained 23%.

Consolidated net income for fiscal 1980, ending Nov. 20, 1980, increased 27% to 124.6 billion yen (\$623 million). Current rate of exchange has the U.S. dollar equalling 200-205 yen approximately. Matsushita's 1979 net income was 98.3 billion yen (\$441.5 million).

Consolidated fiscal 1980 sales increased 23% to 2,916 billion yen (\$1.46 billion) from 1979's 2,362.2 billion yen (\$1.2 billion).

Overseas sales for fiscal 1980, including sales from Matsushita affiliates outside the U.S., were notably stronger also, rising 52% to 1,163.9 billion yen (\$5.8 billion) from the previous year's 763.9 billion (\$3.8 billion).

Among product categories which paced sales gains were VHS videotape recorders, with more than an 80% advance, and audio equipment. VHS recorders are now Matsushita's largest single product line.

Market Quotations

As of closing, March 19, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	3/4	Altec Corp.	—	75	13/16	3/4	13/16	+ 1/16
31	26 3/4	ABC	6	607	30	29 3/4	30	+ 1/4
32 1/4	28 1/2	American Can	7	376	32 1/4	30 3/4	31 1/4	+ 1 1/4
3 1/4	2 1/2	Automatic Radio	5	8	3 1/4	3 1/4	3 1/4	— 1/4
57 1/2	46 3/4	CBS	8	248	56 1/2	55 1/2	56 1/4	— 1/4
44 1/4	35	Columbia Pictures	8	60	41 1/2	41 1/4	41 1/4	Unch.
5 1/4	4 1/2	Craig Corp.	—	19	5 1/4	5	5	— 1/4
60 1/2	49 1/4	Disney, Walt	14	1263	59	58 1/2	58 1/2	Unch.
8 1/2	6 1/2	ElectroSound Group	13	1	8 1/2	8 1/4	8 1/4	— 1/4
8 1/2	5 1/2	Filmways, Inc.	—	185	6 1/2	6 1/2	6 1/2	— 3/4
16 1/2	14 1/2	Gulf + Western	4	1616	16 1/2	16 1/4	16 1/2	— 3/4
16	11 1/2	Handleman	8	109	14 1/2	13 1/2	14 1/4	+ 3/4
14 1/2	11	K-tel	10	9	12 1/2	12 1/4	12 1/4	— 1/4
47	39	Matsushita Electronics	10	78	46 1/2	46 1/2	46 1/2	— 1/4
54 1/4	42 1/2	MCA	10	1174	59	54 1/2	56 1/2	+ 3 3/4
14 1/2	10 1/2	Memorex	—	311	13 1/2	13 1/4	13 1/4	+ 3/4
63 1/2	57	3M	11	936	63	62 1/2	62 1/2	+ 1/4
70	68 1/2	Motorola	12	730	70	68 1/2	68 1/2	— 3/4
47 1/4	36 1/2	North American Phillips	8	151	46 1/2	45 1/2	46 1/4	+ 1
10 1/2	6 1/2	Orrox Corp.	78	36	8 1/2	8 1/2	8 1/2	— 1/4
30 1/4	23 1/2	Pioneer Electronics	22	—	—	—	30 1/4	Unch.
32 1/2	27 1/4	RCA	8	2214	27 1/2	27 1/4	27 1/4	Unch.
18 1/4	14 1/2	Sony	12	5909	17 1/2	17 1/4	17 1/4	— 1/4
34 1/2	28 1/2	Storer Broadcasting	17	432	34 1/2	33 3/4	33 3/4	— 1/4
4 1/4	3 1/2	Superscope	—	15	4	3 3/4	3 3/4	Unch.
30 1/2	24 1/2	Taft Broadcasting	9	22	29	28 1/2	28 1/2	+ 1/4
21 1/4	17 1/2	Transamerica	6	1162	21 1/4	21	21 1/4	— 1/2
64 1/4	46 1/2	20th Century-Fox	13	49	63	62 1/2	63	Unch.
43 1/4	33 1/2	Warner Communications	17	1040	42 1/4	41 1/2	42	+ 3/4

OVER THE COUNTER

P-E	Sales	Bid	Ask
35	—	1 1/4	2 1/4
14	21	1 1/4	1 1/4
6	—	6 1/4	6 1/4
12	49	4 1/4	4 1/2
5	350	3 1/4	4 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
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8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
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10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
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10	3	12 1/2	12 1/2
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—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
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—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
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10	3	12 1/2	12 1/2
14	—	3	3 1/2
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8	37	5 1/4	5 1/4
—	—	1 1/4	1 1/4
10	3	12 1/2	12 1/2
14	—	3	3 1/2
—	—	1 1/4	2 1/4

P-E	Sales	Bid	Ask
8	37	5 1/4	5 1/4
—	—	1	

'62 Beatles Album Due

NEW YORK—The United Distributors Lyrics Ltd. of Phoenix plans to sell via mail-order at the end of this month an LP, "Dawn Of The Silver Beatles," on the PAC label, which the company claims is an LP recorded "circa 1962" featuring John Lennon, Paul McCartney, George Harrison and Peter Best.

According to Ed Balder, spokesman for United Distributors, who is vague about the genesis of this LP, PAC bought the rights to the disk from the UM Leasing Corp. in Garden City, N.Y. If recorded at that time, the LP would be contemporary with or even predate the Beatles Hamburg recordings.

Balder indicates the LP was originally recorded in stereo as a demo tape, and has since been digitally processed, and electronically augmented. He says the sound quality is "better than the first three Beatles LPs."

The LP contains reworked songs by Chuck Berry, the Coasters, Carl Perkins, Bobby Vee, and two Lennon/McCartney originals, "Love Of The Loved," and "Like Dreamers Do."

Balder says United Distributors will be selling registered and numbered copies of the LP at \$9.98 through advertisements in music magazines. He says it is the first in a series of other rare recordings by such artists as Elvis Presley, Rod Stewart, Hall & Oates, and others.

Northwest's Tape Town

• Continued from page 8

They are able to extend the warranty time at their own expense.

Tape Towns follow no rigid motif or decor format. Prerecorded tape is normally housed in an L-shaped counter area, where it is locked under glass with the cassette backbone showing. All sales and promo tapes are in dumps. The old 8-track fixtures are being converted to cassette or videocassette usage.

The center of the store is dominated at the front by step-up LP racks. Stella finds 70% of audio software sold is tape and 90% of the tape sales is cassette. The Brillharts started stocking LPs in 1972. The stores don't stock 45s.

Hardware is in the rear of the store. The accent is on electronic switching for comparison shopping. Pioneer, Sanyo, Blaupunkt, Motorola and Bose equipment dominates the auto stereo department. Most Tape Towns do their own installations.

In hi fi, U.S. Pioneer Syscom, Sanyo Plus, Optonica, Ultra Linear and Jensen are the most prominent playback equipment brands. In VTR, you can find Sanyo Beta and RCA VHS product.

Gross revenues of Tape Towns indicate 70% of the dollars derive from hardware, with software nailing down 30%.

Advertising director Nancy Boynton has been channelling 80% of Tape Towns' ad bucks into radio, but 1981's educational requirements will change that. Stella feels that the laser-disk, Syscom and video technology will require the kind of pedantic institutional approach best fulfilled by print. TV has proven too expensive to use regularly.

The Brillharts project a 15% increase in gross for 1981. It's conservative. It happens every year.



HOSPITAL VISIT—Seen, from left, during a visit to the T.J. Martell Memorial Laboratory for Leukemia Research at the Mt. Sinai Medical Center in New York are: Dr. James Holland, professor and chairman of the department of neoplastic diseases at the center; Tony Martell, vice president and general manager of CBS Associated Labels and president of the foundation; Mrs. Sheila Asher; Dick Asher, 1981 Humanitarian Award Honoree, and deputy president and chief operating officer of the CBS Records Group; and Dr. J. George Bekesi, director of the T.J. Martell Memorial Laboratory.

Frank Fenter Returns Via Production Unit In Macon

LOS ANGELES—Still based in Macon, Ga., Frank Fenter, once a partner in the ill-fated Capricorn Records, is back with his own production company, Fast Forward Productions.

"The only thing I haven't done is run my own production company," says Fenter as to why he chose this route over getting involved with another label. "I'd rather do what I'm doing now because I have more freedom. I like the flexibility. I like the individuality. We're not bound to a policy."

The two acts signed to Fast Forward are the New Riders of the Purple Sage, who just released the "Feelin' All Right" LP on A&M and George Faber.

"This way, we can choose what act should be on which label," he continues. "Certain labels are good for certain acts. When you're a label, everyone has an image of you. At Capricorn, everybody thought of us as all Allman Bros. and Wet Willie."

Fenter has a staff of four and he utilizes freelance producers. For the New Riders project, he used Chuck Mellone. "I was at a Tony Randall cancer benefit at the Madison Square Garden and the New Riders were playing," says Mellone. "I was impressed, went to the dressing room and found out they were looking for a producer."

"Nobody is that familiar with Mellone," says Fenter, though Mellone has produced such diverse acts as Glen Campbell, Little Eva and Three Dog Night. And there are a lot of young guys out there looking for a break. If you keep turning to the same producers, it bores the band and there's no new blood."

In addition to production, Fenter offers management and promotion for his acts. Within the next 18 months, Fenter hopes to have four acts signed. "If I can sign another act, that will give me three albums in 1981," he states. "Hopefully, there will be a degree of success this year."

Time Ends Talks

NEW YORK—Time Inc. says negotiations have been terminated with 20th Century-Fox Film Corp. for the sale and assumption of control by 20th of most of the assets of the feature film and television divisions of Time-Life Films. Time Inc. adds it plans to begin discussions with other companies regarding a similar transaction.

and if two take off, I'll have all the work I can handle."

Fenter admits that not having a label also has its disadvantages. "It takes three albums to develop a band," he says. "and everybody offers a singles deal or a one-album deal today. So, if I have to stay out a little longer to wait for the right deal, someone will see the reasoning in that."

CARY DARLING

Rock'n'Rolling

Artists Security Is A Complex Business

By ROMAN KOZAK

NEW YORK—As the assassination of John Lennon has demonstrated, security for rock stars is no laughing matter. And not kidding around is Steven D. Rosenberg, president of the Boston-based International Service Consultants Ltd. Rosenberg, a former assistant police commissioner in Boston has supplied security for such top rock artists as Led Zeppelin, the Bee Gees, Kiss, Paul McCartney & Wings, and Bad Company.

"The large entertainment groups can give you the most trouble," says Rosenberg, who also provides security for business executives and visiting foreign officials. "There are so many aspects involved when the groups tour. There is the normal security for the members of the group, plus shows, personal appearances and traveling on airplanes."

"But the large entertainment groups most appreciate the security and they tell us that," he continues. Rosenberg began his company last fall. He was previously vice president of Ogdan Security since 1972, where he also worked with rock artists.

Coming into the frequently strange world of big-time rock'n'roll, Rosenberg says what struck him the most was the professionalism that he found in this business among the at-

torneys, the managers and the musicians themselves.

Rosenberg's services do not come cheap. A bodyguard can cost anywhere from \$200 to \$500 a day and up, plus expenses, depending on the circumstances. For this, Rosenberg promises a former law enforcement officer, who, in states that permit it, can be licensed to carry a handgun.

Rosenberg says his operatives include former agents and officers of the FBI, the CIA, the Secret Service, State Department and a number of big city police departments. With those sort of backgrounds, says Rosenberg, it is easy for them to liaison with local police departments when a rock artist comes to a strange town.

In addition, the agents work for the artist and managers in tracking down piracy, bootlegging, copyright violations and unlicensed product

(Continued on page 61)

Tiger Beat Tie

LOS ANGELES—MCA Records is tying with Tiger Beat magazine for a cross-market advertising campaign in support of the debut LP by Small Talk. The label has developed a "Small Talk Is Big News" catchphrase, and is running a consumer contest with telephones as prizes.

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Retailer Arrested For Sale Of 'Harmful' LP To Minor

By EDWARD MORRIS

NASHVILLE—The arrest of a Pineville, La., record retailer for selling "harmful material" to a minor has raised the question of whether all stores in the state must now begin to monitor their record and tape sales.

Jim Willey, co-owner of the Deja Vu Sound Center, a \$100,000-a-year retail operation, was arrested March 12 for selling a 16-year-old boy a cassette album, "Blowfly's Party." The sale was allegedly in violation of a Louisiana law which prohibits providing "harmful material to minors."

"Blowfly's Party" is manufac-

tured on the Weird World label, a division of TK Productions in Hialeah, Fla. According to Willey's brother, Chet, a partner in Deja Vu, the offending album carried no cautionary label. He says he is concerned that if there is a conviction on the charges, store owners will be forced to monitor sales of such potentially controversial artists as Millie Jackson and Richard Pryor.

Conviction under the Louisiana statute could result in a maximum sentence of a \$2,000 fine and one year in jail. Willey, who was handcuffed at his store and jailed until bond was posted, says he has declined offers to plea-bargain for a lesser offense. Arraignment is set for March 30.

According to Willey, the album was sold to the boy last August. The arrest, he adds, stemmed from complaints made by the boy's parents to the Rapides Parish sheriff's department.

Stevens Evening

NASHVILLE—The local chapter of NARAS is hosting "An Evening With Ray Stevens" Tuesday (31) at the Tennessee Performing Arts Center.



TODAY'S JUICE—Capitol's Juice Newton discusses her career with hosts Tom Brokaw (center) and Willard Scott during a recent visit to NBC-TV's "Today Show."

PROMOTION WING, TOO

Caviano Forms RFC Group; Ties To Atlantic, Quality

NEW YORK—Following the recent dissolution of the deal between Warner Bros. and RFC Records (Billboard, Feb. 7, 1981), Ray Caviano, president of RFC, has formed the RFC Group of companies, a three-pronged operation with a logo/production pact with Atlantic, an independent label deal with Quality Records of Canada and a new promotion company.

"This gives me more of an arena to express my a&r abilities," says Caviano about his new ventures. The deal with Atlantic will see LPs by RFC artists Change and Gino Soccio released this spring on the RFC/Atlantic label.

In addition, RFC is establishing a joint American venture with Quality Records in Canada, which will be distributed via independents. First artists on the new RFC/Quality label are Karen Silver and the rock group Instructions.

According to George Struth, president of Quality Records, his record label has a "flexible" agreement with Caviano which still allows Quality to license its product with other American companies. He says Quality is still exploring such oppor-

tunities, though Caviano, with his expertise in the field, is the man to handle Quality's r&b and dance music.

Caviano says the RFC/Quality label will afford him an opportunity to develop a small disco and r&b label that can experiment and put out records on a small scale.

RFC's independent promotion arm will specialize in club promotions, something that Caviano mastered first at TK Records and then as head of the dance music department at Warner Bros. Since no major labels have dance music departments, notes Caviano, he expects to "clean up" in that aspect of the business. He says he is now working Yoko Ono's "Walking On Thin Ice" single, and the forthcoming Grace Jones LP on Island.

ROMAN KOZAK

Fall Music TV Shows

• Continued from page 6

Devo, Adam & the Ants, Michael Jackson, the Stranglers and Queen, will be further promoting its over-the-air show March 31 with a special satellite distribution to 500 potential client stations, which have receiver dishes. Vice president John Richard says the show can be acquired either via satellite or through "traditional bicycling methods."

Much of the material for both shows is shot at Pop's studio at New York's Peppermint Lounge.

One of the overseas exhibitors at the show was Interprom, which is offering 25 specials including Sky, Al Stewart, the Boomtown Rats, Robert Gordon, the Police, Blondie and Peter Tosh.

One of 20th Century Fox's most successful offerings is "The Roots Of Rock 'n' Roll," a six-part mini series consisting of hour-long episodes, which will run this summer. Mulford predicts the show will air in 125 markets covering 80% of the country. This company is also enjoying its fourth successful year with "Dance Fever."

JPD Entertainment offered a half-hour series called "Galaxy," which features the Average White Band, David Bowie, Abba, Hot Chocolate, the Electric Light Orchestra and Grace Jones. Century Video Productions was showing "The Rock Show" hosted by Ricci Martin, son of Dean Martin.

Of course, such standbys as Golden Key's "American Top Ten" with Casey Kasem, Lexington Broadcast Services' "Sha Na Na" and Y&R Program Services' "Osmond Bros. Show" were getting reigned in major markets.

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Leading Labels In Foreground

• Continued from page 4

"Besides, Warner research shows that 53% of the total U.S. population over the age of 10 has bought a record or tape in the past year. That's more than 95 million people."

Lou Galliani, Elektra/Asylum's national promotion director, was the one who suggested that Steve Goodman would make a good pilot project. Audio Environments made several hundred baseball jerseys bearing the name of Goodman's new "Hot Spot" LP and sent them out to its key accounts as well as Goodman's manager and label.

"From my standpoint, it didn't cost anything and it opened up a new means of exposure for Steve Goodman," says Galliani. "Best of all, this really keeps the artist and manager happy. It can appease their ego to see that the record company took some extra steps.

"It's hard to put your finger on exactly how many records you sell as a result," Galliani acknowledges. "But then how do you know how many records you sell from a \$12,000 billboard on the strip?"

Audio Environments' Fox notes that the program is especially designed to help break middle-level acts who can use the extra boost. "Steve (Goodman) is an artist who doesn't get the T-shirts and the extras a Linda Ronstadt would command," he notes.

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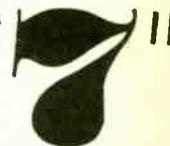
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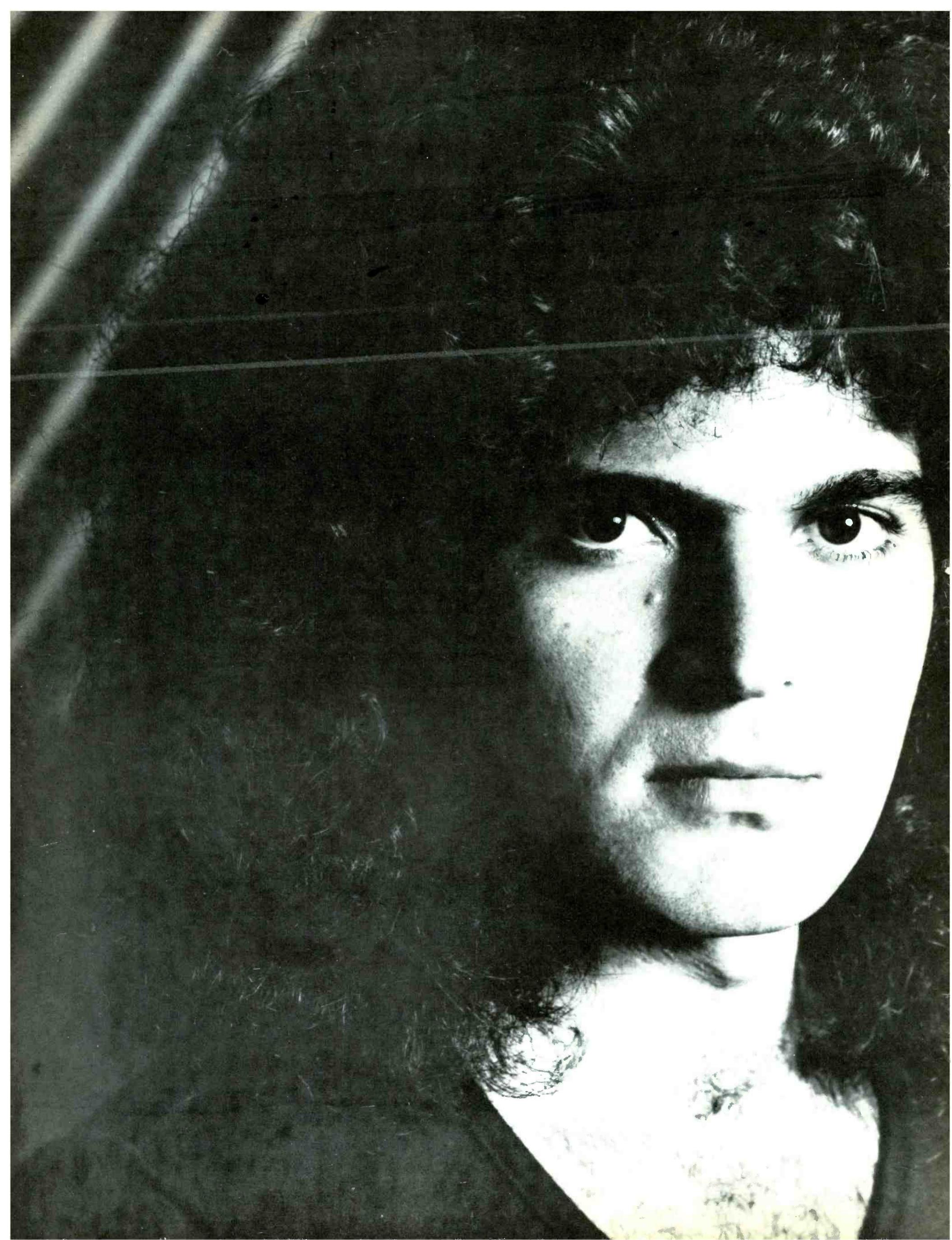
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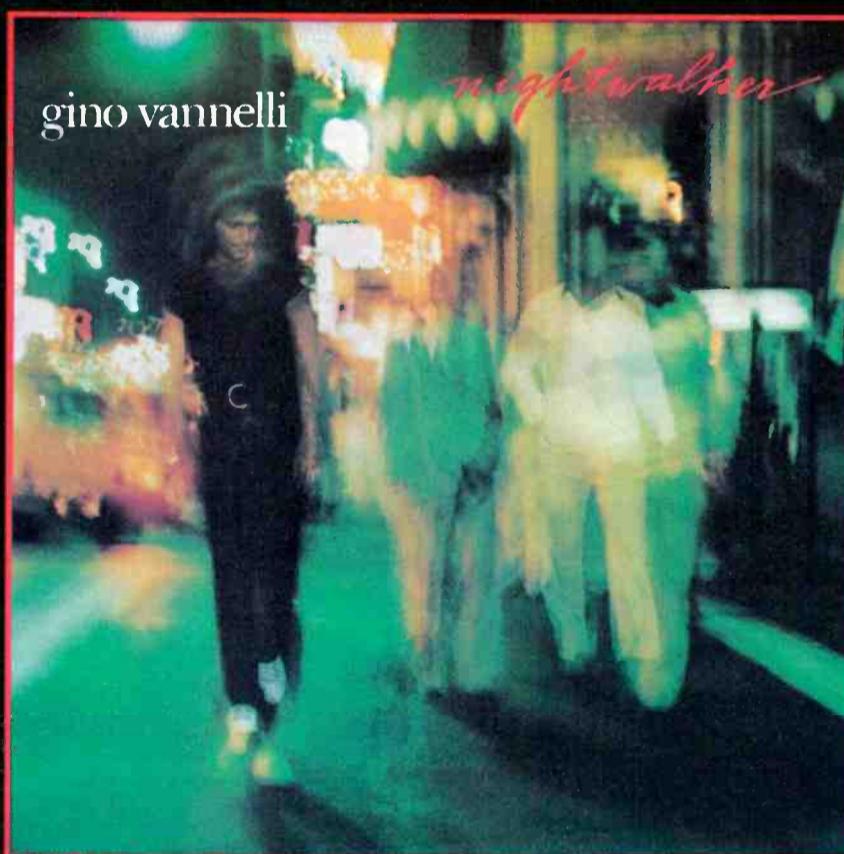
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ARISTA

Time Test Plan For Custom Home Tape Subscriptions

• Continued from page 1

tom music director. "Within four to eight weeks, the response will be analyzed for a variety of different variables demographically, after

which we'll decide what to do. We're trying our damnest to run the test in the most scientific manner we can."

In a mailing typically lavish for the high-end mail-order business,

the test market is pitched on the following: Time Life will offer a free tape (cassette or 8-track) of 12 selections drawn from either of two music categories—"Love Is," a "mellow

music" section, and "Rock'n'Roll Milestones," featuring classic rock tunes—each of which offers 36 titles. The subscriber obligation is to buy at least three tapes within a year at

\$8.95 plus shipping and handling costs. The latter charge for free tape is \$1.85.

The subscriber can, if he chooses, receive 12 selections from either category without making a choice himself, but letting Time Life make up the programming.

Another feature of the offer is that the subscriber can give his tape his own title, with a limit of 20 letters. Sequencing of the selected cuts is left to Time Life.

In a four-page letter from Collinger, indications are that subscribers would have at official launching the opportunity to focus on a single artist, creating a tape of favorite cuts by the performer.

The letter also suggests that Time Life is relying heavily on what it terms a "patented computer process" to both create the customized tape and maintain high audio quality: "Your tape," a brochure states, "is created using very high quality tape and tape components—a higher quality than most of the prerecorded tapes you can buy. Your tape is precision recorded directly from master recordings by the original artists, employing patented Dolby noise reduction standards. Also, custom tape making must be done at a much slower speed than usual. . ."

Time Life Custom Music is apparently using a traditional test approach vis-a-vis commitments with labels and music publishers.

The holders of the masters have agreed to the use of their material in the test phase without actually making any deals, pending Time Life's decision on whether it will go beyond the test stage. The Harry Fox Office, for instance, says it has not processed any mechanical licenses from publishers regarding this venture.

If Time Life goes ahead with the program, label executives point out that, in some instances, they will have to request permission from artists for use of their performances, particularly if they have contractual stipulations that forbid couplings of their cuts with other performers.

Should Time Life abandon the program, subscribers would receive an alternative offer, also a feature of direct marketing test programs.

The two categories in the test-phase indicate Time Life might be wooing subscribers in the 25 to 35 age range. This is further indicated by a request on the coupon that one of four musical preferences be checked—"Mellow Music," "Classic Rock 'n' Roll," "Easy Listening" and "Popular Country."

Many labels are represented with product in the test mailing, with the notable exception of CBS. Among the artists are Hall & Oates, Morris Albert, the Raspals, Jim Croce, Nilsson, Neil Sedaka, Judy Collins, Seals & Croft, Fifth Dimension, Al Stewart, B.J. Thomas, Melissa Manchester.

Also: Chuck Berry, Little Richard, Buddy Holly, Dion, the Box-tops, Mamas & Papas, Jerry Lee Lewis, Gene Chandler, Three Dog Night, Tony Orlando & Dawn, Roberta Flack, the Association, Pablo Cruise, Guess Who, Rita Coolidge.

For The Record

NEW YORK—Tony Sheridan has not signed to Candlelite Music, as reported in the March 7 issue of Billboard, according to Wayne Stierle, president of Candlelite. Nor does V&R Advertising have any ownership in Candlelite, he adds.

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



David Lieberman, Chairman
Lieberman Enterprises, Inc.
Minneapolis

“The single most important criterion we apply in allocating a new release is airplay. Consumers, retailers... they're all influenced by airplay, and as a rack jobber, I am no different.

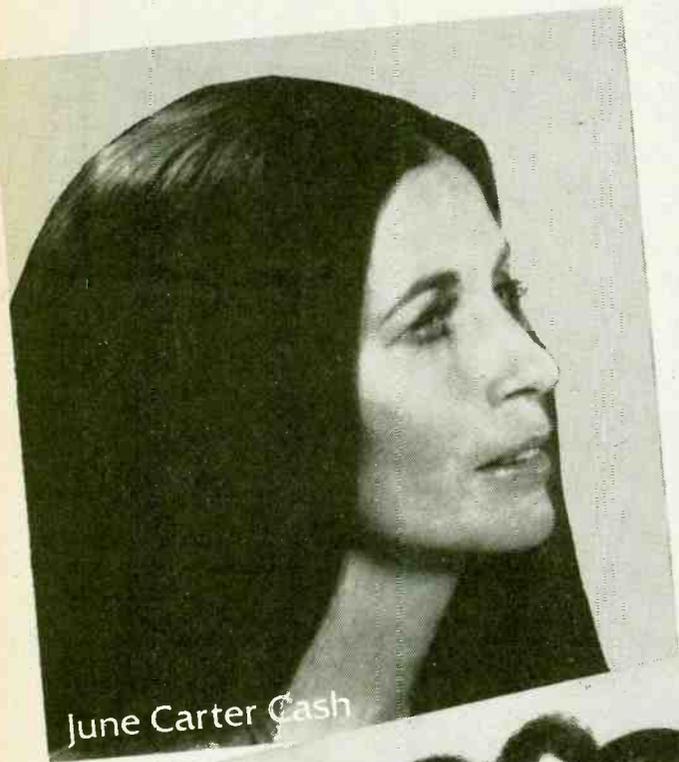
“Record manufacturers realize this, of course. Yet I think they fail to make it a full-fledged marketing objective. Their 'radio strategy' too often starts and ends with a demo, so their trade ad doesn't get beyond the pictorial stage. But you can bet that the radio station has a marketing plan, and it's centered directly around its specific audience. That's why the trade ad is an oppor-

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

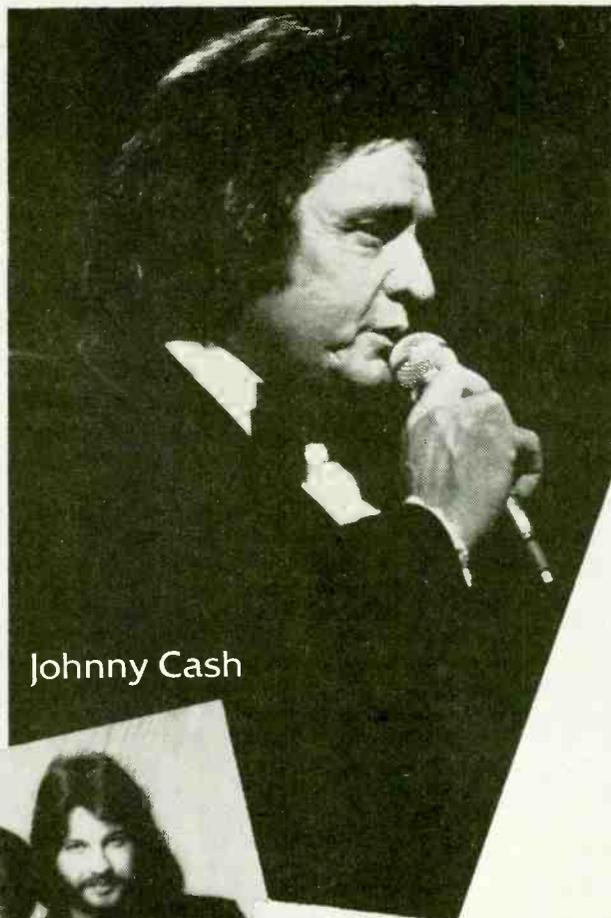
“Ads could use a lot more artist information, too. If the last few times out the artist did well, remind everybody. If it's a newer artist, then some background data is even more important. ”

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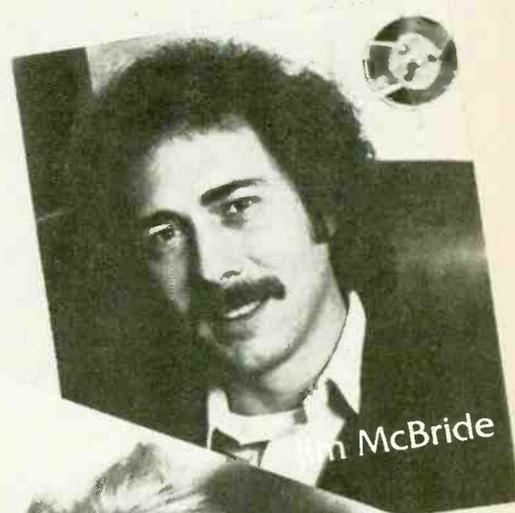
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WE'VE ALWAYS HAD THE GREATS

UNDER NEW POLICY

'Tomorrow' Booking Topical Music Acts

By ROMAN KOZAK

NEW YORK—The "Tomorrow, Coast To Coast" show on NBC-TV late nights has adopted a new music policy, booking contemporary acts on a regular basis.

Within the last six weeks, the show, seen by an estimated 3,400,000 viewers each night, has featured Elvis Costello, B.B. King, Rupert Holmes, Etta James, the Comets, Iggy Pop, the Gatlin Bros., the Oak Ridge Boys, Rick Nelson, Manhattan Transfer, Leo Sayer, the Plasmatics, Tom Paxton and the Chieftains.

Due on the show are Don McLean, Tammy Wynette, Mel Torme, Martin Mull, Phoebe Snow, REO Speedwagon, Carl Wilson, Michael Murphy and Ted Nugent.

"This is not a variety show, it is still 90% talk. But I felt that in a 90-minute show, the music acts were

not presented well. It was usually 'how's the tour going' and that was the ballgame. But Tom Snyder now gets more speaking to an Elvis Costello, or a Larry Gatlin, or a Wendy Williams," says Roger Ailes, the executive producer of the show, who is responsible for bringing in the musical acts.

Ailes says that he wants acts "outstanding" in their fields, for whom he makes a "musical island" where the act is permitted to do a couple of its songs (usually about 1:00 a.m. EST) before being interviewed by Snyder. Frequently, the act returns at the end for a final number.

Usually only one music act appears per evening, for which it is paid scale. Rona Barrett in Los Angeles, who recently did a report on the South California surf punk phenomenon, will continue to do journa-

(Continued on page 70)



DAVIS NAMED—Chi-Sound Records president Carl Davis, left, is named to the new America's Music & Entertainment Hall of Fame March 15 at a fundraising dinner in Chicago. Offering congratulations are Columbia Records black music promotion vice president Vernon Slaughter, Jr., right, and Paris Eley, vice president of promotion for Epic Records.

IMIC Analyzes Scope Of Revolution In Hi-Technology

• Continued from page 1

concern about the impact video will have on home entertainment and the role of the record label in this area," says Billboard publisher Lee Zhitto. "Of equal concern and importance is the matter of international satellite communications, videodisks and tapes, and how copyright protection can be exercised in these areas.

"The primary problem is that each of the different entertainment media are vying for the same consumer's time. It's a tug of war. We are also bringing in authorities on cable and satellites, in addition to the heads of the world's major record companies."

Herewith, the agenda and the panelists:

MONDAY, APRIL 27.

Cable And Satellite—New Vistas For The Music Industry. Chairman: Monti Lueftner, Ariola Group. Panelists: Jack Schneider, Warner Amex Satellite Entertainment Co.; Hans Sikorski, International Musikerlage; Hubert Terheggen, Radio Luxembourg; Chriet Titulaer, Teleac Co.

• **Research Presentation.** Gillian Davies, International Federation of Producers of Phonograms and Videograms.

• **Facing The Challenge of Home Video.** Chairman: Harvey Schein, PolyGram Corp. Panelists: Sigi Loch, WEA Germany; Bruce Lundvall, CBS; Robert Montgomery, Mechanical Copyright Protection Society; Chris Wright, Chrysalis Records.

• **New Battle Plan Against Piracy & Home Taping.** Chairman: John Hall, IFPI. Panelists: John Deacon, British Phonographic Industry; Dr. Henry Muhsal, Assn. Against Video Piracy of Germany; Dr. Helmut Steinmetz, Austro-Mechana.

TUESDAY, APRIL 28:

• **The Protection of Property Rights In The Face Of Rapid Technological Developments.** Chairman: Sal Chiantia, MCA Music. Panelists: Hal David, ASCAP; Michael Freegard, Performing Right Society, U.K.; John Mills, CAPAC; Jean Louis Tournier, SACEM.

• **Promotion In The Global Village: Harnessing Power For The Big Pay-off.** Chairman: Tony Scotti, Scotti Bros.; Panelists: Harvey Goldsmith; Jean Claude Pellerin, Aariana/Tee; Fritz Rau, Lippman & Rau; Theo Roos, The Flying Dutchman; Dr. Roger Schawinski, Radio Two, Zurich.

• **The Sounds of the '80s—What Will Excite Tomorrow's Record Buyer?** Chairman: Dick Asher, CBS

Records. Panelists: Howard Carpendale, EMI Electrola, Germany; Bob Fead, Alfa Records; Peter Kirsten, Global Musik; Jean Yves Vanloo, Unidans; Freddy Naggjar, Baby Records.

• **The Emerging Markets—What Does The Future Hold?** Chairman: Nesuhi Ertegun, WEA International. Panelists: Wladyslaw Jakubowski, Author's Agency, Poland; Robert Oeges, Decca Nigeria; Jack Reinstein, Elektra/Asylum Records; Dr. Pavel Smola, Supraphon, Czechoslovakia.

WEDNESDAY, APRIL 29:

• **The Independent Label—Survival In The '80s.** Chairman: Chris Wright, Chrysalis Records. Panelists: Bob Fead, Alfa Records; Michael Karnstedt, Peer Musikverlage; Gerhard Schulze, Teldec/Telefunken/Decca; Lucio Salvini, Dischi Carosello.

• **The Executive Roundtable, An Open Discussion of Crucial Problems.** Publishing Chairman: Mike Stewart, April-Blackwood. Panelists: Stig Anderson, Polar Music; Leonard Feist, National Music Publishing Assn.; Tats Nagashima, Taiyo Music, Record Company

(Continued on page 62)

Kresky Wins Philly Action

PITTSBURGH, Pa.—Triple damages of \$16,500 were awarded Danny Kresky Enterprises, local rock concert promoters, in its suit against Electric Factory Concerts, Philadelphia-based concert promoters. The action charged restraint of trade for concerts featuring black artists.

The suit, originally filed in September 1978, asked for \$70,000 and involved only a Parliament/Funkadelic concert promoted at the 17,000-seat Civic Arena here by Electric Factory in association with Georgie Woods, concert promoter and radio disk jockey of Philadelphia.

The award, also to include cost of attorney fees, was made by a six-person jury on Tuesday (17). The suit was heard before U.S. District Judge Allen Bloch. Still pending is the request for a permanent injunction against Electric Factory and its principals, Larry Magid and Alan Spivak. Woods was not joined as a defendant. The court action involved only the one concert, although Electric Factory and Woods had joined forces for more than one-half dozen other concerts including the Commodores, Earth, Wind & Fire and Graham Central Station.

The Civic Arena is an open house but Kresky alleged Electric Factory kept him from getting dates for black concerts. Kresky is white and Woods is black.

MAURIE ORODENKER

Lawsuit Dropped Against Capitol

LOS ANGELES—A Federal District court suit, charging Capitol Records with discriminating against Hollywood retailer Fred Sepanlou, has been dismissed without prejudice.

The charges, filed in September 1980, included secret payments, rebates, refunds, unearned discounts and special pricing allegedly accorded to retailers across the U.S.

The complaint was dismissed for lack of prosecution. Sepanlou filed as operator of Phil Harris Records here.

MARCH 28, 1981 BILLBOARD

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AL JARREAU, ROY ORBISON and
ALBAN BERG**

**all helped BMI once more get the lion's
share, — 28 — of the GRAMMY awards
Thank you all, and NARAS**



SERVING MUSIC SINCE 1940

Music Is Central To WSM Cable Thrust

By KIP KIRBY

NASHVILLE—When the proposed Nashville Network takes to the cable television airwaves within the next two years, music programming will be the focal thrust of the new enterprise.

At least, that's the game plan behind WSM Inc.'s recent decision to move solidly into the mushrooming field of cable tv. The Nashville-based operation (a subsidiary of the NLT Corp.) expects to invest nearly \$5 million during the next 14 months to install a 30-foot diameter dish for direct transmission of self-originated programming feeds to its subscribers.

And within the next three years, WSM estimates that it could invest up to \$50 million in actual production, marketing and broadcasting of its own network-quality music shows.

The initial schedule calls for the proposed Nashville Network to begin programming six hours of prime time video seven nights a week, moving into full-time programming within three years. WSM hopes to have its fledgling cable network ready for its first aircast by early 1982.

"Our goal is to showcase Nashville as the major entertainment center it is," explains Tom Griscom, senior vice president of broadcasting for WSM, Inc. "We will be creating programs to feature a variety of music and artists who happen to be in

town or connected with Nashville."

Noting that the cable network would present shows ranging from music interviews and variety specials to a possible "music-related soap opera," Griscom adds that WSM is talking with major record companies for potential co-ventures on the new network.

This proposed expansion is being made through WSM's production wing, Opryland Productions, which serves as the creative and technical facility for numerous major-network tv specials taped each year in Nashville.

According to Bud Wendell, chairman of the board and president of WSM, Inc., the expanded facilities will eventually lead not only to programs produced by the Nashville Network for cable casting but also for satellite services, video disks and videocassettes. This expansion is scheduled to include installation of a permanent production facility to house tv post-production services, radio syndications, sales, management and commercial spot production, as well as tape duplication and cassette manufacturing for syndication.

As part of its ongoing commitment to enter the cable field, WSM, Inc. has put its affiliate commercial tv station (also named WSM, the local NBC affiliate in Nashville) up for sale.



OUTLAW VISIT—The Outlaws draw an estimated 2,000 fans to a Record World store at the Roosevelt Field Mall in Long Island during a visit to promote the "Ghost Riders" LP on Arista Records.

CMS Increases 2 Lines' Price

NEW YORK—CMS Records has increased the list price of its CMS and Desto lines from \$7.98 to \$8.98, according to Bill Singer, vice president of sales and marketing.

In addition, the company's budget line, Summit, will remain as a \$4.98 line, but with a higher dealer cost.

The New York-based label sells direct to dealers, with dealer cost based on a sliding scale of quantity purchases. Singer notes that although the new pricing is effective March 1, in keeping with company policy dealers have until March 31 to buy-in at prior cost prices.

CMS has a line of spoken-word albums, including children's recordings by Tom Glazer. Desto is a classical line, while Summit offers mostly classical and international product.

RIAA Certified Records

Platinum LPs

Air Supply "Lost In Love" on Arista. Disk is their first platinum LP.

Rush "All The World's A Stage" on PolyGram. Disk is their first platinum LP.

Rod Stewart "Foolish Behaviour" on Warner Bros. Disk is his fifth platinum LP.

Gold LPs

Grover Washington Jr. "Wine-

light" on Elektra. Disk is his first gold LP.

Yarborough & Peoples "The Two Of Us" on Mercury. Disk is their first gold LP.

The Whispers "Imagination" on Solar. Disk is their second gold LP.

Aerosmith "Greatest Hits" on Columbia. Disk is their eighth gold LP.

Mac Davis "Hard To Be Humble" on Casablanca. Disk is his fourth gold LP.

Dolly Parton "9 To 5 And Odd Jobs" on RCA. Disk is her fifth gold LP.

Rod Stewart "Foolish Behaviour" on Warner Bros. Disk is his 10th gold LP.

The Carpenters "Christmas Portrait" on A&M. Disk is their eighth gold LP.

Lynyrd Skynyrd Band "Give Me Back My Bullets" on MCA. Disk is their eighth gold LP.

Heart "Greatest Hits/Live" on Epic. Disk is their sixth gold LP.

Cameo "Feel Me" on Chocolate City. Disk is their third gold LP.

Black Sabbath "Heaven and Hell" on Warner Bros. Disk is their seventh gold LP.

Maze "Joy and Pain" on Capitol. Disk is their fourth gold LP.

Earth, Wind & Fire "Faces" on Columbia. Disk is their ninth gold LP.

The Eagles "Live" on Asylum. Disk is their eighth gold LP.

Emmylou Harris "Blue Kentucky Girl" on Warner Bros. Disk is her third gold LP.

Soundtrack "Rocky Horror Picture Show" on Ode Records.

Statler Brothers "Best Of The Statler Brothers Rides Again" on Mercury. Disk is their third gold LP.

AC/DC "High Voltage" on Atco. Disk is their fifth gold LP.

Emmylou Harris "Profile, Best of Emmylou Harris" on Warner Bros. Disk is her second gold LP.

Gold Singles

REO Speedwagon "Keep On Loving You" on Epic. Disk is their first gold single.

Barbra Streisand & Barry Gibb "Guilty" on Columbia. Disk is their first gold single.

Eddie Rabbitt "I Love A Rainy Night" on Elektra. Disk is his first gold single.

Pat Benatar "Hit Me With Your Best Shot" on Chrysalis. Disk is her first gold single.

Blondie "The Tide Is High" on Chrysalis. Disk is their third gold single.

Stephanie Mills "Never Knew Love Like This Before" on 20th Century. Disk is her first gold single.

Kool & the Gang "Celebration" on De-Lite. Disk is their fourth gold single.

Dolly Parton "9 To 5" on RCA. Disk is her second gold single.

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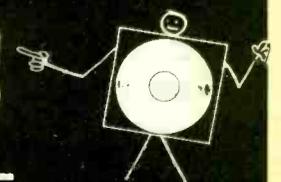
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†Produced by Jim Ed Norman for J.E.N. Productions, Inc.



MAGICAL MAN



MARIANUS



**THE UNVEILING
OF
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THE INVISIBLE LIGHT BAND
at
THE**

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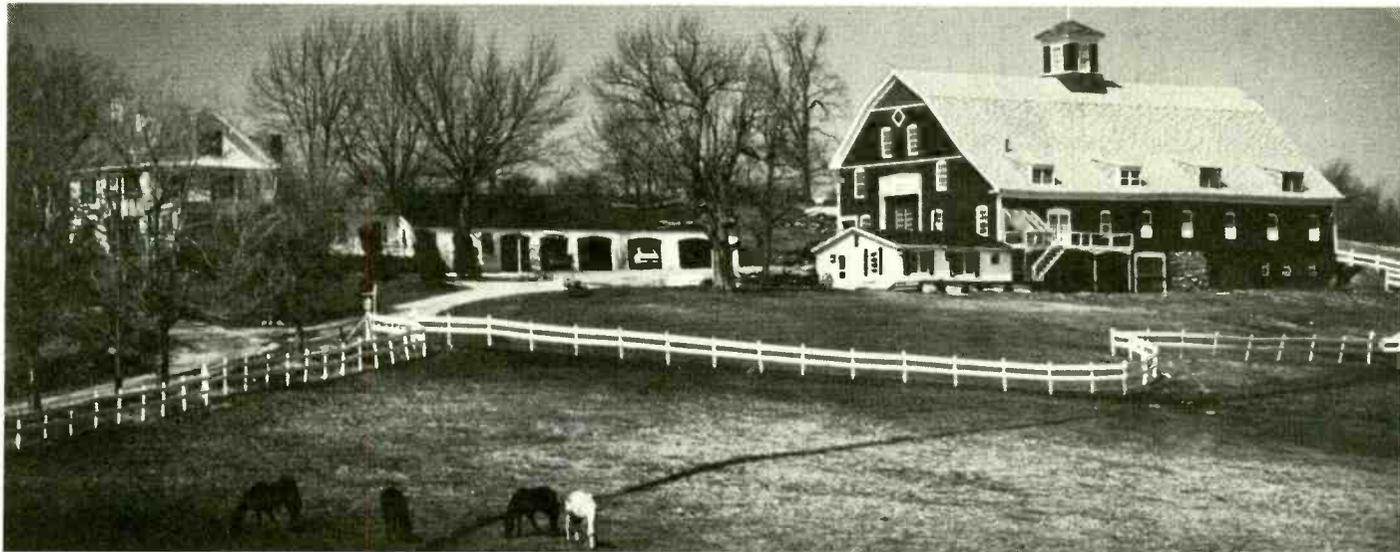
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March 30, March 31, April 1 • Showtime 10:00

P.S. Things To Bring: SEATBELTS!

**A John K. Hajjar Presentation
In Association with Jupiter Phonodisc**

MAGICAL MAN



The following is an excerpt from an interview with John K. Hajjar, Financial Backer of Marianus. It took place at Longview Farms, Recording Studio, N. Brookfield, Mass. February 19th, 1981.

TJO: You're spending a lot of money?

JKH: As far as the money goes, what goes around, comes around and usually picks up interest along the way.

TJO: Why are you doing this?

JKH: Marianus is a good friend. Plus it's a good cause. Marianus is bringing in the music of the new age. The vibration of his music will be equalling the universal energy of the Aquarius Age, bringing out a vibration in people that has long been dormant in their subconscious minds for years and even lifetimes; awakening them up from a deep sleep like Sleeping Beauty getting kissed by the Prince.

TJO: Do you think people will believe this story?

JKH: When they hear his music they will!

TJO: What do you think will be the fate of the "Magical Man" single?

JKH: It's like a girl that's two months pregnant, you cannot notice but she's pregnant. Well, the record's pregnant.

INTRODUCING THE INVISIBLE LIGHT BAND

JOE PET—Percussion & vocals; formerly with Luna & Cloud

JOE FAZIO—Guitar & vocals; formerly with USA

JOE BLAIR (Mudarri)—Bases, taurus pedals, vocals; formerly with USA and Rockestra

JACK PETRYCKI—Synthesizer, mellotron & vocals; formerly with Layza

MARK CONNELLY—Synthesizer, mellotron & vocals; formerly with Cloud & Points

WOODY BRAVATO—Lighting director; formerly with U.K., BILL Brufford, & Gong

TERRY HANLEY—Audio engineer; of innumerable credits

MARIANUS—Lead vocals; from west of Alpha Centauri

JUPITER PHONODISC NEWS

Advance tickets will go on sale the first week of March for our concert at the Metro. They will be available at Strawberries and Out Of Town Ticket Agency. Tickets the night of the show will be available at the door for \$6.00.

Watch for the silver blue label indicating the new recording of "Magical Man" with the Invisible Light Band, recorded at Longview Farms and mixed at the Record Plant. All old records may be saved as collector's items or sent to Jupiter Phonodisc and your money will be returned.

Remember that our cash prize contest is still going on. The deadline for all entries is March 31, 1981. The winners will be announced the night of April 1st at the Metro.

SEE YOU THERE!!!

While visiting Boston the bard will be staying at the Hyatt-Regency, Cambridge.

Billboard®



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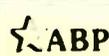
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Vol. 93 No. 12

Commentary

Who Does NARM Represent?

By LEE HARTSTONE

Record dealers of America, speak up! You have no voice "at court."

NARM is an instrument of the racks and the manufacturers. Because you have no voice, each new change in buying terms costs the dealers more and more vis-a-vis the rack.



Lee Hartstone: "NARM is an instrument of the racks and manufacturers."

With the swing "back to the racks" (thanks to NARM—in San Diego) you will have more chain store/discount house competition than ever before—at lower prices, and more store units in competition with you—while it gets harder and harder for record dealers to survive in the face of higher costs, reduced or costly vendor service, restricted returns, and reduced dealer ad budgets.

In the malls, Sears may be underselling you (remember, Sears has a huge rent-saving differential versus you). On the street, the major discount houses (K-Mart, Fedco, Ven-

ture, Caldor, Gemco, Woolco, etc.) may be underselling you. And do not forget those racked discount catalog competing houses (Consumer Distributing, Royal, Best, etc.), who are underselling you by as much as \$2 per \$8.98.

Your pockets are slowly being picked to give the rack more "differentials." The retailer is subsidizing his own competition by being overcharged, comparatively, for product and services.

CBS classical digital at \$14.98 list, with the classical cost structure being set aside in favor of the higher priced pop digi-

tal pricing ("what the hell—no rack is going to stock CBS classical digital at \$14.98 list, so let's grab the 39 cents from the dealer. He can't do anything about it").

If you want direct store service, try to get it—even at a price you can't afford.

If you are using a central warehouse and doing the job of distributing product to the public through your own stores, why are you paying more than the rack warehouse next door? He gets his skid of carton lots off the same truck and from the same vendor as you do, but pays less. You pay more.

Dealer pockets 'are slowly being picked to give the rack more differentials'

The vendor makes his extra points on you, and then gives to support the racks, so they, the racks, can support the chains, the discount houses, and the catalog discount businesses—and beat you on price.

Why is it that the manufacturer is so aware of rack costs but so totally unaware of what is happening to retail location costs?

Is it any wonder that there are three west coast retail chains up for sale?

Speak up, show how you feel, make a "voice." Do not go to Miami. What have you got to lose? They'll take it from you anyway next time. That is, unless you say "no" now—somehow.

If you won't stand up for yourself, it should be obvious by now that no one else is going to do it for you.

Lee Hartstone is president of Integrity Entertainment Corp., which operates the 136-store Warehouse/Big Ben retail chain.

Testifying On Deregulation

By JEROME GILLMAN

I accepted an invitation from Sen. Barry Goldwater to testify before the Senate Subcommittee on Communications. The subject was deregulation of radio.

I was immediately struck by two facts about the Subcommittee hearing: the senators had done their homework thoroughly and were completely conversant with all subjects introduced in testimony. Networks, public broadcasting, and organizations representing—or targeting—broadcasters were there. Individual broadcasters and the music industry were conspicuous in their absence. I was the only private broadcaster testifying.

The stakes are large and the time for input short

Radio deregulation will have a significant effect upon the music business because programming will be directly influenced by the remaining strands of the tangled web of existing regulations. The bill under discussion (S.270) would prohibit the Federal Communications Commission from requiring licensees to "provide news, public affairs, locally produced, or any other program."

There will be those who may be tempted, once deregulation is accomplished, to drop news and public affairs. S.270 is not yet in stone, and the music industry and individual broadcasters must make themselves heard not only to the Senate, but to the House which will shortly initiate parallel legislation.

S. 270 provides that where there is more than one applicant qualified for a license, the FCC may "grant an application based on a system of random selection." I explained to the senators my view that lottery may be superb for gamblers, but the FCC has the specific responsibility to make the determination as to who can best operate a radio station in the public interest.

Random selection to determine what music a station would air, no matter what its format, would result in chaos. A responsible music director is expected to make logical choices; a multi-

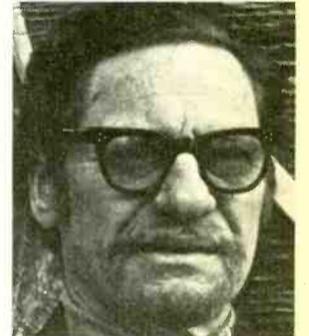
million-dollar regulatory agency should be expected to do no less.

In my testimony, I objected to the section of the bill which says a licensee need no longer "ascertain the problems, needs, and interests of its service area"—because challenge is not addressed.

Under the deregulation promulgated by the Commission, which becomes effective April 3, ascertainment is no longer necessary. However, if challenged at renewal time by a citizens group, a competing applicant or by the Commission itself, the only acceptable evidence that programming addresses itself to community needs is (Catch 22) ascertainment "or other acceptable methodology."

I asked the senators to provide challenge guidelines and to extract from the FCC some definition of "other acceptable methodology."

S.270 prohibits the FCC from restricting "the length or frequency of commercial announcements." Opponents to deregulation fear that the airwaves will become filled with uninterrupted commercials as a consequence. I testified that such opposition does not understand the free enterprise system. Were I to broadcast 59 minutes of commercials, a competitor would promptly add my audience to his by airing only 29 minutes—and we would be back to where we are now very quickly. More to the point, who would listen? (Continued on page 54)



Jerome Gillman: "Radio remains the single most effective tool for music sales & promotion."

Jerome Gillman is general manager of WDST-FM, in Woodstock, N.Y.

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:

This is in response to a statement in the Disques Dreyfus supplement (Billboard, Jan. 31, 1981).

While it is perfectly true that during the year 1980 approximately 25% of the mechanical monies payable to the Dreyfus publishing firm were accounted for in a complementary distribution, a Dreyfus spokesperson just forgot to explain that the delay was not due to any error by SACEM and subsequent claim by the Dreyfus

staff, but to the simple fact that SACEM had not been paid by Dreyfus, as a record manufacturer, the proper fees in time.

In other words, Dreyfus Records is exclusively responsible for the delayed payment to the Dreyfus publishing firm through SACEM.

Jean-Loup Tournier
Director general, SACEM
Neuilly sur Seine Cedex, France

Dear Sir:

Christopher Cross' sweep of the Grammy Awards was indeed record-setting. But a back cover ad in Billboard (March 14, 1981) contained a misstatement that deserves correction. Cross was not the first act to simultaneously win Grammys for best new artist and record of the year. The late Bobby Darin won both awards in 1959 on the strength of his classic, "Mack The Knife."

Paul Bohlin
Los Angeles

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/17/81)

PRIME MOVERS-NATIONAL

- SHEENA EASTON—Morning Train (EMI)
- GROVER WASHINGTON—Just The Two Of Us (Elektra)
- STEVE WINWOOD—While You See A Chance (Island)

TOP ADD ONS -NATIONAL

- BARRY MANILOW—Lonely Together (Arista)
- STEELY DAN—Time Out Of Mind
- SMOKEY ROBINSON—Being With You (Tamla)

BREAKOUTS-NATIONAL

- GINO VANELLI—Living Inside Myself (Arista)
- THE WHO—You Better You Bet (WB)
- REO SPEEDWAGON—Take It On The Run (Epic)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

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

- ★ LAKESIDE—Fantastic Voyage 19-15
- ★ DARYL HALL AND JOHN OATES—Kiss On My List 13-10
- THE WHISPERS—It's A Love Thing
- GROVER WASHINGTON JR.—Just The Two Of Us
- WEIRD AL YANKOVIC—Another One Rides The Buss—D-21
- SHEENA EASTON—Morning Train
- STEVE WINWOOD—While You See A Chance—NP
- THE WHO—You Better You Bet—NP

KERN—Bakersfield (G. Davis—MD)

- ★★ SHEENA EASTON—Morning Train 15-8
- ★★ STEVE WINWOOD—While You See A Chance 14-7
- ★ CLIMAX BLUES BAND—I Love You 22-18
- ★ DARYL HALL & JOHN OATES—Kiss On My List 10-5
- JOHN COUGAR—Ain't Even Done With The Night—30
- ROD STEWART—Somebody Special
- FRANK & THE KNOCKOUTS—Sweetheart
- JOURNEY—The Party's Over—D-29
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-28

KOPA—Phoenix (J. McKay—MD)

- ★★ SMOKEY ROBINSON—Being With You 23-15
- ★★ SHEENA EASTON—Morning Train 14-8
- ★ THE POLICE—Don't Stand So Close To Me 22-18
- ★ DARYL HALL & JOHN OATES—Kiss On My List 10-5
- ★ STEVE WINWOOD—While You See A Chance 17-12
- ★ RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-28
- CHAMPAIGN—How Bout Us—D-29
- PHIL COLLINS—I Missed Again
- BARRY MANILOW—Lonely Together—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-27
- GINO VANELLI—Living Inside Myself
- STYX—Too Much Time On My Hands

KRQQ (KRQ)—Tucson (D. McCoy—MD)

- NO LIST
- KTKT—Tucson (E. Alexander—MD)
- ★★ SMOKEY ROBINSON—Being With You 27-19
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 22-15
- ★ SHEENA EASTON—Morning Train 13-7
- ★ APRIL WINE—Just Between You And Me 10-14
- ★ STEVE WINWOOD—While You See A Chance 16-10
- THE WHO—You Better You Bet
- STYX—Too Much Time
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—D-28
- YARBROUGH & PEOPLES—Don't Stop The Music
- JAMES TAYLOR AND J.D. SOUTHER—Her Town Too—D-27
- BARRY MANILOW—Lonely Together—D-29
- ANDY GIBB—Me

KENO—Las Vegas (B. Alexander—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 18-12
- ★★ THE POLICE—Don't Stand So Close To Me 9-5
- ★ ERIC CLAPTON—I Can't Stand It 27-21
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 15-11
- ★ BARBRA STREISAND AND BARRY GIBB—What Kind Of Fool 2-1
- FRANK & THE KNOCKOUTS—Sweetheart
- THE WHO—You Better You Bet
- JOURNEY—The Party's Over—X
- GINO VANELLI—Living Inside You
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-25
- STYX—Too Much Time On My Hands—X
- RAY PARKER JR. AND RAYDIO—A Woman Needs Love—X
- EMMYLOU HARRIS—Mister Sandman
- CHRISTOPHER CROSS—Say You'll Be Mine

KLUC—Las Vegas (R. Lundquist—PD)

- ★★ STEVE WINWOOD—While You See A Chance 7-4
- ★★ THE POLICE—Don't Stand So Close To Me 12-9
- ★ JUICE NEWTON—Angel Of The Morning 17-13
- ★ LEO SAYER—Living In A Fantasy 15-12
- ★ CLIMAX BLUES BAND—I Love You 21-14
- ROLLING STONES—If I Was A Dreamer

Pacific Northwest Region

★ PRIME MOVERS

- STEVE WINWOOD—While You See A Chance (Island)
- SHEENA EASTON—Morning Train (EMI)
- JOHN COUGAR—Ain't Even Done With The Night (Riva)

● TOP ADD ONS

- BARRY MANILOW—Lonely Together (Arista)
- TASTE OF HONEY—Sukiyaki (Capitol)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

● BREAKOUTS

- PHIL COLLINS—I Missed Again (Atlantic)
- GINO VANELLI—Living Inside Myself (Arista)
- THE WHO—You Better You Bet (WB)

KFRC—San Francisco (J. Peterson—PD)

- ★★ BLONDIE—Rapture 7-4
- ★★ STEVE WINWOOD—While You See A Chance 31-24
- ★ DON McLEAN—Crying 12-9
- ★ JOURNEY—The Party's Over 27-21
- ★ DARYL HALL & JOHN OATES—Kiss On My List 26-21
- GROVER WASHINGTON JR.—Just The Two Of Us
- A TASTE OF HONEY—Sukiyaki
- STEELY DAN—Time Out Of Mind
- JOHN COUGAR—Ain't Even Done With The Night

KIOY—Fresno (M. Driscoll—MD)

- PHIL COLLINS—I Missed Again—30
- KIM CARNES—Bette Davis Eyes—35
- ANNE MURRAY—Blessed Are The Believers
- BILL MEDLEY—Don't Know Much
- RICK SPRINGFIELD—Jessie's Girl

KGW—Portland (J. Wojniak—MD)

- ★★ STYX—The Best Of Times 15-10
- ★★ REO SPEEDWAGON—Keep On Loving You 9-4
- ★ DON McLEAN—Crying 20-15
- ★ CLIMAX BLUES BAND—I Love You 24-19
- ★ RONNIE MILSAP—Smoky Mountain Rain 13-8
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too
- DARYL HALL & JOHN OATES—Kiss On My List
- LEO SAYER—Living In A Fantasy
- GROVER WASHINGTON JR.—Just The Two Of Us—D-25
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool—D-21
- STEVE WINWOOD—While You See A Chance—D-23

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

- ★★ DOLLY PARTON—9 To 5 2-1
- ★★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 29-25
- ★ SHEENA EASTON—Morning Train 19-15
- ★ STEVE WINWOOD—While You See A Chance 21-18
- TERRI GIBBS—Somebody's Knockin'—D-28
- JOHN COUGAR—Ain't Even Done With The Night—X
- FRANK & THE KNOCKOUTS—Sweetheart—X
- STEELY DAN—Time Out Of Mind—X
- THE WHO—You Better You Bet—X

KJR—Seattle (T. Mitchell—MD)

- ★★ SHEENA EASTON—Morning Train 16-13
- ★★ STEVE WINWOOD—While You See A Chance 15-12
- ★ JUICE NEWTON—Angel Of The Morning 21-19
- ★ RONNIE MILSAP—Smoky Mountain Rain 6-4
- GINO VANELLI—Living Inside Myself
- BARRY MANILOW—Lonely Together
- SMOKEY ROBINSON—Being With You—D-28
- JOHN O'BANNION—Love The Like I Never Loved Before—D-27
- REO SPEEDWAGON—Take It On The Run
- THE WHO—You Better You Bet

KYYX—Seattle (S. Lynch—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 15-11
- ★★ SMOKEY ROBINSON—Being With You 27-22
- ★ TERRI GIBBS—Somebody's Knockin' 21-17
- ★ ERIC CLAPTON—I Can't Stand It 23-19
- ★ DARYL HALL & JOHN OATES—Kiss On My List 17-13
- JOHN LENNON—Watching The Wheels

- STYX—Too Much Time On My Hands
- ROLLING STONES—If I Was A Dreamer
- REO SPEEDWAGON—Take It On The Run—D-23
- THE WHO—You Better You Bet—D-29
- KIM CARNES—Bette Davis Eyes
- DOTTIE WEST & KENNY ROGERS—What Are We Doing In Love
- LENNY LEBLANC—Somebody Send My Baby Home

KJRB—Spokane (B. Gregory—MD)

- ★★ STYX—The Best Of Times 4-1
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 7-2
- ★ EMMYLOU HARRIS—Mr. Sandman 15-8
- ★ SHEENA EASTON—Morning Train 14-7
- ★ LOVERBOY—Turn Me Loose 17-9
- JOHN COUGAR—Ain't Even Done With The Night
- STEELY DAN—Time Out Of Mind
- ERIC CLAPTON—I Can't Stand It—D-29
- ROLLING STONES—If I Was A Dreamer—LP
- JOHN O'BANNION—Love You Like I Never Loved Before—D-28
- JOHN LENNON—Watching The Wheels
- DOTTIE WEST & KENNY ROGERS—What Are We Doing In Love
- OELBERT McCLINTON—Shotgun Rider—D-30

KTAC—Tacoma (S. Carter—MD)

- ★★ SHEENA EASTON—Morning Train 13-7
- ★★ STEVE WINWOOD—While You See A Chance 15-9
- ★ JUICE NEWTON—Angel Of The Morning 20-14
- ★ THE POLICE—Don't Stand So Close To Me 11-8
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 8-6
- THE WHO—You Better You Bet—34
- BARRY MANILOW—Lonely Together
- .38 SPECIAL—Hold On Loosely—D-35
- FRANK & THE KNOCKOUTS—Sweetheart—D-32
- KIM CARNES—Bette Davis Eyes

KCBN—Reno (L. Irons—MD)

- ★★ SHEENA EASTON—Morning Train 8-1
- ★★ STEVE WINWOOD—While You See A Chance 23-14
- ★ LOVERBOY—Turn Me Loose 13-7
- ★ JUICE NEWTON—Angel Of The Morning 25-20
- ★ CLIFF RICHARD—A Little In Love 12-9
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time On My Hands
- A TASTE OF HONEY—Sukiyaki
- FRANK AND THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind—D-35
- JOHN O'BANNION—Love You Like I Never Loved Before—D-40
- PHIL COLLINS—I Missed Again—D-39

KCPX—Salt Lake (G. Waldron—MD)

- ★★ BARRY MANILOW—Lonely Together 28-18
- ★★ STEVE WINWOOD—While You See A Chance 22-13
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 30-21
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 26-16
- T.G. SHEPPARD—I Loved 'Em Every One
- THE WHO—You Better You Bet
- TODD RUNDGREN—Time Heals
- THE ROVERS—Wasn't That A Party
- DONNA SUMMER—Who Do You Think You're Foolin'—D-30
- ROX—DDDDDDDDance
- ANNE MURRAY—Blessed Are The Believers
- DIANA CANOVA—Who Ya Foolin'—D-39
- DELBERT McCLINTON—Shotgun Rider—D-40

KRSP—Salt Lake (L. Windgar—MD)

- ★★ JOHN COUGAR—Ain't Even Done With The Night 14-11
- ★★ STEELY DAN—Time Out Of Mind 18-15
- ★ ERIC CLAPTON—I Can't Stand It 15-13
- ★ DARYL HALL AND JOHN OATES—Kiss On My List 10-7
- APRIL WINE—Just Between You And Me 8-5
- PHIL COLLINS—I Missed Again
- THE WHO—You Better You Bet—D-23
- STYX—Too Much Time On My Hands—D-22
- FRANK AND THE KNOCKOUTS—Sweetheart—D-27

KIMN—Denver (D. Ericson/G. Avilr—MD)

- ★★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 28-23
- ★★ TERRI GIBBS—Somebody's Knockin' 25-17
- ★ STEVE WINWOOD—While You See A Chance 15-11
- ★ JUICE NEWTON—Angel Of The Morning 14-10

North Central Region

★ PRIME MOVERS

- STEVE WINWOOD—While You See A Chance (Island)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

● TOP ADD ONS

- PHIL COLLINS—I Missed Again (Atlantic)
- REO SPEEDWAGON—Take It On The Run (Epic)
- SHEENA EASTON—Morning Train (EMI)

● BREAKOUTS

- GINO VANELLI—Living Inside Myself (Arista)
- STYX—Too Much Time On My Hands (A&M)
- THE WHO—You Better You Bet (MCA)

CKLW—Detroit (R. Trombley—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 22-12
- ★★ DARYL HALL & JOHN OATES—Kiss On My List 12-8
- ★ THE WHISPERS—It's A Love Thing 20-15
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 30-26
- ★ EMMYLOU HARRIS—Mister Sandman 26-22
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time On My Hands
- JOHN LENNON—Watching The Wheels
- ROLLING STONES—If I Were A Dreamer—D-30
- GINO VANELLI—Living Inside Myself—D-29
- THE WHO—You Better You Bet—D-20
- PHIL COLLINS—I Missed Again—D-28

WDRQ—Detroit (B. Garcia—MD)

- ★★ THE ROVERS—Wasn't That A Party 15-5
- ★★ STEVE WINWOOD—While You See A Chance 22-15
- ★ SHEENA EASTON—Morning Train 4-3
- ★ PHIL SEYMOUR—Precious To Me 26-22
- ★ APRIL WINE—Just Between You & Me 18-16
- GINO VANELLI—Living Inside Myself
- PHIL COLLINS—I Missed Again—D-30
- THE WHO—You Better You Bet—D-23

WAKY—Louisville (B. Modie—MD)

- NO LIST
- WKJJ (KJ101)—Louisville (B. Hatfield—MD)
- ★★ STEVE WINWOOD—While You See A Chance 14-8
- ★★ MANFRED MANN'S EARTH—For You 19-9
- ★ JOURNEY—The Party's Over 16-13
- STYX—Too Much Time On My Hands
- PHIL COLLINS—I Missed Again
- JOHN COUGAR—Ain't Even Done With The Night—D-23
- ERIC CLAPTON—I Can't Stand It
- SHERBS—I Have The Skill—D-29
- FRANK & THE KNOCKOUTS—Sweetheart—D-26
- DONNA SUMMER—Who Do You Think You're Fooling—D-28
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-20
- THE WHO—You Better You Bet—D-27

WGCL—Cleveland (D. Collins—MD)

- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 13-8
- ★★ SHEENA EASTON—Morning Train 19-13
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 20-10
- ★ LOVERBOY—Turn Me Loose 25-17
- ★ THE ROVERS—Wasn't That A Party 14-4
- STYX—Too Much Time On My Hands—21
- PHIL COLLINS—I Missed Again—28
- REO SPEEDWAGON—Take It On The Run—30
- THE WHO—You Better You Bet—29
- GINO VANELLI—Living Inside Myself
- DAZZ BAND—Invitation To Love
- MICHAEL STANLEY BAND—Lover—D-23

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

- ★★ BLONDIE—Rapture 5-3
- ★★ NEIL DIAMOND—Hello Again 12-8
- ★ STEVE WINWOOD—While You See A Chance 21-16
- ★ TERRI GIBBS—Somebody's Knockin' 27-22
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 25-20
- SHEENA EASTON—Morning Train—34
- REO SPEEDWAGON—Take It On The Run—35

● PAT BENATAR—Hell Is For Children—LP

WNCI—Columbus (S. Edwards—MD)

- ★★ STEVE WINWOOD—While You See A Chance 10-4
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 22-17
- ★ SHEENA EASTON—Morning Train 18-13
- ★ ERIC CLAPTON—I Can't Stand It 25-21
- ★ DARYL HALL & JOHN OATES—Kiss On My List 4-2
- STYX—Too Much Time On My Hands—LP
- THE WHO—You Better You Bet—LP
- ROLLING STONES—If I Was A Dreamer—LP
- STEELY DAN—Time Out Of Mind—D-24
- FRANK & THE KNOCKOUTS—Sweetheart—LP
- SMOKEY ROBINSON—Being With You—D-23
- CHAMPAIGN—How Bout Us—D-25
- APRIL WINE—Just Between You & Me—D-22

WXGT (92X)—Columbus (T. Nutter—MD)

- ★★ STEVE WINWOOD—While You See A Chance 15-8
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 23-17
- ★ THE POLICE—Don't Stand So Close To Me 17-12
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 22-18
- ★ REO SPEEDWAGON—Take It On The Run 25-22
- ROLLING STONES—If I Was A Dreamer—25
- JOHN COUGAR—Ain't Even Done With The Night
- FRANK & THE KNOCKOUTS—Sweetheart—X
- JOURNEY—The Party's Over—X
- THE ROVERS—Wasn't That A Party—X
- STYX—Too Much Time On My Hands—D-24
- THE WHO—You Better You Bet—X

WZZP—Cleveland (B. McKay—MD)

- ★★ JUICE NEWTON—Angel Of The Morning D-12
- ★★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too D-14
- ★ JOHN COUGAR—Ain't Even Done With The Night D-20
- ★ SMOKEY ROBINSON—Being With You D-15
- ★ ERIC CLAPTON—I Can't Stand It D-17
- ★ CLIMAX BLUES BAND—I Love You D-19
- ★ STEELY DAN—Time Out Of Mind—D-18
- ★ STEVE WINWOOD—While You See A Chance 14-7
- ★ NEIL DIAMOND—Hello Again 4-2
- STYX—Too Much Time On My Hands
- GINO VANELLI—Living Inside Myself
- REO SPEEDWAGON—Take It On The Run
- BARRY MANILOW—Lonely Together
- ANDY GIBB—Me
- EMMYLOU HARRIS—Mister Sandman

WKWK—Wheeling (J. Armstrong—MD)

- ★★ CLIMAX BLUES BAND—I Love You 18-13
- ★★ THE ROVERS—Wasn't That A Party 9-3
- ★ EMMYLOU HARRIS—Mister Sandman 25-19
- THE WHISPERS—It's A Love Thing
- JOHN LENNON—Watching The Wheels
- ANNE MURRAY—Blessed Are The Believers
- DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love
- ROLLING STONES—If I Were A Dreamer
- JOHN O'BANNION—Love You Like I Never Loved Before
- JAMES TAYLOR AND J.D. SOUTHER—Her Town Too—D-24
- CHRISTOPHER CROSS—Say You'll Be Mine

Southwest Region

★ PRIME MOVERS

- HALL & OATES—Kiss On My List (RCA)
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
- SHEENA EASTON—Morning Train (EMI)

● TOP ADD ONS

- STEELY DAN—Time Out Of Mind (MCA)
- SMOKEY ROBINSON—Being With You (Tamla)
- JOURNEY—The Party's Over (Columbia)

● BREAKOUTS

- STYX—Too Much Time On My Hands (A&M)
- FRANK & THE KNOCKOUTS—Sweetheart (Millennium)
- REO SPEEDWAGON—Take It On The Run (Epic)

(Continued on page 24)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/17/81)

Continued from page 23

KSRK (STAR 97)—Houston (R. Lambert—MD)

- ★ DON McLEAN—Crying 12-7
- ★ DARYL HALL & JOHN OATES—Kiss On My List
- ★ JOURNEY—The Party's Over 26-10
- ★ JUICE NEWTON—Angel Of The Morning—33
- ★ FRANK & THE KNOCKOUTS—Sweetheart—35
- ★ REO SPEEDWAGON—Take It On The Run—D-34

KFMK—Houston (J. Steele—MD)

- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 28-18
- ★ JAMES TAYLOR AND J.D. SOUTHER—Her Town Too 20-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-13
- ★ BLONDIE—Rapture 30-19
- ★ ABBA—The Winner Takes It All 13-17
- ★ DOTTIE WEST—What Are We Doing In Love
- ★ SHEENA EASTON—Morning Train—28
- ★ CLIMAX BLUES BAND—I Love You
- ★ THE WHO—You Better You Bet—D-27
- ★ BARRY MANILOW—Lonely Together—D-29
- ★ A TASTE OF HONEY—Sukiyaki
- ★ GINO VANELLI—Living Inside Myself—D-30

KRLY—Houston (M. Jones/B. Lawrence—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 8-5
- ★ ABBA—The Winner Takes It All 12-9
- ★ DON McLEAN—Crying 18-11
- ★ NEIL DIAMOND—Hello Again
- ★ BLONDIE—Rapture 9-7
- ★ SMOKEY ROBINSON—Being With You—29
- ★ DARYL HALL & JOHN OATES—Kiss On My List—22
- ★ STEELY DAN—Time Out Of Mind—D-30
- ★ DOLLY PARTON—But You Know That I Love You
- ★ DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love
- ★ FANTASY—You're Too Late

KILT—Houston (B. Young—PD)

NO LIST

KNUS—Dallas (L. Ridener—MD)

NO LIST

KVIL—Dallas (C. Rhodes—MD)

- ★ DARYL HALL & JOHN OATES—Kiss On My List 7-3
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 8-4
- ★ JUICE NEWTON—Angel Of The Morning 16-11
- ★ SHEENA EASTON—Morning Train 9-6
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 23-13
- ★ STEELY DAN—Time Out Of Mind
- ★ ANDY GIBB—Me
- ★ JOHN COUGAR—Ain't Even Done With The Night—D-20
- ★ SMOKEY ROBINSON—Being With You—D-18
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music—D-22
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-16
- ★ CHAMPAIGN—How Bout Us
- ★ ERIC CLAPTON—I Can't Stand It—D-25
- ★ EMMYLOU HARRIS—Mr. Sandman—D-23

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ JOURNEY—The Party's Over 17-12
- ★ STEELY DAN—Time Out Of Mind 21-16
- ★ GARLAND JEFFREYS—96 Tears 27-23
- ★ REO SPEEDWAGON—Take It On The Run—X-27
- ★ STYX—Too Much Time On My Hands—X-25
- ★ JOHN COUGAR—Ain't Even Done With The Night—D-29

KINT—El Paso (J. Lippo—MD)

- ★ JUICE NEWTON—Angel Of The Morning 23-11
- ★ ERIC CLAPTON—I Can't Stand It 24-13
- ★ THE POLICE—Don't Stand So Close To Me 11-6
- ★ SPINNERS—Yesterday Once More 34-22
- ★ GARLAND JEFFREYS—96 Tears 32-21
- ★ A TASTE OF HONEY—Sukiyaki—32
- ★ GINO VANELLI—Living Inside Myself—33
- ★ JOURNEY—The Party's Over
- ★ REO SPEEDWAGON—Take It On The Run—D-26
- ★ THE WHO—You Better You Bet—D-35
- ★ RUPERT HOLMES—Don't Need You
- ★ DIANA CANOVA—Who Are You Foolin'
- ★ ROX—DDDDDDDDance—D-38

KTSA—San Antonio (J.J. Rodriguez—MD)

- ★ DOLLY PARTON—9 5-2-1
- ★ DON McLEAN—Crying 9-6
- ★ NEIL DIAMOND—Hello Again 7-5
- ★ STYX—The Best Of Times 3-2
- ★ REO SPEEDWAGON—Keep On Loving You 4-3
- ★ REO SPEEDWAGON—Take It On The Run
- ★ STEELY DAN—Time Out Of Mind
- ★ ERIC CLAPTON—I Can't Stand It
- ★ GROVER WASHINGTON JR.—Just The Two Of Us—D-29

KHFI—(K-98)—Austin (E. Volkman—MD)

- ★ SHEENA EASTON—Morning Train 20-14
- ★ STEVE WINWOOD—While You See A Chance 14-8
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool Am I 13-10
- ★ JOHN COUGAR—Ain't Even Done With The Night 11-7
- ★ CLIMAX BLUES BAND—I Love You 19-12
- ★ ROLLING STONES—If I Was A Dreamer—26
- ★ THE WHO—You Better You Bet—25
- ★ FRANK & THE KNOCKOUTS—Sweetheart
- ★ STYX—The Best Of Times—D-30
- ★ STEELY DAN—Time Out Of Mind—D-23
- ★ DONNA SUMMER—Who Do You Think You're Fooling—D-28
- ★ GINO VANELLI—Living Inside Myself
- ★ JOHN O'BANNION—Love You Like I Never Loved Before
- ★ STYX—Too Much Time On My Hands—D-24
- ★ DELBERT McCLINTON—Shotgun Rider

KILE—Galveston (S. Taylor—MD)

- ★ NEIL DIAMOND—Hello Again 6-1
- ★ JOURNEY—The Party's Over 21-15
- ★ JOHN COUGAR—Ain't Even Done With The Night 16-9
- ★ DARYL HALL & JOHN OATES—Kiss On My List 12-6
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool Am I 8-3
- ★ GINO VANELLI—Living Inside Myself—38
- ★ REO SPEEDWAGON—Take It On The Run—40
- ★ STYX—Too Much Time On My Hands—D-39
- ★ THE WHO—You Better You Get
- ★ ROX—DDDDDDDDance
- ★ JOHNNY LEE—Picking Up Strangers
- ★ GLEN CAMPBELL & TANYA TUCKER—Why Don't We Just Sleep On It Tonight
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-35
- ★ ROD STEWART—Somebody Special—D-37

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

- ★ DARYL HALL & JOHN OATES—Kiss On My List 1-1
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 29-21
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 13-6
- ★ STEVE WINWOOD—While You See A Chance 18-12
- ★ NEIL DIAMOND—Hello Again 7-2
- ★ PHIL COLLINS—I Missed Again
- ★ GINO VANELLI—Living Inside Myself
- ★ TERRI GIBBS—Somebody's Knockin'—D-25
- ★ FRANK & THE KNOCKOUTS—Sweetheart—D-28
- ★ JOURNEY—The Party's Over
- ★ STEELY DAN—Time Out Of Mind—D-26
- ★ STYX—Too Much Time On My Hands—D-27
- ★ THE WHO—You Better You Bet—D-30
- ★ MICHAEL STANLEY BAND—Lover

KOFM—Oklahoma City (C. Morgan—MD)

- ★ STEVIE WONDER—I Ain't Gonna Stand For It 12-8
- ★ SHEENA EASTON—Morning Train 16-12
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 25-18
- ★ DARYL HALL & JOHN OATES—Kiss On My List 17-13
- ★ PAT BENATAR—Treat Me Right—30
- ★ THE POLICE—Don't Stand So Close To Me—29
- ★ HARRY CHAPIN—Remember When The Music—28
- ★ DAVID FRIZZELL & SHELLEY WEST—The Reason God Made Oklahoma—27

WEZB—New Orleans (J. Lousteau—MD)

- ★ DARYL HALL & JOHN OATES—Kiss On My List 21-12
- ★ REO SPEEDWAGON—Take It On The Run 12-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 16-10
- ★ SMOKEY ROBINSON—Being With You 6-3
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 2-1
- ★ JOHN COUGAR—Ain't Even Done With The Night
- ★ CLIMAX BLUES BAND—I Love You
- ★ JUICE NEWTON—Angel Of The Morning—D-28
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-27
- ★ STEVE WINWOOD—While You See A Chance D-29

WTIX—New Orleans (G. Franklin—MD)

- ★ CHAMPAIGN—How Bout Us 9-4
- ★ CLIMAX BLUES BAND—I Love You 31-24
- ★ SMOKEY ROBINSON—Being With You 24-17
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 23-15
- ★ STEVE WINWOOD—While You See A Chance 10-6
- ★ STYX—Too Much Time On My Hands
- ★ JOURNEY—The Party's Over
- ★ STEELY DAN—Time Out Of Mind—D-35
- ★ A TASTE OF HONEY—Sukiyaki
- ★ FRANK & THE KNOCKOUTS—Sweetheart—D-36
- ★ REO SPEEDWAGON—Take It On The Run—D-22
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-40

PHOEBE SNOW—Games—D-37

- ★ .38 SPECIAL—Hold On Loosely
- ★ ERIC CLAPTON—I Can't Stand It—D-34
- ★ BARRY MANILOW—Lonely Together
- ★ ANDY GIBB—Me
- ★ THE FOOLS—Running Scared

KEEL—Shreveport (M. Johnson—MD)

- ★ STEVE WINWOOD—While You See A Chance 33-22
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 12-7
- ★ TERRI GIBBS—Somebody's Knockin' 24-17
- ★ SMOKEY ROBINSON—Being With You 21-16
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 28-21
- ★ DOLLY PARTON—But You Know I Love You
- ★ BARRY MANILOW—Lonely Together
- ★ JOHN COUGAR—Ain't Even Done With The Night—D-34
- ★ THE FOOLS—Running Scared—D-35
- ★ THE WHISPERS—It's A Love Thing—D-33

WFMF—Baton Rouge (W. Watkins—MD)

- ★ APRIL WINE—Just Between You & Me 24-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 20-14
- ★ ERIC CLAPTON—I Can't Stand It 23-19
- ★ SHEENA EASTON—Morning Train 14-7
- ★ REO SPEEDWAGON—Take It On The Run 28-23
- ★ FRANK & THE KNOCKOUTS—Sweetheart
- ★ CHAMPAIGN—How Bout Us
- ★ SMOKEY ROBINSON—Being With You—D-27
- ★ THE WHISPERS—It's A Love Thing—D-29
- ★ TERRI GIBBS—Somebody's Knockin'
- ★ STYX—Too Much Time On My Hands—D-28

Midwest Region

★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- STEVE WINWOOD—While You See A Chance (Island)
- RANDY MEISNER—Hearts On Fire (Epic)

● TOP ADD ONS

- JUICE NEWTON—Angel Of The Morning (Capitol)
- HALL & OATES—Kiss On My List (RCA)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- BREAKOUTS
- GINO VANELLI—Living Inside Myself (Arista)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)
- ROLLING STONES—If I Was A Dreamer (Rolling Stones)

WLS—Chicago (T. Kelly—MD)

NO LIST

WNAF—Indianapolis (D.J. Bailey—MD)

- ★ PAT BENATAR—Treat Me Right 3-1
- ★ RANDY MEISNER—Hearts On Fire 6-4
- ★ BRUCE SPRINGSTEEN—Fade Away 13-10
- ★ SHEENA EASTON—Morning Train 16-12
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 9-8
- ★ THE WHO—You Better You Bet—28
- ★ STEELY DAN—Time Out Of Mind—D-26

WOKY—Milwaukee (D. Cole—MD)

- ★ SHEENA EASTON—Morning Train 16-14
- ★ STYX—The Best Of Times 4-1
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 14-11
- ★ JUICE NEWTON—Angel Of The Morning 25-21
- ★ DARYL HALL & JOHN OATES—Kiss On My List 18-15
- ★ ANDY GIBB—Me
- ★ GINO VANELLI—Living Inside Myself
- ★ BILL MEDLEY—Don't Know Much—D-27
- ★ A TASTE OF HONEY—Sukiyaki—D-25
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ★ SMOKEY ROBINSON—Being With You—D-26
- ★ PHIL COLLINS—I Missed Again—D-29
- ★ EMMYLOU HARRIS—Mister Sandman—D-28

WISM—Madison (S. Jones—MD)

- ★ JUICE NEWTON—Angel Of The Morning 19-11
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 11-5
- ★ JOHN COUGAR—Ain't Even Done With The Night 22-17
- ★ THE POLICE—Don't Stand So Close To Me
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 28-23
- ★ LENNY LeBLANC—Somebody Send My Baby Home
- ★ STYX—Too Much Time On My Hands
- ★ DELBERT McCLINTON—Shotgun Rider—X
- ★ DONNA SUMMER—Who Do You Think You're Foolin'—30
- ★ CHAMPAIGN—How Bout Us—D-28
- ★ P.G. SHEPARD—I Loved 'em Every One
- ★ PHIL COLLINS—I Missed Again—D-29

WSPT—Stevens Point (P. Martin—MD)

- ★ JUICE NEWTON—Angel Of The Morning 25-14
- ★ SHEENA EASTON—Morning Train 20-13
- ★ ERIC CLAPTON—I Can't Stand It 21-15
- ★ APRIL WINE—Just Between You And Me 26-20
- ★ TERRI GIBBS—Somebody's Knockin' 18-12

★ ROLLING STONES—If I Was A Dreamer

- ★ CLIMAX BLUES BAND—I Love You
- ★ RICK SPRINGFIELD—Jessie's Girl—D-29
- ★ JOAN JETT AND THE BLACKHEARTS—You Don't Own Me
- ★ GINO VANELLI—Living Inside Myself—D-28
- ★ REO SPEEDWAGON—Take It On The Run—D-21
- ★ STYX—Too Much Time On My Hands—D-24
- ★ THE WHO—You Better You Bet—D-27
- ★ THE WAITRESSES—I Know What Boys Want
- ★ DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love

KSLQ—St. Louis (T. Stone—MD)

NO LIST

KXOK—St. Louis (L. Douglas—MD)

- ★ JUICE NEWTON—Angel Of The Morning 28-19
- ★ SHEENA EASTON—Morning Train 26-17
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 20-15
- ★ TERRI GIBBS—Somebody's Knockin' 10-5
- ★ STYX—The Best Of Times 12-9
- ★ CLIMAX BLUES BAND—I Love You—29
- ★ GROVER WASHINGTON JR.—Just The Two Of Us—28
- ★ DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love—30
- ★ JOAN JETT AND THE BLACKHEARTS—You Don't Own Me

KIOA—Des Moines (G. Stevens—MD)

- ★ SHEENA EASTON—Morning Train 20-16
- ★ DARYL HALL & JOHN OATES—Kiss On My List 16-7
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 17-14
- ★ CLIMAX BLUES BAND—I Love You 29-27
- ★ PHIL SEYMOUR—Precious To Me 21-18
- ★ STEELY DAN—Time Out Of Mind
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-30
- ★ GROVER WASHINGTON JR.—Just The Two Of Us—D-29

KDWB—Minneapolis (P. Abresch—MD)

NO LIST

KS95-FM (KSTP)—St. Paul (C. Knapp—MD)

- ★ SHEENA EASTON—Morning Train 10-6
- ★ STEVE WINWOOD—While You See A Chance 20-15
- ★ TERRI GIBBS—Somebody's Knockin' 16-12
- ★ BRUCE SPRINGSTEEN—Fade Away 13-11
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-13
- ★ BARRY MANILOW—Lonely Together
- ★ JUICE NEWTON—Angel Of The Morning—D-20
- ★ STYX—Too Much Time On My Hands—X

KEYN-FM—Wichita (L. Coury—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 14-8
- ★ STEVE WINWOOD—While You See A Chance 25-19
- ★ JUICE NEWTON—Angel Of The Morning 26-20
- ★ CLIMAX BLUES BAND—I Love You 19-15
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 23-16

WOW—Omaha (J. Corcoran—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 1-1
- ★ BLONDIE—Rapture D-12
- ★ STYX—The Best Of Times 3-2
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 5-3
- ★ STEVE WINWOOD—While You See A Chance 11-10
- ★ GINO VANELLI—Living Inside Myself—23
- ★ REO SPEEDWAGON—Take It On The Run—NP

KWKN-AM—Wichita (J. Brown—MD)

- ★ DARYL HALL & JOHN OATES—Kiss On My List 26-16
- ★ LEO SAYER—Living In A Fantasy 28-20
- ★ KOOL AND THE GANG—Celebration 15-12
- ★ NEIL DIAMOND—Hello Again 5-4
- ★ STEELY DAN—Hey Nineteen 4-3
- ★ SMOKEY ROBINSON—Being With You—30
- ★ EMMYLOU HARRIS—Mister Sandman—29
- ★ JOAN JETT AND THE BLACKHEARTS—You Don't Own Me

WZUU—Milwaukee (J. Driscoll, B. Shannon—MD)

- ★ RANDY MEISNER—Hearts On Fire 18-11
- ★ STEVE WINWOOD—While You See A Chance 24-19
- ★ STYX—The Best Of Times 6-1
- ★ DARYL HALL & JOHN OATES—Kiss On My List 11-7
- ★ SHEENA EASTON—Morning Train 28-25
- ★ JUICE NEWTON—Angel Of The Morning—23
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too—27
- ★ PHIL COLLINS—I Missed Again
- ★ ELVIS PRESLEY—Guitar Man—D-29
- ★ ANDY GIBB—Me
- ★ FIREFALL—Staying With It—D-28
- ★ JOAN JETT AND THE BLACKHEARTS—You Don't Own Me

WHB—Kansas City (R. Brown—MD)

- ★ JOHN LENNON—Woman 2-1
- ★ SHEENA EASTON—Morning Train 9-6
- ★ REO SPEEDWAGON—Keep On Loving You 4-3
- ★ TERRI GIBBS—Somebody's Knockin' 13-9
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 15-12
- ★ DARYL HALL & JOHN OATES—Kiss On My List—17

Northeast Region

★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- HALL & OATES—Kiss On My List (RCA)
- STEVE WINWOOD—While You See A Chance (Island)

● TOP ADD ONS

- SMOKEY ROBINSON—Being With You (Tama)
- STEELY DAN—Time Out Of Mind (MCA)
- TERRI GIBBS—Somebody's Knockin' (MCA)
- BREAKOUTS
- REO SPEEDWAGON—Take It On The Run (Epic)
- FRANK & THE KNOCKOUTS—Sweetheart (Millennium)
- JOHN O'BANNION—Love You Like I Never Loved Before (Elektra)

WABC—New York (S. Richards—MD)

- ★ SHEENA EASTON—Morning Train 31-11
- ★ DARYL HALL & JOHN OATES—Kiss On My List 22-7
- ★ DELBERT McCLINTON—Giving It For Your Love 29-21
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 21-17
- ★ ARETHA FRANKLIN—United Together 32-24
- ★ TERRI GIBBS—Somebody's Knockin'
- ★ SMOKEY ROBINSON—Being With You
- ★ JOHN COUGAR—Ain't Even Done With The Night
- ★ JUICE NEWTON—Angel Of The Morning—D-31
- ★ TIERRA—Memories—D-40
- ★ ERIC CLAPTON—I Can't Stand It—D-38
- ★ DONNA SUMMER—Who Do You Think You're Fooling

WXLO—New York (J. Knapp—PD)

- ★ JOHN LENNON—Woman 14-7
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 23-17
- ★ DOLLY PARTON—9 To 5 16-12
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 27-21
- ★ KLEER—Get Tough 15-11
- ★ ROBERT WINTERS & FALL—Magic Man
- ★ THE JACKSONS—Can You Feel It
- ★ ISLEY BROTHERS—Young Girls—LP

WBLI—Long Island (B. Terry—MD)

- ★ SHEENA EASTON—Morning Train 13-8
- ★ STEVE WINWOOD—While You See A Chance 19-11
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 25-19
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 21-18
- ★ DARYL HALL & JOHN OATES—Kiss On My List 17-13
- ★ JOHN COUGAR—Ain't Even Done With The Night
- ★ THE WHO—You Better You Bet
- ★ FRANK & THE KNOCKOUTS—Sweetheart
- ★ STEELY DAN—Time Out Of Mind—D-26
- ★ JOAN JETT AND THE BLACKHEARTS—
- ★ STYX—Too Much Time On My Hands—D-29

WTRY—Schenectady (B. Cahill—MD)

- ★ SHEENA EASTON—Morning Train 11-8
- ★ DARYL HALL & JOHN OATES—Kiss On My List 10-6
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 26-21
- ★ REO SPEEDWAGON—Take It On The Run 29-19
- ★ SMOKEY ROBINSON—Being With You 22-17
- ★ STEELY DAN—Time Out Of Mind
- ★ CHRISTOPHER CROSS—Say You'll Be Mine
- ★ JOHN COUGAR—Ain't Even Done With The Night
- ★ ERIC CLAPTON—I Can't Stand It—D-28
- ★ PHIL COLLINS—I Missed Again

WBEN-FM—Buffalo (R. Christian—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-8
- ★ DARYL HALL & JOHN OATES—Kiss On My List 14-6
- ★ JUICE NEWTON—Angel Of The Morning 28-19
- ★ SMOKEY ROBINSON—Being With You 31-15
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 37-16
- ★ REO SPEEDWAGON—Take It On The Run—36
- ★ PHIL COLLINS—I Missed Again—35
- ★ GINO VANELLI—Living Inside Myself—38
- ★ JOHN O'BANNION—Love You Like I Never Loved Before—39
- ★ JOHN LENNON—I'm Losing You

KWBW—Buffalo (J. Summers—MD)

- ★ PHIL SEYMOUR—Precious To Me 27-21
- ★ STEVE WINWOOD—While You See A Chance 19-5

- ★ THE ROVERS—Wasn't That A Party 8-3
- ★ APRIL WINE—Just Between You And Me 26-16
- ★ DARYL HALL & JOHN OATES—Kiss On My List 11-7
- ★ STEELY DAN—Time Out Of Mind
- ★ JOHN O'BANNION—Love You Like I Never Loved Before

WBBF—Rochester (D. Mason—MD)

- ★ SHEENA EASTON—Morning Train 17-11
- ★ DARYL HALL & JOHN OATES—Kiss On My List 19-13
- ★ BLONDIE—Rapture 10-4
- ★ REO SPEEDWAGON—Keep On Loving You 2-1
- ★ TERRI GIBBS—Somebody's Knockin' 18-14
- ★ STEVE WINWOOD—While You See A Chance—24
- ★ REO SPEEDWAGON—Take It On The Run—25
- ★ PHIL EVERLY—Dare To Dream Again—NP
- ★ GROVER WASHINGTON JR.—Just The Two Of Us—D-23

WOLF—Syracuse (B. Mitchell—MD)

- ★ THE POLICE—Don't Stand So Close To Me 5-2
- ★ STEVE WINWOOD—While You See A Chance 6-3
- ★ APRIL WINE—Just Between You And Me 13-6
- ★ SHEENA EASTON—Morning Train 7-4
- ★ EAGLES—Seven Bridges Road 16-9
- ★ SMOKEY

Radio Programming

'BUZZ SAW' SCREAMING GONE

Ratings Of Missouri's KBEQ-FM Rebound With 'Top Track' Rock

By PAUL HOHL

KANSAS CITY, Mo.—When radio station KBEQ-FM in Kansas City bottomed out with a 4.6 share in the spring of 1980, it marked the nadir of a 2½-year decline. The ratings skid began shortly after the station was purchased in 1977 by Mariner Communications, Inc., of Cincinnati, for a record \$5.5 million.

"The station had been on a complete slide since 1978," recalls Randy Lane, program director of KBEQ. "We had been one of the city's top stations."

But that picture is changing now. Lane contends, and points to a 2.2 average share gain as evidence.

"The station's been changed top to bottom," Lane says. "I'd define the radio station at this point—and we're still in the process of transition—as an adult rock station. We're a 'top track' station which plays mainly singles, but also plays top tracks off albums. Most of the trades still consider us top 40, but we're far more relaxed than that."

Lane began the station's reorganization with an analysis of KBEQ's existing listenership and its perception of the station. What he found in more than 300 randomly selected interviews was not encouraging.

"What I found out," Lane recalls, "was that people didn't even want to admit that they listened to the station. People still thought of it as the 'Super Q' even though we hadn't called it that in more than a year. What people thought was that it was teens; it was disco; it was hype and screaming disk jockeys. In our target demographics of 18 to 34, we had nothing, zero."

Lane began his campaign to rebuild the station by diving headlong into a hard rock format.

"We went AOR for a short while

and then began evolving into what we are now. I intentionally took the station to a lot of hard, driving rock because that tends to get a lot of people talking quickly. Then we began coming back the other way. Now everything we play is a mass-accepted record. We're more relaxed. We play rock, but we also play soft rock and ballads so that we have some diversity; no buzz-saw.

"Another big change that occurred," Lane explains, "was that we began preprogramming all of the music. Before, it was picked by the disk jockeys. Everything that we play now is worked out in very precise rotations. That way we can achieve precision and balance, and a total consistency for our sound."

Music wasn't the only change Lane made. More than half of the station's six-person air staff left during the ensuing months. Lane also changed the station's advertising policy, its packaging and promotions policy, as well as dozens of more minute fine-tuning aspects of the station's technical and programming policies.

"People perceived the station as being very junked up and cluttered," Lane says. "I wanted to change the overall presentation to one that was more mature."

I wanted disk jockeys that didn't scream but who could talk like human beings. We dramatically cut back the number of sales promotions. Now we do bigger promotions that last longer. We've added a number of special features and uninterrupted music hours. We're trying to make the station multidimensional so that there's more than one reason to listen to the station other than the same old hits."

Among the features that Lane has

initiated are two uninterrupted music hours, an album hour, and "The Breakfast Serial," a popular morning drive-time feature comprised of tracks from popular comedy albums, as well as syndicated features like "American Top 40." News is limited to five minutes per hour during morning drive times, and one minute per hour during the afternoons. He has also instituted a "no-chatter" policy which limits between-songs talk to less than five seconds.

"The radio station is really targeted toward what I call psychographics, as opposed to demographics: people with the same sort of mind in the mainstream of rock," Lane explains. "We try to position ourselves between the stations that are too mellow and those that never mellow out. We target to people who know music but that are not super into it; people with intelligence, who appreciate quality as opposed to quantity and excess. Radio has definitely entered a marketing era."

Phase two, as Lane calls it, is scheduled to begin within the month. Included in his plans for continued station renovation are an increasingly large share of locally produced features and commercial-free hours. Drawing on the strengths of his latest Arbitron ratings, Lane is trying to take the station into concert promotions and live concert broadcasts from the NBC Source Network. Overall, he says, the station will become promotionally "more aggressive."

"Now that I've changed the image of the station," Lane says, "I hope to continue to grow stronger in the 25- to 34-year-old market. We're going to be shooting for an eight share in the next few months."



MEDIA BLITZ—Atlantic artist Phil Collins makes the rounds in New York to promote his new album "Face Value." At top, he chats with NBC Source program director, John McGhan. Center, he is interviewed by Connie Gordon of the RKO Radio Network, and at bottom he talks with Denny Somach, WYSP-FM Philadelphia jock who is a host on the "PM Magazine" tv show.

MARCH 28, 1981 BILLBOARD

DJs Scramble Over Chicago Dial Morning Drive Race Fuels Host Of Personnel Shifts

By ALAN PENCHANSKY

CHICAGO—A battle for the lucrative morning drive listenership is being waged here with a round of air staff changes at leading stations.

Two major morning forces are left intact—Wally Philips at WGN-AM with its huge adult listenership and Larry Lujack at WLS-AM (now simulcast with WLS-FM).

Elsewhere, the scene is one of shifting veteran air personalities and heavy importation of "freshman" talent from smaller markets, as the AM and FM morning competition intensifies.

New faces are sprinkled throughout the FM band where the sizeable 12-to-24-year-old audience set loose by Steve Dahl's recent departure from WLUP-FM is one major factor.

On the AM band, WCFL is gearing up for its biggest competitive thrust yet around its newly redesigned morning slot, and Country-WMAQ-AM has seen a shift of its morning personality.

Here's a round-up of some of the new morning faces on the Chicago dial and some old faces in new positions:

• Fifteen-year Chicago personality Fred Winston has been lured away from mornings of WFYR-FM to WCFL-AM, the Mutual adult

contemporary station still struggling for a higher profile in the market. WCFL program director Dave Martin—also an WFYR veteran—promises "one of the most exciting AM battles in the country," and is promoting Winston's arrival with 30 to 40 weekly tv spots.

• WMET-FM seizing the opportunity to claim WLUP-FM's defectors, has significantly beefed up its morning shift, bringing John Fisher from Columbus and pairing him with new news, sports and feature offerings, including "The Cosmic Muffin," a popular syndicated feature snared away from WXRT-FM. Promotion includes full-page daily newspaper advertising.

• Bill Gardner, coming from Orlando's WBJW-FM, will try to fill Fred Winston's shoes at WFYR-FM, which has been a leading adult contemporary force. Observers wonder how much Winston's departure will hurt the RKO station and, conversely, how much Winston will be able to bolster WCFL's presence.

• WLUP-FM looked to Toledo and Atlanta talent pools—respectively for its replacement for Steve Dahl and Gerry Meier—Pat Still and R.J. Harris. Harris' heavy sexual and racial comedy material in the first weeks of the new program is pat-

terned after Dahl, and prompts one observer to call him "toilet mouth."

• Chicago's only female morning drive-time announcer has become Terri Hemmert at WXRT-FM, the free-form AOR station. Hemmert, a seven-year veteran of the station, however, may or may not be the final choice, according to general manager Seth Mason. "We haven't put any media exposure behind her because we aren't 100% certain she's going to do the show," Mason commented.

Other changes within the last six months have included:

• Phil "Doctor" Duncan, from KXOX-FM, Louisville, replaced Phil Whitelaw mornings on WCLR-FM, the adult contemporary station owned by Bonneville. Program director Jack Kelly said the switch was made because Duncan was a "little more contemporary in style."

• Joel Sebastian is the new morning personality at NBC's country-formatted AM station WMAQ. Sebastian's morning act had been heard on adult contemporary sister station WKQX-FM.

• At WKQK-FM, the new morning voice belongs to Bob Del Giorgio, known to Chicago audiences from his morning WIND-AM programs of the early 1970s.

FUTURE CHAIRMAN?

Fowler FCC Choice Pleasing To Industry

By JEAN CALLAHAN

WASHINGTON — Industry groups are pleased at President Reagan's announcement of Mark Fowler as nominee to the Federal Communications Commission seat now held by Commissioner James Quello.

Quello is expected to be named to fill the vacancy left by Tyrone Brown, who resigned from the Commission in January with three years left on his appointment.

If Fowler's nomination is confirmed in Congress, and there is no reason to expect it won't be, Reagan intends to designate the 39-year-old attorney as FCC Chairman.

"Given his background, we're very encouraged that the FCC under his leadership will be a fair and intelligent regulatory body," says Lisa Friede of the National Radio Broadcasters' Assn. She adds that despite deregulation prospects, the FCC will still be much involved with radio in the future as technical issues like AM stereo and a possible switch to 9 Khz spacing on the AM dial are considered and such matters as financial reporting and EEO requirements continue under the domain of the Commission.

The National Assn. of Broad-
(Continued on page 27)

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/17/81)

Continued from page 24

- LENNY LeBLANC—Somebody Send My Baby Home
- STEELY DAN—Time Out Of Mind—D-24
- JERMAINE JACKSON—You Like Me, Don't You

WFTQ—Worcester (C. Blake—MD)

- SHEENA EASTON—Morning Train 15-9
- STEVE WINWOOD—While You See A Chance 23-17
- JUICE NEWTON—Angel Of The Morning 24-19
- TERRI GIBBS—Somebody's Knockin' 18-14
- REO SPEEDWAGON—Take It On The Run—30
- FRANKE & THE KNOCKOUTS—Sweetheart—29
- KIM CARNES—Bette Davis Eyes
- STEELY DAN—Time Out Of Mind—D-27
- GINO VANELLI—Living Inside Myself
- JOAN JETT AND THE BLACKHEARTS—You Don't Own Me
- ERIC CLAPTON—I Can't Stand It—D-28

WPRO-AM—Providence (G. Berkowitz—MD)

- SHEENA EASTON—Morning Train 9-5
- NEIL DIAMOND—Hello Again 2-1
- JUICE NEWTON—Angel Of The Morning 13-11
- EMMYLOU HARRIS—Mr. Sandman 16-13
- TERRI GIBBS—Somebody's Knockin' 5-3
- GINO VANELLI—Living Inside Myself
- MANILOW & TOMLIN—Last Duet
- DIANA ROSS—One More Chance
- STEELY DAN—Time Out Of Mind
- FRANKE & THE KNOCKOUTS—Sweetheart
- KENNY ROGERS—What Are We Doing In Love
- RAY PARKER JR. & RAYDIO—A Woman Needs Love

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

- JUICE NEWTON—Angel Of The Morning 20-14
- GROVER WASHINGTON JR.—Just The Two Of Us 19-11
- APRIL WINE—Just Between You & Me 23-18
- STEVE WINWOOD—While You See A Chance 17-12
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 10-7
- JOHN COUGAR—Ain't Even Done With The Night
- GINO VANELLI—Living Inside Myself
- SMOKEY ROBINSON—Being With You—D-20
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-21
- THE WHISPERS—It's A Love Thing
- FRANKE & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind—D-19
- STYX—Too Much Time On My Hands—D-22

WPJB (JB 105)—Providence (M. Waite—MD)

- SHEENA EASTON—Morning Train 10-6
- STEVE WINWOOD—While You See A Chance 14-9
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 24-17
- PHIL COLLINS—I Missed Again 30-25
- DARYL HALL & JOHN OATES—Kiss On My List 20-11
- JOHN COUGAR—Ain't Even Done With The Night—29
- FRANKE & THE KNOCKOUTS—Sweetheart—30
- GARLAND JEFFREYS—96 Tears
- GINO VANELLI—Living Inside Myself
- JOHN O'BANNION—Love You Like I Never Loved Before—D-28
- THE WHISPERS—It's A Love Thing—D-26

WKCI—New Haven (D. Lyons—MD)

- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 20-14
- STEVE WINWOOD—While You See A Chance 11-8
- JUICE NEWTON—Angel Of The Morning 15-11
- SMOKEY ROBINSON—Being With You 16-12
- CHAMPAIGN—How Bout Us 26-20
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-28
- STEELY DAN—Time Out Of Mind—27

WTIC-FM—Hartford (R. Donahue—MD)

- GROVER WASHINGTON JR.—Just The Two Of Us 15-12
- SHEENA EASTON—Morning Train 10-6
- DARYL HALL & JOHN OATES—Kiss On My List 9-5
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 11-7
- STEVE WINWOOD—While You See A Chance 14-11
- JUICE NEWTON—Angel Of The Morning—15
- THE POLICE—Don't Stand So Close To Me—16
- TERRI GIBBS—Somebody's Knockin'—14
- JOAN JETT AND THE BLACKHEARTS—You Don't Own Me

WFEA (13FEA)—Manchester (K. Lemire—MD)

- STEVE WINWOOD—While You See A Chance 12-8

- LEO SAYER—Living In A Fantasy 13-9
- TERRI GIBBS—Somebody's Knockin' 11-7
- GROVER WASHINGTON JR.—Just The Two Of Us 15-10
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run
- KIM CARNES—Bette Davis Eyes
- BARRY MANILOW—Lonely Together—D-26
- GINO VANELLI—Living Inside Myself
- ANDY GIBB—Me—D-29
- PHIL COLLINS—I Missed Again—D-28

WTSN—Dover (J. Sebastian—MD)

- BLONDIE—Rapture 11-7
- DARYL HALL & JOHN OATES—Kiss On My List 4-1
- SHEENA EASTON—Morning Train 7-6
- TERRI GIBBS—Somebody's Knockin' 14-8
- GROVER WASHINGTON JR.—Just The Two Of Us 18-10
- SHERBS—I Have The Skill
- T.G. SHEPPARD—I Loved 'Em Every One
- CLIMAX BLUES BAND—I Love You—D-24
- TIERRA—Memories
- STEELY DAN—Time Out Of Mind
- DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love?

WGUY—Bangor (J. Jackson—MD)

- DONNA SUMMER—Who Do You Think You're Fooling 26-19
- GROVER WASHINGTON JR.—Just The Two Of Us 18-13
- APRIL WINE—Just Between You & Me 30-25
- DARYL HALL & JOHN OATES—Kiss On My List 12-8
- STEVE WINWOOD—While You See A Chance 19-15
- JOURNEY—The Party's Over
- STYX—Too Much Time On My Hands
- THE WHO—You Better You Bet—D-28
- REO SPEEDWAGON—Take It On The Run—D-30
- ROLLING STONES—If I Was A Dreamer
- FRANKE & THE KNOCKOUTS—Sweetheart—D-27
- PHIL COLLINS—I Missed Again
- THE WHISPERS—It's A Love Thing

WIGY—Bath (W. Mitchell/S. Rogers—MDs)

- JOHN COUGAR—Ain't Even Done With The Night 16-12
- STEVE WINWOOD—While You See A Chance 15-11
- JUICE NEWTON—Angel Of The Morning 18-14
- APRIL WINE—Just Between You & Me 10-6
- DARYL HALL & JOHN OATES—Kiss On My List 8-5
- THE WHO—You Better You Bet—DP
- MICHAEL STANLEY BAND—Lover
- SHEENA EASTON—Morning Train—D-27
- JOHNNY AVERAGE BAND—Ch Ch Cherie—D-30
- FRANKE & THE KNOCKOUTS—Sweetheart—D-29
- STEELY DAN—Time Out Of Mind—D-28

WAGZ—Bangor (M. O'Hara—MD)

- BLONDIE—Rapture 16-5
- DARYL HALL & JOHN OATES—Kiss On My List 19-10
- JUICE NEWTON—Angel Of The Morning 20-11
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 27-20
- THE ROVERS—Wasn't That A Party 21-16
- FLEETWOOD MAC—The Farmer's Daughter
- THE WHO—You Better You Bet
- STEELY DAN—Time Out Of Mind
- ROLLING STONES—If I Was A Dreamer
- RICK SPRINGFIELD—Jesse's Girl—X
- REO SPEEDWAGON—Take It On The Run—D-30
- STYX—Too Much Time On My Hands—D-31
- DELBERT McCLINTON—Shotgun Rider
- JOHN LENNON—Watching The Wheels
- 38 SPECIAL—Hold On Loosely
- MAC DAVIS—Hooked On Music—X
- CLIMAX BLUES BAND—I Love You—X
- THE FOOLS—Running Scared—X

Mid-Atlantic Region

PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- STEVE WINWOOD—While You See A Chance (Island)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

TOP ADD ONS

- CLIMAX BLUES BAND—I Love You (WB)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)
- BARRY MANILOW—Lonely Together (Arista)
- STYX—Too Much Time On My Hands (A&M)
- REO SPEEDWAGON—Take It On The Run (Epic)
- THE WHO—You Better, You Bet (WB)

WXIX—Pittsburgh (B. Christian—MD)

- CLIMAX BLUES BAND—I Love You 4-1
- JOHN LENNON—Woman 10-5
- STYX—Too Much Time On My Hands 21-16
- REO SPEEDWAGON—Tough Guys 14-10
- STEVE WINWOOD—While You See A Chance

- MICHAEL STANLEY—Lover
- HAWKS—Right Away—D-29
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-26
- REO SPEEDWAGON—Take It On The Run—D-24
- THE WHO—You Better You Bet—D-25

WFIL—Philadelphia (D. Fennessy—MD)

- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 26-21
- SHEENA EASTON—Morning Train 9-6
- TERRI GIBBS—Somebody's Knockin' 15-11
- CHAMPAIGN—How Bout Us 22-19
- GROVER WASHINGTON JR.—Just The Two Of Us 12-8
- CLIMAX BLUES BAND—I Love You
- STYX—Too Much Time On My Hands—24
- A TASTE OF HONEY—Sukiyaki
- ANNE MURRAY—Blessed Are The Believers
- DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-27
- MELISSA MANCHESTER—Lovers After All—D-30
- ANDY GIBB—Me—D-29
- THE FOOLS—Running Scared
- CHRISTOPHER CROSS—Say You'll Be Mine

WCCK—Erie (B. Shannon—MD)

- CLIFF RICHARD—A Little In Love 5-1
- RANDY MEISNER—Hearts On Fire 7-3
- CLIMAX BLUES BAND—I Love You 18-9
- PAT BENATAR—Treat Me Right 9-5
- LOVERBOY—Turn Me Loose 11-7
- FRANKE & THE KNOCKOUTS—Sweetheart
- JOHN O'BANNION—Love You Like I Never Loved Before—39
- RICK SPRINGFIELD—Jessie's Girl
- GINO VANELLI—Living Inside Myself—D-37
- REO SPEEDWAGON—Take It On The Run—D-15
- STYX—Too Much Time On My Hands—D-38
- THE WHO—You Better You Bet—D-36
- MICHAEL STANLEY BAND—Lover
- THE OUTLAWS—I Can't Stop Loving You
- ERIC CLAPTON—I Can't Stand It—D-35
- DIRE STRAITS—Romeo And Juliet—D-34

WFBG—Altoona (T. Booth—MD)

- SHEENA EASTON—Morning Train 13-9
- BLONDIE—Rapture 14-7
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 20-17
- THE WHISPERS—It's A Love Thing 31-23
- STEVE WINWOOD—While You See A Chance 15-8
- PHOEBE SNOW—Games
- RUSH—Lime Light
- HAWKS—Right Away
- FRANKE & THE KNOCKOUTS—Sweetheart—D-28
- THE ROVERS—Wasn't That A Party
- ROLLING STONES—If I Was A Dreamer
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run
- THE WHO—You Better You Bet
- JOE ENGLISH—Is There Not One Good Man

WKBO—Harrisburg (B. Carson—MD)

- STYX—The Best Of Times 2-1
- NEIL DIAMOND—Hello Again 4-3
- DARYL HALL & JOHN OATES—Kiss On My List 7-4
- STEVE WINWOOD—While You See A Chance 14-7
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 15-9
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself
- JOHN LENNON—Watching The Wheels
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- THE WHISPERS—It's A Love Thing
- STEELY DAN—Time Out Of Mind—D-29

WRQX (Q107)—Washington (R. Fowler—MD)

- DONNIE IRIS—Ah Leah 22-14
- STYX—The Best Of Times 8-3
- ALAN PARSONS PROJECT—Games People Play 9-7
- THE POLICE—Don't Stand So Close To Me 10-8
- THE WHO—You Better You Bet
- STEELY DAN—Time Out Of Mind
- RANDY MEISNER—Hearts On Fire

WPGC—Washington, D.C. (J. Eliot—MD)

- SMOKEY ROBINSON—Being With You 13-8
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 24-21
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 21-17
- GROVER WASHINGTON JR.—Just The Two Of Us 17-13
- SHEENA EASTON—Morning Train—20
- REO SPEEDWAGON—Take It On The Run—28
- STYX—Too Much Time On My Hands—27
- A TASTE OF HONEY—Sukiyaki—29
- RICK SPRINGFIELD—Jessie's Girl—30

- ANDY GIBB—Me—X

WCAO—Baltimore (S. Richards—MD)

- STEVE WINWOOD—While You See A Chance 12-6
- APRIL WINE—Just Between You & Me 21-14
- JUICE NEWTON—Angel Of The Morning 20-15
- LANI HALL—Where's Your Angel 26-21
- CHAMPAIGN—How Bout Us 19-11
- RUPERT HOLMES—I Don't Need You
- STYX—Too Much Time On My Hands
- FRANKE & THE KNOCKOUTS—Sweetheart—D-27
- SMOKEY ROBINSON—Being With You—D-26
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-29
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-25
- THE WHISPERS—It's A Love Thing—D-28
- MELISSA MANCHESTER—Lovers After All
- GINO VANELLI—Living Inside Myself

WFBR—Baltimore (A. Szulinski—MD)

- STEVE WINWOOD—While You See A Chance 16-6
- DARYL HALL & JOHN OATES—Kiss On My List 4-1
- JUICE NEWTON—Angel Of The Morning 24-19
- ERIC CLAPTON—I Can't Stand It 22-16
- SMOKEY ROBINSON—Being With You 18-9
- DOLLY PARTON—But You Know I Love You
- REO SPEEDWAGON—Take It On The Run—28
- FRANKE & THE KNOCKOUTS—Sweetheart—D-26
- DIANA ROSS—One More Chance
- GINO VANELLI—Living Inside Myself—D-29
- ABBA—Super Trouper
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-25
- CLIMAX BLUES BAND—I Love You—D-30
- ANDY GIBB—Me

WYRE—Annapolis (J. Diamond—MD)

- SHEENA EASTON—Morning Train 19-9
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 20-10
- ERIC CLAPTON—I Can't Stand It 17-11
- JUICE NEWTON—Angel Of The Morning 21-12
- STEELY DAN—Time Out Of Mind 23-16
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time On My Hands
- RICK SPRINGFIELD—Jesse's Girl
- GINO VANELLI—Living Inside Myself
- JOHN O'BANNION—Love You Like I Never Loved Before

WGH—Hampton (B. Canada—MD)

- JUICE NEWTON—Angel Of The Morning 13-7
- THE FOOLS—Running Scared 22-18
- DOLLY PARTON—But You Know I Love You
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-23
- YARBROUGH AND PEOPLES—Don't Stop The Music—X
- BRUCE SPRINGSTEEN—Fade Away—X
- BARRY MANILOW—Lonely Together—D-22
- ANDY GIBB—Me—D-21
- HAWKS—Right Away—D-24
- THE JOE CHEMAWAY BAND—Proud—X
- A TASTE OF HONEY—Sukiyaki—X
- FRANKE & THE KNOCKOUTS—Sweetheart—X
- JOURNEY—The Party's Over—DP-X
- HEART—Unchained Melody—DP
- RICK SPRINGFIELD—Jessie's Girl—X
- DIANA ROSS—One More Chance—X
- JOAN JETT AND THE BLACKHEARTS—You Don't Own Me—X
- ANNE MURRAY—Blessed Are The Believers
- LENNY LeBLANC—Somebody Send My Baby Home
- SANTANA—Winning—DP
- MICHAEL STANLEY BAND—Lovers—X

WQRK—Norfolk (D. Davis—MD)

- JOHN COUGAR—Ain't Even Done With The Night 26-18
- JUICE NEWTON—Angel Of The Morning 18-13
- THE POLICE—Don't Stand So Close To Me 32-26
- BADFINGER—Hold On 33-28
- FRANKE & THE KNOCKOUTS—Sweetheart 29-23
- ROLLING STONES—If I Were A Dreamer
- JOHN LENNON—Watching The Wheels
- T.G. SHEPPARD—I Loved 'em Every One—D-31
- GINO VANELLI—Living Inside Myself—D-30
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time On My Hands
- THE WHO—You Better You Bet—D-29

WRVQ (Q94)—Richmond (B. Thomas—MD)

- ERIC CLAPTON—I Can't Stand It 7-2
- STEVE WINWOOD—While You See A Chance 14-9
- BRUCE SPRINGSTEEN—Fade Away 9-5
- DARYL HALL & JOHN OATES—Kiss On My List 15-7
- NEIL DIAMOND—Hello Again 11-6
- PHIL COLLINS—I Missed Again
- REO SPEEDWAGON—Take It On The Run

- JOHN COUGAR—Ain't Even Done With The Night—D-18
- LOVERBOY—Turn Me Loose
- GINO VANELLI—Living Inside Myself—D-27
- STYX—Too Much Time On My Hands—D-22
- THE WHO—You Better You Bet—D-26

WAEB—Allentown (J. Ward—MD)

- APRIL WINE—Just Between You And Me 12-8
- TERRI GIBBS—Somebody's Knockin' 17-12
- JUICE NEWTON—Angel Of The Morning 23-19
- SMOKEY ROBINSON—Being With You 14-9
- EMMYLOU HARRIS—Mister Sandman 19-16
- STYX—Too Much Time
- BARRY MANILOW—Lonely Together
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—D-26
- ERIC CLAPTON AND HIS BAND—I Can't Stand It—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine
- ROD STEWART—Somebody Special
- STEVE WINWOOD—While You See A Chance—D-24
- THE WHO—You Better You Bet
- JOHN O'BANNION—Love You Like I Never Loved Before

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- SHEENA EASTON—Morning Train 24-16
- SMOKEY ROBINSON—Being With You 13-7
- JUICE NEWTON—Angel Of The Morning 28-23
- GROVER WASHINGTON JR.—Just The Two Of Us 26-19
- STEVE WINWOOD—While You See A Chance 15-10
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too—26
- BARRY MANILOW—Lonely Together—29
- FRANKE & THE KNOCKOUTS—Sweetheart—D-30
- TODD RUNDGREN—Time Heals
- STEELY DAN—Time Out Of Mind—D-28
- THE ROVERS—Wasn't That A Party
- MICHAEL STANLEY BAND—Lover

WWSW (3WS-FM)—Pittsburgh (H. Crowe—MD)

- JAMES TAYLOR & J.D. SOUTHER—Her Town Too
- SMOKEY ROBINSON—Being With You
- MELISSA MANCHESTER—Lovers After All

Southeast Region

PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

TOP ADD ONS

- STYX—Too Much Time On My Hands (A&M)
- REO SPEEDWAGON—Take It On The Run (Epic)
- EMMYLOU HARRIS—Mr. Sandman (WB)

BREAKOUTS

- KIM CARNES—Bette Davis Eyes (EMI)
- GINO VANELLI—Living Inside Myself (Arista)
- JOHN LENNON—Watching The Wheels (Geffen)

WQXI-AM—Atlanta (J. McCartney—MD)

- GROVER WASHINGTON JR.—Just The Two Of Us 9-4
- EMMYLOU HARRIS—Mister Sandman 22-15
- SMOKEY ROBINSON—Being With You 23-17
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 28-23
- PHIL SEYMOUR—Precious To Me 25-20
- STEELY DAN—Time Out Of Mind—25
- KIM CARNES—Bette Davis Eyes
- GINO VANELLI—Living Inside Myself
- CLIFF RICHARD—A Little In Love—28

WQXI-FM—Atlanta (J. McCartney—MD)

- JOHN COUGAR—Ain't Even Done With The Night 13-7
- TERRI GIBBS—Somebody's Knockin' 8-5
- FRANKE & THE KNOCKOUTS—Sweetheart 18-13
- REO SPEEDWAGON—Take It On The Run 27-20
- CHAMPAIGN—How Bout Us 15-10
- SMOKEY ROBINSON—Being With You—30
- GINO VANELLI—Living Inside Myself—29
- KIM CARNES—Bette Davis Eyes—LP
- PHIL COLLINS—I Missed Again—LP

WBBQ—Augusta (B. Stevens—MD)

- ERIC CLAPTON—I Can't Stand It 22-17
- SHEENA EASTON—Morning Train 13-8
- SMOKEY ROBINSON—Being With You 30-26
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 29-24
- FRANKE & THE KNOCKOUTS—Sweetheart 20-16
- KIM CARNES—Bette Davis Eyes
- PHIL COLLINS—I Missed Again
- 38 SPECIAL—Hold On Loosely—D-27
- CLIMAX BLUES BAND—I Love You
- T.G. SHEPPARD—I Loved 'em Every One—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine—

- D-30
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-28
- RICK SPRINGFIELD—Jessie's Girl

WSGA—Savannah (J. Lewis—MD)

- SHEENA EASTON—Morning Train 14-4
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 17-5
- JUICE NEWTON—Angel Of The Morning 19-11
- ROD STEWART—Somebody Special 18-8
- REO SPEEDWAGON—Take It On The Run 31-14
- STEELY DAN—Time Out Of Mind—29
- STEVE WINWOOD—While You See A Chance—28
- FRANKIE SMITH—Double Dutch Bus—30
- DOLLY PARTON—But You Know I Love You—31
- T.G. SHEPPARD—I Loved 'em Every One—32

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

- WAYS—Charlotte (L. Simon—MD)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 22-16
- TERRI GIBBS—Somebody's Knockin' 11-7
- JOHN COUGAR—Ain't Even Done With The Night 24-19
- JUICE NEWTON—Angel Of The Morning 18-12
- GROVER WASHINGTON JR.—Just The Two Of Us 15-9
- JOHN LENNON—Watching The Wheels
- REO SPEEDWAGON—Take It On The Run—30
- KIM CARNES—Bette Davis Eyes
- RUPERT HOLMES—I Don't Need You
- STEVIE WONDER—Lately
- GINO VANELLI—Living Inside Myself—D-28
- JOHN O'BANNION—Love You Like I Never Loved Before
- SMOKEY ROBINSON—Being With You—D-23

WFLB—Fayetteville (L. Cannon—MD)

- JAMES TAYLOR & J.D. SOUTHER—Her Town Too 29-15
- SHEENA EASTON—Morning Train 13-7
- STEVE WINWOOD—While You See A Chance 24-14
- GROVER WASHINGTON JR.—Just The Two Of Us 17-13
- EMMYLOU HARRIS—Mister Sandman 30-22
- DOLLY PARTON—But You Know I Love You
- ANNE MURRAY—Blessed Are The Believers
- DOTTIE WEST—What Are We Doing In Love
- JIM PHOTOGLOW—Fool In Love With You
- RITA COOLIDGE—Words
- BILL MEDLEY—Don't Know Much—D-29
- BOBBY GOLDSBORO—Alice Doesn't Love Here Anymore—D-30
- JOHN O'BANNION—Love You Like I Never Loved Before
- PAUL ANKA—Think I'm In Love Again
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-32
- PHOEBE SNOW—Games—D-34
- CHAMPAIGN—How Bout Us—D-35
- CLIMAX BLUES BAND—I Love You—D-33
- TIERRA—Memories
- LENNY LeBLANC—Somebody Send My Baby Home—D-31

WISE—Asheville (J. Stevens—MD)

- JOHN COUGAR—Ain't Even Done With The Night 32-23
- TERRI GIBBS—Somebody's Knockin' 11-5
- 38 SPECIAL—Hold On Loosely 32-28
- ERIC CLAPTON—I Can't Stand It 34-29
- SHEENA EASTON—Morning Train 28-18
- THE WHO—You Better You Bet
- GINO VANELLI—Living Inside Myself
- JOHN O'BANNION—Love You Like I Never Loved Before
- STYX—Too Much Time

KIKI Promos Up Ratings, But P.D. Is Axed

By DON WELLER



Bob "Kamisami Kong" Zix: Working hard with the right music.

HONOLULU—For KIKI-AM, the key to success in a fiercely competitive market is to feature music which is broad-based in appeal, to play those hits in a short power rotation, to make sure the sound of the station is consistent, and to also conduct promotions which elevate the station's community visibility.

KIKI did quite well in the last Arbitron book, coming in second among all island radio stations with a 14.2 share, up from 9.8 in the April/May book.

But the growth apparently was not enough for general manager Jeff Coelho, who let program director Tony Taylor go and promoted promotions director Bob "Kamisami Kong" Zix to p.d.

According to Coelho, the change seemed more dramatic than it really was within the station.

"Tony wasn't really programming the radio station anyway," explains Coelho. "The station was being programmed by my assistant program director 'Kamisami Kong.' He was promotions director and assistant program director, and by that I mean that basically, he put together the whole 'Brown Bags To Stardom' promotion (Billboard, January 17, 1981), did all the school appearances, lined up all the music, and did

most everything that a p.d. should do. Tony was p.d. in name only."

"We're really happy with the increase," exclaims Zix. "We had a tremendous amount of hard work spent by the people involved. People just believed in what we were doing."

Taylor, shortly before he left, said the most important factor for the station's success is playing the right kind of music, but Coelho apparently puts more emphasis on promotions.

"Putting the factors of music, personnel, and promotions in perspective, I'd have to say that the number one element that goes into a station achieving a high book is the music," Taylor explains.

"After music, I'd consider personnel and promotions equally important during a rating period. Remember, a person will tune out more quickly to a bad song than they will a bad jock," he reasons.

Taylor emphasizes the importance of a total sound for his station, one that's based on playing records with wide appeal and that will fit into an island lifestyle.

"I take every record that comes in, and I see if it fits certain criteria I set up," he says. "I won't exclude something that's rock 'n' roll or r&b, or any

other kind of style for that matter. But the record has to be broad-based in its appeal, it has to be available for people to buy in the stores, and it has to fit our station's overall sound.

"Take Devo's 'Whip It' for example. When I first heard that I thought 'what a piece of crap.' But the second time I heard it, I liked it, and I started getting feedback on the retail level, and I played it. Then the requests came pouring in. So it's hard to take any one criteria as a complete research tool for making a playlist."

He adds that KIKI did especially well not only with teens (with whom the station has been quite popular during the past couple of years), but

also with women 35 to 44. The reason for this, he notes, is probably because "women, basically, are ballad-type people. On KIKI, we play a lot of ballads. But also, Hawaii is a strong r&b market, with the ethnic diversity we have here. If you look at your r&b releases over the last year, over 50% of them were ballads, the rest disco, funk, or whatever. So naturally we feature a lot of ballads."

Taylor also explains that his power-rotation is small compared with other stations in this market, and his hot songs have a turn-over of approximately every hour and 45 minutes.

To promote KIKI during the last book, Taylor organized a highly successful "Brown Bags To Stardom" contest, where KIKI personnel went to various Oahu high schools, emceed their talent shows, and aired an edited transcription of each show on Friday evenings. The public got a chance to vote on the top talent from each of these shows to appear on an LP available in local record stores.

In addition, Taylor organized a door-to-door campaign, which gave even more public visibility to his station and his staff.

He explains: "For one Saturday during ratings we went around to over 10,000 homes. All our jocks were involved. We hired 100 school kids to go out with us. We were all wearing KIKI tee-shirts, and we went door-to-door, campaigning for KIKI. We gave people pamphlets telling all about our announcers,

and on the back of the pamphlets people could redeem coupons that were good for various sponsors' items.

"With that kind of promotion, just as with the Brown Bags promo, you're going out, you're touching the people, and you're doing something that takes radio out of its glass bubble."

Taylor is proud of the fact that there hasn't been a personnel change in over a year at the station. He feels this is extremely important in creating and maintaining the station's identity, as well as its programming quality.

He cites taking an effort to treat people there like they're more than just an employee as one reason for the stability. In addition, he makes sure that his DJs have "creative freedom, although that doesn't mean they can play their own records. But they do have freedom to say whatever they want. If they want to talk between two records, they can. If they want to do a music sweep with just an ID, they can do that too. The one thing that all jocks do is to follow the music rotation closely."

With Taylor leaving, Frank Shayner is moving from early morning to Taylor's afternoon drive slot. Shayner's old post is being taken by Shawn Sweeney, who moves over from KIKI's sister station, KMAI-AM. Other jocks include Ron Wiley in morning drive, Noel Gray in midday, Wendy in the evening and Jim Reynolds in late evenings.

B'casters Told 'Only Strong Will Survive'

By KIP KIRBY

NASHVILLE—With stations across the country moving by droves into country formats, it was not only inevitable that they should attend the 12th annual Country Radio Seminar here March 13-14 in record numbers, but also that one of the gathering's hottest topics should deal with competition.

As WHN-AM New York program director Ed Salamon said, "Country radio is not the only competition. We are also competing with every other format playing our music or targeting our country audiences."

Bill Pigenshu, Viscom's national program director, commented that "Audiences are loyal to country music—not to country radio stations." Pigenshu pointed to the media glut, rise of cable television, and the increasing number of radio stations on both the AM and FM dial as reasons making it hard for stations to maintain individuality and identity. "The situation is going to get worse and only the strong will survive. It's time

for programmers to look at radical ways to make your station different."

And Don Langford of KLAC-AM Los Angeles stressed the need for station managers and operations executives to work even more closely with their on-air personalities, gearing them up mentally for the added stress of contemporary country programming. Touching on the burnout factor physically and mentally, Langford said advertising and sales departments should create stronger ties with the programming elements for a continuous and total effective radio package.

Nearly 450 air personalities, station owners, program and music directors, management representatives, sales executives, promotion teams, media consultants and other industry personnel flocked to the two-day event for a weekend of organized panel discussions, open forums, key addresses by industry ex-

(Continued on page 45)

Nominee Pleases Industry

• Continued from page 25

casters' Ken Schanzer calls the new FCC Commissioner "bright, contemplative and articulate." Schanzer adds that he is "encouraged" by Fowler's communications experience. "He understands the basis on which broadcasting operates and is close enough to the business to understand that the marketplace is self-regulating."

A senior partner with the Washington law firm of Fowler and Meyers since 1975, Mark Fowler specialized in representing radio, television, domestic and private radio stations throughout the U.S. in FCC proceedings.

He was FCC Communications Counsel to Reagan's election committee in 1976 and again in 1980. A longtime Reagan supporter, Fowler

served in the transition team working on communications issues.

Outgoing FCC Chairman Charles Ferris is scheduled to leave his seat on April 1, opening another vacancy for a Reagan appointment. Most often named candidate to fill that spot is Mary E. (Mimi) Weyforth, 36, administrative assistant to Senate Commerce Committee chairman Bob Packwood (R-Ore). If Weyforth wins the appointment, it will be the first time in history that the FCC has had two women commissioners. President Carter appointee Anne Jones keeps her seat through 1985.

At the end of June, Commissioner Robert E. Lee's term expires, giving Reagan an opportunity to appoint a third commissioner. No one candidate has emerged yet as frontrunner for that position.

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in April...

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SALES
WIZARDS**

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

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FROM DRAKE-CHENAULT

52-Hour Rock Show Dizzying Kaleidoscope

"The History Of Rock'n'Roll," Drake-Chenault. March through April, 52 hours. Produced by Bill Drake.

NEW YORK—This is a mammoth program that includes 800 songs and 500 interviews, not to mention snippets of songs that are noted through the 25 years chronicled here.

Possibly the longest musical montage put together comprises the last hour of the presentation. Every record that climbed to the top of the Billboard charts from November 1955 to February 1981 is strung together in an almost dizzying musical kaleidoscope.

This updated "Silver Anniversary Edition" (the first 48-hour special was produced in 1969) takes a big look at music that, some would argue, extends outside the boundaries of rock, which should add appeal for the adult contemporary stations.

The effect of this puts rock, which is really emphasized, in context with the other music making it up the pop charts.

But the program is generally hit oriented and will probably disappoint new wave fans. Whether it be the Sex Pistols from a few years back or such current acts as the Police, they just don't exist here.

There is a track from Blondie

("Call Me") and another from the Knack ("My Sharona"), but that's about as avant-garde as the program gets.

On the other hand, there is an hour devoted to Barry Manilow, an hour to the Bee Gees and half hours for Barbra Streisand, Donna Summer and Dionne Warwick.

As expected, Elvis Presley and the Beatles get the most attention. Presley is covered in two hours and the Beatles are covered in three hours, plus another hour on individual Beatles and another hour on Paul McCartney.

The show breaks each hour into four segments and each segment generally features three songs usually with a montage of lesser hits from the period or artist under discussion.

The earliest segment presents the Moonglows doing "Sincerely," the Penguins doing "Earth Angel" and Bo Diddley doing "Bo Diddley." But the broad coverage to come is indicated by the first strains heard on the program: an instrumental version of Barry Manilow's "Could It Be Magic."

In all, it is a worthwhile, informative program that should help those stations that sign up for it boost spring Arbitron ratings.

DOUGLAS E. HALL

KATZ ENTERS RADIO; BUYS 6 STATIONS

NEW YORK—The Katz Agency has stepped into radio broadcasting with deals totaling \$19 million to purchase six stations.

The centerpiece of these acquisitions is Park City Communications, which comprises WEZN-FM Bridgeport, WFTQ-AM/WAAF-FM Worcester, Mass., and WZZK-FM Birmingham.

Park City is headed by Dick Ferguson, who becomes president of the Katz Broadcasting Group. Park is being acquired for \$16 million.

Also being acquired is KWEN-FM Tulsa from Curtis Communications of Little Rock for \$3.05 million.

Katz has been hoping to get into broadcasting for some time and was an unsuccessful bidder for WSIX-AM-FM Nashville last year. That deal fell through when a merger of Cox Broadcasting and GE was called off.

Upping Tower Space

TULSA—A new tower location, a microwave link and state-of-the-art production and on-air equipment is apparently in the future for country music station KTFX-FM that will elevate the station's transmitter from the present 240 feet to approximately 1,278 feet in height.

Easy Listening On Skids, Asserts Canadian Study

TORONTO—According to a report issued by CHFI-FM radio in this market, the number of easy listening and beautiful music selections that have been recorded and released by record companies in the past 10 years has diminished dramatically.

The report indicates that many of the artists traditionally associated with the easy listening instrumental style have passed on and that new artists have not taken their place.

The close to 100 page report, titled "The Demise Of The Easy Listening Instrumental," cites numerous surveys that indicate that in the past eight to 10 years, pop instrumental fare has taken a back seat to rock and teen and pop vocal repertoire, insofar as record companies have veered away from recording melodic easy listening music associated with old-style adult oriented background music.

The researcher, Larry LeBlanc, suggests in his report for the radio station that "greater quantities of a hit title must be sold before a record company can recover its investment in album costs—that makes it unlikely for a record company to chance investment on an easy listening or MOR instrumental piece of work."

The report quotes numerous industry figures, both inside and outside Canada. Some suggest that the decline of the instrumental MOR market is because record companies

no longer take an interest in the repertoire since staffers are young and geared toward rock and pop product.

Others, such as Ben Karol of King Karol Records, simply think the genre has lost its appeal, that its generation of followers have lived their significance and now a younger demographic must be catered to.

But LeBlanc raises another problem. "One of the major frustrations facing retailers and rack jobbers who are interested in racking a full-line is that the catalogues of even the major MOR or easy-listening instrumental artists have long been discontinued."

For example, according to Billboard figures, Ray Conniff had 45 albums on the charts over the years, but in the 1979 CBS Canadian catalogue, only nine albums are listed as being available. Henry Mancini placed 36 albums on Billboard's charts over the years, but only seven are listed in RCA's 1980 Canadian catalogue.

Quoting Marlin Taylor, president or U.S.-based Bonneville Broadcast Consultants in the report:

"Several years ago, I had a meeting at Columbia Records. All they could talk about was when they put out an Andre Kostelanetz album, it only sold 16,000 copies.

"I said, 'First of all, consider, how much support did you give it as a record company? Secondly, who was

(Continued on page 57)

Take a memo.....Take a message.....



Produced by Tom Werman for Julia's Music, Inc.

Vox Jox

NEW YORK—The new management team at country WKHK-FM New York (formerly WRVR, the jazz station) has cleaned house leaving only one jock on the air who was on when the station ran jazz.

The sole survivor is **Bat Johnson**. Axed are **Lois Gilbert**, who worked the 6 to 10 p.m. shift. **Herschel**, who was on from 10 a.m. to 2 p.m. and **Pat Prescott**, who worked overnight. Also dropped was part time jock **Joe Guarisco**.

New program director **Bill Ford**, general manager **Don Boyles** bring in **Austin Davis**, ex-WBAB-FM Babylon, N.Y., jock to succeed Gilbert. **Steve Warren** from part-time status to succeed **Herschel** and **Herb Barry**, ex-WYNY-FM New York staffer, to succeed Prescott.

Art McFarland has been moved from the 10 p.m. to 2 a.m. slot into the news department. AFTRA has filed a complaint on the part of the dismissed air personalities. Those who have been let go claim they were forced to sign resignations or lose up to 12 weeks severance.

Two jocks and the program director of WRNO-FM New Orleans have been dropped in apparent "personality" differences with consultant **Michael Costello**, who succeeds **Jeff Gerber**, one of those dismissed, as p.d.

Also out are **Sam Roberts**, the mid-day man known as Sambo, and **Jim White**.

Gulf South Broadcasters vice president of the broadcast division

Otto Goessel says of the two jocks. "It was a problem of attitudes... the format wasn't being followed." Of Gerber, he adds it was a "semi-economy move. We had a program consultant and a program director and there was a lack of unity."

Gulf South owns WRNO, which ironically did very well in the fall Arbitron.

Gary Edens has been named president and chief executive officer of Southern Broadcasting, succeeding **Bob Jones**, who has been named vice chairman. Edens had been senior vice president of the company and Southwest group manager for the past three years as well as general manager of KOY-AM Phoenix.

Don Rashid has joined WON-AM Chicago to host "Chicago Underground" in the midnight to 4 a.m. slot. He succeeds **Cleo Cooke**.

Nick Trigony has left his post as general manager at WPLJ-FM New York to become general manager of KIKK-AM-FM Houston. **Corinne Baldassano** has been named program director of the ABC Contemporary Network. She comes from WSAI-FM Cincinnati, but previously worked for ABC as p.d. and operations manager of ABC's KAUM-FM Houston (now KSRR).

Lee Armstrong, Memphis air personality, is appointed general manager of WLOK-AM. He comes to the station from Chicago's WVON-AM

where he was program director. **Ken Courtright** joins WDBN-FM Medina, Ohio, as noon to 6 p.m. personality, Monday through Saturday. Also at WDBN, **Walt Henrich** moves to the 6 a.m. to noon slot. He's been with the station for over 10 years.

David Bernstein and **Rob Barnett** are the new program director and music director at WAAF-FM Worcester, Mass. Bernstein was afternoon drive personality at WAAF and Barnett was a part timer there. He was also New England college rep for CBS Records. **Jeff Mazzei** named assistant program director at WYNY-FM New York. Most recently he held a similar position at WABC-AM.

Susan Breakefield has resigned as general manager of WASH-FM to enter the investment field. The Metromedia station is the only one she worked at, having moved up through the sales department to general manager. She leaves next month. **Bill Stephens** has joined WRKO-AM Boston in the noon to 3 p.m. shift. He comes from WVBF-FM Boston. **KFI-AM/KOST-FM** Los Angeles general manager **Jim Wesley** has been promoted to executive vice president of radio for Cox Broadcasting, owner of the two stations.

Apparently reacting to low ratings, WOR-AM New York program director **Bob Bruno** has cut back the

time of the only jock on the talk station. **Gene Klavan**, from 3 to 7 p.m. to 4 to 7 p.m. Klavan, who scored a 3.3 share in the fall Arbitron vs. an overall 6.2 for the station, gives up his first hour to health and nutrition expert **Dr. Carlton Fredericks**, who moves from a nighttime spot.

It's official. **Ruth Meyer**, former vice president for programming at NBC Radio and operations manager at WMCA-AM New York, has joined ABC as programming director for the Entertainment Network. Her move to ABC was indicated last month (Billboard, Jan. 24, 1981). **Ford Colley** is the new p.d. of WBBM-FM Chicago, succeeding **Al Mitchell**, who continues a morning drive man. Colley moves up from assistant p.d. He joined the station in November, having previously worked at such Chicago outlets as WLS-FM (when it was WDAI and WRCK), WIND-AM and WLUP-FM. He also hosts WBBM's midday show.

Jim Teeson named president and general manager of Denver stations KPPL-FM and KLAK-AM. **Bill Evans** joins WNOX-AM in Knoxville, Tenn., as afternoon drive personality. **Pat Patterson** returns to WKIX-AM in Raleigh, N.C. in the 6 a.m.-10 a.m. slot. He began at the station in 1969. At WDBN-FM in Medina, Ohio, **Pam Miller** is the new vice president and program director.

Bubbling Under The HOT 100

- 101—AI NO CORRIDA, Quincy Jones, A&M 2313
- 102—PRAISE, Marvin Gaye, Tamla 54322 (Motown)
- 103—HOOKED ON MUSIC, Mac Davis, Casablanca 2327 (Polygram)
- 104—ANOTHER ONE RIDES THE BUS, "Weird Al" Yankovich, TK 1043
- 105—HEAVEN IN YOUR ARMS, Dan Hartman, Blue Sky 6-70053 (Epic)
- 106—GENERALS AND MAJORS, XTC, Virgin/RSO 300
- 107—TIME HEALS, Todd Rundgren, Bearsville 49696 (Warner Bros.)
- 108—LET ME LOVE YOU GOODBYE, Bobby Vinton, Tapestry 006
- 109—FOOLISH CHILD, Ali Thomson, A&M 2314
- 110—THAT DIDN'T HURT TOO BAD, Dr. Hook, Casablanca 2325 (Polygram)

Bubbling Under The Top LPs

- 201—THE SELECTER, Celebrate The Bullet, Chrysalis CHR 1306
- 202—SOUNDTRACK, Dance Craze, Chrysalis CHR 1229
- 203—BILL SUMMER & THE SUMMERS HEAT, Call It What You Want, MCA MCA-5176
- 204—DOUG AND THE SLUGS, Cognac And Bologna, RCA AHL1-3841
- 205—JOE ELY, Musta Notta Gotta Lotta, Southcoast/MCA MCA-5183
- 206—LANI HALL, Blush, A&M SP-4829
- 207—LEON REDBONE, From Branch To Branch, Emerald City ED1-38-136 (Atco)
- 208—GENE DUNLAP, It's Just The Way I Feel, Capitol ST-12130
- 209—THE PLIMSOLS, The Plimsols, Planet P-12 (Elektra)
- 210—IAN GOMM, What A Blow, Stiff/Epic JE 36433

..Take a meeting.....Take a listen

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On Portrait Records and Tapes.

The Producer's producer is Tom Werman (Ted Nugent, Cheap Trick, Molly Hatchet).



Management: Hugh Rodgers for RAM International.

Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/17/81)

Continued from page 26

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

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ JUCE NEWTON—Angel Of The Morning 17-12
- ★ SHEENA EASTON—Morning Train 10-6
- ★ STEVE WINWOOD—While You See A Chance 20-14
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 16-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 23-15
- WEIRD AL YANKOVIC—Another One Rides The Bus
- REO SPEEDWAGON—Take It On The Run
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-30
- STEELY DAN—Time Out Of Mind—D-33
- STYX—Too Much Time On My Hands—D-31
- THE WHO—You Better You Bet

WANS—Anderson (J. Evans—MD)

- ★ DARYL HALL & JOHN OATES—Kiss On My List 3-1
- ★ STEVE WINWOOD—While You See A Chance 7-5
- ★ TERRI GIBBS—Somebody's Knockin' 17-11
- ★ THE POLICE—Don't Stand So Close To Me 11-8
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-9
- STYX—Too Much Time On My Hands
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-29
- STEELY DAN—Time Out Of Mind—D-30
- JOHN O'BANNION—Love You Like I Never Loved Before

WTMA—Charleston (C. Corvello—MD)

NO LIST

KLAZ-FM (298)—Little Rock (D. Taylor—MD)

- ★ BLONDIE—Rapture 9-5
- ★ THE POLICE—Don't Stand So Close To Me 16-11
- ★ DARYL HALL & JOHN OATES—Kiss On My List 14-9
- EMMYLOU HARRIS—Mr. Sandman—36
- KIM CARNES—Bette Davis Eyes—38
- THE HAWKS—Fly Aways—40
- FRANKIE & THE KNOCKOUTS—Sweetheart—35
- JOURNEY—The Party's Over—37
- HEART—Unchained Melody—39

WVXX—Nashville (M. St. John—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 10-4
- ★ BARBRA STREISAND & BARRY GIBB—What Kind Of Fool 14-7
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 26-18
- ★ SHEENA EASTON—Morning Train 12-6

- JOHN O'BANNION—Love You Like I Never Loved Before
- KIM CARNES—Bette Davis Eyes
- ROX—DDDDDDDDDDance
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-30
- JOHN COUGAR—Ain't Even Done With The Night—D-29
- SMOKEY ROBINSON—Being With You—D-24

WHBQ—Memphis (C. Duvall—PD)

- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 23-16
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-8
- ★ SMOKEY ROBINSON—Being With You 18-14
- ★ SHEENA EASTON—Morning Train 12-9
- ★ MELISSA MANCHESTER—Lovers After All 30-21
- JOHN LENNON—Watching The Wheels
- T.G. SHEPPARD—I Loved 'Em Every One—29

WNOX—Knoxville (S. Majors—MD)

- ★ STEVE WINWOOD—While You See A Chance 18-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 21-14
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 26-20
- ★ SHEENA EASTON—Morning Train 16-11
- ★ TERRI GIBBS—Somebody's Knockin' 22-16
- REO SPEEDWAGON—Take It On The Run
- GINO VANELLI—Living Inside Myself
- STEELY DAN—Time Out Of Mind—D-26
- THE ROVERS—Wasn't That A Party—X
- JOHN O'BANNION—Love You Like I Never Loved Before
- ELVIS PRESLEY—Guitar Man—X
- ANDY GIBB—Me—D-29
- T.G. SHEPPARD—I Loved 'Em Every One—X

WRJZ—Knoxville (F. Story—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 7-5
- ★ DARYL HALL & JOHN OATES—Kiss On My List 6-3
- ★ EMMYLOU HARRIS—Mr. Sandman 21-15
- ★ JIMMY BUFFETT—It's My Job 12-7
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 25-17
- REO SPEEDWAGON—Take It On The Run
- THE WHISPERS—It's A Love Thing
- SMOKEY ROBINSON—Being With You—D-28
- CLIMAX BLUES BAND—I Love You
- STEELY DAN—Time Out Of Mind—D-26
- KIM CARNES—Bette Davis Eyes

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 10-6
- ★ SHEENA EASTON—Morning Train 15-10
- ★ JUICE NEWTON—Angel Of The Morning 22-17
- ★ ERIC CLAPTON—I Can't Stand It 21-16
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-9
- PHIL COLLINS—I Missed Again

- JOHN LENNON—Watching The Wheels
- CLIMAX BLUES BAND—I Love You—D-24
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-23
- STEELY DAN—Time Out Of Mind—D-25
- GINO VANELLI—Living Inside Myself

WERC—Birmingham (M. Thompson—MD)

- ★ SHEENA EASTON—Morning Train 9-3
- ★ STEVE WINWOOD—While You See A Chance 15-10
- ★ CLIMAX BLUES BAND—I Love You 23-18
- ★ EMMYLOU HARRIS—Mister Sandman 20-16
- ★ PHIL SEYMOUR—Precious To Me 10-6
- BARRY MANILOW—Lonely Together
- KIM CARNES—Bette Davis Eyes
- DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-27
- GINO VANELLI—Living Inside Myself
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-28
- T.G. SHEPPARD—I Love 'Em Every One—D-29

WKXX—Birmingham (L. O'Day—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 13-9
- ★ ERIC CLAPTON—I Can't Stand It 27-20
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 19-13
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 11-6
- ★ JOURNEY—The Party's Over 30-23
- T.G. SHEPPARD—I Loved 'Em Every One
- ROLLING STONES—If I Were A Dreamer
- GINO VANELLI—Living Inside Myself—D-28
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-21
- STYX—Too Much Time On My Hands—D-27
- THE WHO—You Better You Bet—D-26
- JOHN LENNON—Watching The Wheels
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-30
- PHIL COLLINS—I Missed Again—D-29
- CHRISTOPHER CROSS—Say You'll Be Mine

WSGN—Birmingham (W. Brain—MD)

- ★ DARYL HALL & JOHN OATES—Kiss On My List 10-1
- ★ STEVE WINWOOD—While You See A Chance 14-10
- ★ JUICE NEWTON—Angel Of The Morning 12-8
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 21-14
- ★ ERIC CLAPTON—I Can't Stand It 23-16
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run
- THE ROVERS—Wasn't That A Party—D-23
- GINO VANELLI—Living Inside Myself—D-28
- STYX—Too Much Time On My Hands—D-27
- KIM CARNES—Bette Davis Eyes
- SHERBS—I Have The Skill—D-29-NP

- T.G. SHEPPARD—I Loved 'Em Every One—D-26
- BARRY MANILOW—Lonely Together—D-25

WAAY—Huntsville (J. Kendrick—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 12-8
- ★ SHEENA EASTON—Morning Train 6-4
- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 26-20
- ★ CLIMAX BLUES BAND—I Love You 16-11
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 27-21
- ROLLING STONES—If I Was A Dreamer
- STYX—Too Much Time On My Hands
- KIM CARNES—Bette Davis Eyes
- RICK SPRINGFIELD—Jessie's Girl
- GINO VANELLI—Living Inside Myself
- JOHN O'BANNION—Love You Like I Never Loved Before
- STEELY DAN—Time Out Of Mind—D-28
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-26
- .38 SPECIAL—Hold On Loosely—D-30
- PHIL COLLINS—I Missed Again
- CHRISTOPHER CROSS—Say You'll Be Mine—D-27

WHHY—Montgomery (R. Thomas—MD)

- NO LIST

WJDX—Jackson (L. Adams—MD)

- ★ SMOKEY ROBINSON—Being With You 14-10
- ★ THE POLICE—Don't Stand So Close To Me 23-16
- ★ JUICE NEWTON—Angel Of The Morning 24-19
- ★ LAKESIDE—Fantastic Voyage 29-18
- MELISSA MANCHESTER—Lovers After All
- DONNA SUMMER—Who Do You Think You're Fooling
- DELBERT McCLINTON—Shotgun Rider
- ATASTE OF HONEY—Sukiyaki
- PHOEBE SNOW—Games
- BADFINGER—Hold On
- ANDY GIBB—Me

WBJW (BJ105)—Orlando (T. Long—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 1-1
- ★ STYX—The Best Of Times 2-2
- ★ JOHN LENNON—Woman 3-3
- ★ BLONDIE—Rapture 12-8
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 33-25
- KIM CARNES—Bette Davis Eyes—36
- STYX—Too Much Time On My Hands—38
- RICK SPRINGFIELD—Jessie's Girl
- HEART—Unchained Melody—37
- STEELY DAN—Time Out Of Mind—39
- MOLLY HATCHET—The Rambler—D-40
- CHAMPAIGN—How Bout Us

WRBQ (Q105)—Tampa (P. McKay—MD)

- NO LIST

WLCY—Tampa (M. Weber—MD)

- ★ JAMES TAYLOR & J.D. SOUTHER—Her Town Too 19-13
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-7
- ★ SHEENA EASTON—Morning Train 11-8
- ★ JUICE NEWTON—Angel Of The Morning 8-5
- ★ JIMMY BUFFETT—It's My Job 16-11
- GILBERT O'SULLIVAN—What's In A Kiss
- T.G. SHEPPARD—I Loved 'Em Every One
- THE FOOLS—Running Scared—X
- ANDY GIBB—Me—X
- DIANA ROSS—One More Chance—X

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

- ★ .38 SPECIAL—Hold On Loosely 29-22
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 5-1
- ★ JOHN COUGAR—Ain't Even Done With The Night 15-10
- ★ CLIMAX BLUES BAND—I Love You 22-15
- ★ CHAMPAIGN—How Bout Us 18-11
- DR. HOOK—That Didn't Hurt Too Bad
- DOTTIE WEST & KENNY ROGERS—What Are We Doing In Love
- RUPERT HOLMES—I Don't Need You
- RICK SPRINGFIELD—Jessie's Girl—LP
- GINO VANELLI—Living Inside Myself—D-40
- JOHN O'BANNION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-38
- ABBA—Super Trooper
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-39
- YARBROUGH AND PEOPLES—Don't Stop The Music

WKXY—Sarasota (T. William—MD)

- ★ ERIC CLAPTON—I Can't Stand It 19-14
- ★ SHEENA EASTON—Morning Train 7-4
- ★ APRIL WINE—Just Between You And Me 25-22
- ★ STEELY DAN—Time Out Of Mind 23-21
- ★ STEVE WINWOOD—While You See A Chance 15-10
- THE WHO—You Better You Bet
- FRANKIE & THE KNOCKOUTS—Sweetheart
- STYX—Rockin' The Paradise—LP
- ROLLING STONES—If I Was A Dreamer
- REO SPEEDWAGON—Take It On The Run—D-30
- STYX—Too Much Time On My Hands

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ STEVE WINWOOD—While You See A Chance 29-16
- ★ SMOKEY ROBINSON—Being With You 28-15
- ★ THE POLICE—Don't Stand So Close To Me 27-20
- ★ STYX—The Best Of Times 3-1
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 19-12
- APRIL WINE—Just Between You & Me
- CHRISTOPHER CROSS—Say You'll Be Mine
- DOLLY PARTON—But You Know I Love You

● KIM CARNES—Bette Davis Eyes

- WZGC (293)—Atlanta (S. Davis—MD)
- ★ SHEENA EASTON—Morning Train 22-16
- ★ THE POLICE—Don't Stand So Close To Me 12-9
- ★ APRIL WINE—Just Between You & Me 27-21
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-10
- ★ TERRI GIBBS—Somebody's Knockin' 19-13
- STYX—Too Much Time
- SMOKEY ROBINSON—Being With You—28
- JOHN COUGAR—Ain't Even Done With The Night—30
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-26
- STEELY DAN—Time Out Of Mind—D-29
- REO SPEEDWAGON—Take It On The Run

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

- NO LIST
- WBYQ (92-Q)—Nashville (S. Davis—MD)
- ★ CHAMPAIGN—How Bout Us 7-4
- ★ SHEENA EASTON—Morning Train 15-11
- ★ JUICE NEWTON—Angel Of The Morning 16-12
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 28-22
- ★ STEVE WINWOOD—While You See A Chance 23-18
- GINO VANELLI—Living Inside Myself
- PHIL COLLINS—I Missed Again
- JOHN COUGAR—Ain't Even Done With The Night—D-28
- THE POLICE—Don't Stand So Close To Me—X-DP
- PHOEBE SNOW—Games—X-DP
- ERIC CLAPTON—I Can't Stand It—D-27
- THE WHISPERS—It's A Love Thing—DP
- RUSH—Lime Light—DP
- JOURNEY—The Party's Over—X-DP
- STEELY DAN—Time Out Of Mind—D-29
- GARLAND JEFFREYS—X-DP
- REO SPEEDWAGON—Take It On The Run—X-DP
- STYX—Too Much Time On My Hands—X-DP
- ANNE MURRAY—Blessed Are The Believers
- DOTTIE WEST AND KENNY ROGERS—What Are We Doing In Love
- KIM CARNES—Bette Davis Eyes—DP
- JOHN LENNON—Watching The Wheels—DP

WHYI (Y100)—Miami (M. Shands—MD)

- NO LIST

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MARCH 28, 1981 BILLBOARD

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April 26-29

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Mike Harrison

Who's In Charge Here?

LOS ANGELES—A top industry executive and long time observer of the radio/music scene got me on the phone immediately after seeing the debut last week of Billboard's Rock Albums and Top Tracks Surveys and exclaimed, "Mike! If the general industry is beginning to recognize individual hit songs that are not released as singles as viable airplay entities on hit music stations, it means we're coming out of the era in which record companies (through their own a&r decisions and schedules) control the flow of hit music on pop radio!"



My response to his observation was simple. "It's been years since the record industry has been able to control radio in that manner. If you look at the ratings stories of rock radio across the nation since the late-'70s, you'll notice that stations that utilize the track (as opposed to the album or the single exclusively) as a primary unit of airplay parcelling and research have long been growing into the dominant rock marketplace force."

And it's true. At this point in time, it is to neither the record nor radio industries' advantage to control each other in this regard. It is, rather, to each's advantage to allow the natural flow of available talent and the public's reaction to that talent be the controlling factor.

Gone are the days when a record company could release a second or third single from a hit rock album months after the album's initial release and expect generic rock radio (that is, radio that utilizes rock music as its primary image factor) to present it to their musically astute audiences as being "new."

It has often and rightfully been said by educated observers of the ongoing relationship between man and his machines that changes in technology result in subsequent changes in sociology. In few arenas of the human drama is this perception truer than in the field of broadcast music where mechanical configuration has long exerted a profound influence upon cultural environment. (An entire book, let alone a

column, could be devoted to the alternating effects levied upon contemporary music culture by the old RCA 45 rpm record player which stacked songs and artists within a vertical frame of reference and the 33 1/3 LP turntable which spread out each artist by songs in a horizontal space.)

So, it really isn't a matter of control or the relationship between the radio and record industries that's in question—but, rather, a matter of response and the relationship that these industries collectively have with the public and the times.

There is no law stating that the radio and record industries have to be in sync with each other in order to function. But, it is to both sides' advantage to collectively be in sync with the demands of the public which seems to have long outgrown many of the habitual pigeonholes that both industries counted upon remaining intact forever. (And to those retailers reading this, this applies to you too. The next time a manufacturer comes to you with an EP or "track-pack" (the new single?) don't bitch about it not fitting your shelves or display bins. You're only standing in the way of your own healthy evolution.)

Radio and the press. My recent commentary about radio selling itself short in its relationship with newspapers and magazines seems to have hit a sensitive and responsive chord.

For example, Dick Peachman of Los Angeles magazine (who, by the way, was the "anonymous" writer who inspired the piece) told me that from his perspective dealing with radio he is constantly amazed at the low priority the medium gives to its own public relations. According to Peachman, every station that takes itself seriously should have at least one full-time, highly professional publicist on staff to present the station's full story to the press. It's just as important a position as program director.

Henry Kavett, ABC Radio's manager of information and public relations, quipped, "During the heyday of WABC's reputation for only playing 15 songs, the station was programming over 20 different public

affairs shows, not to mention numerous other creative and valuable features that no one in the press ever seemed to know about."

In the meantime, as per my request, I've received a number of station programming schedules which represent the stations as being more than a jock line-up and a list of light, medium and heavy records. A note attached to one from KFI-AM, Los Angeles programming and operations manager, Biggie Nevins, summed up the whole topic quite succinctly: "Mike, your piece in the March 7 edition was particularly perceptive. So many programmers are parroting some sort of simplistic babble. It's enough to give creativity a bad name!"

* * *

Quote of the week. It's long seemed to me that good radio programmers often get their start in this field as good radio listeners. A note I received from Vinnie Chiappetta of Quincy, Mass. brought this point home loud and clear. He wrote, "I'm an avid Billboard reader who's very interested in music, but especially radio. Amazing as it sounds, I've never worked at a station! So you do have fans that really enjoy radio from a purely objective viewpoint. We're the type that should be consulted by stations, in order to tell them straight facts—not what the programmers want to hear from researchers and consultants!"

* * *

Goodphone Commentaries

The Joy Of Spontaneity

BY MICHAEL R. LEE, Ph.D.

DENVER — Careful, detailed planning, I suppose, is a virtue. That's how you send a man to the moon; that's the way you build a home; it is even the theoretical basis behind the running of nations. I would not want to fly an airplane that lacked such planning nor would I like to cross a poorly designed bridge. I guess that when your life is at stake or when you're building large, expensive objects, there is no substitute for careful, detailed planning.

For some bizarre reason (presumed efficiency, I think), this devout belief in planning has spread through the land like venereal disease at a bacchanalian orgy. There is even a profession known as planning... city planners, corporate planners, etc. There are life plans, game plans and career plans. People plan parties and weddings and funerals. Planning is a major component of the world economy when you consider the meetings, memos, charts and reports that it inevitably entails. Planning is running amok, almost as if we were trying to live up to George Orwell's fears.

At the risk of being incarcerated in the Infamous Anarchists' School, I am going to declare that planning is not inherently good and, as regards the media, is not without a villainous hue. Moses didn't plan on the Ten Commandments; pitchers

don't plan no-hitters; many scientific discoveries were made without plan or in spite of one.

Some of the most notorious dictators of all time were consummate planners, *a la* Hitler and Mussolini. The point to be made here is that quite a few nifty things take place without planning and that many planned things are none too nifty.

Entertainment in general and the media in particular have been swept up in the planning crazies. Since the amount of planning by a corporation correlates strongly with its size, the spectacular growth of media conglomerates in part explains the added planning. What is not accounted for by growth can be attributed to the consultancy/format era of the media. Television stations, newspapers and radio stations have almost unanimously utilized the services and/or ideas of outside consultants and researchers. These advisors usually conduct "research" in the individual market and devise strategies consistent with their "findings."

I would say that, conservatively, in nine cases out of 10, chance would have it that a format indicated by the research just happens to be the forte of the advisor, a format he already employs. Shades of Ma Bell, the advisor's system is the solution. If he is not rigid, consistent and

(Continued on page 37)

Las Vegas FMer Planning New Tower, More Power

LAS VEGAS—R&b fans will find it easier to pick up soul KCEP-FM when it pops up on a new tower. The 10-watt public service station jumps to 5 KW this spring.

Station manager and program director Marvin Logan says the on-air date is projected for April 25. After moving to a new building, the primarily r&b station will lease tower facilities from KNUU-AM.

"We'll be adding three new DJs, too," explains Logan. "We'll stick to r&b and increase our jazz content, maintaining our public service programming. For example, we're playing the new Kleer, Marvin Gaye, getting feedback on Steely Dan's "Gaucho" LP and playing Alicia Myers.

"Basically, we've had the reputation as hitting the number one picks. Mostly we've been on top of them

before they hit other market areas of the country," he maintains.

With 10-watts broadcasting from a tower atop the Owens Street station, reception was a problem for fans, he admits. Owens is a main street in the heavily black west side here. "You can read us loud and clear as far away as Boulder City, but when you're driving in to town, we fade out after you come down the hill. A lot of fans have gerry-rigged antennae at home to pick up the signals.

Currently at 18 broadcast hours daily, the DJ line-up boasts Bobby Foxe, 6 to 9 a.m.; 'T' MeLove, 9 a.m. to 1 p.m.; Connie Covington, 1 to 4 p.m.; Jay Paul, just rehired from KVOV-AM, Las Vegas, to 8 p.m. and Logan himself as Taro from 8 p.m. to midnight. Logan has been with KCEP for three and one half years.

Beginning in April...

Radio Station PROGRAMMING WIZARDS

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



Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	2	REO SPEEDWAGON—Hi Infidelity, Epic
2	4	2	ERIC CLAPTON—Another Ticket, RSO
3	1	2	STYX—Paradise Theatre, A&M
4	3	2	STEVE WINWOOD—Arc of a Diver, Island
5	6	2	RUSH—Moving Pictures, Mercury
6	5	2	JOURNEY—Captured, Columbia
7	NEW ENTRY		APRIL WINE—The Nature of the Beast, Capitol
8	8	2	.38 SPECIAL—Wild Eyed Southern Boys, A&M
9	NEW ENTRY		THE WHO—Face Dances, Warner Bros.
10	7	2	BRUCE SPRINGSTEEN—The River, Columbia
11	9	2	LOVERBOY—Loverboy, Columbia
12	13	2	THE POLICE—Zenyatta Mondatta, A&M
13	19	2	GARLAND JEFFREYS—Escape Artist, Epic
14	10	2	JOHN LENNON/YOKO ONO—Double Fantasy, Geffen
15	11	2	MANFRED MANN'S EARTH BAND—Chance, Warner Bros.
16	35	2	ELVIS COSTELLO—Trust, Columbia
17	20	2	AC/DC—Back in Black, Atlantic
18	22	2	PHIL COLLINS—Face Value, Atlantic
19	23	2	THE CLASH—Sandinista, Epic
20	14	2	BLONDIE—Autoamerican, Chrysalis
21	21	2	THE OUTLAWS—Ghost Riders, Arista
22	12	2	STEELY DAN—Gaucho, MCA
23	31	2	DIRE STRAITS—Making Movies, Warner Bros.
24	28	2	TED NUGENT—Intensities in 10 Cities, Epic
25	37	2	ROD STEWART—Foolish Behaviour, Warner Bros.
26	17	2	DONNY IRIS—Back on the Streets, Carousel/MCA
27	NEW ENTRY		PAT BENATAR—Crimes of Passion, Chrysalis
28	16	2	PAT TRAVERS BAND—Radio Active, Polydor
29	44	2	JIMMY BUFFETT—Coconut Telegraph, MCA
30	33	2	ALAN PARSONS PROJECT—The Turn of A Friendly Card, Arista
31	38	2	RICK SPRINGFIELD—Working Class Dog, RCA
32	32	2	JIM CARROLL BAND—Catholic Boy, Atco
33	30	2	RANDY MEISNER—One More Song, Epic
34	18	2	JAMES TAYLOR—Dad Loves His Work, Columbia
35	25	2	THE SHERBS—The Skill, Atco
36	24	2	PHIL SEYMOUR—Phil Seymour, Boardwalk
37	43	2	RAINBOW—Difficult to Cure, Polydor
38	15	2	TODD RUNDGREN—Healing, Bearsville
39	NEW ENTRY		THE JAM—Sound Affects, Polydor
40	47	2	BADFINGER—Hold On, Radio Records
41	41	2	SPANDAU BALLET—Journey to Glory, Chrysalis
42	NEW ENTRY		U2—Boy, Island
43	NEW ENTRY		STEVIE WONDER—Hotter Than July, Tamla
44	NEW ENTRY		ELLEN FOLEY—Spirit of St. Louis, Epic/Cleveland International
45	NEW ENTRY		THE FOOLS—Heavy Mental, EMI/America
46	26	2	TOTO—Turn Back, Columbia
47	NEW ENTRY		J.J. CALE—Shades, MCA
48	34	2	JOE ELY—Musta Notta Gotta Lotta, Southcoast/MCA
49	NEW ENTRY		WARREN ZEVON—Stand in the Fire, Asylum
50	NEW ENTRY		ROBIN TROWER—B.L.T., Chrysalis

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	2	ERIC CLAPTON—I Can't Stand It, RSO
2	2	2	STEVE WINWOOD—While You See A Chance, Island
3	5	2	WHO—You Better, You Bet, Warner Bros.
4	3	2	JOURNEY—Party's Over, Columbia
5	4	2	.38 SPECIAL—Hold On Loosely, A&M
6	6	2	LOVERBOY—Turn Me Loose, Columbia
7	17	2	REO SPEEDWAGON—Take It On The Run, Epic
8	10	2	RUSH—Tom Sawyer, Mercury
9	9	2	REO SPEEDWAGON—Keep On Loving You, Epic
10	7	2	RUSH—Limelight, Mercury
11	28	2	STYX—Too Much Time On My Hands, A&M
12	13	2	REO SPEEDWAGON—Don't Let Him Go, Epic
13	49	2	STEELY DAN—Time Out Of Mind, MCA
14	45	2	THE SHERBS—The Skill, Atco
15	11	2	POLICE—Don't Stand So Close To Me, A&M
16	16	2	STYX—Best Of Times, A&M
17	12	2	GARLAND JEFFREYS—96 Tears, Epic
18	44	2	PHIL COLLINS—In The Air Tonight, Atlantic
19	32	2	APRIL WINE—Sign Of The Gypsy Queen, Capitol
20	27	2	APRIL WINE—Just Between You And Me, Capitol
21	24	2	THE CLASH—Police On My Back, Epic
22	14	2	BRUCE SPRINGSTEEN—Fade Away, Columbia
23	38	2	PHIL COLLINS—I Missed Again, Atlantic
24	NEW ENTRY		JAMES TAYLOR & J.D. SOUTHER—Stand Up And Fight, Columbia
25	26	2	RICK SPRINGFIELD—Jessie's Girl, RCA
26	8	2	STYX—Rocking The Paradise, A&M
27	29	2	THE OUTLAWS—Ghost Riders, Arista
28	20	2	DONNIE IRIS—Ah Leah, MCA/Carousel
29	39	2	APRIL WINE—All Over Town, Capitol
30	34	2	STYX—Snowblind, A&M
31	NEW ENTRY		JOHN LENNON—Watching The Wheels, Geffen
32	15	2	MANFRED MANN—For You, Warner Bros.
33	36	2	ERIC CLAPTON—Catch Me If You Can, RSO
34	18	2	ERIC CLAPTON—Rita Mae, RSO
35	31	2	PAT BENATAR—Treat Me Right, Chrysalis
36	19	2	RANDY MEISNER—Hearts On Fire, Epic
37	25	2	REO SPEEDWAGON—Tough Guys, Epic
38	53	2	XTC—Generals And Majors, RSO/Virgin
39	NEW ENTRY		ROBIN TROWER—Into Money, Chrysalis
40	23	2	STEVE WINWOOD—Arc Of A Diver, Island
41	33	2	GRACE SLICK—Sea Of Love, RCA
42	NEW ENTRY		BRUCE SPRINGSTEEN—Be True, Columbia
43	NEW ENTRY		BADFINGER—Hold On, Radio Records
44	52	2	JOHN COUGAR—Ain't Even Done With The Night, Mercury
45	22	2	PRETENDERS—Message Of Love, Sire
46	37	2	JAMES TAYLOR & J.D. SOUTHER—Her Town Too, Columbia
47	NEW ENTRY		TED NUGENT—Land Of 1000 Dances, Epic
48	NEW ENTRY		BRUCE SPRINGSTEEN—Cadillac Ranch, Columbia
49	NEW ENTRY		POLICE—Driven To Tears, A&M
50	NEW ENTRY		AC/DC—Hells Bells, Atco
51	NEW ENTRY		AC/DC—Back In Black, Atco
52	NEW ENTRY		ADAM AND THE ANTS—Dog Eat Dog, Epic
53	NEW ENTRY		IAN GOMM—Here It Comes Again, Stiff/Epic
54	NEW ENTRY		GARLAND JEFFREYS—R-O-C-K, Epic
55	54	2	JOHN LENNON—I'm Losing You, Geffen
56	50	2	JIM CARROLL BAND—People Who Died, Atco
57	59	2	.38 SPECIAL—Fantasy Girl, A&M
58	NEW ENTRY		RAINBOW—I Surrender, Polydor
59	NEW ENTRY		TODD RUNDGREN—Out Of Season, Bearsville
60	41	2	JOHN LENNON—Woman, Geffen

Top Adds

1	THE WHO—Face Dances, Warner Bros.
2	ROLLING STONES—Sucking in the Seventies, Rolling Stone Records
3	GREG KIHN BAND—Rockihnroll, Berserkley
4	KROKUS—Hardware, Ariola
5	JUDAS PRIEST—Point of Entry, Columbia
6	PHOEBE SNOW—Rock Away, Mirage
7	SANTANA—Zebop, Columbia
8	THE HAWKS—Hawks, Columbia
9	FRANKE & THE KNOCKOUTS—Franke & the Knockouts, Millenium
10	GREAT BUILDINGS—Apart From the Crowd, Columbia

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

New On The Charts



PHIL COLLINS
"I Missed Again"—★

Technically, vocalist/drummer Collins has been on the charts many times as part of Genesis. Yet this is his first effort under his own name.

From an extra as a screaming fan in "A Hard Day's Night" to the leader of one of rock's most respected groups, Collins has always been one for surprises. When Peter Gabriel left the band in 1975, Collins stunned many by taking over lead vocal chores. Still with Genesis, he organized the jazz fusion group, Brand X. Now he has his first solo album, "Face Value," and single, "I Missed Again."

The supporting players on the album include the Earth, Wind & Fire horn section, guitarists Eric Clapton and Daryl Stuermer, violinist Shankar, Ronnie Scott on sax, singer Stephen Bishop and bassists Alphonso Johnson and John Giblin. Arif Mardin handles the string arrangement while Phil himself handles vocals, keyboards, drums and percussion.

The album is more r&b and jazz-

oriented than Genesis efforts and thus shows another side of Collins. He is managed in the U.S. by Hidden Pun Management, P.O. Box 1314, New York, N.Y. 10101 at (212) 541-7283. The booking agent is Michael Farrell at the William Morris Agency, 1350 Ave. of the Americas, New York, N.Y. 10019. The phone number is (212) 586-5100.

CHAMPAIGN "How 'bout Us"—★

Most groups form and then move in to the recording studio. With Champaign, it was the other way around. Guitarist/keyboardist/songwriter Michael Frank started a recording studio in Champaign, Ill. in the mid-1970s. His partners in the studio, guitarist Howard Reeder, keyboardist Dana Walden and bassist Michael Reed, began performing backup on some of the sessions for other artists.

From this, the quartet decided to form an actual band. Singer Paulie Carman, vocalist Rena Jones and percussionist Rocky Maffit joined and the result is this album on Columbia. The music is r&b, though within that framework it doesn't stay in one mode. It ranges from ballads to uptempo funk.

The album is produced by Leo Graham, who has done work with the Manhattans, the Emotions and Tyrone Davis, and was cut at the Universal Studios in Chicago which has been the nerve center for much of Chi-town soul.

Champaign is managed by Cavallo, Ruffolo and Fagnoli, 11340 W. Olympic Blvd., Suite 357, Los Angeles, Calif. 90067. The phone number is (213) 473-7564.

Goodphone Commentaries

Continued from page 31

specific about the format, he will lose control and ultimately the client. Even organizations without consultants have largely adopted this method for the same reason.

The reciprocal also holds: The exercising of control could not exist without extensive planning. Three levels of media planning are evident: 1) media conglomerate planning at the supra/corporate level; 2) division planning or planning by the group with involvement in only one medium; and 3) unit planning, which is the local station or newspaper.

Further divisions of planning efforts include macro and micro and short-term and long-term. If the media are not planning budgets, they can always plan a new format or a new promotion or a new use for computers. The unit planners in radio include virtually every person at the station with the exception of the air performers, secretaries, engineers and janitorial people. Radio's unit planners in turn report to corporate/ownership planners and outside consultants.

The upshot of all this planning and reporting is to foreclose spontaneity and establish absolute control. Spontaneity has no place in carefully planned operations; even emergencies are governed by contingency plans. It is a dull and subtly repressive situation in which to do creative work. Someone else is scheduled to use the production studio when you have a creative flash. The format precludes your ideal segue. Rare exceptions do come to mind in television and newspapers.

One of the top rated shows on television is such largely due to the improvisational spontaneity of Robin Williams.

Newspapers allow some measure of reporter spontaneity because there is no other way to gather news. But radio disdains spontaneity for its performers almost in full, despite the radio to television station ratio of at least five to one and radio to newspaper ratio of perhaps twelve to one.

Spontaneity, as applied to radio, means the occurrence of unplanned and thus unheralded events, such as an impromptu interview, a live entertainment vignette, a spur of the moment commentary on some social foible or injustice. It is so sickening to hear mini-concerts, countdowns, album trackings and every other bit of formatic radio glop promoted all day that it is anti-climactic when they actually take place. "Billboard-ing" of upcoming artists further detracts from spontaneity or surprise and is, more often than not, dishonest since the artists don't really come up next.

Plugging the next jock is an equal joke, considering he's going to play the same music and read the same cards. Imbeciles explain what is going to happen and then do it. Artists just do it.

In short, the great moments of the media have been and largely will be unplanned. But, because planning has become the media modus operandi, the deity of all that is presumed successful, there will be fewer and fewer great moments for the media.

(Michael R. Lee, Ph.D. is president of Brown Bag Productions, Denver.)

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 27-28. **Hank Williams Jr.**, Live From Gilley's, Westwood One, one hour.

March 27-28. **Styx**, Off The Record, Westwood One, two hours.

March 27-28. **Pointer Sisters**, Concert of the Month, Westwood One, one hour.

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

March 27-29. **Johnny Paycheck**, Country Session, NBC, one hour.

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

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

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

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

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

April 3-4. **Willie Nelson**, Live From Gilley's, Westwood One, one hour.

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

April 3-5. **Hank Williams Jr.**, Country Session, NBC, one hour.

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

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

April 10-12. **Ronnie Milsap**, Country Session, NBC, one hour.

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

April 17-18. **George Thorogood, Chuck Berry**, In Concert, Westwood One, one hour.

April 17-19. **Steve Winwood**, NBC Source, two hours.

April 17-19. **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 24-26. **Lynn Anderson**, Country Session, NBC, one hour.

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

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

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

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

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

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

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

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

May 22-24. **Charlie Daniels**, NBC Source, two hours.

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

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

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

TOP 50

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)	
★	1	8	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)	
★	2	10	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)	
★	3	9	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)	
★	5	9	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	
★	6	6	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)	
★	7	5	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)	
★	8	7	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)	
★	10	5	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)	
★	9	10	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)	
★	10	4	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)	
★	11	16	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)	
★	12	6	LIVING IN A FANTASY Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)	
★	24	3	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)	
★	14	11	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)	
★	22	3	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)	
★	16	7	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)	
★	20	6	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)	
★	18	7	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)	
★	19	7	DREAMER The Association, Elektra 47094 (Rockslam/Bug, BMI)	
★	20	15	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)	
★	21	14	CAFE AMORE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)	
★	33	2	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)	
★	23	16	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)	
★	29	4	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)	
★	25	4	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)	
★	26	21	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)	
★	31	3	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)	
★	28	27	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunkt, ASCAP)	
★	29	28	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)	
★	30	23	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)	
★	31	26	THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)	
★	32	35	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	
★	33	30	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debbave/Briarpatch, BMI)	
★	34	38	PRECIOUS TO ME Phil Seymour, Boardwalk 8-5703 (CBS) (Hearmore/On The Boardwalk, BMI)	
★	35	39	IT'S MY JOB Jimmy Buffet, MCA 51061 (I've Got The Music, ASCAP)	
★	36	41	ALICE DOESN'T LOVE HERE ANYMORE Bobby Goldsboro, Curb/CBS 670052 (House Of Gold, BMI)	
★	37	NEW ENTRY	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)	
★	38	40	3	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
★	39	45	2	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
★	40	NEW ENTRY	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunkt, ASCAP)	
★	41	43	2	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
★	42	44	3	FALLING AGAIN Don Williams, MVA 51065 (Hall/Clement, BMI)
★	43	34	16	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
★	44	NEW ENTRY	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)	
★	45	32	19	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
★	46	NEW ENTRY	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME, MEDLEY Spinners, Atlantic 3798 (Hammer & Nails, ASCAP/Sumac, BMI)	
★	47	NEW ENTRY	ME Andy Gibb, RSO 1056 (Stigwood/Unichappell, BMI)	
★	48	46	21	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
★	49	47	9	PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
★	50	42	8	PERFECT FOOL Debbie Boone, Warner/Curb 49652 (Brightwater/Strawberry Patch, 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.)

EX-BLACK OAK ARKANSAS MANAGER

Butch Stone New Mentor Of Switzerland Krokus Metal Band

By CARY DARLING

LOS ANGELES—Though based in Arkansas, artist manager Butch Stone is turning to Europe to find some of his new acts. The one time Black Oak Arkansas manager and cofounder now handles Swiss heavy metal band Krokus worldwide. He also may be the American representation for the popular European bands, Motorhead and Saxon.

"I like representing a European act in America," he explains. "You deal with the act three to six months out of the year personally. With Black Oak Arkansas, I found you

can't try to manage more than one act because you spread yourself too thin."

However, handling popular European heavy metal acts may not be as easy as it sounds. Americans are usually late in picking up on hard rock from overseas. Status Quo, superstar headliner in many countries, has no following here. AC/DC, Judas Priest, Def Leppard, UFO and the Scorpions are still not as big here as in other countries.

"I don't think there is a prejudice against European metal. I just think

it has been bad management," offers Stone. "One of the guys from Status Quo could come up and slap me and I wouldn't know who he is. They're faceless here."

One of his methods to break Krokus is a tried and true one: the road. "I'm going to tour the band extensively. They've just done 22 cities in England, two dates in Paris, eight in Germany and five in Switzerland. Here, they are going to be on the Rainbow/Pat Travers tour and the Nazareth tour. From there, it's back to Europe for the major festivals and then to Japan and Australia."

Stone is also handling pop-r&b singer George Faber, from Champaign, Ill, but touring isn't going to be as big a part of his schedule. "For an act like Faber, the road isn't as important though he will tour. A group like Krokus has to tour," reasons Stone.

"The way Black Oak made it was through touring," continues Stone. "Musically, they were not a great band. The nature of the songs earned a cult following. We played so much. Between 1972 and 1975, we did 1,000 one-nighters in America."

(Continued on page 39)

New Nightclub For Nashville

NASHVILLE—Like many urban areas, Nashville has its share of mechanical bulls and kicker dance halls. But with the recent opening of Jersey Lilly, the capital of country music ushered in its only country music showcase club.

Located near Music Row, the club features a bar/lounge area and a main room, complete with dance floor and a stage large enough for a seven-piece band. It seats 200, with a 300-person capacity.

In an effort to attract topflight talent, Jersey Lilly will install a custom-designed sound system, suspended from the ceiling. The system, which is expected to be ready by the end of April, is designed by independent engineer Danny Hillel for Down Hill Productions. Facilities will also be available for live recording.

"We're holding off on top name acts until the sound system is finished," explains assistant manager Michael McComish. Presently, Jersey Lilly features local and lesser known acts, Thursday through Saturday.

The club is open nightly, except Mondays. Weekly promotions include a ladies' night and a special beer drinking night. A regular writers' night is planned. Admission is \$2 and will be kept reasonable, even with top country acts, says McComish.

"Nashville hasn't really had a successful country showcase club," he notes. "We're hoping to have a lot of support by keeping our prices reasonable. We want the man in the street to come here, hear good music and be able to afford to come back."

Jersey Lilly is a replica of an historical monument of the same name in Langtry, Tex. The town and saloon were named by western folk hero Judge Roy Bean in honor of Lillie Langtry, a native of Jersey, who was a well known 19th century British actress. **ROBYN WELLS**



Billboard photo by Chuck Pulin

BACKSTAGE VISIT—Paddy Maloney of the Chieftains greets Mr. and Mrs. Marvin Taub, chairman of Bloomingdales, backstage at Avery Fisher Hall in New York following a recent Chieftains concert. Bloomingdales is planning an Irish Festival Month.

Village People Shed Costumes, Shift Act

By JEAN WILLIAMS

LOS ANGELES—The Village People are about to shed their costumes. And, for the first time, the sextet will attempt to create individual identities.

New member Jeff Olson (cowboy), David Hodo (construction worker), Alexander Briley (sailor), Glenn Hughes (leather-clad biker), Felipe Rose (Indian chief) and Ray Simpson (policeman) are coming with a totally new image, says Jacques Morali, group creator and producer.

He notes that the new image will accompany the group's first RCA release "Do You Wanna Spend The Night," tentatively set for early June.

"The new look will be more legitimate—no more costumes except for Las Vegas dates," says Morali. He admits group members have not, since the inception of the Village

People, developed individual identities because of their costumes.

If RCA wants the Village People, why change the image?

"We're tired of it," says Morali. "I'm tired of the costumes. I expect the public also is tired and it's time for a change," he adds.

Morali says his personal relationship with RCA chief Bob Summer is the primary reason for switching from Casablanca to RCA in the U.S. (in various foreign markets, the latter label has for some time been handling the Village People and other Morali acts. RCA Australia, for instance, sold more than 200,000 copies of the "Can't Stop The Music" soundtrack last year).

Morali maintains that, "Since Neil (Bogart) resigned from the company (Casablanca), we have not had a

(Continued on page 44)

ILLINOIS OUTFIT

No Longer A Studio Band, Shoes Make Tour Tracks

By CARY BAKER

CHICAGO—Shoes, Elektra recording artists who have become known as a "studio only" band, recently completed a self-booked, three-week tour of the Midwest, and they are looking to East Coast and Pacific Northwest jaunts this summer.

The powerpop quartet from Zion, Ill., won critical acclaim in 1977 for an album they recorded and released independently. Last year's "Present Tense" album, their Elektra debut, reportedly sold more than 100,000 copies, with "Tongue Twister," released in January, shipping 75,000 copies.

"Back in January, we started voicing to our management that we wanted to tour," says Shoes bassist John Murphy. "When we'd talk to Elektra, they'd tell us, 'let's see how the record does before we agree to support it.' We decided to get our own dates as a way to create excitement about the LP. We were actually able to make a little money on the tour through staying at cheaper motels and even driving home 300-400 miles after a show."

An earlier tour, supporting last year's "Present Tense," was canceled midstream, says Murphy. Reportedly, pieces of the band's p.a. system were destroyed enroute and, according to Shoes' manager, Dan Bourgoise of Los Angeles' Bug Manage-

ment Group. "The road crew was terrible. Many of them were heavy metal freaks who didn't understand a pop band. One soundman even fell asleep behind the mixing console."

"Elektra may have accepted reports of last year's failure a little too early," says Bourgoise. "That's why the first leg of the current tour was so important. It gave the group a lot of confidence. Now, the booking agency, Monterey Peninsula, can step in and cover the parts of the country the band can't handle itself."

Shoes' Midwest tour dates were at 300-600-seat clubs, including Tuts and Haymakers in Chicago, Bookie's in Detroit, Merlin's in Madison, Wis. and Duffy's in Minneapolis.

Says Murphy: "Tuts' Jim McNamara wanted us for three years, ever since he booked Gaspar's down the street. He bent over backwards to make it work."

"Ever since their self-released album, I've tried to get them to play," says McNamara. "Shoes are wonderful people and I wanted them to make the rules. If they wanted us not to advertise while they got their act down, that would have been fine too. Fortunately, we advertised it and it went well."

Murphy feels Shoes has already dispelled much of the "voodoo" (Continued on page 39)

Campus Gallagher Target

LOS ANGELES—In much the same fashion as Steve Martin, comedian Gallagher is pursuing college audiences for additional exposure.

Even though Gallagher is getting valuable mass exposure opening for Kenny Rogers (both are managed by Ken Kragen), has had an LP released and is a familiar face on network television, he is nonetheless beefing up his number of college appearances.

Gallagher recently showcased at the National Entertainment & Campus Activities Assn. national convention, which garnered him 42 college appearances that will keep him busy from the end of March through year's end, according to Bob Hinkle and Jeb Hart of Kragen & Co.

Those 42 college dates will supplement Gallagher's 100 dates this year with Rogers. "Gallagher

doesn't have the grass roots college constituency," notes Hinkle.

Although Gallagher isn't a stranger at the campus level, there has never been a concerted tour planned. The current bookings, playing schools across the country, will be routed around those Rogers shows.

Hinkle and Hart report that a Gallagher school appearance always stirs up audiences. Not only does he hold informal press conferences with the school newspaper, but he researches each school through his "deviant behavior fact sheet" that clues him into student habits so he can personalize each show.

He supposedly goes as far as lecturing students if they are not effectively handling ticket sales, sound and other aspects of concert production.

Philly's Ripley's Opens March 27

PHILADELPHIA—Plans to give South Street on the edge of center city a class music club at what was the TLA Cinema, popular film house, will now be realized at a new location further up the same street. Steven Starr, who operated the smaller Stars club in the same area and who ran into neighborhood opposition with his plans for the TLA Cinema, has purchased Ripley's, disco just a block away, from Ruth & Bill Hoskins. They will concentrate on operating the private membership East Side Club in the basement of the center city Adelphia Hotel.

Construction is now under way in the remodeling of Ripley's with a Friday (27) target date for the opening. Some of the acts already signed include Martin Mull, B.B. King and Brian Wilson of the Beach Boys. Since Ripley's already had a liquor license on the premises, Starr will have none of the problems he had with TLA Cinema where he could not get a transfer of license because of the opposition of neighbors who preferred having the run-down movie house rather than a refurbished nightclub. Starr reportedly paid \$500,000 for Ripley's building and original liquor license.

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Talent Talk

Eric Clapton has been forced to cancel his 1981 North American tour because he has been hospitalized due to a bout with "penetrating ulcers." He had embarked on a four-month tour March 2 in support of his "Another Ticket" album. Following his show March 13 in Madison, Wis., he complained of stomach and back pains and was admitted to a local hospital. ... **Barry Manilow** will be performing for the first time at Caesars Tahoe, April 9-12, in his first West Coast performance since his SRO engagement at the Greek Theatre in Los Angeles last summer. Manilow will also star at the Riviera Hotel in Las Vegas, April 16-22. ... **Tom Jones** is to be the special performer at the Neighbors of Watts annual gala April 26. The benefit for the fund raising organization, which specializes in child development for low income families in the Watts area of L.A., takes place at the Beverly Wilshire Hotel. ... **Melissa Manchester** performs her first concert in the San Francisco bay area in four years at the Circle Star Theatre April 11.

Marianne Faithfull has received a gold record for Australian sales of "Broken English," which does not count thousands of import copies sold in that country, since the Australian version of the LP contains a blank cut rather than the controversial, "Why D'Ya Do It."

Tramps is the place to be on Tuesday nights in New York for young rock blues musicians to trade chops with some of the masters. Organized by Soho News columnist **Crispin McCormick Cioe**, who also fronts the **Uptown Horns**, the free Tuesday night jams have seen such veterans as **Rufus Thomas**, the **Neville Brothers**, **Don Covay** and **Tommy Tucker** playing with such relative youngsters as **Wayne Kramer**, **Paula Lockheart**, **Ruth Copeland**, **David Landau**, **X-Cessive**, **Annie Sutton** and others.

Paul Kennerly, composer of "The Legend of Jesse James" on A&M Records, has donated \$500 to the Jesse James Farm Museum to help restore the place in Kearney, Mo., where James was born and brought up. ... **Billy Joel** to tour Australia and New Zealand in April.

Chuck Mangione will perform, produce, and conduct a benefit concert for the Special Olympics at Constitution Hall in Washington, D.C. Saturday (28) after auditioning 250 local high school musicians from whom he will draw a 78-member orchestra. ... A cowboy-booted **Teddy Pendergrass** guested on a recent Barbara Mandrell tv show on NBC-TV. They dueted on Three Dog Night's "Joy To The World," with Mandrell changing the key line, "make sweet love to you," to the more discreet "sing sweet songs to you."

Dolly Parton will sing "9 to 5," on the Oscar presentations Monday (30). ... Styx guitarist and vocalist **J. Y. (James Young)** has been named spokesperson for the Media Task Force of the Solar Lobby. He plans to do a public service spot for distribution to FM radio. ... **The Harlem World Disco** entertainment complex in New York will host a benefit for the children of Atlanta, April 6.

El Futuro, believed to be America's first all Puerto Rican rock band, has completed its debut LP on Polish Records, produced by **Genya Ravan**. The LP, "Pop-O-Rican," will be pressed in different Spanish and English versions, and will be released in Europe before the U.S. ... **Todd Rundgren**, who has just completed, "Healing," his solo LP, will

next produce the bands New England, Touch and the Moondogs (not the pro wrestling team). Then it's a new Utopia LP and a tour.

"I think rock musicians feel an affinity with strippers, go-go dancers and hookers; that you put something very dear to yourself on the line for the public," **Robert Fripp** told Robert Klein, on the recent D.I.R. syndicated program. The quote never made it on the air. ... **Pretenders** releasing a five-song EP Wednesday (25). None of the songs will be included in the Pretenders LP, due in June.

The humble American hamburger is the theme for the new single and video from Barclay Records in France titled, "Funky Burger," by **Captain Mustard**.

Guitarist/composer **Billy Thorpe**, working at Pasha Studios in L.A., is looking for an experienced bass player to work in his new trio. The bassist should be able to sing. ... EMI-America's **Fools** recently taped a video to go with the new album, "Heavy Mental." ... The Hurrah Club, normally a place for rock, turns to swing jazz Thursday (26) when the **Widespread Depression Orchestra** plays.

Ray Manzarek, former **Doors** keyboardist and producer of L.A. band **X**, and **Danny Sugerman**, co-author (with **Jerry Hopkins**) of "No One Here Gets Out Alive," the biography of **Jim Morrison**, addressed the BMI-sponsored Los Angeles Songwriters Showcase, a non-profit service organization for songwriters, Thursday (26) at West L.A. Music in Los Angeles. Topics included the **Doors**, and **Manzarek** and **Sugerman's** New Way Productions, a company involved with consulting, production, management and talent development.

East Coast tours for several Chicago new wave bands are in the works. "Chicago Breakout Tour 1981" featuring **B.B. Spin**, the **Odd** and **Desmond**, is reciprocal trade plan for rockers from the East and Midwest put together by Group Therapy Ltd., a management subsidiary of Jam Productions. Jam's **Arny Granat** said **John Huey** of New York's FBI Agency and **Jim McNamara** of Tuts nightclub in Chicago were involved. And **Bohemia** is making a 10-date East Coast tour including stops in Boston, New York, Philadelphia and Buffalo, announces manager/producer **Robin McBride**. McBride said the group's debut album is ready to be mixed.

ROMAN KOZAK & CARY DARLING

Krokus Metal Band

• Continued from page 38

However, he admits that, if he gets **Motorhead**, that breaking the band on the road could be a problem. "In Europe, they have a huge stage show and that is part of the effect. Here, they won't be able to bring over the whole show right away," he says.

Stone has been in self-enforced retirement for the last two years. "I wanted to spend some time with my family," he explains, though he says he had every intention of getting back into the music business. "I must have seen 100 acts and nothing really got me excited until I found **Krokus** and **Faber**."

Stone has a preference for heavy metal. "I like rock'n'roll," he reasons for his fondness for the genre. "I was messing around in med school and then rock'n'roll came along in the form of **Jim Dandy Mangrum**. The nature of that music is very special."

Spyro Gyra Wraps 4th Album, Awaits European Festival Trek

BUFFALO, N.Y.—Recently nominated for their first-ever Grammy, **Spyro Gyra** is completing their fourth LP and preparing for an upcoming spring tour and summer international jazz festivals.

The MCA group, whose third LP "Catching The Sun" was in the running for honors in the best jazz fusion performance vocal or instrumental category, anticipates "natural, new directions in the studio."

"Any new direction, musical or otherwise, will come about during the studio session," reports group co-founder, saxophonist **Jay Beckenstein**. "We've got about 10-15 tunes which'll be shaved to eight."

According to Beckenstein, who earned a B.A. degree at the State Univ. of New York, Buffalo's school of music, the six-man band's emphasis will remain in the jazz fusion field.

Mixed with **Spyro Gyra's** Latin American musical flavor, which encompasses Brazilian salsa and bossa nova, Beckenstein predicts a mixture of pop forms and some reggae for the newest project.

After some three years on the road comprising several different tours, which included Europe, England and Japan, the group again utilized **Secret Sound Studios** in New York City where the "Sun" LP also was produced.

"Cafe Amore," a single from the

band's latest LP "Carnaval," is enjoying chart-climbing success and widened air-play on multi-formatted radio stations, from top 40 to adult contemporary, country and r&b.

Penned by guitarist **Chet Catalo**, "Amore's" growing impact outlines the writing diversity within **Spyro Gyra**, jokingly named after algae by **Beckenstein** when the band first played small Buffalo clubs.

"Jay writes most of the Latin and salsa stuff, while **Tom Schuman** on keys does most of the avant-garde material," says drummer **Eli Konikoff**. "Of course **Jeremy Wall's** still closely tied to the group."

Wall, who co-founded **Gyra** with **Beckenstein** in 1975, wrote two selections for "Carnaval" including the title track while helping produce the group's LPs with **Beckenstein** and **Richard Calandra**.

Shopping around for his own label deal, keyboardist **Wall** broke away from the band after deciding the road wasn't for him. **Schuman** replaced him.

The group is rounded out by percussionist **Girardo Valez** and bassist **Dave Woffern**, newest band member who joined six months ago.

A six-man road crew, composed of sound engineer **Bob Hillman** and **Jim Ruff** on lights, stages **Spyro Gyra's** concerts, which include the 1979 and 1980 **Montreux Jazz Festival's**.

The group also has appeared at the Hague North Sea Jazz Festival in 1979 and the Saratoga Springs Kool Jazz Festival, part of the Newport Jazz effort in 1980.

Hoping to erect their own studio near New York City in the near future, **Spyro Gyra** will continue with its **Crosseyed Bear Productions** here.

Rock singer **Jimmy Franks**, on **Ariola**, was produced at **Crosseyed**. Plans are to expand projects beyond **Spyro Gyra** and **Franks**.

Signed to **MCA** for three more years and two LPs a year, **Beckenstein** is considering a "live" LP for the fall. As for its direction, he says, "For now we'll remain instrumental but you never know when we'll add vocals."

Tracks By Shoes

• Continued from page 38

curses surrounding our ability to play live. We're at a level where people expect to pay their \$5 and see a quality show and we're ready to give it to them. We're simply finding we have to assume control over touring just as we have with recording.

"Overseeing everything ourselves really never ends," he adds. "Sure, we get tired of wearing every hat. But I think we're better off for being able to execute every function. Think how many artists will tell you, 'We just play.'"

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DIONNE WARWICK

Aladdin Hotel, Las Vegas
Admission (cocktails): \$20

A rainy night crowd of 527, substantially of an MOR bent, managed nonetheless to whip up a fair amount of enthusiasm for Warwick's "Solid Gold" touch and newly sharpened percussions on her March 5 opening.

From the start, Greg Warner's driving drums hinted that this 65-minute, seven-song show would not resemble her previous Vegas engagements. Warwick has traditionally been a strong card at the intimate Sands Copa room; this was her first venture away from Summa Casinos in some time and the room is not the best.

Somewhat quizzical looks greeted Warwick's rousing "Celebration." Many in the audience were not familiar with the material. They started responding to the beat, however, upon realizing that she was completely at home and having lots of fun.

Her following 33-minute medley of 23 hits is now almost a signature. Unfortunately, it bogs entirely too much of the show in what is now becoming ancient history. Even Warwick seems tired of it, despite predictable audience enthusiasm at this piece or that one. The only excitement now is in the new wrinkles, the departures, such as Warner's stirring samba riff in "Always Something There To Remind Me" and Warwick's showoff vocalizing on "Make It Easy On Yourself."

The typical Warwick touch was applied to "Guilty," prefaced by her remarks to the effect that she would have liked to have recorded it before Streisand got it.

"Deja Vu" and "Hold On" were predictable forays into her razzle-dazzle range and impeccable breath control, leading into her slow ballad opening of the "Solid Gold" reprise and finale. The uptempo burst led to a substantial portion of the audience standing for the final ovation.

Warwick has added a male vocalist, cousin Larry Powell, to round out vocals by sister Dee Dee Warwick and Eunice Peterson. She no longer has to carry a part, assigning those routines to the trio while she plays around, adding spontaneity to the show.

Conductor and pianist Joe Close led Stuart Levin on keyboards, Wade Short on bass, Lee Valentine on guitar and Harold Alexander, percussion, with the hotel's 21-piece Don Vincent Orchestra. **TIM WALTER**

MELISSA MANCHESTER LARRY GATLIN & GATLIN BROTHERS BAND

Riviera Hotel, Las Vegas
Admission: \$25 dinner, \$20 cocktails

Melissa Manchester is adjusting quite well, thank you, to the Las Vegas entertainment scene, coming in this time with a nicely paced, slickly produced 47-minute, 11-song set that served to introduce her to a mixed crowd of her fans and others there to see Larry Gatlin.

While most of her set featured songs by contemporary composers, including herself and two collaborations—"Whenever I Call You Friend" with Kenny Loggins and "The Working Girl" with Bernie Taupin—there was a nice Gershwin medley featuring "I've Got A Crush On You," "Let's Call The Whole Thing Off," and "Fascinatin' Rhythm." Manchester shares the stage with Billi Theford on two vocals, "Whenever I Call You Friend," and "Lovers After All." The latter tune segues to the song that the Vegas audience immediately connects with her: "Don't Cry Out Loud."

"Someone To Watch Over Me" scores well with the mixed age audience, and "Come In From The Rain" leads to an exit with cheers. Steve Cagan takes an aggressive role as musical director (occasionally mugging too much for the audience—or is it for Manchester?), and Claudia Cagan, Billi Theford and Wendy McKenzie lend enthusiastic vocals and presence. Other credits: Cliff Hugo on bass, Pat Kelley on guitar, John Perrett on drums, and Carol Anderson on piano/keyboards.

Larry Gatlin & the Gatlin Brothers (Rudy and Steve) Band show in a well received opening 43-minute, 10-song set that, despite the fact that 80% of the audience doesn't know you, you can win them over with a little "ah shucks" humor and some good music making.

Good response was expected and received from their Grammy-nominated song "Take Me To Your Lovin' Place," but they also scored well with "All The Gold In California" and "The Midnight Choir." The Gatlin harmonies are spotlighted in the finale, "Alleluia," sung a capella.

Mike Smith on steel guitar and Steve Smith on lead guitar offered strong support, along with Bill Fajardo on drums and Ralph Geddes on keyboards. **IRA DAVID STERNBERG**

LEON RUSSELL NEW GRASS REVIVAL BAND

Country Club, Reseda, Calif.
Tickets: \$8.50

The first spoken words uttered by Russell came 45 minutes into his 75-minute set. What's more, they were the only spoken words he uttered all night. What were the words? "This is a song written by a guy with a real bluegrass feel," and then he went into it.

The rest was pure music—and that was just fine with the SRO house. They came to hear Russell sing and that's what they got, 18 tunes worth, running the gamut from bluegrass to gospel to country to straight-ahead rock'n'roll.

The white-haired, white-bearded veteran performer, whose career has unwaveringly spanned two decades-plus, unobtrusively slid in behind the keyboards following the 45-minute, eight-tune opening set by the Blue Grass Revival Band. Without hoopla or to-do, he went to work, also without accompaniment.

Kicking off the show with an unexpected "Over The Rainbow," Russell did one more number alone before the four New Grass Revival members—Sam Bush, fiddle and mandolin; Courtney Johnson, banjo; John Cowan, bass guitar and Curtis Burch, lead guitar and dobro—returned to the stage to provide support. Buttress-

ing the foursome were a percussionist and a keyboard man (interesting to note, there were no drums, yet rhythm was not lacking).

Among the Russell-patented oldies he delivered were: "Stranger In A Strange Land," "Tight Rope" and a torrid rendering of "Bring My Body Home." Among the unoriginals were the Stones' "Wild Horses" and the Beatles' "I've Just Seen A Face" and "Yesterday." The adoring mob ate it all up.

It was a triumphant night indeed for the ruggedly individualistic guru of song in this, his second appearance, March 14 at the mammoth Wolf-Rissmiller 1,000-seat music palace.

JOE X. PRICE

J.J. CALE

Old Waldorf, San Francisco
Tickets: \$8.50

The master guitarist casually filled the air with sweet guitar epiphanies that another guitarist might crawl over broken glass to be able to play March 5.

Backed by his veteran road quartet and referring to new lyrics spread on a music stand in front of him, Cale did an 80-minute run that covered 15 tunes in the main set and fully five more in the encore. He did not emphasize material from his new LP, "Shades," but he did get around to most of his signature tunes, including "Call Me The Breeze," "After Midnight," "Cocaine," "Crazy Mama," "Bringing It Back From Mexico" and "Magnolia." Of the new tunes "Mama Don't Allow" is the obvious best bet to join this company of Cale trademarks.

Midway through, rhythm guitarist Christine Lakeland sang three originals. The first two were uninspired and repetitive. The third, however, an unusual midtempo ballad titled "Mr. Completely" could have distinct radio potential.

Cale's modus operandi is as ungimmicky as you can get. The mood of delivery doesn't change, the lights don't change, the players don't change position and, in fact, they hardly change expressions. Nonetheless Cale's performances have tremendous impact.

JACK McDONOUGH

THE DREGS

*King Concert Hall,
Fredonia, N.Y.*
Tickets: \$4, \$7

Ranging from country rock, jazz and pop to semi-classical, bluegrass and rock'n'roll, Arista Records' instrumental band the Dregs, formerly the Dixie Dregs, produced a multi-faceted, 90-minute set.

Filling the handsome 1,200-seat facility March 3 with energetic, varied sounds, the five-man group was expertly led by lead guitarist Steve Morse, whose diverse styles defied convention.

Morse partnered magnetic pair-offs with violinist Allen Sloan throughout the tight, concise 15-song program, which included four encores before the wildly responsive student audience. Bassist Andy West's intense executions, whether funk-based or rock-orientated, anchored rhythms along with drummer Rod Morgenstein and the band's newest member, keyboardist Tee Lavitz.

It was the Dregs, music graduates themselves from the Univ. of Miami, easily and effortlessly communicating with the Fredonia, State Univ. of New York audience, a campus with strong musical roots.

Eliciting flashes of Yes, Emerson, Lake & Palmer and Led Zeppelin, the group's highlights included material from its latest LP "Unsung Heroes."

Upbeat, jazz-like rocker "Cat Food," was the first of several selections taken from the album the best, most commercial sound second to the funky-rock effort "Cruise Control" featuring guitarist Morse and drummer Morgenstein.

"The Hereafter" touched along almost classical lines with Lavitz's mellow keyboard stylings, while bluegrass themes twanged during "The Bash" spotlighting violinist Sloan's bowing.

A touch of humor and stage choreography accompanied a sing-a-long number, "Disco Dregs." **HANFORD SEARL**

AL GREEN THE EMMIT POWELL GOSPEL ELITES VERNARD JOHNSON DOROTHY MORRISON

Cow Palace, San Francisco
Tickets: \$8.50, \$7

After having confused fans by combining secular songs and soul saving, the Rev. Al Green has finally stopped straddling the fence.

On the March 7 leg of his fist national gospel tour, which began early last month in Atlanta and will continue through July, the former r&b/pop star was adamant about his dedication to the Lord.

"I used to call myself a superstar," Green told the audience of around 3,500 at the 11,000-capacity arena, "but you haven't seen no star 'til you've seen the bright morning star."

"Many of you are sitting there wondering if I'm for real... Some of you came to check me out. 'What will he be wearing?' 'What will he say?'"

The tuxedoed singer's between-song preaching seemed to be designed to reassure the largely religious crowd.

Drawing the seven songs of his 45-minute set entirely from his recent Myrrh album, "The Lord Will Make A Way," Green was as dynamic as ever. Little had changed—the effortless vocal glides and the bouncing across stage—only the content of his lyrics.

Green's five-piece band, which included session men Moses Dillard on guitar and drummer Willie Hall, and two backup singers who were subdued throughout, allowing his amazing voice to come across clearly.

The program's high point came when the crowd joined in on "Pass Me By," singing as a mass choir while Green improvised above them.

The local Emmitt Powell Gospel Elites, with a new release on Savoy, preceded Green with a rousing set of traditional-styled material, while gospel alto saxophonist Vernard Johnson, who also records for Savoy, offered more in the way of old-fashioned r&b showmanship than in solid musical content.

Dorothy Morrison, who rose to brief fame singing the distinctive contralto lead on Edwin Hawkins' "Oh Happy Day" only to fade into obscurity on the nightclub circuit, opened the show with an impressive five-song progressive gospel set. **LEE HILDERBRAND**

U2

RUBBER CITY REBELS

Country Club, Reseda, Calif.
Admission: \$5.50

Often a good debut album is akin to a solid left hook and dazzles the listener, but it is an act's live show which can provide the knockout punch. Ireland's much acclaimed U2 left the near capacity audience down for the count March 15.

Led by the extremely charismatic Bono, who jerks around the stage like a maddened puppet, the quartet weaves an eerie sound that is part David Bowie, part Roxy Music, part Doors but simultaneously the opposite of all those.

As with the Police, U2 creates a full sound from only three instruments (Bono plays only rhythm guitar on one song). Guitarist The Edge is a wizard at his instrument yet he would be lost without the propulsive rhythm section of bassist Adam Clayton and drummer Larry Mullen. "I Will Follow," "Another Time, Another Place," "Twilight" and others rolled from the stage with a power and glory that is only hinted at on their critically praised debut *Island LP*.

The drawback is material. Many of the songs sound alike and, because the audience called them back for two encores, the group was forced to perform some tunes twice in the 16-song, 65-minute set.

When the Rubber City Rebels first started four years ago, there was a shade of punkish charm in their heavy metal attack. The 11-song, 40-minute set here demonstrated that the group is now only interested in being a poor carbon copy of AC/DC. **CARY DARLING**

PLIMSOUHS JIMMY & THE MUSTANGS

Whiskey, Los Angeles
Admission: \$5.00

Some groups make great albums but are disappointing live. With the Plimsouhs, Planet's new push act, the case is just the opposite. What comes off as run of the mill on vinyl is rough-hewn in the best rock'n'roll tradition on-stage.

In a 50-minute, 14-song set March 10, the quartet played a feisty brand of power pop culled mostly from its debut album. Lead singer and rhythm guitarist Peter Case is more than a bit reminiscent of early Roger McGuinn with his dark sunglasses and whine-edged vocals.

The music, though, is punchier and crisper with the single "Now," the sledgehammer "Zero Hour" and highly rhythmic "Hush, Hush" standing out. As for weak spots, the band needs more stage presence with Case's minimal stage patter being negated by his refusal to speak clearly.

While the Plimsouhs go back to the 1960s for inspiration and tread somewhat cautiously through their many influences, openers Jimmy & the Mustangs shamelessly plundered Elvis Presley and "Rock Around The Clock." This isn't a knock. Their 10-song, half-hour set of rockably and 1950's-flavored rock was thoroughly enjoyable even if it was one-dimensional.

CARY DARLING

MINGUS DYNASTY

Village Vanguard, New York
Admission: \$6.50

Jimmy Knepper was missing on trombone and Clifford Jordan was handling the tenor sax work, but this version of the group that continues to keep the works of Charles Mingus alive was still an effective unit when it played a 50-minute, about seven-tune set at the Manhattan jazz landmark March 5.

Trumpeter Randy Brecker played impressive soaring solos and pianist Sir Roland Hanna cooked whether comping or soloing. But the most impressive member of the group was, as it should be, bassist Mike Richmond. The dexterity in his solos was matched only by the inventiveness of his improvisations.

The music was well balanced from the dramatic "Haitian Fight Song" to the appealing ballad, "The Man Who Never Sleeps," which had overtones of "I Waited For You." Billy Hart on drums rounded out the unit. **DOUGLAS E. HALL**

BEAVER BROWN

Bottom Line, New York
Admission: \$6.50

Beaver Brown a six-man band has often been dismissed as a Springsteen copy band, but in fact, it is much closer in style to being a late '60s J. Geils Band. Group members John Cafferty on lead vocals, Michael Antunes on tenor sax, Bobby Catoia on keyboards, Garry Gramolini on lead guitar, Pat Lupe on bass and drummer Kenny Silva convey a sincerity that is becoming harder to find with bands of this genre.

Beaver Brown's enthusiastic two-hour nearly two-thousand tune set March 6 began with their privately produced recording of "Wild Summer Nights" and included other original rockers such as "Out On The Beach," "Heat Of The Night," "Go Where The Action Is" and "I Just Wanna See You Again." Their copy material included "Double Shot Of My Baby's Love," a seldom heard '60s oldie, as a part of the encore.

While their stage raps were a bit long-winded at times, the audience responded warmly to a neo-Three Stooges routine as an introduction to "Fun, Fun, Fun." **PETER KANZE**

ROSANNE CASH

*Inn of the Beginning,
Cotati, Calif.*
Tickets: \$6

Cash warmed up for her first national tour March 7 at this big-bar, roadhouse-type 225-capacity club 45 miles north of San Francisco by delivering zesty, solid performances at two sold-out shows.

Through her husband, Rodney Crowell, she has access to some of the best songs being written these days as well as to some of the best players to help her deliver them. Her vocals are warm, commanding and exciting and her pacing and song sense are excellent. She has a smart ear for the tunes that will work best for her and she takes to the stage like a duck to a pond.

Not to mention that she represents an absolutely perfect mix of contemporary country and power-pop new wave. Her persona is just the right combo of Tom Petty and Linda Ronstadt, her music just in the middle between Louise Goffin and Emmylou Harris.

Done up in a cosmo-punk outfit of black dress, oversize white tux jacket, black nylons and short black boots, Cash started off with "Rainin'" from her new album, whose title single, "Seven-Year Ache," she did near the end of the 70-minute set.

The 15-song performance included eight tunes from the first album. Also among the new tunes were "Maybe I'll Just Go Away," Keith Sykes' "I'm Only Human" and a new wavish double-guitar rocker, "Any Time I Want To." The set also included a hot take of Tom Petty's "Hometown Blues," and Cash finished with two delightful upbeat numbers, "My Baby Thinks He's A Train" and her zippy "What Kinda Girl" version of the Steve Forbert tune. Second of two encore tunes was her dad's "Big River."

Cash's delivery of the fast stuff had the crowd clapping and rocking, but it got quiet for softies like "Seeing's Believing." **JACK McDONOUGH**

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Arenas (6,000 To 20,000)

1	GRATEFUL DEAD —Ron Delsener/Monarch Entertainment, Madison Sq. Garden, N.Y.C., N.Y., March 9 & 10 (2)	40,000	\$10.50-\$12.50	\$480,000*
2	RUSH/MAX WEBSTER —Brass Ring Productions, Cobo Arena, Detroit, Mich., March 13-15	32,949	\$10-\$11	\$353,099*
3	GRATEFUL DEAD —Monarch Entertainment/Don Law Co., Garden, Boston, Mass., March 12	15,509	\$9.50-\$10.50	\$158,208*
4	GRATEFUL DEAD —Monarch Entertainment/Cross Country Concerts, Civic Center, Hartford, Ct., March 14	16,095	\$8.50-\$10.50	\$158,073*
5	SANTANA/FORTRESS —Bill Graham/Avalon Attractions, Convention Center, Anaheim, Ca., March 13 & 14 (2)	14,226	\$7.50-\$9.50	\$129,848*
6	STYX —Contemporary Productions, Checkerdome, St. Louis, Mo., March 11	12,360	\$9.50-\$10.50	\$128,674*
7	RUSH/MAX WEBSTER —Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., March 11	16,000	\$7.50-\$8.50	\$121,363
8	KOOL & THE GANG/SLAVE/YARBROUGH & PEOPLES —Alan Haymon Presents/WG Enterprises, Scope, Norfolk, Va., March 13	12,000	\$8.50-\$9.50	\$103,535
9	MOLLY HATCHET/38 SPECIAL —Mid-South Concerts, Colis., Memphis, Tenn., March 13	11,999	\$8-\$9	\$99,915*
10	REO SPEEDWAGON/707 —Entam Presents, Civic Center Colis., Charleston, W. Va., March 10	11,790	\$8-\$9	\$99,757*
11	BAR-KAYS/SWITCH/SKY —Star Entertainment/Fred Jones, Colis., Memphis, Tenn., March 14	11,999	\$8-\$9	\$96,156
12	KOOL & THE GANG/GAP BAND/SLAVE/YARBROUGH & PEOPLES —Alan Haymon Presents, War Mem'l., Rochester, N.Y., March 14	10,200	\$8.50-\$9.50	\$86,500*
13	STYX —Sound Seventy Productions, Muni. Aud., Nashville, Tenn., March 12	8,000	\$10	\$79,400*
14	MOLLY HATCHET/38 SPECIAL —Sound Seventy Productions, Civic Center, Huntsville, Ala., March 14	9,500	\$7.50-\$8.50	\$77,675
15	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —WG Enterprises/Alan Haymon Presents, Sports Arena, San Diego, Ca., March 15	7,793	\$9-\$10	\$76,713
16	REO SPEEDWAGON/707 —Entam Presents, Civic Center, Wheeling, W. Va., March 9	9,000	\$8-\$9	\$76,438*
17	PAT TRAVERS/RAINBOW —Perryscope Concert Productions, Concert Bowl, Edmonton, Canada, March 14	7,467	\$10-\$11	\$76,279*
18	CHARLIE DANIELS/McGUFFY LANE —Sunshine Promotions Stadium, Evansville, Ind., March 15	9,096	\$7.50-\$8.50	\$75,061
19	KOOL & THE GANG/GAP BAND/SLAVE/YARBROUGH & PEOPLES —Alan Haymon/WG Enterprises, Arena, Dayton, Ohio, March 15	8,000	\$8.50-\$9.50	\$72,800*
20	GRATEFUL DEAD —Monarch Entertainment/Cedric Kushner, Mem'l. Aud., Utica, N.Y., March 13	6,472	\$10-\$11	\$70,692*
21	TED NUGENT/HUMBLE PIE —Brass Ring Productions, Fieldhouse, St. Univ., E. Lansing, Mich., March 13	7,276	\$9.50	\$69,022
22	TED NUGENT/HUMBLE PIE —Danny Kresky Enterprises, Stad., Kalamazoo, Mich., March 12	8,000	\$8.75	\$69,000

Auditoriums (Under 6,000)

1	KOOL & THE GANG/YARBROUGH & PEOPLES/GAP BAND —Radio City Music Hall Prod., Inc., Radio City Music Hall, N.Y.C., N.Y., March 12	5,882	\$10.50-\$15	\$77,645*
2	TED NUGENT/B SHARP —Brass Ring Productions, Arena, Ft. Huron, Mich., March 11	5,177	\$10	\$51,770*
3	NAZARETH/APRIL WINE —Electric Factory Concerts, Arena, Lehigh Univ., Allentown, Pa., March 9	5,674	\$6.50-\$8.50	\$46,893*
4	BEATLEMANIA —Feyline Presents/CU Program Council, Macky Aud., Boulder, Co., March 13 (2)	3,399	\$10-\$15	\$45,823
5	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS —WG Entertainment/Odin Prod., Mem'l. Aud., Sacramento, Ca., March 13	4,396	\$8.50-\$10.50	\$43,151*
6	RODNEY DANGERFIELD/DENNIS BLAIR —Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 13	3,271	\$11.50-\$12.50	\$39,861*
7	MOLLY HATCHET/38 SPECIAL —Sound Seventy Productions, Muni. Aud., Chattanooga, Tenn., March 12	4,900	\$7.50-\$8.50	\$39,553*
8	MOLLY HATCHET/38 SPECIAL —Sound Seventy Productions/Albert Promotions, Civic Center, Dothan, Ala., March 10	4,640	\$7.50-\$8.50	\$38,185*
9	SHA NA NA/TOM CHAPIN —Di Cesare Engler Productions, War Mem'l., Johnstown, Pa., March 10	4,859	\$6.75-\$7.75	\$37,661
10	BOOMTOWN RATS/TEENAGE HEADS —Perryscope Concert Productions, Mini-Bowl, Edmonton, Canada, March 13	3,861	\$9.50-\$10.50	\$37,312*
11	PAT TRAVERS/RAINBOW —Perryscope Concert Productions, Arena, Calgary, Canada, March 10	3,250	\$10-\$11	\$33,245
12	ROMANTICS/DONNIE IRIS —Brass Ring Productions, Hill Aud., Univ., Ann Arbor, Mich., March 14	4,043	\$6.50-\$8.50	\$31,651*
13	NANA MOUSKOURI —Bill Graham Presents, Masonic Aud., San Francisco, Ca., March 11	2,514	\$8.50-\$12.50	\$30,063
14	BEATLEMANIA —Contemporary Productions/New West Presentations, Orpheum Theatre, Omaha, Neb., March 15	2,762	\$8.75-\$10.75	\$29,440
15	DRAMATICS/DELLS —Alan Haymon Presents, Berklee Performance Center, Boston, Mass., March 15	2,400	\$12.50	\$29,000*

Classical



FIDDLING AROUND—Itzhak Perlman juggles an armful of Grammys, presented by Recording Academy national trustees (from left) Anne Phillips, Ray Moore and Helen Merrill. The famed violinist was a quadruple winner this year.

SUNDAYS ON NPR

Chamber Music Stars

CHICAGO—Minnesota Public Radio's new Sunday morning radio series featuring the St. Paul Chamber Orchestra was introduced Sunday (22).

"Saint Paul Sunday Morning" is a weekly series of 90-minute programs that will present chamber music in a relaxed setting. The series will be carried nationwide by NPR network stations.

The series' first program was a celebration of the birthday of J.S. Bach featuring the Fourth "Brandenburg" Concerto, the Fourth Orchestral Suite and the Cantata, "Christ Lag In Todesbanden," performed with the Dale Warland Singers.

Upcoming programs also will feature the Deller Consort, New World String Quartet, St. Paul Chamber Wind Quintet and Cal-

lopie. Also taking part will be St. Paul Chamber Orchestra music director Pinchas Zukerman, former music director Dennis Russell Davies and pianist Lorin Hollander, among others.

Informal commentary and artists' conversations will be interspersed with specially taped performances. The series' music director and host is William McGlaughlin, associates conductor of the St. Paul Chamber Orchestra.

Programs, delivered via satellite at 10 a.m. and noon Eastern Standard Time, are taped at the new Minnesota Public Radio "state-of-the-art" studio complex in St. Paul.

Works to be heard range from duets and quartets to full chamber orchestra pieces.

Classical Notes

Daniel Barenboim, who will limit U.S. appearances in forthcoming seasons, is finishing up his 1981 Chicago Symphony guest conducting stint with a flurry of DG recordings, including the Elgar Violin Concerto for which Itzhak Perlman is flying in specially. Also being waxed by DG is Tchaikovsky's "1812 Overture," "Romeo And Juliet" and "Marche Slav," and the Bruckner Second Symphony and "Te Deum." Barenboim's next Chicago engagements may not be for several years. . . . Dutch violinist Jaap van Zweden, 19, has been appointed concertmaster of the Amsterdam Concertgebouw Orchestra, Billboard correspondent Wilhelm Woos reports. Van Zweden succeeds violinist Herman Krebbers, whose playing career was abruptly ended after an accident which damaged one of his arms.

Hungaroton is making available its complete Bartok edition, totalling 38 disks, in four special presentation boxes for the composer's centenary. Largest of the sets is the orchestral music, contained on 11 records. Sets are available from Qualiton Imports, Ltd. . . . Pianist Alfred Brendel, who recently turned 50, is a collector of "funny typographical errors" and kitsch, according to the latest biography from Philips, which has released several albums to celebrate the birthday. . . . Slain Beatle John Lennon is the dedicatee of Lukas Foss' "Night Music," to be premiered at Avery Fisher Hall Wednesday (1) by the Northwood Symphonette with the Canadian Brass. Foss began the composition the morning of the day Lennon was killed.

The St. Louis Symphony's March 24th 100th birthday celebration included a \$1 admission concert at the city's Cervantes Convention Center led by music director Leonard Slatkin. Free birthday cake and coffee were served. . . . The Pittsburgh Symphony will begin holding annual Heinz Hall festivals in the latter half of June. Conductor Herbert Blomstedt will lead the five

1985 Bach/Scarlatti/Handel Tricentenary spawns "European Music Year"—See page 55.

concerts of this year's Beethoven Festival, beginning June 15.

Soprano Teresa Stratas' first Nonesuch album, containing unknown and unpublished Kurt Weill songs, has been completed. Nonesuch also will release a record of Weill's Cello Sonata, performed by cellist Jerry Grossman and pianist Diane Walsh. . . . South Florida high end audio dealer and recording engineer Peter McGrath has formed a new classical label in partnership with Miami attorney and music writer Julian Kreeger. Pianists David Bar-Ilan and Earl Wild, among others, have been recorded.

The Pittsburgh Symphony with the help of the Pittsburgh Regional Planning Assn. is looking for a permanent summer home in southwestern Pennsylvania. The orchestra has in mind a site of at least 200 acres with close proximity to major highways and population centers but removed from built-up areas.

16-Year-Old Disk Mystery: Which Pianist Is Playing?

LONDON—An EMI recording of Chopin's First Piano Concerto which has been on the market for 16 years as a rare example of the work of Rumanian virtuoso pianist Dinu Lipatti has been found to be identical to a Supraphon record of the same work by Polish pianist Halina Czerny-Stefanska.

The Lipatti record was first issued by EMI in 1965 and was reissued as part of a boxed set last year. The LP by Miss Czerny-Stefanska was released in the early 1950s some two or three years after the death of Lipatti.

Peter Andry, director of EMI's classical division says that the EMI record was made from a tape with an unnamed orchestra and conductor

Birthday Program

LENINGRAD—To celebrate the 75th anniversary of the birth of Dmitri Shostakovich, a program of his earliest works was prepared here by conductor Gennady Rozhdestvensky and the Leningrad Philharmonic.

The works related to the early 1920s when the then 13-year-old composer entered Petrograd Conservatoire, and included Theme And Variations in B Flat and Scherzo in E Flat.

One of Shostakovich's previously unknown works from the late 1920s was unearthed in the archives of the Academic Maly Theater of Opera and Ballet here. It comprised additional music for the opera "Columbus" by German composer Erwin Drehsel. Another premiered work was Shostakovich music for the incomplete comic opera "Big Lightning," scripted by Nikolai Aseyev.

Also featured were the composer's Second Symphony, written in 1927, and music to the film "One," directed by Grigori Kozintsev and Leonid Trauberg. Shostakovich later wrote the music for Kozintsev's films "Hamlet" and "King Lear."

VADIM YURCHENKOV

2 PREMIERES FOR AMRAM

CHICAGO—For American composer David Amram, March 17 was a day of two world premieres.

The Portland (Maine) Symphony Orchestra gave Amram's Saxophone Concerto, "Ode To Lord Buckley," its first performance with Kenneth Radnofsky soloist.

And on the same date a second daughter, Adira, was born to the composer in Balson Spa, N.Y.

An Amram violin concerto is set to be premiered in May by the St. Louis Symphony.

Milwaukee Retailer Bows Store Annex

CHICAGO—Milwaukee's Radio Doctors is opening a 2,200 square foot classical retail annex next month.

Classical buyer Terry Zellmer said the new carpeted store would have ceiling fans and live plants. "We're spending a lot of money on atmosphere to make it very conducive to the classical buyer."

"We're bringing in imports like you wouldn't believe," adds Zellmer.

which was obtained from Switzerland and had been authenticated by Lipatti's widow, Mrs. Madeleine Lipatti and by his recording manager, the late Walter Legge.

Mrs. Lipatti is understood to be "very upset" about the confusion and remains convinced that the EMI recording was made by her husband.

The position has been further complicated by the discovery of another tape of the same concerto which was thought to be from a broadcast by Lipatti with the Zurich Tonhalle Orchestra. It has been suggested that the recording released by EMI might be of a rehearsal for that broadcast.

Institute Bows Philly Concerts

PHILADELPHIA—While jazz prevails in a goodly number of bars throughout the city, primarily in black areas, the music is now being brought out of the after dark spots and into people's daily lives. Neighborhood Jazz, a concert series sponsored by the Painted Bride Art Center and the locally based Wilbur Ware Institute for Innovative Musicians, opened Sunday (22) with saxophonist Clifford Jordan and trio at St. Charles Church.

Each Sunday concert in the series will feature such artists as Sun Ra, Philly Joe Jones, Barry Harris, Tommy Flanagan and Cedar Walton. Jordan, the first performer in the series, is a founding director of the organization that was established in 1979 in memory of local bassist Wilbur Ware.

MAURIE ORODENKER

Talent's Shaping Up At Montreux-Detroit

By SAM SUTHERLAND

LOS ANGELES—An extended concert schedule and an expanded variety of performing sites are planned for the second Montreux-Detroit International Jazz Festival, which will bring dozens of shows to downtown Detroit Sept. 2-7.

With last year's gathering drawing a reported 500,000 listeners to shows touted as a virtual alliance between the famed Swiss jazz summit and one of the most visible of American musical centers, Robert E. McCabe, president of Detroit Renaissance, Inc. formally unveiled plans for the 1981 edition in a press conference held at Strohaus, headquarters for the Stroh Brewery Co., one of the festival's major sponsors.

Also there to detail preliminary talent plans was Claude Nobs, program director for the original Mon-

treux summer series and advisor for the Detroit program.

Artists performing during the series will include local and international jazz players, in an intensive agenda spanning both regular concert programs and a daily series of free concerts under Stroh's sponsorship.

Already committed are the Preservation Hall Jazz Band, Detroit native Betty Carter, Sarah Vaughan, Sergio Mendes, Bobbi Humphrey, the Art Ensemble of Chicago, Toronto's Moe Koffman Quintet with Eddie Bickert, and a lengthy lineup of top keyboard players including Herbie Hancock, Marian McPartland, Sergio Mendes, Joanne Brackeen, McCoy Tyner and Adam Makowicz.

Other scheduled activities include a presentation of jazz dance by the J. C. Heard Dance Review, slated for the Music Hall Center for the Performing Arts, and a Detroit River cruise and concert which will open the festival agenda as it did last year.

Major ticketed concerts will be held at the Music Hall and on the terrace of the Detroit Plaza Hotel, both sites employed during the first Montreux-Detroit summit. Additionally, concerts will be extended to new venues including the Hotel Ponchartrain, the Book-Cadillac Hotel, Detroit Institute of Arts, Washington Boulevard and Grand Circus Park.

Free concerts will include shows at the Philip A. Hart Plaza, focal point for last year's free events, the Hotel Ponchartrain's sidewalk cafe and outdoor sites including the Washington Boulevard Parkway and Grand Circus Park.

Two jazz films have also been included in the lineup. "But Then She's Betty Carter" and "A Different Drummer," the latter an independently produced documentary on Elvin Jones previously televised by the Public Broadcasting System (PBS).

Also planned for this year's festival is an international jazz exchange with the Pori Jazz Festival in Pori, Finland, calling for the Jukka Lincola Octet of Finland to appear in Detroit over Labor Day weekend as part of the festival. In return, Detroit's Lyman Woodard Organization has been asked to perform at the Pori Jazz Festival, which runs July 9-12.

30th Anniversary For Wilkes-Barre

WILKES-BARRE, Pa.—To commemorate the fact that the first jazz festival in the U.S. was held in this Northeastern Pennsylvania community 30 years ago, a week-long big band and jazz festival ended Feb. 27 was staged here with the entire city as its stage. Sponsored by Dick Evans Sr., president of WYZZ Radio here, with hopes of making it an annual event, Mayor Thomas McLaughlin agreed with the idea by proclaiming it officially as Big Band And Jazz Festival Week.

The festival was originally held here in 1952, when it was a great artistic success but a financial failure—although it gave rise to the famed Newport Jazz Festival. The week kicked off the previous Friday at Gus Genetti's honoring natives of the area associated with big names—the late Tommy and Jimmy Dorsey, Bill Challas (a big band arranger), Danny Richards (who sang with

Woods Toplines Pittsburgh Fest

LOS ANGELES—The Phil Woods Quartet will headline the talent roster for the upcoming first Pittsburgh Festival Jazz slated to kick off Friday (27) at the Carnegie Institute Lecture Hall.

Series is being held in memory of jazz fan and Gulf Oil community affairs manager Roy Kohler, who died Jan. 17, with net proceeds from the two daytime and two evening shows to go to Camp Achievement, one of the charitable organizations Kohler worked with.

Other acts scheduled include pianist Reid Jaynes, the John Wilson Dektette and stage and show bands from area high schools and universities. Friday and Saturday evening shows, and Saturday and Sunday afternoon concerts will see tickets priced from \$2.50 to \$10, with series tickets at \$10 and \$20.

Jazz Horizons, a newly formed group of players and educators, is producing the shows.



KENTON VAULT—Leon Breeden, director of North Texas State University's jazz studies program, inspects the newly arrived crates containing the entire library music of the late Stan Kenton. The band-leader and composer willed the collection to the school, which will catalog its contents.

ALBUM SERIES REVIEW

8 Prestige Reissues Offer Good Music, Dull Graphics

LOS ANGELES—Ignore the drab graphics and the deplorably inadequate annotation and you'll find a generous sampling of highly commendable jazz in the eight LPs reissued on the Prestige label last week.

Most newsworthy, perhaps, is the John Coltrane-Ray Draper Quintet album comprising six tracks. Taped in the 1960s, it features not only a daring Coltrane on tenor and soprano saxophones but the intriguing tuba work of Draper on two near-ancient standards, "Under Paris Skies" and "I Hadn't Anyone Till You" and four newer tunes, "Two Sons" and "Clifford's Kappa" among them.

The late Charles Mingus and his upright bass are spotted with Thad Jones' trumpet on a second LP. This one contains nine cuts with Max Roach and Kenny "Klook" Clarke alternating on drums.

Like Coltrane and Mingus, pianist Vince Guaraldi also is deceased. Yet his "Greatest Hits" package preserves his music, including his "Cast Your Fate To The Wind," "Treat Street" several tunes from the "Peanuts" cartoon series and four strong Brazilian songs. Guaraldi is accom-

panied by various rhythm sections.

Former Count Basie trumpeter Joe Newman has an album all to himself, titled "Jive At Five." He's backed by a foxy quartet comprising Tommy Flanagan, Frank Wess, Eddie Jones and Oliver Jackson. Newman serves up six cuts, of which "Don't Worry About Me" and "More Than You Know" are possibly best.

Mal Waldron, Louis Hayes and Tommy Potter back four alto saxophonists in another unconventional entry. The saxists are Phil Woods, Gene Quill, Hal Stein and Sahib Shihab. They chase each other around spectacularly; it's "alto madness" at its most insane level.

Steve Lacy's LP spots his soprano sax, Don Cherry's trumpet, Carl Brown on bass and drumming by Billy Higgins on six tunes, two long identified with Duke Ellington's massive band book.

Tenor saxist Booker Ervin blows up at least a modest hurricane with only a rhythm section backing through six songs. Roy Haynes is the drummer, and shares title credit with the late Ervin.

For those who enjoy electric organ, the eighth album in this reissue series showcases Charles Earland in a number of settings, rompin' and stompin' on 10 rhythmic tracks with Grover Washington Jr., Freddie Hubbard, Joe Henderson, Hubert Laws, Jon Faddis, Billy Cobham and other well-regarded jazzmen in his accompanying groups. "Black Talk" is the most moving title, four trumpeters teaming to provide punch behind Earland's keyboard antics.

So the music is worthy—some of it outstanding. But the packaging, at best, is bush league. Surely better planning by the Prestige-Fantasy group in California would pay off in additional sales.

DAVE DEXTER JR.

Sunday Matinees

LOS ANGELES—The Maiden Voyage, live jazz venue located in downtown Los Angeles, has instituted weekly Sunday afternoon big band concerts, dubbed "champagne jazz matinees."

Survey For Week Ending 3/28/81

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	19	19	WINE LIGHT Grover Washington Jr., Elektra 6E-305	26	28	57	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
2	8	8	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	27	29	37	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
3	6	6	ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee C2X-3686	28	26	25	SEAWIND Seawind, A&M SP-3113
5	4	4	MAGIC Tom Browne, Arista/GRP 5011	29	22	14	REAL EYES Gil Scott-Heron, Arista AL 9540
5	4	15	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	30	30	15	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
6	6	21	CARNAVAL Spyro Gyra, MCA MCA-5149	31	32	27	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
7	7	14	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	32	33	7	SAVANNA HOT LINE Native Son, MCA MCA 5157
8	8	34	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453	33	34	5	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130
10	8	8	GOTHAM CITY Dexter Gordon, Columbia JC 36853	NEW ENTRY	NEW ENTRY	NEW ENTRY	AT THE WINERY Stephane Grappelli, Concord Jazz CJ-139
10	9	23	INHERIT THE WIND Wilton Felder, MCA MCA-5144	35	37	20	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
13	6	6	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	36	35	38	H Bob James, Tappan Zee/Columbia JC 36422
16	3	3	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010	37	36	17	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM 2-1182 (Warner Bros.)
13	12	24	FAMILY Hubert Laws, Columbia JC 36396	NEW ENTRY	NEW ENTRY	NEW ENTRY	BY ALL MEANS Alphonse Mouzon, Pausa 7087
14	14	40	THIS TIME Al Jarreau, Warner Bros. BSK 3434	39	39	34	ROUTES Ramsey Lewis, Columbia JC 36423
15	15	22	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	40	41	4	MONTREUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7083
16	11	24	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	41	40	29	BADDEST Grover Washington Jr., Motown M9-940A2
17	17	20	MR. HANDS Herbie Hancock, Columbia JC 36518	42	44	2	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643
18	19	6	THE HOT SHOT Dan Siegel, Inner City IC 1111	43	NEW ENTRY	NEW ENTRY	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031
19	18	19	ODORI Hiroshima, Arista AL 9541	44	27	20	NIGHT SONG Ahmad Jamal, Motown M7-945R1
20	20	4	A DIFFERENT KIND OF BLUES Perلمان & Previn, Angel 37780	45	NEW ENTRY	NEW ENTRY	THE MILES DAVIS COLLECTION, VOL. 1, 12 SIDES OF MILES Miles Davis, Columbia C2X 36476
21	21	38	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	46	31	21	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
22	24	53	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	47	NEW ENTRY	NEW ENTRY	RELAXING AT CAMARILLO Joe Henderson, Contemporary 14006
23	23	23	TOUCH OF SILK Eric Gale, Columbia JC 36570	48	38	32	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
24	25	35	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	49	45	3	GIANTS Stephane Grappelli/ Jean-Luc Ponty, Pausa 7074
NEW ENTRY	NEW ENTRY	NEW ENTRY	DIRECTIONS Miles Davis, Columbia KC2-36472	50	49	21	OUTBRO Azymuth, Milestone M-9097 (Fantasy)

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LOUISIANA



A MUSICAL MARDI GRAS WHERE THE OLD MEETS THE NEW

By KIP KIRBY

IF THE ENTIRE STATE OF LOUISIANA WERE TO CEASE ITS COMMERCIAL INDUSTRY TOMORROW, no effects would be felt at all on its major natural export: music.

For if Louisiana has a legacy (and it does), it is its music. Its musicians. Its wondrous wealth of musical richness that abounds in every nook and cranny of this unusual state. A heritage so grand and diverse as to make that of other states seem nearly barren by comparison.

Louisiana lives through the strains of its musical history. Through its bayous and swamplands, through its grassy marshes and moss-infested backwaters, through its flat prairies and Mississippi deltas, the music echoes resoundingly, loud and clear. In Louisiana, there is no music too antiquated, too steeped in tradition, not to function as a thriving, lively part of today's music scene.

There is cajun and creole, dixieland and jazz, the indigenous zydeco, blues and r&b and rockabilly—and something which the British tag, with marvelous understatement, "swamp-pop," that seems to encompass most of the aforementioned with some rock thrown in for good measure. There are no musical ghosts haunting the hills and hinterlands of the Louisiana countryside; if you can hum to it, dance to it, or play it on any variety of instruments, it's alive and flourishing in an environment that borrows from the past and looks forward to the future.

The geographical diversity of Louisiana has played a big

part in its development over the past two and a half centuries. Few states can lay claim to Louisiana's amazing wealth of naturally-cultivated styles and musical splinterings. And few states have contributed so widely to music in other parts of the world.

There is an immense pride that rises from Louisiana natives—and those associated with its music scene—like an iridescent mist off a bayou. The melting pot of French, Spanish, Indians, blacks and other nationalities who streamed into the state in the 1700s created a climate for the arts rarely matched elsewhere in this country. The Northern section is known for its strong traditional country roots, as in the "Louisiana Hayride" which has given birth to hundreds of major country artists in its lengthy career. The low-water Southern regions of the state spawned the "maverick music"—the tribal and cultural elements that formed a completely different kaleidoscope in Louisiana music.

Today, it's obvious that there's a genuine revival going on, with young and old alike throwing themselves into music. Today, you'll find acts like the Meters, the Neville Brothers, Bluff Road Band (containing studio musicians from the Bee Gees' and Andy Gibb's band), the Cold, the Romeos, Bill Wray, Gregg Wright, LeRoux, Potliquoer, L'il Queenie and the Perculators and Danny Johnson and the Bandits snapping up—or vying for—major record contracts.

At the same time, you'll also find rubbing shoulders with these young upcoming acts well-known names like Irma Thomas, Big Luther Kent, Clifton Chenier (the acknowledged "king of Zydeco"), the Balfa Brothers, Woody Herman, Pete Fountain, Al Hirt, the Dukes of Dixieland, and Beausoleil (a group of young musicians dedicated to reviving traditional cajun music).

Today, you'll find bands using all-electric instruments sharing the stage with groups whose acoustic instrumentation may consist primarily of a triangle, a rubboard, piano accordion and simple bass and drums.

But that's the magic and mystery of Louisiana music: it's ever-changing, ever-diversified, and always picturesque. Now Louisiana faces its most serious challenge: getting its music and its artists into the commercial mainstream.

Not that the state hasn't always been a part of music one way or another . . . As early as the late 1920s and early 1930s, outsiders were beginning to discover the charms of Louisiana music. Fledgling record companies were drifting into the state

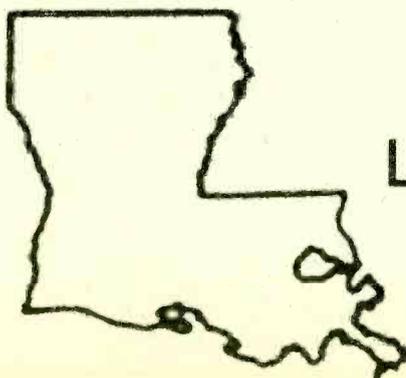
(Continued on page L-8)

Kip Kirby is Billboard's Country Editor.

NO MATTER WHERE IT HAPPENS . . .



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ACTS FIND THEY NO LONGER HAVE TO LEAVE LOUISIANA TO MAKE IT

By EDDY ALLMAN

THERE'S A LONG-STANDING CLICHE IN THIS STATE WHICH GOES SOMETHING LIKE THIS: for a music performer to make it in the music business, he/she has to leave Louisiana. Except for the golden era of New Orleans rhythm and blues in the late '50s and early '60s—a glorious stretch of time which produced hits by performers like Fats Domino, Huey "Piano" Smith, Lee Dorsey, Chris Kenner, Ernie K-Doe, Irma Thomas and a host of others—that sentiment has pretty much dominated the picture here.

Now, thanks to a renewed interest in Louisiana's contributions to contemporary music, as well as an increasingly enlightened attitude exemplified by the emergence of the Louisiana Music Commission, the notion that an artist has to leave the state to make it, seems to be fading.

In any event, the music scene seems to have taken on an increasingly rosy aura during the last 15 years. National hits in the mid- and late '60s by Johnny Rivers and John Fred and the Playboys, both from Baton Rouge, helped start the ball rolling. As the '70s began, New Orleans artists like Dr. John and the Meters helped draw even more attention to the state.

Moving further into the '70s, New Orleans producer/songwriter Allen Toussaint (who had produced and/or written big hits for local artists like Lee Dorsey and Al Hirt in the '60s), began to attract worldwide acclaim for his production and songwriting for artists as diverse as Robert Palmer, LaBelle and the Pointer Sisters. The big pay-off for Toussaint came in 1977 when one of his songs, "Southern Nights," hit No. 1 on the national charts for Glen Campbell.

Eddy Allman, who also writes under the pseudonym "R.U. Eddy," is the music critic for the Baton Rouge daily State Times and Morning Advocate.



Luther Kent, an artist whose following stretches the length and breadth of Louisiana.



Above; Allen Toussaint has spread the name of Louisiana music around the world.

Other Louisiana artists who achieved varying degrees of national prominence in the '70s included North Louisiana country artist Joe Stampley and legendary rock-a-billy artist Jerry Lee Lewis, a native of Ferriday who had first risen to national prominence in the '50s and '60s, but whose star glowed with renewed vigor as the '70s wound to a close. Bogalusa native Gatemouth Brown has achieved notoriety on his own as well as with country artist Roy Clark.

Rock artists Potliquor and LeRoux, both from Baton Rouge, achieved minor hits and both groups seem capable of making more progress in the '80s. Another Baton Rouge rock artist, Bill Wray, just signed a recording contract with EMI/Liberty while Alexandria natives, the Romeos, recently released their first album for Columbia.

In another area, Cajun fiddler Doug Kershaw helped pave the way for appreciation of one of Louisiana's most revered music forms. Although he's yet to hit the national charts, Clifton Chenier (who plays zydeco, the black, blues-based counterpart to Cajun music) has garnered a Grammy nomination



The Cold, perhaps New Orleans' hottest and most popular rock band.

for his recordings. Rising stars like Zachary Richard and Jimmy C. Newman seem ready to carry the Cajun tradition to new heights.

The banner of New Orleans funk/r&b is still being waved with vigor by the newly-rejuvenated Meters, as well as The Neville Brothers (which recently signed a contract with A&M) and RCA recording artists Chocolate Milk.

Louisiana is also increasingly well-represented in songwriting and recording session circles. Besides the omnipresent Toussaint, there's Dr. John (who helped write all the songs on B.B. King's latest album) and respected country writer John D. Loudermilk, a member of the Louisiana Music Commission now based in Nashville. Another Louisiana Music Commission member, Alvin Batiste can count credits with the late Cannonball Adderly, among others. Yet another commission member, Floyd Soileau of Ville Platte, almost single-handedly helped promote South Louisiana music as a producer and record company head. Still others like Cyril Vetter, who owns the Baton Rouge-based RCS Records, wrote minor '60s hits. Yet another commission member, Sandy Pinkard, is a successful songwriter based in Los Angeles.

Potliquor drummer Jerry Amoroso and LeRoux guitarist/lead vocalist Jeff Pollard are both staff songwriters for Screen Gems. Pollard's songs have been recorded by other artists and he has session credits with Kansas' Kerry Livgren. Baton Rouge bassist Randy Jackson has toured and recorded with the likes of Billy Cobham and Narada Michael Walden. Har-

(Continued on page L-9)

LIVELY RADIO MARKET ADDS TO REGION'S VITALITY

By WANDA FREEMAN

RADIO IN NEW ORLEANS IS ANYTHING BUT STATIC: in less than a year, a new station signed on, four stations changed formats and several others made subtle but noticeable changes.

One of the most dramatic steps was taken last August by WNOE-FM when it went from rock to country, challenging WSHO, an AM daytimer and an easy target. While soul station WAIL (then WXEL) was trying to choose between a live country format and one from TM Productions, WNOE intercepted TM and scored a touchdown with ARB; its AM sister followed suit, going live country this January. WSHO gave up on country and adopted Al Ham's "Music Of Your Life" format Feb. 28.

WAIL made like a rubber ball and bounced back. It went from invisible to high-profile under the direction of a promotion-conscious program director, who came to town in mid-book and rustled up a number that was reportedly the highest WAIL ever had.

WTIX and WQUE softened up their rock playlists for a slightly older demo; and while WTIX, WQUE and WNOE-AM and FM were "aging," two other stations got facelifts. WWIW shelved some of its dixieland and big band records for Streisand and Sinatra; WWL-FM went pop adult with Schulke II and changed its call letters to WAJY, leaving WBYU alone in beautiful music.

All those changes added six stations to the 25-49 bandwagon; WEZB maintains the top spot it acquired last spring, but its gaudiest numbers are in teens. WRNO is the only AOR station in town now; WAIL is making impudent passes at WEZB and giving black competitor WYLD-FM a run for the money; both WAIL and WYLD-FM are outrunning the other black stations, WBOK, WYLD-AM and WNNR. "We researched the market and found out everyone was sleeping," recalls WEZB program director Dan Vallie, who stole the book in spring '80. Now that everyone's awake, he'll have to work to keep it.

Ratings notwithstanding, radio faces criticism from local musicians who can't get a record on the air. Vallie explains, "They've got to be as good as the other product that comes in." WEZB was the first commercial station to carry "You," a much-requested single by the pop rock group Cold.

"If it's a hit, I'll play it," says WAIL's Barry Richards, who added a Willie Tee single plus a handful of Mardi Gras songs to his playlist during Carnival season. (Carnival is mating season between local musicians and radio stations, so artists are wise to cut a timely tune.) Richards has brought homegrown talents such as Fats Domino and Irma Thomas to his "Roots of New Orleans" oldies show, and took personal interest in getting Huey Smith, Bobby Marchan and Jerri Hall back together for some clowning around.

WRNO's Jeff Gerber says a record must be on a nationally distributed label before his station will play it. WRNO aired Ron Cuccia's "Streets/My Darlin' New Orleans" last year; WEZB played Irma Thomas's "Safe With Me," and both rotated Le Roux's "New Orleans Ladies"; in each case, say Gerber and Vallie, there was no lack of interest with the stations, just with listeners.

Identifiably "New Orleans" music can be had in large doses on WWOZ; the new community access station spends its 12-hour day on jazz programs compiled by Al Rose and Hammond Scott; r&b by Tad Jones; Cajun and zydeco; Mardi Gras Indian music; and contemporary jazz. Public station WWNO plays plenty of traditional jazz; ongoing series include Rhodes Spedale's "Jazz Sketches" and "Jazz from Congo Square"; "The Genealogy of Jazz"; and "Classic Jazz" by Duke Darnell, who co-produces, with New Orleans Jazz Club first vice-president Ed Morgan, the "New Orleans Jazz Club Show" on WWL. WWNO also carried the Contempor. Arts Center's weekly concert series, which brought in national artists monthly to perform with the locals.

Baton Rouge, another lively radio market, saw at least three major changes between August and September last year. WTKL changed ownership and call letters (from WAIL); WAFB went from disco to contemporary; WIBR changed from talk and MOR to country, going against WYNK-AM and FM.

WIBR program director Jay Roberts, who's crowing over his fall '80 book and claiming his competition got "fat and lazy," says, "People were crying for an AOR station here," but an ambitious ad campaign by WQXL, a New Roads AOR station that serves Baton Rouge, got little result. "People's tastes run three ways—black, pop/rock and country," he asserts, nam-

Wanda Freeman is a freelance writer serving as New Orleans correspondent for Billboard.

ing pop adult WFMF, WYNK and black station WXOK as the city's top ratings contenders.

In Lafayette, Cajun music has experienced a "resurgence among the young," says Times of Acadiana editor James Edmunds, and country is doing well thanks to the oil industry. "Radio is more sophisticated here than you'd think," he says, pointing to Lafayette's bona fide AOR station KSMB. Country fans tune in KXKW; easy listeners go for KPEL; its FM sister, KTDY, offers what Edmunds calls "automated, chicken rock." KVOL, he said, has a large metro or ethnic following.

Cajun Music Festival director Barry Ancelet says public station WRVS covers that annual gathering live. Lafayette listeners are also served by KEUN of Eunice, where Revon Reed's 20-year-old weekly Cajun show from Fred's Lounge in Mamou is picked up by Radio France; Crowley's KSIG, which features a popular afternoon show with Camey Doucet; and Ville Platte's KVPI, which broadcasts a weekly show from Tate's Lounge; Jim Bradshaw of the Acadiana Profile calls this one "the Grand Ole Opry of Cajun music."

Monroe was a good country music town long before "Urban Cowboy," says KLIC-AM program director Don Kelly, whose station has offered as its slogan "the Best in the Country" since 1974. "We play everything from Waylon Jennings to Texas progressive—Charlie Daniels always does well—to Rosanne Cash and Merle Haggard... a little bit of urban country." KLIC also throws in unlikely crossover names like Leo Sayer and Dr. Hook. "I tell my jocks the music never stops... they're programmed like the top 40 jocks were in the '60s," says Kelly.

In Shreveport, the Louisiana Hayride is alive and kicking, but it's "not a bit like it was before," says Tillman Franks, who booked acts for the show in the late '50s. The weekly country concert, now broadcast on KRMD and 14 other stations in a 500-mile radius of Shreveport, still draws a full house. But that house seats 600, where the original Hayride boasted crowds of 3,000-7,000, and once reached 150 stations.

Horace Logan, who originated and produced the Hayride on KWKH from 1948-'58, says Slim Whitman brought the fledgling Elvis Presley to his attention. "He said, 'I had a boy open my show in Memphis and he stole the whole show from me!'"

Logan asked Presley to come to the Hayride the following weekend, but Elvis was to audition for the Opry. "They told him to go back to driving a truck," laughs Logan, and Presley signed on for a year with the Hayride in October 1954. "After half the year was up, he was the hottest thing in the world," says Logan. "He asked me to manage him, several times, but I couldn't. I introduced Parker to him."

The Hayride's prominence was actually a sore spot with the Opry, says Logan. "They put the word out: no artists from the

(Continued on page L-13)

ALL THAT JAZZ: IT CAME FROM LOUISIANA



By PAUL LENTZ

NEVER, IT SEEMS, IN THE RECORDED ANNALS OF MANKIND, HAS ONE SMALL, INDIGENOUS AREA MADE SO LARGE AN IMPACT ON THE ARTS IN SO SHORT

A TIME as did the State of Louisiana at the turn of the 20th century.

In less than three decades, a musical form was created which became world art and the fountain head of much of the commercial music listened to today. The music was, of course, America's foremost contribution to world art: jazz. Its durability, having withstood the test of some 85 years in time, is no longer in doubt. The music continues to be both evolutionary and revolutionary and new meanings and shadings have been added to the medium through the generations.

But the magic of its phenomenal beginnings in the mid-1890s, with trumpeter Buddy Bolden "Calling his children home" in Congo Square, literally became "The Shout Heard 'Round the World."

While all of the participants in this musical magic came from Louisiana, with a sprinkling from such exotic sounding locales as New Iberia, Boutee, Bunkie, New Roads and Algiers, the overwhelming preponderance came from the city of New Orleans, an equally exotic city, oddly placed by a group of seemingly deranged Frenchmen in the middle of a vast malarial swamp, some 20 feet below mean sea level. Ultimately, the swamp was drained and enlightened public health measures diminished the frequent ravages of malaria, typhus and yellow fever.

If altitudinally it was the wrong location, attitudinally it was

Paul Lentz is an award-winning New Orleans music columnist and Smithsonian Fellow in Jazz criticism. He is currently involved in the music industry as a booking agent and band manager.



Woody Herman may create a new atmosphere for luring musicians to Louisiana.



Al Hirt critically surveys a piece of music.

the right one. Geographically, culturally and ethnically it couldn't have been more fortuitously placed. At the front door of the mighty Mississippi River, it was a major international port; the hub of more than a dozen railroads, fanning to the east and west, and, as history would show, most importantly heading north. In a like manner, the highways, Routes 41, 51 and 61, fanned their way to St. Louis, as far as New York, and, as if pre-destined, to Chicago. Highway 61 was called "The King's Road," its serpentine path beginning near New Orleans and terminating in the Windy City. It was the road musicians and blues performers traveled in their search for the better life, the bigger audience.

New Orleans always marched (and danced) to its own beat. A cosmopolitan nub in the midst of the Bible Belt, its monicker was "The Big Easy." It was no more like the territory which surrounded it than an elephant is like a squirrel. It was Catholic and French and Spanish as opposed to Protestant

and Anglo Saxon. Its black population came not only from Africa but from the West Indies and Haiti and Martinique. It had what "Jelly Roll" Morton called the "Spanish Tinge."

Combine a world port, a broad ethnic mix and a 24-hour town which winked at the frailties of man; add field hollers, a dash of the blues, African and West Indian rhythms and a European musical scale and you have the makings of a new musical stew. The cross pollination of these forms brought about this distinctly American music. Perhaps the most important single factor were the New Orleans brass bands. Their names alone conjured a certain sense of majesty, excitement and triumph: Eureka, Excelsior, Olympia, Onward and Tuxedo, among a host of others. They provided both a training ground for aspiring musicians and a means of interpolating new rhythms against a traditional musical background.

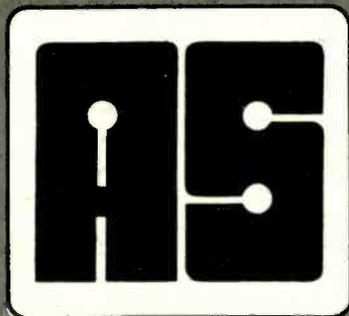
What was to follow, accelerated so rapidly that it became a historical blur. Imagine a city producing, within a decade, this list of contributors to the new art: Buddy Bolden, Bunk Johnson, Tommy Ladnier, Freddie Keppard, Nick La Rocca, Paul Mares, Henry "Red" Allen, Joe "King" Oliver, and———and Louis Armstrong; Tony Jackson (who penned "Pretty Baby"); Fred "Jelly Roll" Morton, Sidney Bechet, Barney Bigard, Larry Shields, Leon Rappolo, Jimmy Noone and the Hall Brothers, Herb and Edmond; George Lewis, Johnny and Baby Dodds, Zutty Singleton, George Brunis and Edward "Kid" Ory, along with a host of others.

By the end of the First World War, the music made the quantum jump northward. Already Fate Marable's band was playing on the paddlewheelers on the Mississippi. The Illinois Central Railroad and Highway 61 provided the easy route to Chicago. In 1917, Victor recorded the Original Dixieland Jazz Band. By 1919, they were playing London, while Jelly Roll Morton and Kid Ory headed for California. King Oliver and Jimmy Noone were playing the Lincoln and Royal Gardens in Chicago. In 1923, the King Oliver Band was recorded by Okeh, Columbia, Gennett and Paramount, the first "major" label recordings for a black jazz band.

In less than a quarter-century an art had been born and spread half way around the world. Soon the big band era would have its beginnings with Fletcher Henderson and further expansion of the form would take place. The recordings were made in New York and Chicago and Richmond, Ind., and California—but, not New Orleans. For New Orleans and Louisiana, jazz was almost totally an export product.

Louisiana largely lingered in the doldrums for the next 25 years. A renaissance occurred in the 1940s when Heywood Hale Broun recorded some of the older New Orleans musicians who had stayed in the city. Preservation Hall opened, followed by the opening of Dixieland Hall (later to become Heritage Hall) and new performing opportunities opened-up

(Continued on page L-11)



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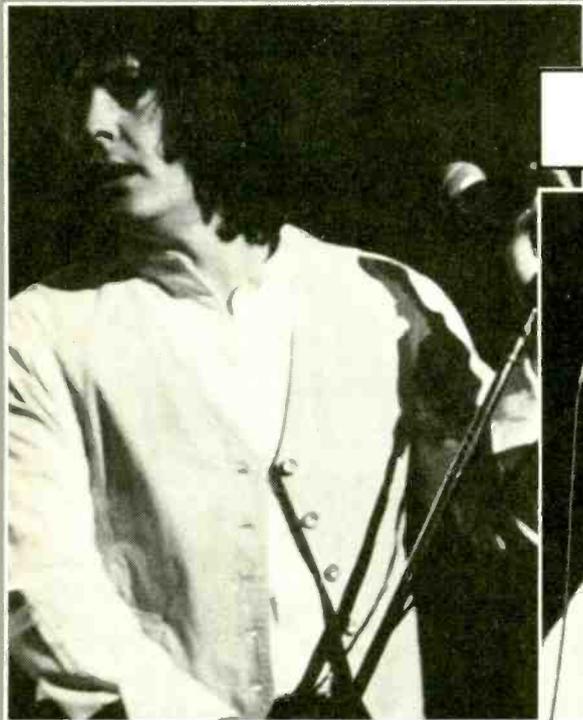
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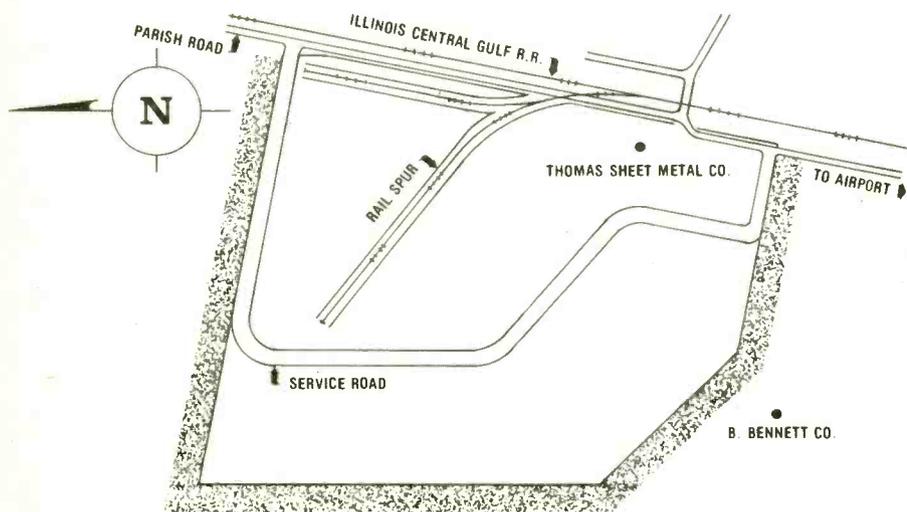
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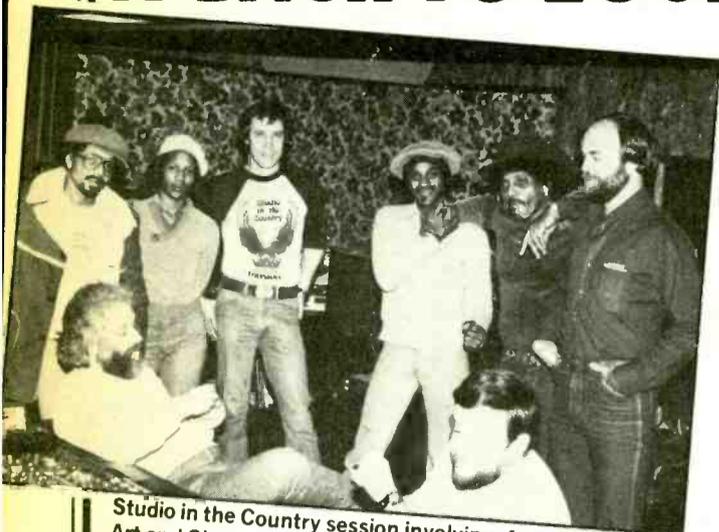
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STUDIOS STRIVE TO BRING IT BACK TO LOUISIANA



Studio in the Country session involving, from left standing, Art and Charmane Neville; Eugene Foster, owner of studio; Cyrl and Aaron Neville; Bill Johnson, the Neville Bros. manager; and seated, Joel Dorn, producer; Gene Paul, engineer.

By ROBYN WELLS

IN 1945 IN THE BACK OF AN APPLIANCE/RECORD STORE AT 748 N. RAMPART ST. IN NEW ORLEANS, Cosimo Matassa opened Louisiana's first recording studio with a mono Ampex tape machine.

Today, the Louisiana recording scene has evolved into a thriving business. Among the artists who have recorded around the state are Fats Domino, Paul McCartney, Kansas, Stevie Wonder, Ramsey Lewis, the Dirt Band, LaBelle, Rusty and Doug Kershaw, Jimmy C. Newman, Leroux, Slim Harpo, Little Richard, the Neville Brothers, the Meters, Eric Gale and Albert King.

Working with Matassa and producer David Bartholomew, Louisiana native Fats Domino recorded much of his material, including his first single release, "Fat Man," which propelled him to fame in 1950.

Domino continued to record in Louisiana, eventually arriving at Sea-Saint in New Orleans. Owned by Allen Toussaint and Marshall Sehorn, the studio opened for 24-track record-

ing in late 1973. Operating with a staff of 10, including two full-time engineers, the studio features a Harrison console and an MCI recorder. According to studio manager Roberta Grace, the studio soon plans to vamp up its equipment, with an additional MCI 24-track machine.

Paul McCartney laid the basic tracks for his "Venus And Mars" album at Sea-Saint. Among the major acts who have recorded at the New Orleans site are LaBelle, "Lady Marmalade"; Joe Cocker, "Luxury You Can Afford"; Ramsey Lewis, "Routes"; Robert Palmer, Eric Gale, Mylon LeFevre, Albert King, Patti LaBelle, the Neville Brothers, Chocolate Milk and Taj Mahal. The music soundtrack for the movie "Pretty Baby," was recorded at Sea-Saint by producer Jerry Wexler.

In addition to producing a number of the acts at Sea-Saint, co-owner Toussaint, a noted artist/songwriter, has also recorded at the facility. Complementing the studio are several publishing firms—Marsaint Music, Rhinelander Music and Martu Music. Separate from Sea-Saint is a production firm, Sansu Enterprises. All are owned by Toussaint and Sehorn.

Studio In The Country in Bogalusa, founded by Bill Evans, opened its doors in 1973 for 24-track recording. An environmental studio with Westlake design, Studio In The Country recently upgraded its facility to 48-track with the implementation of a Studer A-80 Mark III, reportedly the first on the market. Also featured in the 7,200-square-foot studio are a 3-M M-79 24-track recorder and a Harrison console. Two full-time engineers, including Gene Foster, who bought the studio from Evans in 1979, are on the staff.

In this secluded spot, Kansas recorded three platinum albums—"Point Of Know Return," "Leftoverture" and "Masque." Stevie Wonder spent a little more than four months at the studio, recording "Journey Through The Secret Life Of Plants." Other major album projects recorded at Studio In The Country include Maze, "Inspiration"; the Dirt Band, "American Dream"; and all but one of the Louisiana Leroux albums. Recently, the Neville Brothers have been cutting tracks for A&M with producer Joel Dorn.

Several French artists have also recorded at Studio In The Country. In 1980, using the rhythm section of Bill Payne, Bob Glob, Albert Lee, Rick Schlosser and Chris Spedding, two EMI

Robyn Wells is a Billboard reporter in Nashville.

French rock stars, Dick Rivers and Serge Kaloen recorded separate LPs with Louisiana producer Philippe Rault. Rault has also produced French country artist Hughes Afray at Bogalusa. Lafayette, La. resident Zachary Richard, a French/Cajun/rock'n'roll artist with a wide following in Canada, has also recorded at the facility.

Studio In The Country also houses Concluded Publishing and Magic City Recording, a 16-track facility available for demos. Upcoming plans include building guest cabins on the studio's 27-acre lot for visiting artists.

Baton Rouge is the home-base for River City Recorders, a 24-track studio. Opened in 1978, the 40-foot square facility houses a Harrison console and MCI recorder. Among the groups who have recorded there are Capitol rock'n'roll group Pot Liquor, Leroux and Liberty artist Bill Wray.

Owned by Homer Sheeler, River City Recorders is a subsidiary of Royal Shield Entertainment. Also part of the corporation are two publishing firms, Royal South and Acadian South, a record label, an artist management and booking agency and New Direction Inc., which sponsors a number of black community projects, including the annual Miss Black Louisiana beauty pageant. According to John Lowry, assistant vice president of publishing and studio promotion, the firm hopes to implement an 8-track demo studio for its songwriters and local talent.

Southern Recording and Video Production is situated in Alexandria, the heart of the state. Opened for audio in 1980, the studio recently added a full-line of video equipment. Featured in a 4,000 square-foot room are a 24-track Ampex MM 1200 board, with full configurations for 16 and 8-track recording, and a Tangent 32-16 mixing console. Video equipment includes an Ikegami HL79A video recorder and a 3-M D8800 computer system, used for special effects and as a character generator. There are separate control rooms for both audio and video, plus a 28-foot by 25-foot live studio for cutting rhythm tracks.

"We're the only studio in about a six-state area that can go out and do remote recordings, then come back to the studio and do all the post production work with audio and video, synching them all up," claims Bill Gabour, co-owner and engineer. Gabour and his partner, chief engineer Dennis Murdock, oversee an additional 10 staff members.

Recent projects for the studio include cutting tracks for several Louisiana rock bands, Sunrise and Red Beans and Rice Review. Both are on the studio's White Horse label. The studio also plans to film projects for the upcoming Louisiana Film Festival. Murdock and Gabour also staged the Louisiana Rock '80, an outdoor festival in Forest Hills, La., featuring Point Blank, Johnny Winter and local bands from Louisiana and Texas.

(Continued on page L-13)

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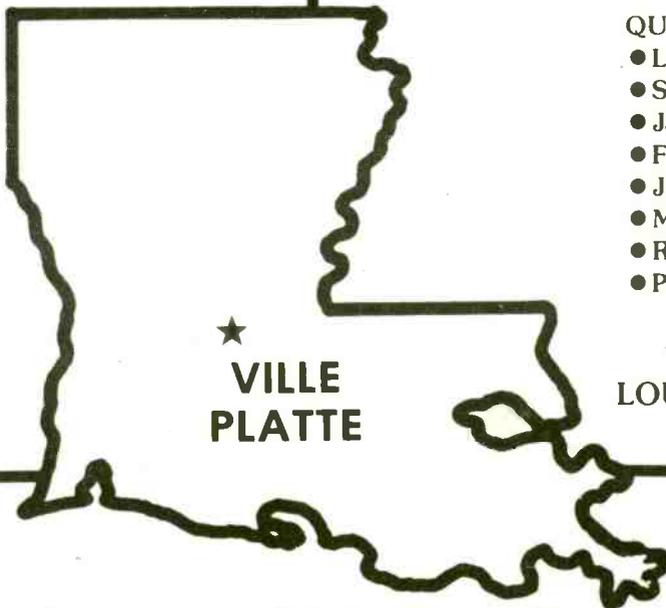
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we've got more where Irma came from. And
we won't be satisfied until the world hears
from all of them.

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"A showcase for Thomas's
incredible voice, a sexy,
androgynous alto."

—Village Voice

"'Safe With Me' is from RCS,
a label that appears to believe
in spending money where it
shows, in the recording."

—Stereo Review

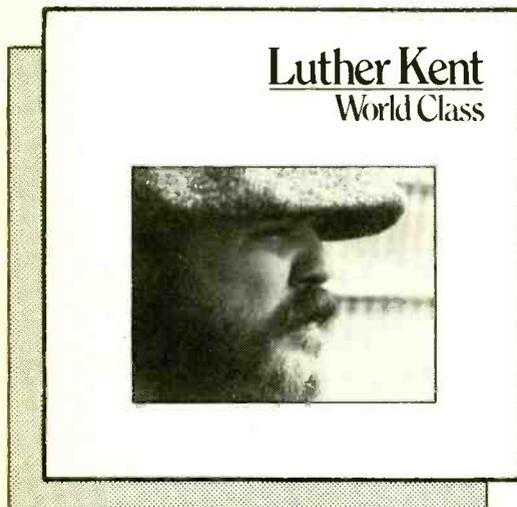
"Irma Thomas delivers"

—Record World

"The 'Queen of New Orleans'
returns with 'Strong
Stuff'... She sings with a
gutsy feeling that has a fine
combination of funk, gospel
and r&b."

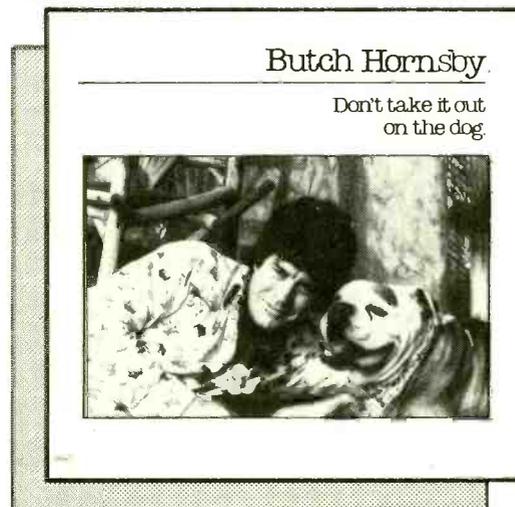
—Billboard

RCS A1002
Luther Kent/World Class



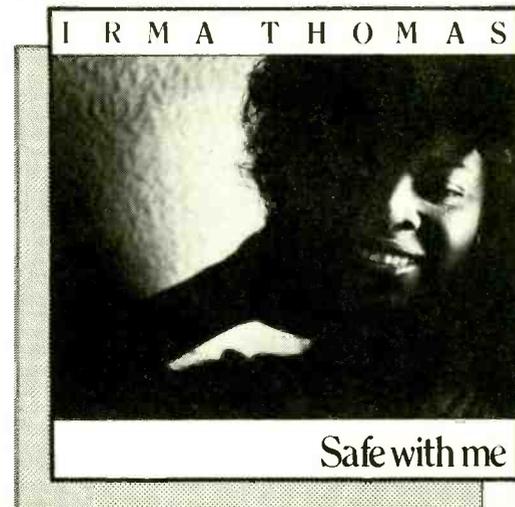
Southern blues and R&B in a class
all it's own. Trick Bag, Once A Fool
and 8 others.

RCS A1003
Butch Hornsby/Don't Take It Out On The Dog



An eloquent and rowdy mix of
country rock & roll. Suddenly Single,
I Ain't No Chaffeur But I Can Hold It
In The Road and 8 more.

RCS A1004
Irma Thomas/Safe With Me



Catchy pop R&B with excellent
ballads and dance material. Looking
Back, Dance Me Down Easy and 8
more great cuts.

Watch for these new RCS releases: Dance Me Down Easy/Irma Thomas... Just Between the
Two of Us/Floyd Brown...and soon to be released in England...Safe With Me/ Irma Thomas

The
Record Company
of the
South

A Vetter Communications Company

L-8 Musical Mardi Gras

• Continued from page L-1

with now-primitive equipment to try and capture the special sounds that the local jazz, r&b, dixieland and street musicians were playing.

The path was paved by such labels as Brunswick, Bluebird, Chess, RCA Victor, Alladin, Atlantic, CBS, Federal, and other companies who heard something indefinable and special going on in Louisiana. Certainly by the 1940s, the New Orleans scene was being explored with a vengeance—and it wasn't long before the born-and-bred locals realized that they were sitting on a potential gold mine. Bands like Paul Gayten's and Dave Bartholomew's were providing much of the back-up work. Blues artists like Roy Brown, Jelly Roll Morton, Lead-belly, Louis Armstrong, King Oliver, Archibald (Leon T. Gross) and Professor Longhair (Henry Roeland Byrd) were making their mark. (In fact, Professor Longhair's inimitable piano style would become an influence for later pianists like Huey "Piano" Smith and Allen Toussaint.)

It wasn't uncommon for these early artists to record songs which later became huge hits for other names. Examples are legendary: "Stack-A Lee" by Archibald, a predecessor of "Stagger Lee" for Lloyd Price . . . Huey Smith's "Rockin' Pneumonia & the Boogie Woogie Flu" and his version of "Sea Cruise" with Geri Hall . . . Bartholomew's 1951 rendition of "My Ding-A-Ling." And on and on.

The 1950s brought an explosion into Louisiana—and in particular, into New Orleans—and it was rock'n'roll. Acts who lived or worked in the state were legendary: Fats Domino . . . Lloyd Price . . . Little Richard . . . Jimmy Clanton ("Just A Dream") . . . Clarence Henry ("You Always Hurt The One You Love") . . . Jessie Hill ("Ooh Poo Pah Doo") . . . Ernie K-Doe ("Mother In Law"). Joe Jones ("You Talk Too Much"). Frankie Ford ("Sea Cruise").

And the 1960s wasted no time in continuing the momentum with Louisiana-cut hits like Irma Thomas' r&b classics, Dale and Grace's "I'm Leavin' It Up To You" and "Stop And Think It Over," Barbara George's "I Know," Robert Parker's "Barefootin'," and Aaron Neville's "Tell It Like It Is." Again, the list is endless.

But rock wasn't the only thing happening in Louisiana, as it turned out. Names like Pete Fountain, Woody Herman, Al Hirt and others were proving that big-band sounds were also flourishing. And up in the northern areas, country artists like Faron Young, Webb Pierce, Floyd Cramer, Kitty Wells, Slim Whitman—and Elvis Presley—were getting their start on the famous "Louisiana Hayride" with Horace Logan at the helm.

And through it all, through all the shifts and drifts and sand-swept changes that mark the evolution of commercial music, Louisiana also managed to remain true to its ethnic roots. How else, then, to explain the tremendous revival that's so obvious today all around the state and in almost every parish and town?

From the world-renowned Mardi Gras each year to the New Orleans Jazz & Heritage Festival, which has been known to lure nearly 200,000 avid fans and tourists . . . from the "old South Jamboree" up in Walker, where country music is the order of the day, to Lafayette's annual two-day "Festivals Acadiens" with local and regional acts bringing to life the music of a bygone era—and by musicians barely old enough to have heard the original scratchy recordings that preserve this music from past decades.

If you're looking for major label-quality potential recording acts, they're here. If you're looking for ethnic music, it's here, too. In fact, there's little in the way of music that you can't find in this carnival state. And if you're curious about local label activity, well, maybe they didn't hear the news about the Great Recession of the Majors because they, too, appear to be healthy and busy.

RCS (Record Company of the South) has set up its shingle in Baton Rouge, spearheaded by its president Cyril Vetter and John Fred, vice president. (As John Fred and the Playboys, he had a runaway national hit in 1968 with "Judy In Disguise.") With acts like Irma Thomas, Luther Kent and Butch Hornsby attracting attention, the label has high hopes.

Goldband Records has set up its shop in Lake Charles, while Jay Miller keeps Blues Unlimited thriving over in Crowley. Huey Meaux's Texas-based but cajun-oriented Crazy Cajun label features Louisiana music. Senator Jones handles black acts on his label out of the New Orleans area. Even Nashville-located Plantation Records (owned by Shelby Singleton) highlights Cajun music with Jimmy C. Newman and his Cajun Country.

Tiny Ville Platte has been put on the map by Floyd Soileau, who not only runs a large wholesale and distribution operation but also Louisiana's only pressing plant. Soileau has four in-house labels devoted to ethnic music: Jin, Swallow, Maison de Sol and Kom-A-Day. Begun in 1958, these labels today provide a viable outlet for artists recreating the traditional Louisiana Acadian sounds, and Soileau finds strong market overseas for this particular product in such countries as England, the Netherlands and increasingly, in Asia.

Among the native artists Soileau is now producing are Belton Richard, Nathan Abshire, D.L. Menard and Jim Olivier. Olivier hosts his own television program in which the first half-hour is done entirely in French with Cajun music, and the second half-hour is done in English.

No one is exempt from the siren call of music in Louisiana, it seems—not even the politicians. As Jimmy Durante used to say, "Everybody wants ta get in da act!"

And they do, from the man on the street to governors. Former Gov. Jimmie Davis is a legend in his time, having

(Continued on page L-15)

A Billboard Spotlight

MARCH 28, 1981 BILLBOARD



We've got the

- | | | |
|-----------------|------------------------|---|
| Louis Armstrong | Ronnie Cole | Floyd Soileau |
| Fats Domino | Sam Butera | Stan Lewis |
| Hank Williams | Louis Prima | John Fred |
| Ray Charles | Frank Assunto | Jesse Hill |
| Jimmy C. Newman | Sweet Emma | James Booker |
| Doug Kershaw | Louis Cotrell | Vince Vance & the Spontaneous Combustion Band |
| Jerry Lee Lewis | Gatemouth Brown | The Meters |
| Faron Young | Clarence Frogman Henry | Mahalia Jackson |
| Lynn Anderson | Joe Stampley | Jimmy Clanton |
| Jimmy Davis | Cosmo Matassa | Dale & Grace |
| Allen Toussaint | Sam Montel | Ernie K-Doe |
| Pete Fountain | Slim Harpo | Irma Thomas |
| Al Hirt | Dave Bartholomew | Dr. John |
| Frankie Ford | Marshall Seahorn | Chris Kenner |

For generations Louisiana has been turning out sounds that moved the whole country. From Dixieland to Cajun, Funky to Top 40, Louisiana musicians, writers and recording

LOUISIANA MUSIC

P.O. Box 44185/Baton Rouge

Acts Don't Leave

• Continued from page L-3

monica player George "Slim" Heard has session and tour credits with David Allan Coe and Melanie. Bassist Harold Cowart and drummer Tubby Ziegler have been regular tour and session partners with the Bee Gees and Andy Gibb. Cowart also played bass for Barbra Streisand's "Guilty" album.

And all of this is just the tip of the proverbial iceberg. While the Louisiana music scene is undeniably rich, it shows signs of becoming richer still in the '80s. A look at up-and-coming talent, from one end of the state (Shreveport) to the other (New Orleans) shows why.

In Shreveport, home of the revived Louisiana Hayride (which helped launch the career of Elvis Presley, among others), the hottest new performers in the area are Johnny Johnson & the Bandits, which recently signed with a Polydor subsidiary. Although Joe Stampley and Jerry Lee Lewis are the biggest names in the area's country scene, other names are emerging, too. Songwriters Keith Stegall, Ted Lindsey and Steve Jobe have written songs for the likes of Kenny Rogers, Crystal Gayle and Razzie Bailey.

Up-and-coming country artists who show the most potential for some sort of national attention include country/gospel artist Micki Fuhrman and country artist Trudi Sands.

Progressive rock/folk group Southpaw is also attracting a lot of attention. Among noted performers who did leave Shreveport, James Burton has achieved near-legendary status for his guitar work for artists like John Denver, Rick Nelson, Elvis Presley and Emmylou Harris.

By far the most impressive new group to come out of Shreveport is the group A-Train, a band which fuses what they call "triple-Z" jazz, r&b and rock'n'roll in the finest Louisiana tradition. The band has already released two albums of original material and seem capable of playing in anyone's league.

The club scene in the Shreveport in particular and North Louisiana in general, revolves mainly around Humpfree's, Steamboat Annie's, Flo-Reg and Southpaw's Saloon (all in Shreveport), Fatty's in Ruston and Deja Vu and Urban Cowboy in Monroe.

Moving down toward the middle of the state in Alexandria, the rock group the Romeos has created the biggest local stir, but up-and-coming acts like the acoustic folk/bluegrass group Charmer, country artist Kirby Clark, r&b artist Clyde Webb and the Marion Deaton Group seem to have their sights set on bigger things. Clubs like Jackson Station, Houston City Limits and JR's are helping keep the live scene jumping.

The South Louisiana/Acadiana region, of which Lafayette is the major metropolitan area, is also showing signs of developing major talent. Aside from the aforementioned Doug Ker-shaw, Clifton Chenier, Jimmy C. Newman and Zachary Richard, all of whom hail from the South Louisiana region, Cajun and zydeco acts like Good Rockin' Dopsie (a favorite in Europe where he's toured often) Queen Ida, the Balfa Brothers, Sam Brothers 6, Allen Fontenot and Jo'el Sonnier have injected a spirit of fun and professionalism into the local scene. Rising young acts in the area include country band Mark McDermott and Rimrock (who are the hosts at their own immensely popular club, The Rimrock Saloon) folk/rock heavyweights Atchafalaya (touted by some as the area's top young band), Teche & the Red Beans and Rice Revue (soon to splinter into two groups called Studebaker and the Grant St. All Stars). The pop and rock genre is led by a new group called the Rick Shaw Band, T.K. Hulin & Smoke and Etcetera. New wave is well represented by Bas Clas. Hot clubs to watch in Lafayette are the St. Martinville club, Slick's. Cajun clubs to check out are Jay's, the Blue Goose and Goin' West.

In Baton Rouge, the state's capital, the music scene is more alive than ever before. Besides LeRoux, Bill Wray and Pot-liquor, all rock groups, Baton Rouge can offer everything from r&b and jazz to country and new wave. Hottest of the new bands is the progressive country/r&b outfit Bluff Road Band which includes Bee Gees/Andy Gibb session notables Harold Cowart, Tubby Zeigler and Joey Murcia. Another hot and talented country act to watch is the River City Good Tyme Band, one of the area's biggest draws, which has already produced three regional hits. Longtime area country stalwarts: Floyd Brown & Peggy Forman are also names to watch, as is stellar country songwriter Butch Hornsby. Young rockabilly artist Tommy T. Scott has people comparing him to Jerry Lee Lewis.

The pop/rock genre also has its share of emerging stars. Chief among the groups is Kicks, a band which includes several veteran session players, and an emerging rock and rhythm heavyweight Joss. Baton Rouge ex-patriate, rock/guitarist Gregg Wright is currently pursuing his career goals in Los Angeles, while another group, Sneaux, is currently putting the finishing touches on a Sea-Saint Recording Studio-backed project in New Orleans. Phillip Paul & Patrol is yet another group to watch.

But it's in the r&b and folk/rock scene that Baton Rouge seems to be strongest. Heading the list is Tomcat, a band which includes veteran Elvis Presley and Tom Rush guitarist Duke Bardwell. Right behind Tomcat is Shotgun LeBoa and the Livestock Show, The Kenny Acosta Band (Acosta, incidentally, once played with another Louisiana product, Marcia Ball) and the Broad Jumpers, a spin-off of a recently disbanded r&b supergroup, Bloozy Jacuzzi. The jazz scene here is in a state of flux, but groups led by drummer Herman Jackson, sax player Walter Holland, flautist Betsy Braud and keyboard player John Smart have found attentive audiences.

And last, but not least, the new wave movement has also found a belated home here, led by Jett Rink & the Solar Skates and the Times.

The club scene, as alluded earlier, is the most balanced it's
(Continued on page L-11)

A Billboard Spotlight

MARCH 28, 1981 BILLBOARD

Louisiana's Greatest Hit Makers

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Lloyd Price
Olympia Brass Band
Preservation Hall Band
Alvin Batiste
Randy Newman
Louisiana LeRoux
The Neville Brothers
Professor Longhair
Sid Berger
Skip Godwin
Johnny Adams
Senator Jones
Wardell Quezzerque
Paul Howrilla

Sam Henry
Joe Banashak
Bob Astor
Louis & Ralph Suarez
Angelle Trosclair
Linda Aubert
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and many, many more

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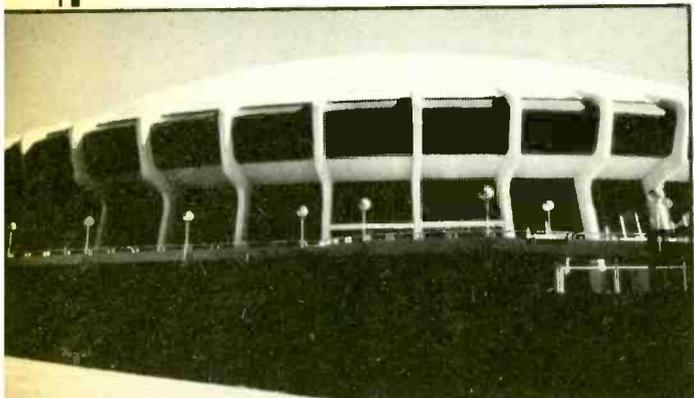
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THERE'S MORE THAN THE SUPERDOME DOTTING LOUISIANA'S LANDSCAPE



A Billboard Spotlight



Above; the L.S.U. Assembly Center in Baton Rouge.



Above, overview of the Monroe Civic Center.

FROM SMALL-TOWN AUDITORIUMS TO THE VAST SUPERDOME IN NEW ORLEANS, Louisiana's live-concert circuit is thriving. Dozens of internationally popular musical acts—and hundreds of regional ones—worked the state last year alone.

Far and away Louisiana's largest concert facility, the Superdome packed in a record-setting 81,000 people for the Rolling Stones' 1978 performance. Bill Curl, public relations director for the Superdome, says that with festival seating, even more could have been accommodated.

Recently, the arena has hosted the Kool Jazz Festival and concerts by the Eagles, Foreigner, Cheap Trick, Willie Nelson, Crystal Gayle, Jimmy Buffett, the Dirt Band and Kenny Rogers. Rogers played the Superdome twice last year, drawing 20,000 to 25,000 each time.

Built between 1971 and 1975, the Superdome cost \$163 million.

The New Orleans Cultural Center—which consists of the Municipal Auditorium and the New Orleans Theatre For The Performing Arts—can accommodate audiences of between 8,000 and 22,700. Among those performing at the Center last year were Lou Rawls, Mitzi Gaynor, Count Basie, Dave Brubeck, George Benson, Rick James, Prince, Lenny White, Whispers, the Isley Brothers, Jose Feliciano, Jerry Vale, the Drifting Cowboys, Julius LaRosa and the Bar-Kays.

Tulane's 1,800-seat McAllister Auditorium has hosted Roy Buchanan, Dave Brubeck, the Neville Brothers and Sha Na Na within the last few months.

Just concluding its first year of operation under new ownership, the Saenger Performing Arts Center in New Orleans has racked up \$8.5 million in sales for 295 performances. Mary Lynn Huntley, the center's production manager, says the 3,000-seat arena has staged concerts by Teddy Pendergrass, Weather Report, Frank Zappa, Helen Reddy, Crusaders, Genesis, Chuck Mangione, Little River Band, Jimmy Buffet, Toto, Atlanta Rhythm Section, Ben Vereen, the Allman Brothers and others. About two-thirds of the performances at the center are concert acts. The rest is musical theatre.

Country/pop stars Ronnie Milsap and Barbara Mandrell have been big boxoffice for the Rapides Paris Coliseum in Alexandria. Milsap, in fact, recently set a second-place record—second to Elvis Presley—in the nearly 10,000 seat facility.

Others who have been featured at the Coliseum, according to office manager Pam Wagers, are the Bar-Kays, Fats Domino, Alabama and Kitty Wells.

The Louisiana State Univ. Assembly Center in Baton Rouge can seat up to 16,000 festival style. It was opened in 1973

Center; a variety of seating arrangements are available in the Superdome.

with the Rolling Stones. For smaller acts, the Center can be curtailed down to a 4,500-seat auditorium.

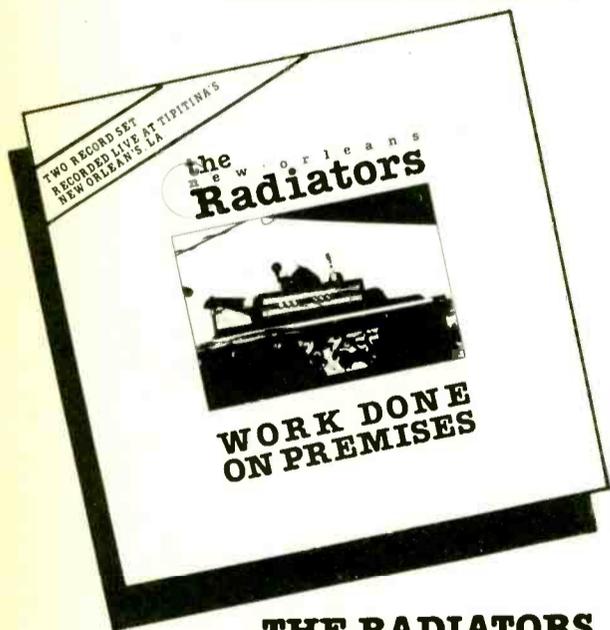
The Who, Kenny Rogers, and Bruce Springsteen have all had sold-out concerts at the auditorium within the past year. Other major draws were the Beach Boys, Ronnie Milsap, Barry Manilow, Sha Na Na and the Imperials. Upcoming concerts will feature Dolly Parton, Roger Whittaker, Eric Clapton, B.B. King, Conway Twitty and Chicago.

Baton Rouge's Riverside Centroplex boasts an exhibition hall that can seat 2,000 to 3,000, a 13,000-seat arena, and a 2,000-seat performing arts theater. Lorraine Verbois, departmental secretary for the Centroplex, lists its recent acts as REO Speedwagon, Dionne Warwick, Tom Jones, Styx, Kansas, the Bill Gaither Trio, Helen Reddy, Lou Rawls, Linda Ronstadt, Bob Seger, Smokey Robinson, Lena Horne, B.B. King, the Commodores, Van Halen, LTD, Teddy Pendergrass and the Doobie Brothers.

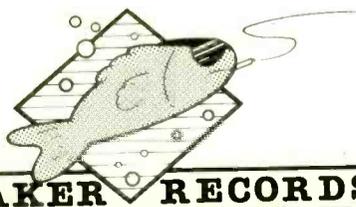
"We've operated at the break-even point for the last four years," says Frank Bradshaw, manager of Lafayette's Municipal Auditorium. "Still," he adds, "we have no plans to raise prices for the promoters." Recent features at the 2,300-seat facility were Marty Robbins and the Pittsburgh Symphony.

(Continued on page L-12)

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All That Jazz

• Continued from page L-4

for local musicians, although they played primarily for the tourist throngs which flocked to New Orleans. Today, the Heritage Hall and Preservation Hall bands tour worldwide.

During the '40s and '50s, more names were added to the all-star jazz roster. Earlier, Wingy Manone, Irving Fazola, Paul Barbarin, Eddie Miller, Louis and Leon Prima—made names for themselves. Then, in 1949, The Assunto's; Frank, Fred and Papa Jac, brought the Dukes of Dixieland to national prominence via an introduction on the Horace Heidt Show—which was also the springboard for a New Orleans trumpeter named Al Hirt. The Dukes recorded both the first high fidelity and stereo recordings, and, for a time, featured clarinetist Pete Fountain who would later draw national attention with his performance on the Lawrence Welk Show. The Dukes recorded for Audio Fidelity, Hirt for RCA Victor and Fountain for Decca/Coral. None of their recorded work was produced in Louisiana, however.

In fact, only once has a New Orleans recording endeavor really approached, albeit for a short time, major league status. In the late 1940s and early days of the 1950s, Cosimo Matassa, a New Orleans recording engineer and record producer, generated a stream of hit records featuring Ray Brown and Paul Gaten, (Deluxe) Shirley and Lee, (Specialty) and, most importantly, Fats Domino. Featuring mostly original material with a sprinkling of standards and arrangements by Dave Bartholomew, the recordings for the Imperial label included more than 21 million sellers.

From the mid-fifties, another quarter century ticked by with little sustained major activity. Local artists continued to spring up, some making at least a limited impact on the national and international scene. The Meters toured extensively with the Rolling Stones and Professor Longhair, Margie Joseph, Irma Thomas, The Neville Brothers, Clarence "Frogman" Henry, Mac Rebennack (Dr. John) and Allen Toussaint accomplished varying degrees of commercial success—but the blockbuster hit was not forthcoming. The forces of change, however, seemed finally to be at work.

Only in the past few years has a broader-based activity offered hope for the dream to be finally realized. What may be most important is the breadth of activity currently taking place.

While most of the clubs on Bourbon Street will crank out what they think the tourists want, Al Hirt, lately joined by Al Belletto (once a featured jazz artist on Capitol) is playing exciting music to large audiences at his Bourbon Street watering-hole. Pete Fountain moved to his own room at the New Orleans Hilton and is doing near-capacity business. Woody Herman has announced plans to open his own room at the Hyatt

(Continued on page L-16)

Acts Don't Leave

• Continued from page L-9

been in years, topped off by the blues club Chief's, versatile rock and r&b nightspots like Rascal's and Mother's Mantel, hard rock club Pappa Joe's, new wave club Damn Shame and country clubs like Floyd Brown's, Tommy T. Scott's, Gun-smoke and JR's, which feature young acts like the Dixie Cow-boys (led by the aforementioned George "Slim" Heard) and Sauce Piquante. A new blues club, Tabby's Blues Box and Heritage Hall, owned by local bluesman Tabby Thomas, promises to be a star attractions, too. Cal's Club in nearby Prairieville features popular rockabilly attraction Van Brou-sard.

As is traditional, however, the star attractions in the state are nowhere more abundant than in New Orleans. Previously mentioned figures like Allen Toussaint, Fats Domino, The Neville Brothers, the Meters, Dr. John, Chocolate Milk, Irma Thomas and Lee Dorsey (who recently toured with the Clash) are just the beginning.

Hottest of the new groups is Lil' Queenie and the Percolators, a jazz, rhythm and rock band led by Leigh "Lil Queenie" Harris, whom a New York Times music critic called "the next Janis Joplin." Equally hot (and perhaps New Orleans' most popular band) is the extremely talented pop/rock band, the Cold, which is breaking attendance records all over the city and has a hot single on the city's top rock station, B-97. Rock/rhythm bands to watch include the Radiators and Satisfaction. For traditional New Orleans marching bands, the Olympic Brass Band is at the top of the heap.

The premiere white blues act, however, may very well be Big Luther Kent & Trickbag. Kent first gained fame as lead vocalist for Cold Gritz back in the '60s, later toured with Blood, Sweat & Tears, and now hosts The Blues Saloon Club. Artists like Rickie Lee Jones have jammed with him and no less than Joe Cocker has declared him "the best white singer alive." His album, released on the Baton Rouge label Record Company of the South, featured horn work by the Brecker Brothers.

Other acts to watch include the country band, Salt Creek, new wave/pop group, the Look, pop rock stalwarts Phoenix and the Gilbert Hetherwick Band, long-time r&b figures like Deacon John, Earl King and ex-Meters bassist George Porter and his group Joyride, jazz poetry kingpin Ron Cuccia, jazz group Ramsey McLean and the Lifers, folk artist Spencer Bohren, r&b rockers the Sheiks, '60s, rockers the Topcats, the jazz group the Johnny Vidacovich Trio, and, of course the Wild Tchoupitoulas, a band which has become synonymous with Mardi Gras.

The jazz scene in New Orleans has produced a number of
(Continued on page L-15)

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Superdome Plus

• Continued from page L-10

Le Centre Crique, in Lake Charles, has staged shows by Christopher Cross, Charley Pride, Heart, Z Z Top, the Bar-Kays, Merle Haggard, Marty Robbins, the Oak Ridge Boys, Kenny Loggins, Natalie Cole, Little River Band and several others. Many acts are local. The auditorium has 4,645 permanent seats but can be enlarged to seat 7,781.

Kenny Rogers sold out the Monroe Civic Center in three hours, according to the Center's entertainment coordinator, Sally Peptone. Eddie Rabbit, the Oak Ridge Boys and Lacy J. Dalton also brought out large crowds, Peptone says.

The Center is comprised of a 2,246-seat theater and an arena that's designed to hold from 6,000 to 10,000. Besides the country-oriented acts, the Center has featured concerts by Ted Nugent, Brothers Johnson & Chic, the Bar-Kays, Z Z Top, the Commodores and the Glen Miller Orchestra.

Last year's full-houses for the Hirsch Memorial Coliseum in Shreveport were posted by Kool and the Gang, Kenny Rogers, Waylon Jennings, the Statler Brothers, Barbara Mandrell, the Oak Ridge Boys, Rufus, Whispers, Shalimar, Mahogany Rush, Johnny Rodriguez, the Bar-Kays, Teddy Pendergrass, Van Halen, B.B. King, Conway Twitty and Con Funk Shun.

Thibodaux Civic Center director Candy Clement says the area is most fond of country music. Charley Pride is the best draw among the country artists, Clement reports. "He's been here twice, and he can sell out two shows." Other popular acts nowadays include Conway Twitty, T.G. Sheppard, the Kendalls, Jerry Jeff Walker, Johnny Cash and June Carter, Barbara Mandrell, Merle Haggard, the Statler Brothers, Janie Fricke, Jimmy C. Newman and Jim Ed Brown.

Because of nearby Nichols State College, Clement says, the facility books in rock acts suggested by the students. Among these have been Eddie Money and Gino Vanelli.

The newly renovated Royale Rouge hotel in Baton Rouge will soon open a 4,200-seat restaurant and showcase room, Casino Royale. Hotel general manager John W. Sawyer says the room will be open both to outside promoters and to in-house entertainment directors. "It's a very versatile facility," Sawyer says. "It can be used for conventions, banquets, exhibits—and we're planning to use it as a supper club at times." Formerly, the Royale Rouge was the White House Inn and the Casino Royale was Independence Hall. Sawyer says the auditorium will be equipped with an earth-satellite station to receive special telecast events.

Major promoters using these Louisiana venues include Beaver, Pace, Classic Concerts, Concerts West, Varnell Enterprises, W.G. Enterprises, Tiger Flower, Jam and Taurus.

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Studios Strive

• Continued from page L-6

Recently moving to new facilities for 24-track recording is Southern Star in Shreveport. The new 24-foot by 30-foot studio houses a Spectra Sonics board, a 3M 16-track recorder, plus Scully and Ampex two-track machines. Kiss cut sides at Southern Star's old studio in 1980, shortly before the departure of Peter Criss from the group.

Noting the differences between the New Orleans jazz/blues tradition and the sound of northern Louisiana artists, Clinton looks for the industry in Shreveport to take off. "There's a lot of untapped talent here in Northern Louisiana. We're near Arkansas and East Texas and our music is jazz-flavored rock, with a hint of rockabilly." Local groups include Michael Grady, Southpaw and A-Train, a blues/jazz/pop group on the Southern Star label. Queen of Hearts Music is also affiliated with the studio.

Also recently upgraded to 24-track is Ultrasonic in New Orleans. An MCI console and recorder are housed in an area large enough to accommodate about 75 people, says president Jay Gallagher. The studio has mostly worked with local acts, including RCA r&b group Chocolate Milk, L'il Queenie and the Percolators, the Ambassadors, the Sheiks, Cold and Windstorm. Gallagher expresses an interest in video and the studio has done some television commercials.

Equipped for 24 and 16-track recording is Knight Studio in New Orleans. Open since 1969, the 40-foot square room features an API board. Several years ago, Sammy Davis Jr. cut portions of the soundtrack for CBS' Forest Hills golf tournament at Knight. More recently, the studio has worked with Doug Kershaw and Walter Orange of the Commodores, on solo projects. Jingles and advertisements are also cut in the studio, which can be contracted for video projects. Enthusiastic over the boom in the Louisiana recording industry, owner Traci Borges estimates that his business has tripled every year for the past five years.

Halfway between Houston and New Orleans in Crowley is 16-track Master-Trak. Equipped with a Neuman console, and MCI, Ampex and Scully machines, the studio originally opened in 1946 as Jay Miller Studio (later changing to Modern Sound) with a "portable Magnacorder tape recorder and 500 paper plates tacked on the walls to enhance the sound," says owner Jay Miller.

Originally working with Cajun artists, Miller, a one-time songwriter for Acuff-Rose, claims to have recorded numbers for some of the first artists on Fred Rose's old Hickory label, including Rusty and Doug Kershaw, Jimmy C. Newman, Al Terry and Tommy Hill. He also claims that Modern Sound's productions accounted for 90% of Excello's sales, an old division of Nashboro Records, including r&b artist Slim Harpo's classic, "Baby Scratch My Back." More recent acts recording at the studio include country artist Mundo Earwood. The publishing companies of Jamil and White Wing, plus the Blues Unlimited label, are affiliated with the studio. This studio is unique for being only the second recording studio in the state and the longest running facility in Louisiana.

Soon to reopen its doors with completely new equipment is Thee Studio in Slidell, 10 miles outside of New Orleans. A recording area of 1,200 square feet houses an Amek 2000-A console, plus Otari MTR 90 and MTR-10 50/50 tape machines. The studio will be equipped for 24-track recording, going to 30-40-track within two years, then moving into video, says co-owner Chris Schneider. Housing and recreation facilities will be available for acts.

Several 8-track studios plan to upgrade to 16-track within a year—La Louisianne Recording in Lafayette, which specializes in Cajun music; and Rosemont in New Orleans, which has primarily been involved in gospel recording.

There is a new excitement and commitment to the recording industry in Louisiana. Veteran Cosimo Matassa links it to the success of the local film commission. "Largely because of the success of the film commission, a music commission was established. There is a growing awareness of the music industry and the need for better equipment."

David McBurnett, president of New Orleans Music Co., a firm primarily involved in the promotion and sales of New Orleans music, also stresses that for the Louisiana recording industry to firmly establish itself, an increased awareness of the region's high-quality music must be achieved.

"Most Louisiana artists have achieved their greatest fame abroad," he states. "Out of the 67 million records Fats Domino has sold, 54 million have been bought in the European and Asian markets. It's time to turn those figures around."

Billboard

Lively Radio

• Continued from page L-3

Hayride. Album after album came out, saying, 'And then he came to the Opry.' With Presley, it was like two-and-one-half years of his life didn't happen—how he got famous."

Logan says the Hayride folded after he left in 1958 because KWKH, which owned the show, refused to get into related businesses. David Kent, who used to monitor the show for competing station KTBS and has owned the Hayride since 1972, agrees. "Nashville got into publishing and booking and recording contracts," says Kent, "and ultimately became the country capital. It passed us by, contracts were just given away."

Kent recently donated 300 Hayride tapes to the Louisiana state archives. Performers included on the tapes are David Houston, Jim Ed Brown, Doug Kershaw, Faron Young, Slim Whitman and Jim Reeves.

Billboard

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A MARKETING MIX REFLECTS RICH DIVERSITY OF REGION



By EDWARD MORRIS

NOWHERE IS THE MUSICAL DIVERSITY AND ENTERPRISE OF LOUISIANA MORE APPARENT than in the distributors who stock record stores, religious bookstores, jukeboxes and myriad other locations. Some distributors even have their own specialized record labels.

The variety, while still there, is much narrower in the large retail record stores which rely on homogenized tastes and predictable buying habits.

Stan Lewis, president of Stan's Record Service in Shreveport, says, "We're a distributor, a one-stop, a label, and a publishing company." The firm also operates six retail record stores in Shreveport, two of which maintain sizable catalogs of classical and soundtrack albums.

Lewis says his distribution has been down because "a lot of the major labels have been selling directly to the retailers—the same as we do." Nonetheless, he adds that sales in 1980 were "much better" than in 1979.

"Country music has gone slap crazy here," reports Lewis. "It's doing real well. Of course, country comes and goes. It's like a merry-go-round. Black music has kept the whole industry going." Lewis says he services between 50 and 60 jukebox firms in Arkansas, Mississippi, Louisiana and east Texas.

Although there are two colleges in the area that might be expected to boost his retail sales, Lewis contends that they don't. "The kids at the (Louisiana State Univ.) branch are usually those who can't afford to go out of town to college.

And the ones at Centenary are older people who've gone back for degrees. All the buying kids are in college elsewhere." The exception, he notes, is that students returning home to Shreveport for holidays sometimes double his retail sales volume.

Floyd Soileau, of Floyd's Record Shop in Ville Platte, says that 95% of his business is wholesale, although he does operate a small retail outlet. He says that business remains healthy. "It's been on the increase. Our area hasn't suffered as much as others. Maybe it's because of the oil industry here."

Soileau's distribution coup has been in gospel music. He

says his operation is one of a kind in the region. "This past year, we expanded our gospel department. Before that, we just carried a little black gospel." Now the firm distributes for most of the major gospel labels. "We've gotten beautiful responses from the totally committed Christian bookstores," he reports. "We've sort of become a one-stop for them."

Floyd's Record Shop services jukeboxes "from New Orleans to East Texas" and maintains an "oldies but goodies" file that is popular among box operators, Soileau says. "When we got into business, singles were a big thing, and we've never forgotten where we started. Singles are still important in our operation." In all, Soileau estimates that he services 250 accounts of all kinds.

A sideline of the Soileau setup is record production. He has over 90 albums out on his several house labels. Most of them are produced in 8-track as well as LP configuration.

All-South is a New Orleans-based wholesaler which also owns and operates two retail record outlets in the city—Record Connection and Mushroom. President Warren Hildebrand appraises his business as being more stable now than a year ago. "People have become more cautious since record companies put a clamp on how much product can be returned."

Most of All-South's sales are to individually owned retail stores, Hildebrand says. "We don't sell much to national chains." According to Hildebrand, "Black music always does well. We've never been a good country market, but now we're selling more."

Eddie Shuler, owner of Goldband in Lake Charles, maintains that he established Louisiana's first independent record label in 1944, and that some of his earliest records are still selling well. Shuler holds perhaps an even more laudable distinction than label pioneering. It involved recording two sides of a single for a 13-year-old girl from East Tennessee. The cuts were "Puppy Love" and "Girl Left Alone," and the singer was Dolly Parton. "She still sells for me," Shuler adds.

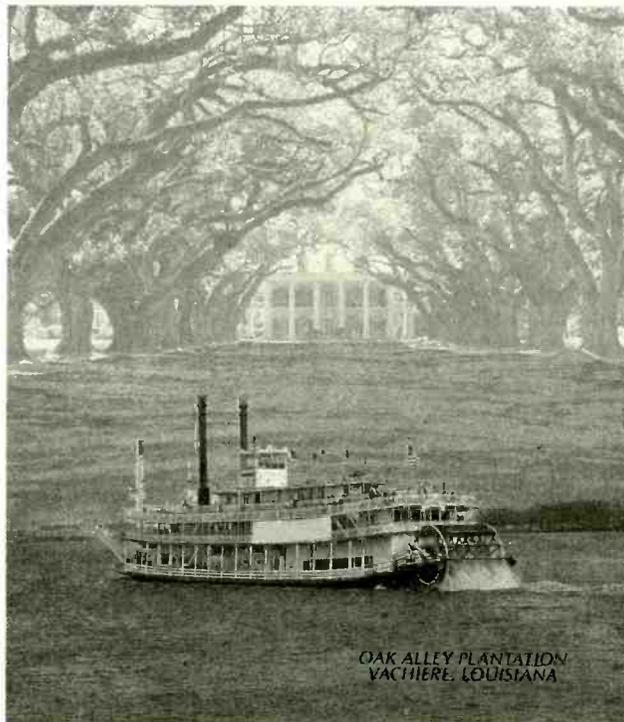
Goldband primarily wholesales to retail stores and rackjobbers throughout Louisiana and into Beaumont, Orange and Port Arthur, Tex.

"We are the major manufacturer and distributor of Cajun music," Shuler says. "If you have a Cajun artist, you can sell his records for 35 years." Shuler lists among his best-selling

(Continued on page L-16)

MOVIN' UPSTREAM

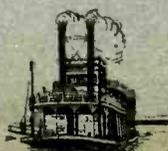
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Musical Mardi Gras

• Continued from page L-8

spent part of his career penning numerous songs and performing in public. Davis' best-known contribution may be his composition of "You Are My Sunshine," which is now one of two official state songs. And former Gov. Edwin W. Edwards managed while in office to find the time to record a Cajun humor album with Justin Wilson intriguingly titled, "They All Asked For E.W.E." (Edwards' initials.)

It's all part and parcel of Louisiana's inbred charm. Its sense of humor about itself, its fascination about history and roots and musical moorings. Its love of life and its willingness to spread its music everywhere.

So, with this treasureloade of natural talent, coupled with a spirited joie de vivre—why hasn't Louisiana made more of a mark within the commercial mainstream? Why have its periods of fame been sporadic and more recently, slow? It's apparent that there is a market for the state's music; Sonet, in Sweden, is a successful foreign manufacturer of Cajun-style product, and the international market is, at least, cognizant of Louisiana's contributions.

Why have so many musicians left the state to strike commercial gold? Why is there no organized Louisiana Songwriters Assn.? Why isn't there an abundance of state of the art studios in which to record hit product? Why is there a Louis Armstrong Park—but no Louis Armstrong State Archives containing musical and historical data detailing the state's cultural growth?

There are several answers to this question. To quote from a proposal drawn up by the newly-formed 15-member Louisiana Music Commission:

"Big record companies will go anywhere for a hit. So if a recording company can come into an area and pick up a hit, it will come back. . . . But gone is the day of hit records being made in someone's garage. Today's space-age technology has moved into the recording studio, and the public demands the highest level of recording perfection.

"This means if one wants to attract record companies to an area, one must have two things: (1) commercial musicians writing hit songs; and (2) facilities outstandingly different from other recording centers.

"The songs are no problem, but the facilities are, and this is why our songwriters and musicians are constantly leaving the state."

The lack of top-notch recording studios throughout the state make it difficult to compete in cutting hit records. Radio has been slow to support local talent lucky enough to get major label deals. There appears to be an element of factionalization and regionalization that separates one area of the state from the other in terms of its music. The lines of communication from the north to the south, and from the east to the west, haven't been open.

But there is evidence that this may be changing. While Sea-Saint and the environmentally-designed Studio In The Country still garner the lion's share of Louisiana recording business, other facilities are beginning to turn up to help with the session load. Successful music programs in universities—such as Alvin Batiste's highly-rated jazz and African studies course in Baton Rouge—are developing a new breed of educated young musicians aware of the realities of the commercial music world.

And the Louisiana Music Commission is striving to enlighten people within the state and outside its borders about the Louisiana music scene. Among the long-range goals of this state-funded commission are the establishment of a centrally-located state archives museum, and a state of the art recording studio which could be used for educational purposes to train new engineers.

There's also a Louisiana Music Assn., too, which works closely with the commission for the mutual betterment of the state's musical community.

Rex Pearce and Dale Murray own Steamboat Records, with artists Carl Michaels, Terry Duncan and Redeye, the studio rhythm section from Bogalusa's Studio In The Country. They see the problem as being one of naivete rather than any lack of songwriting or musical genius. The Louisiana music community has been slow to recognize the need for technological advancement. The development of local producers, engineers, publishing companies and facilities has been startlingly slow. Since much of Louisiana's early rock'n'roll success came with mono, two-track and three-track hits ("Blueberry Hill," "Lawdy Miss Clawdy," "Mother In Law," "My Girl Josephine," etc.), there wasn't the urgent push to expand and upgrade.

But the situation appears to be increasingly hopeful for Louisiana-based acts wanting to achieve success without abandoning their home state. From Lake Charles to Lafayette, Crowley to Alexandria, Baton Rouge to Bourbon Street, there's a lot "bubbling under." Several major record labels have recently snapped up Louisiana-bred acts for their rock rosters, and the indication is that this influx of national attention is only just beginning.

In the words of Marshall Sehorn, who—with partner Allen Toussaint—comprises the Sea-Saint legend: "You can go anywhere you want, and there's no music like Louisiana music. Nobody else has as good a time as we do, nobody else shakes



Irma Thomas signs with RCS Records. From left Emile Thomas, Irma Thomas, Cyrel Vetter, RCS president and John Fred, RCS vice president.

like we do, and that's everybody from old to young, black to white, Indians, Cajuns, creoles, Africans. Jumpin', dancin', carryin' on and havin' a good time . . . And that's what it's all about." **Billboard**

Acts Don't Leave

• Continued from page L-11

stellar groups, many of which change personnel as often as Brooke Shields changes outfits. The list of top jazz players could fill a book, but the players most prominently mentioned are sax man Toni Digradi, piano players James Booker and Henry Butler, jazz harpist Patrice Fisher, world class jazz singers Angelle Trosclair (who once recorded for Warner Brothers) and Lady B.J. Names like Willie Tee, Earl Turbinton, James Black, Rick Sebastian, and Emily Remler are also top players to be reckoned with.

The top clubs in the area are Tipitina's (a garden district club which was created specifically for the late Professor Longhair), Jed's and Jimmy's (two uptown clubs which have turned increasingly to new wave), The Blues Saloon in the French Quarter, The Dream Palace (primarily jazz and blues), the jazz club Tyler's, Ole Man River's (a middle level tour stop for national acts) and the country palace Bronco's.

It would be impossible to cover all the names associated with Louisiana music, past and present, but from the brief overview here, it's obvious that the state is experiencing something of a rebirth. These names, and a host of still-developing ones, will be heard from in the years ahead. **Billboard**

Credits: Edited By: Earl Paige, Susan Peterson. Coordinated By: Kip Kirby. Art: Bernie Rollins.



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Fun magazine's music critic, "R. U." Eddy Allman has covered Louisiana music for seven years, so his "Baton Rouge Billboard" / "Louisiana Star Tracks" column consistently covers the latest and best music and nightlife news -- everything from local, regional and national record releases, to upcoming concerts and up-and-coming performers.

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Left to right: Rhonda Dominique, Roxane Wimberley, LEE LAVERGNE, Linda Ballard.



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Marketing Mix

• Continued from page L-14

artists Iry LeJune ("He's still the number one seller in Cajun music—he's to Cajun what Hank Williams was to country."), Al Ferrier, Hop Wilson, Jimmy Wilson, Lonnie Brooks and Clarence Garlow.

Lee Rea owns the five-store Peaches retail chain in New Orleans and reports, "In 1980, we doubled our volume over 1979, even though we opened only one new store in '80."

The last few months, however, have been less promising, Rea explains: "It's very slow now. It has a lot to do with product itself. There's less hit product out than usual at this time of the year. Styx is the only thing that's really happening now."

To generate sales, Rea says, his stores recently participated in a promotion, the winner of which was given a free trip for two to the Styx concert in New York. Other winners were awarded complete Styx catalogs. The promotion was jointly sponsored by Peaches, WEZB-FM, Beaver Productions and by A&M Records.

Kadair is a two-store Baton Rouge operation. One store is in a mall, the other near the Louisiana State Univ. campus. According to audio manager Jimmy Beyer, both locations are enjoying substantial sales.

Beyer estimates that sales are up by 50% over 1979, although he credits much of the rise to improvements in personnel. The campus store is particularly strong in new wave and jazz sales, Beyer says, while the mall site tends toward AOR. "Country music is what we sell the least of," Beyer reports, "but the 'Urban Cowboy' album was a real big seller."

Albums are routinely sold below the label price, according to Beyer. "For example, an \$8.98 for \$5.49, or a \$9.98 for \$6.29. We price the albums 50 cents higher in our mall location than in our college location."

Mushroom and Record Connection, the New Orleans retail stores owned by All-South, both report improved sales. "Rock sells best," says manager Ernie Novello. "Jazz sells very well. The rest is a mixed bag—country, new wave and so on."

Students constitute "a great percentage" of the stores' customers. A student ID card reaps a 10% discount on any record, Novello says. "At least once a month we have in-store remotes with local stations," he adds. Promotions also include poster and album giveaways.

A unique venture launched in 1979 by Roberta Grace and Skip Godwin in the Gulf South Recording Supply in New Orleans. The firm wholesales to professional recording industry personnel in Louisiana, Mississippi and Arkansas. A full-line of recording equipment, including recording tape, recorders, microphones, amplifiers and consoles are offered. Both Grace and Godwin, whose combined experience as recording engineers totals more than 30 years, also serve as consultants to studios.

"Business is blossoming," says Godwin. "It was up 65% last year." While the firm carries brands of recording equipment, it was initially launched upon a suggestion by the 3M Corp. According to Godwin, Gulf South has served as a prototype for some 25 similar operations in different regions.

Billboard

All That Jazz

• Continued from page L-11

Regency, an indication of the potential now existing in the city and a reversal of the endless trend of talent moving away from New Orleans.

The Herman move may also act as a stimulus to the recording business simply because of the sheer weight of talent in the band. Presently, nine of the sixteen members are graduates of the Eastman School of Music and five of the nine carry master's degrees. The roster could provide some superb (and readily available) studio talent.

John Beyer, an Emmy Award winning television producer-director from Des Moines, recently joined the staff of WYES-TV, the New Orleans PBS station, and has already produced several music shows which have been shown on network telecasts. The production of first-rate material covering the talent of the state is something seldom attempted in the past. Already there is strong talk of an extended series of programs designed to be aired nationally and internationally. The potential stimulus is obvious.

The New Orleans Center for Creative Arts, (NOCCA) an adjunct of the New Orleans public schools, is achieving a phenomenal record in the performing arts education field. It cranks out a stream of well-schooled youngsters who gobble up scholarships to Julliard, Berklee and the like, with abandon. The jazz studies program is under the direction of pianist Ellis Marsalis, himself one of the brightest lights on the New Orleans jazz scene. The stage band movement is also highly developed, especially at Loyola and the Univ. of New Orleans, while in Baton Rouge, Alvin Batiste has developed a degree-granting jazz studies program.

The New Orleans Jazz and Heritage Festival each year draws in excess of 200,000 paid admissions and encompasses the entire breadth of area music while lesser festivals devoted to the Cajun, bluegrass and folk idioms proliferate throughout the state.

Perhaps most importantly, the State of Louisiana has funded a state music commission to help support and expand the potential the state offers. Such official sanction is unprecedented and remarkable. It bodes well for the possibility of major activity in Louisiana—something many feel has been needed these long, sometimes lonely, but always stimulating years.

Billboard

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Keynote Speech: Veteran broadcaster Arthur Godfrey reflects upon the changes in country radio during his keynote address at the 12th annual Country Radio Seminar.

• Continued from page 27

perts, and informal rap sessions that often lasted long into the night.

This year's agenda concentrated on the new trends and positioning of country radio in a rapidly-expanding marketplace. Panels spanned the gamut of available topics: computerization and syndication, the extended ratings sweeps, communication and management, effective sales techniques, buying a station for investment, the Federal Communications Commission quarterly measurement, competition in the market, programming, promotions and marketing country music.

There was a first introductory cocktail reception with key record company executives and artists on hand for the occasion. Among the surprise "drop-ins" at the event were Dolly Parton, Jerry Lee Lewis, T.G. Sheppard and Bill Anderson.

Kim Pyle, sales manager at WKIX-AM Raleigh, N.C. and this year's agenda committee chairman, launched the seminar in her welcoming remarks, which funneled into the first session of the day: an address by Ken Greenwood, president of Tulsa's Greenwood Development Programs. Greenwood emphasized the critical importance of open communication at all levels between radio management and staff, touching on the human factor versus computers and dealing with effective techniques for handling personnel problems.

The CMA made a special presentation entitled "We Serve Your Medium Well."

Hosts for this half-hour session

Sunbird Pact

NASHVILLE—In a new distribution agreement, Excelsior Records will now handle product for Sunbird Records, including retailing and merchandising. Sunbird will continue to oversee its inventory, production and promotion.

Excelsior, a division of Pickwick International, will distribute Sunbird through its chain of independent distributors nationally.

"With our rosters together and the personal attention we can focus on Sunbird, we believe we can bring more exposure for the label," says Don Johnson, president of Excelsior Records.

Friday afternoon during the two-hour event titled "The Marriage of Radio, Records And Trades—Polygamy Works." The panelists included representatives from five music/radio trade publications, label marketing executives, independent promotion men and radio programmers. Following short explanations of chart methodology by each trade representative, the panel was thrown open to questions from the floor.

Assistance on this story provided by Robyn Wells and Edward Morris.

During some intensive Q and A periods, DJs and programmers queried the panel about how reporting stations are selected, how to help break new acts in an era of tightened playlists in country, record servicing, sales versus airplay for chart positions, the use of special chart designations such as stars and bullets, and the inherent power of trades in today's radio marketplace.

This panel was chaired by Bob English, general manager of WUBE-AM, Cincinnati, Ohio, who has also been named as next year's agenda committee chairman. Panelists included Ron Einy of Billboard; Jim Duncan of Radio & Records; Marie Ratliff of Record World; Jim Sharp of Cashbox; Greg Gavin of the Gavin Report; Stan Byrd of Warner Bros. Records; Joe Casey of CBS/Nashville; Joe Galante of RCA/Nashville; Bruce Hinton of Hinton/Svendsen Promotions; Moon Mullins of WDAF-FM, Kansas City, Mo.; Joe Ladd of KIKK-AM Pasadena, Texas; and Dan Halyburton of WQAM-AM Miami.

"Positioning And Marketing Your Station," featured a videotape presentation by Jon Coleman of Media Associations in Dallas, a radio research consultant firm. Coleman showed a series of radio ads made for television use, predicting that in his opinion, traditional programming means will no longer be as effective without proper market positioning. He defined this as the image the station presents to the public to differentiate itself from other competitors in the field.

"Positioning is not a particular format, target demographics or market rank, but a conceptual difference in the minds of listeners," said Cole-

man, adding that stations should stress full-service rather than emphasizing number one status in a competitive market situation.

Other afternoon sessions seemed to echo Coleman's remarks. In "With On-Air Sound—So You Want To Keep Winning In Your Market," emphasis was put on community involvement, morning show strengths, and development of image. "On-Air Promotions—Cumes, Quarter-Hours And Image" concentrated on ways for small stations to become effective in their respective markets through public service and remote broadcasts tying them more closely to their listeners.

Another panel titled "With Outside Media—Let's Expose Our-

selves." Mary Wallach, vice president and creative director of Meldrum & Fewsmith in Chicago, cautioned against the effects of backlash from a public over-inundated with media hype and advertising.

The educational thrust of this year's annual Country Radio Seminar created some vital points of consideration for programmers and country industry personnel alike to take home and act upon.

Ending the 12th annual Country Radio Seminar on a positive and light-hearted note was comedian Jerry Clower, whose closing remarks made a fitting finish for a stimulating and provocative weekend convention.

Country Fad? No, Opines Media Man

By EDWARD MORRIS & ROBYN WELLS

NASHVILLE—A Toronto media consultant told registrants at the 12th annual Country Radio Seminar here that they need not fear country music will be just another fad. John Parikhal, a partner in Joint Communications, cited country music's "well-established star system," its longevity, and its "gold list of past hits" as reasons why it isn't fated to go the way of disco, in his opinion.

Parikhal warned, however, that the kind of country music that works well in one market may fail in another if there is not enough research into the listening preferences and country music history within each area.

Parikhal, whose clients include NBC, drew a storm of applause from the radio industry crowd late in his speech when he attacked the Arbitrons, labeling them "statistically unsound." Suggesting that the power of an Arbitron rating is out of proportion to its accuracy, Parikhal urged broadcasters to cooperatively abstain from using the numbers against each other.

"You've got to stand up against Arbitron and isolate those who won't cooperate," he said. "You've got to boycott the rating services until they give you what you want."

Linking the rise of country music to a plunge in American self-confidence, Parikhal said country music addresses problems that Americans perceive they have. He noted that the outlaw image—from Willie Nelson to J.R. Ewing—is the way many people want to see themselves: "tough, hard-working and fighting for every inch of ground."

Country music is gaining popularity also, he said, because "it never sold out. It's been true, and Americans are giving it a chance." He categorized country programming as traditional, modern and a mixture of the two. He called AM more "male-oriented" and traditionally centered and FM "female oriented" with a modern center.

Country music has appeal for a number of reasons, Parikhal said. "Females in the 25-34 age bracket are attracted because of the stars and because country songs are like three-minute soap operas." Other fans in the 25-30 range have come to country through southern rock, he added.

"New country listeners are more sophisticated in terms of what they expect from production and deejays," Parikhal stressed, noting that

one media pundit had pronounced—only part in humor—that Dolly Parton is the new Lesley Gore. To keep the new brand of listeners, stations have been experimenting with their playlists. "Three years ago," Parikhal said, "no one would have added rockabilly to their playlists."

But, warned Parikhal, "once the edges of country music change, the danger is that the center might change as well, unless proper research is done."

Parikhal said broadcasters should be aware of these impending factors which will influence their programming:

- A short attention span among television-conditioned listeners which will require radio stations to program materials in ways that will "hook constantly."

- An increase in public opinion polls since people no longer trust themselves, even in matters of musical preference.

- A continuing stream of the kind of "falling apart" situations which country music excels in treating. In this category, Parikhal listed an increase of "decision stress" that will lead to greater use of alcohol and tranquilizers, more romance ("just for the buzz of falling in love") and more divorces.

- A rise in the importance of cars as "the only place we can be alone and the only place, other than the shower, where we can sing."

- A search for "expert" opinions to feed the national craving for "predictability."

- An increase in the under-30 market of people who are over-educated and underemployed.

- A turning toward nationalism and religion.

- More advertising of radio on tv.

Parikhal contended that radio programmers should heed psychological studies which show that Americans are becoming "right-brain oriented," chiefly as a result of tv. The right half of the brain, Parikhal explained, is intuitive and emotional and feeds on images, while the left half is logical, linear and concerned with cause and effect.

Following his speech, Parikhal said that Arbitrons, with their reliance on "diary-keeping," favor left-brain responses. Moreover, he added, "their data processing is way too slow."



Parikhal Prophecy: John Parikhal, partner in Joint Communications, a Toronto media firm, discusses the correlation between the changing American lifestyle and the growing popularity of country music at the 12th annual Country Radio Seminar.

Billboard® Hot Country Singles

Survey For Week Ending 3/28/81

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MARCH 28, 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	3	8	TEXAS WOMEN—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	35	47	3	HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	68	77	2	NO ACES—Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Expertise, ASCAP)
2	5	11	DRIFTER—Sylvia (D. Pirimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	36	42	6	DOESN'T ANYBODY GET HIGH (On Love Anymore)—The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)	69	NEW ENTRY		I'M JUST AN OLD CHUNK OF COAL—John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)
3	6	11	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	37	37	7	IT WAS YOU—Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)	70	58	10	DIXIE MAN—Randy Barlow (K. Bell, T. Skinner, J.L. Wallace) Paid 116 (Hall-Clement, BMI)
4	4	11	THIRTY NINE AND HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	38	44	4	CHEATIN'S A TWO WAY STREET—Sammi Smith (M. Bernard, C. Duvall), Sound Factory 427 (Crown Dancer, ASCAP)	71	61	8	ANY WAY YOU WANT ME—Gene Watson (L. Oilman), Warner/Viva 49648 (Senor/Cibie, ASCAP)
5	7	7	OLD FLAME—Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	39	46	4	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	72	NEW ENTRY		HEART OF THE MATTER—The Kendalls (J. Rushing, D. Schlitz), Ovation 1169 (Hawklite, BMI/Night Music, ASCAP)
6	10	9	CRYING—D. McLean (R. Orbison, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	40	41	7	BLUE COLLAR BLUES—Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)	73	62	15	CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)
7	15	7	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	41	48	4	ANGEL OF THE MORNING—Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	74	63	16	ARE YOU HAPPY BABY?—Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)
8	9	11	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	42	56	3	PRIDE—Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	75	82	2	(Lookin' At Things) IN A DIFFERENT LIGHT—Nightstreets (J. Taylor), Epic 19-51004 (First Lady, BMI)
9	11	10	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	43	51	5	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griffith), MCA 51039 (Blue Echo, ASCAP)	76	NEW ENTRY		I CAN'T HOLD MYSELF IN LINE—Paycheck and Haggard (M. Haggard), Epic 19-51012 (Blue Book, BMI)
10	13	7	PICKIN' UP STRANGERS—Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	44	45	6	MISTER PEEPERS—Bill Anderson (M. Charron), MCA 51052 (Crazy Cajun/Points West, BMI)	77	64	18	KILLIN' TIME—Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)
11	1	12	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	45	54	3	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)	78	NEW ENTRY		IN THE GARDEN—The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)
12	12	10	WHAT I HAD WITH YOU—John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	46	8	11	GUITAR MAN—Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	79	NEW ENTRY		EVIL ANGEL—Ed Bruce (I. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, ASCAP)
13	14	10	SOMETHIN' ON THE RADIO—Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	47	23	10	PEACE OF MIND—Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	80	83	2	SINGLE GIRL—Cindy Hurt (M. Sharpe), Churchill 7767 (Combine, BMI)
14	16	9	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Oae), MCA 51050 (Sawgrass, BMI)	48	NEW ENTRY		FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, BMI)	81	87	2	CRAZY LITTLE THING CALLED LOVE—Orion (F. Mercury), Sun 1162 (Beechwood/Queen, BMI)
15	20	6	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)—Conway Twitty (B. Gibb), MCA 51059 (Stigwood/Unichappell, BMI)	49	26	9	EVERY NOW AND THEN—Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)	82	90	2	THE BABY—Kieran Kane (K. Kane), Elektra 47111 (Cross Keys, ASCAP)
16	18	8	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	50	52	4	BRIDGE OVER BROADWAY—The Capital (G. Dobbins, T. Rocca), Ridgetop 01281 (Chappell/Intersong, ASCAP)	83	84	3	LOVIN' NIGHT—Jim West (J. West), Macho 009 (Home Comfort/Yatahey, BMI)
17	17	11	I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	51	60	2	HIDEAWAY HEALING—Stephanie Winslow (O. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	84	NEW ENTRY		GETTING OVER YOU AGAIN—Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)
18	19	7	LEONARD—Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	52	57	4	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton (P. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	85	NEW ENTRY		FRIDAY NIGHT FEELING—Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)
19	25	6	HOOKED ON MUSIC—Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	53	59	5	WASN'T THAT A PARTY—The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	86	NEW ENTRY		MARIANNE—Lane Brothers (Gilkyson/Miller/Dehr), FXL 0026 (Montclare, BMI)
20	21	8	TAKE IT EASY—Crystal Gayle (D. McCintion), Columbia 11-11436 (Duchess, BMI)	54	27	11	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers (S. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)	87	89	2	LAYIN' LOW—Denny Hillton (B. Libby, W. Carson), Oak 1027 (Paukie, BMI)
21	22	6	FALLING AGAIN—Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	55	NEW ENTRY		LOUISIANA SATURDAY NIGHT—Mel McDaniel (B. McDill), Capitol 4983 (Hall-Clement/Welk, BMI)	88	89	2	HOW LONG HAS THIS BEEN GOING ON—Amarillo (L. Morris), NSD 81 (Sing Me, ASCAP)
22	29	6	STORMS NEVER LAST—Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)	56	67	3	JUST A COUNTRY BOY—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	89	68	16	SOUTHERN RAINS—Mel Tillis (R. Murrain), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)
23	24	8	PERFECT FOOL—Debby Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)	57	66	2	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	90	93	2	GET ME HIGH, OFF THIS LOW—Gary Goodnight (S. Clark), Door Knob 81-149
24	30	4	ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	58	28	10	TOO LONG GONE—Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)	91	69	8	I REMEMBER YOU—Slim Whitman (J.H. Mercer, V. Schertzing), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)
25	2	14	WANDERING EYES—Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)	59	32	8	IT'S A HEARTACHE—Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)	92	70	5	I THINK I COULD LOVE YOU BETTER THAN SHE DID—Ava Barber (B. Morrison, D. Hupp), Oak 1029 (Southern Nights, ASCAP)
26	49	2	AM I LOSING YOU—Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	60	35	12	20/20 HINDSIGHT—Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)	93	NEW ENTRY		FIRE ON THE MOUNTAIN—Frenchie Burke (F. Burk), Delta 11332 (Pubit, BMI)
27	33	7	ARE WE DREAMIN' THE SAME DREAM—Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)	61	50	15	WHAT'S NEW WITH YOU—Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	94	NEW ENTRY		DO FISH SWIM—Wickline (B. Wickline), Cascade Mountain 2325 (Cascade Mountain, ASCAP)
28	31	6	IT DON'T GET BETTER THAN THIS—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	62	53	12	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	95	72	9	DIXIE ROAD—King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)
29	40	3	I LOVED 'EM EVERY ONE—T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	63	55	6	ANYTHING THAT HURTS YOU (Hurts Me)—Keith Stegall (C. Monk, J. Lee), Capitol 4967 (April/United Artists, ASCAP)	96	74	20	SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)
30	43	4	MISTER SANDMAN—Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	64	76	2	THE BARON—Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	97	78	4	I'M GONNA LET GO (And Love Somebody)—Liz Lyndell (J. Grayson), Koala 330 (Hinsdale, BMI)
31	36	6	SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	65	65	5	THERE'S A CRAZY MAN—Jody Payne (M. Williams, Kari 117 (Almo, BMI)	98	81	3	SAD OLE SHADE OF GREY—Jeannie Pruett (S. Throckmorton, G. Martin), Paid 118 (Tree, BMI)
32	38	4	IF I KEEP ON GOING CRAZY—Leon Everette (R. Murrain, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	66	73	4	FIRE IN YOUR EYES—Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)	99	86	4	THERE AIN'T A SONG—Music Row (W. Helm), Debut 8013 (Gilpip, BMI)
33	34	7	ONE MORE LAST CHANCE—Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)	67	75	2	FOOL'S GOLD—Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)	100	88	3	STAND BY YOUR MAN—David Allan Coe (B. Sherrill, T. Wynette), Columbia 11-60501 (Al Gallico, BMI)
34	39	5	SOMEBODY LED ME AWAY—Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	68							

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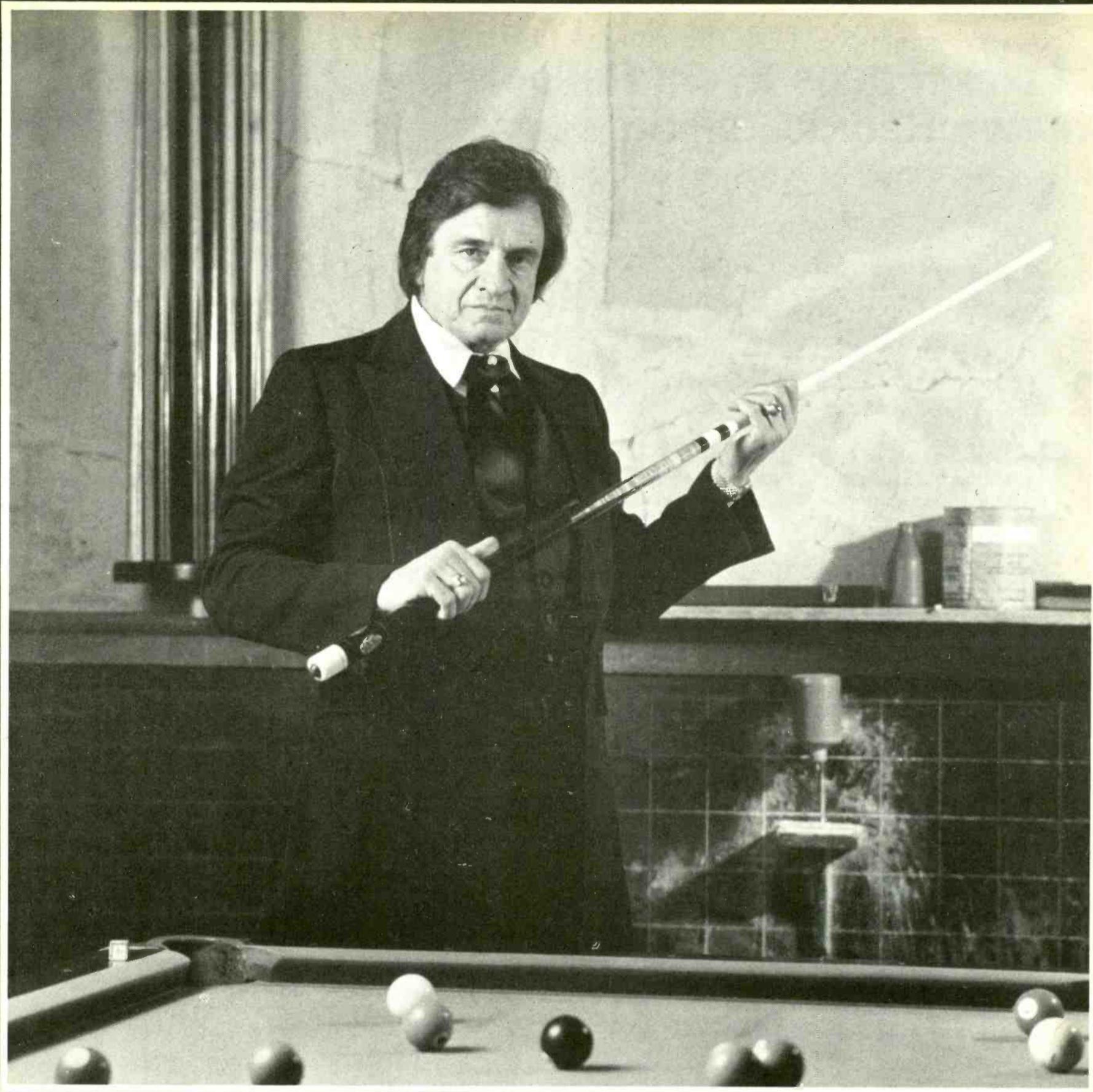
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'81 New Faces Event Reflects Country Radio Coming Of Age



New Faces: Winning performances by Warner Bros.' Gary Morris, left, Elektra's Sonny Curtis, center, and RCA's Steve Wariner, right, were among the highlights of this year's New Faces Show.

NASHVILLE — The general mood of camaraderie that seemed to characterize this year's Country Radio Seminar was out in full evidence during the New Faces Show, the unofficial social zenith of the two-day event.

The tone of the show was well paced, although the New Faces Show's traditional bugaboo—sound problems—was back again this year. This time, someone had reportedly tripped over the cables in the ballroom and fouled up the entire sound system shortly before the showcase and banquet were scheduled to begin.

Things were partially corrected by the time Terri Gibbs came on-stage to open the show. Half the audience in the packed room heard only intermittent sound as one speaker kept cutting on and off, but Gibbs handled herself like a trouper and gave good performances on both "Some Days It Rains All Night Long" and "Somebody's Knockin'."

Gibbs was followed by songwriter Roger Bowling, who appeared somewhat nervous and seemed to be having difficulty hearing himself (or the band) as he went through "Yellow Pages" and his new single, "A Little Bit Of Heaven."

A beribboned Deborah Allen lifted the pace for her two numbers, "Nobody's Fool" and a rousing country/gospel rocker called "Next To You" that brought bursts of handclapping from the crowd.

The Capitols, a new four-piece group, came on next, showing their harmony strengths on "A Little Ground In Texas," which first put the band on the country charts the past year, along with their newest

entry, "Bridge Over Broadway."

One of the pleasant surprises of the night turned out to be Gary Morris, a fine singer/songwriter who displayed his powerful vocal abilities with "Sweet Red Wine" and "Fire In Your Eyes." Morris' good stage presence won him energetic applause.

Sixth in line came Orion, whose pair of tunes included his country version of Queen's rockabilly hit, "Crazy Little Thing Called Love." Orion's trademark mask turned into a running gag for the show, when both emcee Charlie Monk and artist Steve Wariner subsequently showed up on stage wearing similar masks.

Songwriter Sonny Curtis, not exactly a "new face" by definition, proved why when he sailed through an easygoing self-medley of songs he's written: "Walk Right Back" by the Everly Brothers; "More Than I Can Say," a big hit for English artist Leo Sayer; "I Fought The Law," which put the Bobby Fuller Four in musical history books a number of years ago; Bobby Goldsboro's "The Straight Life"; and the theme song for television's popular "Mary Tyler Moore" show, "Love Is All Around." He wound up this impressive selection with his latest release, "Good Ole Girls."

Sheila Andrews followed Curtis with her brassy/bluesy style of country, getting strong instrumental support by the seven-piece house band on hand for the evening.

Steve Wariner, a crowd favorite, led off his set with the song that put him for the first time into the country top 10: "Your Memory." Then he set down his electric guitar

(which didn't seem to be working, anyway) and launched into a smooth ballad titled "By Now," a number styled along the lines of "By The Time I Get To Phoenix."

Winding up a show like this isn't easy, but David Frizzell and Shelly West were obviously up to the challenge, especially with a powerhouse debut like "You're The Reason God Made Oklahoma" to finish. The duet's stage chemistry was warm and the radio crowd was eager to see the act that has broken from virtual oblivion into immediate programming popularity with no advance label build-up.

From start to finish, this year's New Faces Show was fun—and relaxed. Emcee Charlie Monk managed for a change to elicit more laughs than groans with his awful jokes, which didn't seem so awful this year.

Each of the new acts thanked the programmers in the audience and carried off their individual segments with enthusiasm. The fine band of musicians and singers backing up all the talent earned credit for outstanding support under less-than-ideal circumstances and limited rehearsal time. The industry audience remained attentive and appreciative all the way through the program. And the last-night seminar rowdiness evident at banquets in other years seemed noticeably absent.

Perhaps this year's seminar—and New Faces Show—was best summarized by a program director's aside as the show drew to a close near midnight: "It's almost as if the whole country radio community has suddenly grown up overnight to find itself the hottest thing going. It's like we've all come of age." **KIP KIRBY**

Nashville Scene

By KIP KIRBY

Now that the smoke has cleared from the annual Country Radio Seminar hoopla in town, business is back to usual along Music Row. The seminar is quickly becoming a valued opportunity for the Nashville music community to mingle collectively with the personalities who spin their records all year long. The seminar seems to be the prime chance for these folks to air their beefs and griefs, trade their suggestions, and praise the efforts that took place in the preceding 12 months.

This year's radio conference seemed unusually friendly and easygoing, with everyone fo-

cused on the common goal of learning ways to better market what's become a universal phenomenon: country music. The Hyatt turned into an energetic beehive of activity each evening after the regular day's sessions were over; a lot of random creative input was exchanged between those who play the records and those who make them (and others whose job it is to promote this product tirelessly in the quest for chart success).

Once again, the Country Radio Seminar showed itself to be a genuine learning experience, and the attendees owe a great deal to

those who contributed their time and talents to making this year's event one of the best yet. (Frank Mull, are you listening?)

Rosanne Cash has been packing them in—literally—on her current promotion concert showcase tour. Linda Ronstadt came to the Bottom Line in Manhattan to see Rosanne's show, as did novelist Kurt Vonnegut Jr., a country music fan himself. Then in Redondo Beach, Calif., when Rosanne did an impromptu show at a beach club called Sweetwater the night before her scheduled Palomino Club appearance, who

(Continued on page 49)

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	16	9	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	40	37	3	WILD WEST Dottie West, Liberty LT 1062
2	3	23	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	★ 41	NEW ENTRY		HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003
3	2	37	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276	42	35	5	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
★ 8	8	8	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	43	34	16	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
5	4	24	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	44	41	22	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
★ 9	8	8	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	45	36	44	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
7	6	6	GUITAR MAN Elvis Presley, RCA AHL1 3197	★ 46	45	21	DREAMLOVERS Tanya Tucker, MCA 5140
★ 10	5	5	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	47	39	9	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
9	7	26	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	48	43	34	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571
10	5	100	GREATEST HITS ▲ Waylon Jennings, RCA AHL1 3378	49	54	121	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
11	14	16	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	★ 50	60	7	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
12	11	32	I BELIEVE IN YOU Don Williams, MCA 5133	51	57	120	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
13	13	21	BACK TO THE BARROOMS Merle Haggard, MCA 5139	★ 52	62	21	LOOKIN' GOOD Loretta Lynn, MCA 5148
14	15	22	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	★ 53	63	5	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
15	12	21	GREATEST HITS The Oak Ridge Boys, MCA 5150	54	53	40	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
★ 27	2	2	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	55	50	25	HARD TIMES Lacy J. Dalton, Columbia JC 36763
17	19	30	HONEYUCKLE ROSE ▲ Soundtrack Columbia S236752	★ 56	NEW ENTRY		IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916
★ 22	37	37	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	57	44	10	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
19	18	26	I AM WHAT I AM George Jones, Epic JE 36586	58	56	27	THESE DAYS Crystal Gayle, Columbia JC 36512
★ 48	2	2	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	59	46	3	I HAVE A DREAM Cristy Lane, Liberty LT 1083
21	17	72	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	60	67	91	FAMILY TRAITOR Hank Williams Jr., Elektra/Curb 6E-194
22	21	20	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	61	47	31	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
★ 33	2	2	FEELS SO RIGHT Alabama, RCA AHL1 3930	62	64	15	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
24	23	17	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	63	65	12	IT'S HARD TO BE HUMBLE ● Mac Davis, Casablanca NBLP 7207
25	16	26	LOVE IS FAIR Barbara Mandrell, MCA 5136	64	70	40	OUTLAWS Waylon Jennings, RCA AFL1-1321
26	20	42	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	65	71	166	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
★ 27	NEW ENTRY		JUICE Juice Newton, Capitol ST 12136	66	59	3	A TRIBUTE TO WILLIE AND KRIS Ray Price, Columbia JC 37061
28	30	41	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	67	58	5	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
29	29	5	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178	68	52	11	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
30	25	151	STAROUST ▲ Willie Nelson, Columbia JC 35305	69	74	72	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
31	32	45	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002	70	73	24	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582
32	31	43	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	71	72	9	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
33	28	16	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760	72	55	9	CLASSIC CRYSTAL Crystal Gayle, Liberty L00 982
34	24	29	RAZZY Razzy Bailey, RCA AHL1 3688	73	68	30	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700
35	38	8	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116	74	69	44	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
36	40	18	ENCORE Mickey Gilley, Epic JE 36851	75	51	11	URBAN COWBOY II Various Artists/Soundtrack, Full Moon/Epic SE 36921
★ 37	NEW ENTRY		SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965				
38	26	17	SOUTHERN RAIN Mel Tillis, Elektra 6E 310				
39	42	44	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096				

★ 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.)

Chart Fax

"Texas Women" earns **Hank Williams Jr.** his third No. 1 country single and his first top tune in almost nine years. "Eleven Roses" took top honors in 1972, while "All For The Love Of Sunshine" hit No. 1 in 1970.

The top three songs on this week's chart all reflect country's current trend toward western themes. At starred 2 is **Sylvia**, with "Drifter." **David Frizzell** and **Shelly West**, who performed on this year's Country Radio Seminar's "New Faces" show, climb to starred 3 with their debut single, "You're The Reason God Made Oklahoma." At superstar 5 is **Alabama**, with "Old Flame," followed by "Crying," at starred 6 for **Don McLean**. "A Headache Tomorrow (Or A Heartache Tonight)" finds **Mickey Gilley** at superstar 7, while his fellow urban cowboy, **Johnny Lee**, glides to starred 10 with "Pickin' Up Strangers."

At superstar 42 with a 14-spot jump is **Janie Fricke's** "Pride." A pair crack the top 30 with 13-place moves—**Ronnie Milsap** to superstar 26 with "Am I Losing You" and **Emmylou Harris** to superstar 30 with "Mister Sandman." At starred 64, advancing 12 places, is **Johnny Cash** with "The Baron." Bypassing 11

notches are a couple of Warner Bros. artists—**T.G. Sheppard** at superstar 29 and **Rex Allen Jr.** at starred 56.

Razzy Bailey sizzles onto the country chart at starred 48 with "Friends," backed by "Anywhere There's A Jukebox." Entering at starred 55 with "Louisiana Night" is **Mel McDaniel**. **John Anderson** bows at starred 69 with "I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday)." **Johnny Cash** sang this **Billy Joe Shaver** tune on his recent television special about adult illiteracy, "The Pride Of Jesse Hallam." "Heart Of The Matter" finds the **Kendalls** at starred 72, while another duet, **Johnny Paycheck** and **Merle Haggard**, debut at starred 76 with "I Can't Hold Myself In Line." The **Statler Brothers'** rousing version of a gospel favorite, "In The Garden," enters at starred 78. Ironically, **Ed Bruce's** tongue-in-cheek variation on the same age-old theme, "Evil Angel," bows at starred 79. **Ray Price's** debut single on Dimension, "Getting Over You Again," makes its way on the chart at starred 84. **Rich Landers**, the **Lane Brothers**, **Denny Hilton**, **Frenchie Burke** and **Wickline** round out this week's prime movers. **ROBYN WELLS**

Nashville Scene

• Continued from page 48

should drop by for support but **Nicolette Larson** and **Andrew Gold**.

Hope some country music record executives happened to catch the phenomenal **Emmylou Harris** video aired Friday night on "Midnight Special." Done by the same company that produced the sensational footage on **Rickie Lee Jones** for Warner Bros., the clip featured two songs ("Mr. Sandman" and "I Don't Have To Crawl") in a beautifully executed dramatic scenario. The creative concept of the film and the flair with which it was made turned ordinary video into magic—and also showed a completely different side of Emmylou's personality. It's hoped that as country begins turning to video,

more creative and exploratory techniques will be the keynote. Country artists deserve more than standing in front of a microphone with a guitar to win audience in the competitive arena of videodisks and videotape sales.

From England comes a letter to Scene from entertainer **George Hamilton IV**, who says he's now in the midst of a "one-for-the-records" tour. In eight weeks, Hamilton performed 48 separate shows in clubs throughout England, Scotland and Wales. He's still scheduled for more concerts into April, though he's skipping Wembley this year "because I've done it nine times and I'm afraid of making a nuisance of myself there!"

Bill Monroe (the unofficial "king of bluegrass") underwent surgery for colon disorders earlier this month. He's resting and recovering from the operation, which is reportedly a complete success. Late April starts the yearly bluegrass festival circuit for Monroe, and he's also looking forward to making his debut at the Lone Star in New York.

Scene is disappointed to learn of NBC's cancellation of the long-running "Midnight Special" tv show. Not only did it give viewers a chance to see the faces behind the hit records each week, but the show had also taken to presenting country performers on a regular basis as well. It's nice to see a show that mixes rock, pop, country and r&b in one neat package for music fans.

Programmers looking for a "different" record to spruce up their playlists might give a spin to **Billy Swan's** latest, "Do I Have To Draw A Picture." A comeback single for Swan (who scored so big with "I Can Help" some years back), the record was produced by **Larry Rogers**, who also produced **Charly McClain's** first No. 1 hit, "Who's Cheatin' Who."

WUBE-AM's general manager **Bob English** has issued a statement to contradict "the rumor mill stories" that his station is changing formats. WUBE-FM is not converting to "urban contemporary," nor is the AM side turning gospel. "This rumor," says English, "is most emphatically false."

Rounder Records is planning to release (under special license from Columbia Special Products' division) a vintage **Lefty Frizzell** LP, with a possible single as well. . . . Rounder also notes that **Riders in the Sky's** "Blue Bonnet Lady" (written by trio member **Woody Paul**) is being included in the songbooks for "Best Little Whorehouse In Texas," the film starring **Dolly Parton** and **Burt Reynolds**.

Don Everly and the **Dead Cowboys** performed a St. Patrick's Day concert, along with **John Prine** and other Nashville favorites, at a local nightspot. . . . Didn't **Ronnie McDowell** just cut a new version of "It's Only Make Believe"—with original artist **Conway Twitty** on hand for duet vocals? (Interestingly enough, when "It's Only Make Believe" was released in 1958, it never came on the country charts, although it was a big pop hit.)

In and around the Southeast: Scene's Memphis spy reports that **Jerry Lee Lewis** flew in from a concert in Knoxville with **George Jones** in time to catch **Carl Perkins'** recent late set at **Trader Dick's** there. . . . also that Perkins is considering releasing an album of his "Austin City Limits" tv show on his own Suede label.

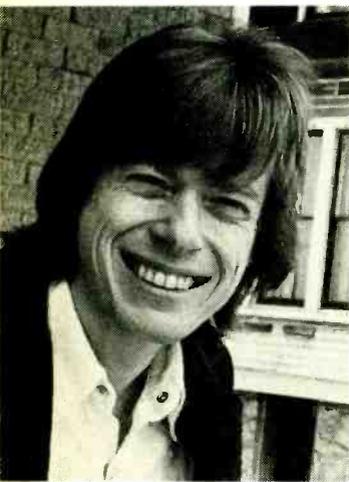
Country Singles A-Z

A Headache Tomorrow (Or A Heartache Tonight)..... 7	Hideaway Healing (Ray Ruff)..... 51	Old Flame..... 5
Alice Doesn't Love Here Anymore..... 39	Hold Me Like You Never Had Me (Mike Post)..... 52	One More Last Chance..... 33
Am I Losing You (R. Milsap-T Collins)..... 26	Hooked On Music..... 19	Peace Of Mind..... 47
Angel Flying Too Close To The Ground..... 9	How Long Has This Been Going On..... 88	Perfect Fool..... 23
Angel Of The Morning..... 41	I Can't Hold Myself In Line (Billy Sherrill)..... 76	Pickin' Up Strangers..... 10
Any Way You Want Me..... 71	I Don't Think Love Ought To Be That Way (Jerry Kennedy)..... 45	Pride (Jim Ed Norman)..... 42
Anything That Hurts You (Hurts Me)..... 63	I Have A Dream..... 17	Rest Your Love On Me..... 15
Are You Happy Baby..... 74	I Loved 'Em Every One (Buddy Killen)..... 29	Roll On Mississippi (Jerry Bradley & Charlie Pride)..... 24
Are We Dreamin' The Same Dream..... 27	I Remember You..... 91	Sad Ole Shade Of Grey (W. Haynes)..... 98
Between This Time And The Next..... 43	If Drinkin' Don't Kill Me (Your Memory Will)..... 8	Seven Year Ache..... 31
Blue Collar Blues..... 40	If I Keep On Going Crazy (Ronnie Dean & Leon Everette)..... 32	Silent Treatment..... 96
Bridge Over Broadway (Joe Bob Barnhill)..... 50	I Think I Could Love You Better Than She Did..... 92	Single Girl (B. Millsap)..... 80
Can I See You Tonight..... 73	I'm Gonna Let Go (And Love Somebody) (Bernie Vaughn & Liz Lyndell)..... 97	Somebody Led Me Away..... 34
Cheatin's A Two Way Street (P. Baugh-B. Emmons)..... 38	I'm Gonna Love You Back To Loving Me Again..... 11	Somethin' On The Radio..... 13
Cowboys Don't Shoot Straight (Like They Used To) (Chip Monan)..... 57	In The Garden (Jerry Kennedy)..... 78	Southern Rains..... 89
Crazy Little Thing Called Love (S. S. Singleton)..... 81	I'm Just An Old Chunk Of Coal (Norro Wilson)..... 69	Stand By Your Man (Billy Sherrill)..... 100
Crying..... 6	It Don't Get Better Than This..... 28	Storms Never Last..... 22
Dixie Man..... 70	It's A Heartache..... 59	Take It Easy..... 20
Dixie Road..... 95	It Was You..... 37	Texas Women..... 1
Do You Love As Good As You Look..... 54	Just A Country Boy (R. Allen-C. Allen)..... 56	The Baby (Jimmy Bowen)..... 82
Do Fish Swim (B. Wickline)..... 94	Killin' Time..... 77	The Baron (Billy Sherrill)..... 64
Doesn't Anybody Get High (On Love Anymore)..... 36	Layin' Low (Ray Ruff)..... 87	There Ain't A Song (Bill Pippin)..... 99
Drifter..... 2	Leonard..... 18	There's A Crazy Man..... 65
Every Now And Then..... 49	(Lookin' At Things) In A Different Light (J. Taylor)..... 75	Thirty Nine And Holding..... 4
Evil Angel (Tommy West)..... 79	Louisiana Saturday Night (Larry Rogers)..... 55	Too Long Gone..... 58
Falling Again..... 21	Love Is Fair/Sometime, Somewhere, Somehow..... 16	20/20 Hindsight..... 60
Fire In Your Eyes (Norro Wilson)..... 66	Lovin' Night Ray Ruff)..... 83	Wandering Eyes..... 25
Fire On The Mountain (A.V. Mittlestedt)..... 83	Lovin' What Your Lovin' Does To Me..... 14	Wasn't That A Party..... 53
Fool's Gold (J. Vienneau)..... 67	Marianne (Walter Haynes)..... 86	What I Had With You..... 12
Friday Night Feeling (Michael R. Radford)..... 85	Mister Sandman (Brian Ahern)..... 30	What's New With You..... 61
Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 48	Mister Peepers..... 44	Your Good Girl's Gonna Go Bad..... 62
Get Me High, Off This Low (Gene Kennedy)..... 90	Hey Joe (Hey Moe) (Ray Baker)..... 35	You're The Reason God Made Oklahoma..... 3
Getting Over You Again (Ray Pennington)..... 84		
Guitar Man..... 46		
Heart Of The Matter (Brien Fisher)..... 72		
Hey Joe (Hey Moe) (Ray Baker)..... 35		

208 Country

NASHVILLE—The series of live country music broadcasts from here via Radio Luxembourg continued March 21 with a program that featured Terri Gibbs, Bill Anderson, Don King and Charly McClain.

New On The Charts



KIERAN KANE
"The Baby"—☆

Kieran Kane (named after an Irish prince), began dabbling in bluegrass music during his college days in Boston. After performing with local bands for several years, he began a seven-year songwriting stint in Los Angeles.

Saxophonist Jay Patten persuaded Kane to shift his base to Nashville, where he soon signed to Tree Publishing Co. Johnny Duncan, the Kendalls, T. G. Sheppard, Ronnie McDowell, Dave & Sugar and Louise Mandrell are some of the artists who have recorded his songs.

Through his affiliation with Tree, Kane signed to Elektra/Asylum. "The Baby," a self-penned ballad, is his first single. Kane can be contacted through Network Ink, Inc., 2020 21st Ave. South, Nashville, Tenn. 37212. (615) 383-2127.

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SEEK ACTS TO TOUR

Clubs Flourishing In El Salvador

• Continued from page 4

San Salvador in the last couple years. However, he notes that no fewer than six roller disco rinks have been established since the release of such roller disco-oriented movies as "Roller Boogie," with Linda Blair. He points out that these six rinks, with another three or four on the drawing boards, are especially significant in a city with a population of just about 1.3 million people. There are also several roller disco contests on local television.

The clubs all program music that is high on the U.S. dance music charts, with only a smattering of Latin dance sounds interspersed. In fact, Reconco discloses that the success or failure of a club can depend, to a large extent, on how tuned to

current popular North American dance music the programmers are.

Reconco is hoping to further capitalize on this local appetite for North American dance music sounds, by being the first entrepreneur to hire a New York disco deejay to work in one of his clubs. The feasibility of this experiment is being exploited during his current New York visit.

The average discotheque in San Salvador is open for business seven nights a week, with Thursdays through Sundays the best nights for business, states Reconco.

As opposed to New York, admission fees are nominal, and according to Reconco, the highest priced room in San Salvador charges the equivalent of \$2 per person admission. Profits are made on the sale of

drinks, and in the case of roller discos, the rental of skates. There is also a high turnover of crowds with most patrons staying only a couple hours at a time.

Reconco downplays the seriousness of the civil war that is tearing El Salvador apart. He blames North American impression of it on media overkill, and states that although it is a factor, life goes on, and the people try to maintain as much normalcy in their day to day existence as possible.

Reconco will take this argument to entertainers, deejays and even club builders and designers when he talks with these groups in the hope of getting them interested in sharing his ambition to further enlarge the disco craze in his country.

SAYS JAPANESE GROUP

Club Outlook Bright

BY SHIG FUJITA

TOKYO—Discos will continue to increase in popularity in Japan, and will still be around 10 years from now, according to a prediction by Kenji Katsumoto, chairman of the National Disco Assn. of Japan since it was founded in February, 1975.

Katsumoto estimates that there are about 500 discos throughout the country, out of which about 290 are members of the National Disco Assn. He points out that if snack bars and supper clubs using prerecorded music and permitting dancing are added, the total would come to between 1,200 and 1,300.

Disco music still represents the most popular type of repertoire played in discos in Japan, especially in areas outside Tokyo and Osaka, because customers are younger, being mostly 18, 19, and 20-year-olds.

Some of the disco in outlying areas are also mixing in Japanese pop as well as disco-oriented Japanese songs.

In Tokyo, most discos continue to play disco type music for 40 minutes, interspersing it with slow dance

music for 20 minutes. The mix is alternated every hour.

Katsumoto points out that the average prices charged by Tokyo discos are very reasonable when compared to other costs. The charges are usually about \$15 for men and \$12.50 for women. It is paid at the entrance and covers all food and drinks.

In outlying areas like Sapporo in Hokkaido, and down south in Fukuoka, the average charges are usually \$12.50 for men and \$10 for women.

Katsumoto says, "Tokyoites are using discos now for birthday parties and even wedding receptions. That's because, cost-wise, discos are very reasonable and young people can enjoy themselves."

"It is noteworthy that older women, some housewives in their 30s and 40s, are beginning to show an interest in discos," he adds. "They come out of curiosity in the beginning, but find that discos are fun and don't cost too much money."

(Continued on page 56)

POOL HEAD BLAMES DEEJAYS

Say Many Canadian Clubs Boring

NEW YORK—The head of the Toronto Disco Programmers Assn. is urging greater professionalism in the management of the Canadian disco industry, if the business is to retain its viability.

George Grant complains that the problems with many clubs in his country can be traced to customer boredom induced by unprofessional deejays, and a disturbing disregard for customer needs that comes from poor club management.

He warns that fragmentation of efforts will not succeed in today's highly sophisticated and tight money market, nor will a piece-meal approach to programming.

He states that the club programmer who believes that he can hold his audience with a hodge podge of sounds featuring bits and pieces of c&w, rock and new wave is in for a rude awakening.

Grant brands as counter-productive the attitude by some programmers that their personal tastes are more crucial than the needs of to-

day's increasingly sophisticated audiences.

The pool executive states that recent club failures in Canada cannot necessarily be blamed on deteriorating tastes in conventional dance music sounds, and states that at the successful Faces chain of discotheques programming is essentially a mixture of disco, r&b and jazz with a sprinkling of ballads.

He points out that during the latter part of the 1970s, major Canadian cities became saturated with discotheques as the entertainment industry responded to the excitement of "Saturday Night Fever," and the swath of media hyperbole which defined the disco phenomenon as the entertainment wave of the future.

At that time, he states, anyone with the financial capability to underwrite a club became a disco owner, regardless of his knowledge of the business.

Grant adds that these entrepreneurs were followed by a breed of club managers who not only lacked

understanding of the success of their business, but also believed that disco's heydays would continue indefinitely.

Consequently, many important ingredients for success, such as professional entertainment, good services and comfortable environment were sorely neglected, states Grant.

He adds "compounding the problem, many club operators propelled by avarice, shifted emphasis from the conventional design of clubs aimed at a couple hundred patrons, to 'maxi' rooms geared to accommodating thousands. In this mad rush to maximize profits, customer service suffered.

"In spite of the blunders, many clubs survived until confronted by yet another media blitz proclaiming that disco had died and was being replaced by 'new wave' music."

Grant states that in the panic that followed, many club owners switched from what had been until then, a highly successful format, to the sounds the media had labeled the "in thing."

"Tragically," he adds, the move led to the demise of a large number of previously successful clubs, and indicated that too many club managers had become overly dependent on the popularity of various music forms to generate revenues."

Even before the Canadian disco business regained its equilibrium from the tailspin of new wave, it was once more assaulted by a "new" dance craze... country & western music," states Grant.

He continues, "Nudged along by the success of the movie, 'Urban Cowboy,' club owners and programmers alike were led, like so many lemmings, into this new format. The widespread feeling was that everything else had failed, and no one would argue with the sincerity of placid country & western lyrics coupled with fine 'down home' guitar and banjo plucking.

"Fortunately, this fragmentation is not representative of the entire disco business in Canada. There were people, like Terry Usher, head of the Faces chain of discotheques, and vice president of operations for Howard Johnsons, Canada, who took time out to seriously research their market and got a feel of what was actually happening on the streets.

"That the Faces concept works is evidenced in the fact that the chain's profits have been rising steadily over the last two years."

Documentary Shows Many Faces Of Russia's Clubs

By VADIM YURCHENKOV

MOSCOW—With the Russian national and regional press giving more and more space to what's happening here in the fast-growing disco scene, a documentary film, "How Many Faces Has A Disco?," directed by Alexei Utchitel, is exciting wide interest.

Produced in the Leningrad Documentary Studio, it examines the various types of discotheques operating in the Soviet Union and includes comments from interested organizations, including the Ministry of Culture and the Institute of Social Subjects at the USSR Academy of Sciences.

The Riga-based disco of the Radiotechnika company, entirely devoted to entertainment, and run on a semi-professional basis, is featured alongside one in Dubna, a scientific center near Moscow, which provides music for all age groups, from kindergarten to old age pensioners.

Another area of the Russian disco scene of today is represented by a disco theater in Zhukovsky, where poetry, graphic arts and color de-

signs are mixed with the music.

What emerges is a clear indication that, while disco is an interesting phenomenon now in the Russian lifestyle, the disco function as it is understood in the Western world is sometimes destroyed by attempts to add extra ingredients.

For instance, some disco operators put on a two-part program, the first devoted to classical music, then switching to pop and rock. The idea is to widen the music appreciation of audiences, but most young people turn up only for the final session.

Director Utchitel says: "My film is not meant only as a manual for disco operators, with all recommended models listed. We try to show that disco here is essentially living matter, ever-changing, with creativity, inventiveness and improvisation as vital factors."

Meanwhile, the press and other media publicize the disco happenings. The Olympia disco, operated by two disk jockeys, is currently rated best of the 200 currently in action in Moscow.

SOFTENING IMAGE

Niagara Falls' Oldest Club Due Remodeling

By HANFORD SEARL

NIAGARA FALLS—J.P. Morgan's, this city's first disco, named after the famed financier, is preparing to renovate its former bank building interior as part of an overall image change.

Housed on the first of two floors of a four-story building in the new southern business district, the three-year-old club caters to a fashionable, classy clientele, 60% Canadian.

"We'll be redecorating the first level area which includes the dance floor and lounge sections, adding panel walls and making it all one level," says manager Richard Bocconera. "We want to soften the image."

Built in 1923, the classic structure

was home for Marine Midland Bank, which moved to a new, nearby office. Owner Jerry Mahlstedt utilized many existing features, among them the original terrazzo marble floor, art deco elevator and mezzanine.

Four separate dining rooms are also found on the second floor, affording views of the new convention center built in 1975 and Hilton Hotel plaza constructed a year later.

A \$1 cover charge has applied ever since the club's doors opened in 1977. Live bands were reinstated Jan. 16 as part of the rock-oriented disco format.

(Continued on page 51)

RONALD BENJAMIN

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12"—The Rah Band; Bernard Wright; Melody Stewart (new); Watson Beasley; Boney M; Empress; Billy Ocean; Telex; Spectrum; Funk Master; Controllers; Janet James; Sharon Redd; The Jacksons; Grace Jones; Love-D-Luxe; Billy Always; Stone City Band; Change; Sylvia Mason; The Kids; Mel Sheppard; Vera; Kelley Marie (remix); Rainbow Team; Gibson Bros.; 202 Machine; Selection; Adal-Scandy Band; Carol Jiani; Revelation; Firefly; Escorts; Leprechaun; Ike Strong; Parla Casablanca 1; Night Life Utd.; Easy Going; Teri Gonzalez; Ronnie Jones; Johnny Bristol; Katmandu (remix).

LP's—Love Unit; Quincy Jones; Rolling Stones; Rufus; Spinners; Ullanda McCullough; Starpoint; Ohio Players; Garry Glitter (EP); Silver Platinum; Spargo; Fabi; Midnight Magic; Bobby Kent; Kleer; Unlimited Touch; Alicia; Tom Brown; Bernard Wright; Snob.

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	3	10	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	51	51	25	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424
2	1	15	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	52	52	7	ELECTRICITY—Trixie—Brass/Brasil (12-inch) BRDS 2514
3	2	29	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/ 12 (LP) MP-310	53	53	8	TRY/COLOR—Delta 5— Rough Trade (7-inch) RTUS 002
4	5	9	YOUR LOVE—Lime—Prism (12-inch) PDS 409	54	54	25	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478
5	6	10	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	55	70	5	I WILL FOLLOW—U2—Island (LP) ILPS 9646
6	8	8	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	56	62	4	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi— Antilles/Ze (12-inch) AN 807
7	4	12	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578	57	57	7	IT'S OBVIOUS—Au Pairs—021 Records (7-inch) Import
8	9	7	GET TOUGH/LICENSE TO DREAM/DE KLEER THING— Kleeer—Atlantic (LP) SD 19288	58	65	11	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39
9	7	10	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd— Prelude (LP) PRL 12181	59	72	6	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats— Arista (LP) Import
10	14	6	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	60	50	20	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831
11	11	17	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS— Frankie Valli—MCA/Curb (LP) 5134	61	56	26	TAKE OFF—Harlow—G.R.A.F. (LP) G 001
12	13	14	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	62	58	7	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
13	16	9	WON'T YOU LET ME BE THE ONE—Michael McGloir— Airwave (12-inch) AW12 94964	63	63	17	HERE'S TO YOU—Skyy—Salsoul (LP/12-inch) SA 8537/SG 339
14	25	4	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	64	39	7	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538
15	22	4	AI NO CORRIDA—Quincy Jones—A&M (7-inch) 2309	65	68	6	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
16	10	16	YOU'RE TOO LATE—Fantasy—Pavilion (12-inch) 428 6408	66	76	3	GET UP (Rock Your Body)—202 Machine—Fire Sign (12- inch) FST 1451
17	12	11	LET'S DO IT—Conversion—SAM (12-inch) S-12336	67	NEW ENTRY	NEW ENTRY	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337
18	15	12	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	68	85	2	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197
19	19	15	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	69	79	2	JUKE BOX BABE—Alan Vega—Ze/PVC (LP) PVC 7915
20	20	10	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	70	NEW ENTRY	NEW ENTRY	BAD COMPANY/WARM & GENTLE EXPLOSION— Ullanda McCullough—Atlantic (LP) 19296
21	17	20	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen— Elektra (LP) 6E 302	71	73	3	DRIVING ME WILD—The Stylistics—TSOP (LP) JZ 36470
22	18	17	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE— Unlimited Touch—Prelude (LP/12-inch) PRL 12184/ PRLD 605	72	82	2	CHANGE OF LIFE—I Spies—"O" Records (12-inch) OR 711
23	29	7	FEEL IT—Revelation—Handshake (12-inch) AS 887	73	NEW ENTRY	NEW ENTRY	ISRAEL—Siouxsie & the Banshees— Polydor (7-inch) Import
24	24	7	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	74	74	3	BOOGIE LAND—Ike Strong—Willkerr (12-inch) 1126
25	26	5	HIT N' RUN LOVER—Carol Jiani—Matra (12-inch) Import	75	75	3	96 TEARS—Garland Jeffreys—Epic (LP) JF36983
26	28	7	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	76	NEW ENTRY	NEW ENTRY	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME— The Spinners—Atlantic (LP) 16032
27	27	8	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	77	NEW ENTRY	NEW ENTRY	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
28	32	19	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	78	NEW ENTRY	NEW ENTRY	9 TO 5/HOUSE OF THE RISING SUN—Dolly Parton— RCA (LP) AHL1 3852
29	30	18	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	79	64	31	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507
30	31	9	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP) E3x 37037	80	67	16	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203
31	33	10	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	81	88	19	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import
32	37	6	KEEP MOVIN'—Beverly Hill—Old Town (12-inch) OT 121981	82	90	2	AND LOVE GOES ON—Earth, Wind, & Fire—ARC/Columbia (LP) KC 2 36795
33	40	4	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	83	89	2	THE BIRTHDAY PARTY—Grand Master Flash and The Furious Five—Sugar Hill (7-inch) 759
34	43	4	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	84	NEW ENTRY	NEW ENTRY	YOU'RE LYING—Linx— Chrysalis (7-inch) 2461
35	35	10	DON'T STOP THE MUSIC—Yarborough & Peoples—Mercury (LP) SRM 1 4009	85	NEW ENTRY	NEW ENTRY	IN THE CONGO/MAMBO SUN—The Bongos— Fetish (12-inch) FET 005
36	21	15	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk— Mirage/Atlantic (LP) 19291	86	60	42	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144
37	47	16	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet— Chrysalis (LP) CHR 1331	87	61	6	I TRAVEL—Simple Minds—Arista (7-inch) Import
38	44	5	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843	88	66	14	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309
39	34	17	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	89	69	19	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224
40	42	11	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	90	80	26	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512
41	23	10	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	91	81	23	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604
42	46	4	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125	92	71	23	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer— Island (LP) ILPS 9595
43	36	7	AINT GOT TIME/HOT LOVE—Holt '45—Sutra (12-inch) SUD 002	93	93	17	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)
44	38	8	BETCHA CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811	94	83	24	MASTER BLASTER—Stevie Wonder—Tamlia (LP) T8 373 M1
45	45	8	JUST BE YOURSELF/TELL ME—Nightlife Unlimited— Uniwave (LP)	95	77	15	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556
46	55	6	SHACK UP/DO THE DU—A Certain Ratio—Factory (12- inch) FACUS 4	96	86	24	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095
47	48	6	STRUT YOUR STUFF—Young & Company—Brunswick (LP) BL7 54227	97	87	22	ENOLA GAY—Orchestral Maneuvers in the Dark—Din Disc (7-inch) Import
48	49	22	TAKE IT TO THE TOP/CELEBRATION—Kool & the Gang— DeLite (LP) DSR 9518	98	78	8	I DEPEND ON YOU—The Two Tons—Fantasy/Honey (LP) F 9605
49	59	4	JUST A GIGOLO/PAY MY BILLS—Barbi & the Kens—"O" Records (7-inch) OR 811	99	84	16	PASSION—Rod Stewart—Warner (LP) HS 3485
50	41	7	GYRATE—Pylon— D. B. Records 54	100	96	7	DANCE TO THE FUNKY GROOVE—Maurice Starr—RCA (12-inch) PD 12162

Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch
 ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward
 movement on the current week's chart (Prime Movers).

Disco Mix

By BARRY LEDERER

NEW YORK—Hamilton Bohannon has progressed in his musical stylings as evidenced on his latest LP from Phase II, titled "Goin' For Another One." His work is no longer strictly disco-funk but more of a cross between jazz and pop. "The Happy Dance" at 4:12 maintains an uptempo mood with a grabber of a hook, and a punchy horn section backed with exciting guitar riffs. The title cut "Goin' For Another One" possesses cool harmonies that compliment jazz at its infectious and free flowing best. "The Symphonic March" at 8:13 is a more hard-driving and rhythmic tune which is distinctively reminiscent of the artist's earlier recordings. As usual, Bohannon has written, arranged, and produced all the songs and has delivered an appealing and sophisticated production that offers both the dancer and the listener a definite treat.

★ ★ ★

From Atlantic Records are the albums by Ullanda McCullough and the Spinners. McCullough's recent 12-inch release "Bad Company" is enjoying extensive play from the DJs. Many of the cuts on her current album, produced and written by Ashford and Simpson, are pleasing soft ballads. "Rock Me" at 4:30, however, has potential for a 12-inch release with the artist's soulful voice belting out a vibrant tune that DJs should find appealing.

The Spinners' "Labor of Love" album contains two other worthwhile cuts in addition to the medley "Yesterday Once More" which is now available as a 12-inch. "Long Live Soul Music" and "Standing On The Rock," written by Willie Hutch, are uptempo r&b tunes. These are not necessarily disco based, though their acceptance by DJs is inevitable. The first rate production and arrangement by the Zager-Love team is evident on these selections as well as side two which consists mostly of tender ballads.

★ ★ ★

From Chrysalis Records is new wave group the Selector with numerous cuts from the album, "Celebrate The Bullet," that rock clubs will enjoy. Many of the selections have a reggae flavor and extensive use of echo and synthesizer effects. The group is technically and instrumentally efficient, and its music is not as forceful or noisy as other current groups. The tunes have a sense of pacing and commercially viable hooks. The rock melodies vary in tempo, yet always maintain commanding vocal stylings. Highlights include the title cut "Bomb Scare," "Selling Out Your Future" and "Cool Blue Lady."

★ ★ ★

For The Record Pool director Judy Weinstein reports positive response from her pool members on "Walking On Thin Ice," Yoko Ono, Geffen Records; "Heartbeat," Taana Gardner, West End; and "Dyin' To Be Dancin'," Empress on Prelude. She also recommends the new change LP soon to be available from RFC/Atlantic, and the upcoming Fantasy LP to be released on Pavilion/CBS.

Recently labels such as Capitol and Motown have agreed to service For The Record members with product that is dance music-oriented. Weinstein hopes for continued support, especially from MCA which has supported the pools from the beginning. MCA, according to Weinstein, has a wealth of material such as Steely Dan's "The Glamour Profession," the Dramatics' "Git It" as well as the Al Hudson album, which should be made available to deejays. The Lenny Williams 12-inch, "Messing With My Kind" (also MCA) is beginning to show reaction from club DJs.

Oldest Club In Niagara Falls Softening Image

Continued from page 50

Operating 11:30 a.m.-3 a.m. each day, Morgan's charges a \$2 fee when live bands, usually touring groups from throughout Western New York, play.

A Litelab L-4000 system is suspended between the first floor dance area and the casual lounge area above. A spinning silver ball, three rotating clusters and a custom-built, 15-spoke wheel of chaser lights comprise the display.

Two Technic SL-1800 MK2's are found in the DJ booth along the south side of the building where the art deco elevator opens. Ten BGW-Ashley speakers, capable of 1800 watts and BGW amps, make up the sound system.

DJ musical director Charlie Cimino handles the majority of spinning duties, aided by Steve Carl on off nights. The dance format has changed drastically, claims Cimino.

"We're more rock-oriented now with funk the most danceable music," reports Cimino. "I tap into the top 10 records played on Buffalo's five major radio stations as well as heeding the jazz outlet and the trades."

An administrator with the Buffalo, N.Y. Disco DJ Assn., Cimino describes the format as 70% disco, 20% rock and 10% new wave along with some disco classics included.

The most requested selections lately range from the Police, Kool & the Gang and Michael Jackson to Pat Benatar, the B-52s and Devo, says Cimino. Robert Palmer, the Whispers and Shalamar also are popular.

Live bands play a five-set schedule, 30 minutes on, then half-hour off, according to Boccanera. The 700-capacity club includes room to serve 180 people in the upstairs, individual restaurant facilities.

Limited to the 21 and above crowd, J.P. Morgan's patrons average 24-25 years old compared to the young audience drawn by competitors. The Late Show, Cousins and the nearby Hilton Hotel disco.

A deli facility opens from 10 p.m. until closing just below the second floor observation area and dome. The varied restaurant menu ranges from a \$17.75 prime rib dinner to a \$6.75 chicken dinner.

Mahlstedt, who previously owned another Niagara Falls restaurant, is chairman of the Casino Commission pushing for a referendum for legalized gaming in the floundering resort town.

"If it weren't for Canada, Niagara Falls would've closed down long ago. Their tourist business is big, ours is getting better. We're all holding our breaths until the November state referendum," says Boccanera.

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UNDER TECHNICS BRAND NAME

Digital Disk Player By Matsushita In A Year?

• Continued from page 1

nese Digital Audio Disk Assn. (DADA) continues to study several digital audio disk technologies. The Matsushita endorsement could lead, in effect, to a de facto standardization.



Billboard photos by Jim McCullaugh
Digital Disk: First view of a Technics CD digital audio disk.

Philips first showed a player of this type in 1979 while Sony displayed a CD player last October in Tokyo at the Japan Audio Fair. Both firms claim they will go to the consumer market in 1982. Moreover, CBS/Sony and the PolyGram record conglomerates have indi-

cated they will release software in the CD format.

Matsushita—considered the largest consumer electronics firm in the world—could also conceivably market CD players through its U.S.-Panasonic and Quasar affiliate companies in addition to its high-end Technics audio wing. JVC is also a Matsushita affiliate.

The Compact Disk is a digital audio disk player which uses laser optical technology to play back a 4½-inch 60-minute per side disk. The Matsushita player in prototype form here cosmetically and stylistically resembles a smaller version of the Technics SL-10 and SL-15 linear tracking analog record turntables. Compact Disk players, which can interface with any component home audio system, should range between \$400 and \$600 when introduced. Matsushita indicates it has set no pricing on its player.

The decision to adopt the Compact Disk format. Matsushita officials stress, in no way diminishes the firm's commitment to the JVC-developed electro-capacitance Audio High Density (AHD) digital disk system. AHD is the digital audio counterpart to the JVC VHD (Video High Density) videodisk technology. Matsushita is going ahead with the CD technology because "music

is the universal language" and it could become the world standard for digital music. Digital audio married to the various videodisk systems emerging presents more of a world standard compatibility hurdle.

The behemoth electronics and



Disk Player: First look at Technics prototype Compact Disk digital audio disk player.

technology-oriented firm, however, will proceed "carefully" with regard to a digital audio disk player. Matsushita officials stress extensive research in digital audio disk technology is still ongoing with software still a critical key to its development. Because technology is advancing at such a rapid rate, one Matsushita official even goes so far as to say the disappearance of the conventional audio disk "could be a dangerous concept. We still have a lot to learn. We have to be careful not to upset the present analog balance. As a manufacturer we have to talk to consumers."

Digital audio technology, however, is viewed by Matsushita, as
(Continued on page 54)

CBS CAX May Aid Quality Of Videodisk

By GEORGE KOPP

HOLLYWOOD, Fla.—The CBS noise reduction system for records, dubbed the CAX in its present test form, may find application on videodisk.

CBS Records' technical people including Louis Abbagnaro, who heads the CAX project at the CBS technology center in Stamford, Conn., brought the system to ITA for informal demonstrations. Abbagnaro explained that problems existed in all the videodisk formats with putting stereo on disks while maintaining picture quality.

On records, he said, the system's most obvious advantage was in reducing surface noise. On a videodisk, CAX might be useful in maintaining a high quality video picture along with high quality sound.

The CAX demonstration compared a digital master tape, an encoded disk played through the decoder, and encoded disk played on conventional equipment, and a conventional disk. Program material was the same, and all pressing, on standard vinyl, were from the digital master.
(Continued on page 54)

MODEL SV-P100

Digital Audio Cassette Recorder On The Way

By JIM McCULLAUGH

OSAKA—Technics is introducing a digital audio cassette recorder aimed at both the audiophile as well as the pro and semi-pro markets.

The unit, model SV-P100, combines a PCM processor and a complete tape recording system—utilizing a VHS videocassette transport—into a single, compact unit.

The unit, however, has no video output jacks in its present form and thus cannot be used also as a VTR. Technics does not rule out the possibility that that feature may be added later on as well as other modifications.

To date, several Japanese audio manufacturers have introduced PCM adaptors that work in tandem with videocassette recorders for home digital audio applications. These adaptors,

which range in cost from \$4,000-\$6,000, convert audio signals into digital and then into the video domain via videocassette recorders.

An obvious drawback to these adaptors in the consumer market, in addition to the high cost, is the lack of digital software material in videocassette form. One manufacturer, Sanyo, was offering Ry Cooder's "Bop Till You Drop" (derived from a 3M digital master tape) in this format as a perk for consumers purchasing its PCM adaptor a year ago but digital tapes in this format are virtually non-existent currently for the consumer. Technics parent company, Matsushita Electric Industrial Co., Ltd., here, however, believes that digital software in that format is a future possibility.
(Continued on page 53)

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L.A. Mastering Facility Is Opened To The Industry

LOS ANGELES—Mobile Fidelity Sound Lab is opening its new in-house mastering facility to outside clientele.

Originally intended for exclusive use by the three-year old audiophile label specializing in half-speed mastered reissues, the disk cutting room became fully operational Monday (16).

Capability to disk master in three formats—real-time, half-speed and digital—will be available.

Numerous requests by artists as well as record labels for the company's mastering expertise—and for the services of disk cutting veteran Stan Ricker, the company's chief engineer who was formerly with the JVC Cutting Center here—is cited for the switch in policy.

The move is also in line with the firm's aim at diversification and (is expected to act as an additional) profit center.

Mobile Fidelity has evolved beyond just half-speed reissues with its Original Master Recordings and is now offering audiophile cassettes, an audiophile accessory and soon a new generation of limited edition audiophile disks using JVC UHQ pressing and vinyl technology.

The new mastering room was designed by Ricker, David Baskin and

the company's vice president of product development Gary Giorgi.

Mobile Fidelity Sound Lab now numbers some 50 titles in its catalog although some in the limited edition series have already been deleted with other deletions also expected

High NARM Profile For Audio-Video

LOS ANGELES—Audio and video will be given a high profile at the upcoming April 11-15 NARM scheduled for the Hollywood, Fla., Diplomat Hotel.

Advanced audio technology will be discussed during Saturday's "The Sounds Of Tomorrow," while two entire seminars will be devoted to the sale of prerecorded video software.

The audio seminar will primarily focus on the interest and boom in audiophile recordings with an eye towards future technologies. A variety of audiophile recordings, includ-

(Continued on page 54)

this year such as Steely Dan's "Aja" and Pink Floyd's "Dark Side Of The Moon."

Thirty titles are expected to be released in the Original Master Recordings series for the balance of the year. Among the newest releases are: the Doors' "The Doors," Country Joe McDonald's "Paradise With An Ocean View" and Charlie Byrd's "Byrd At The Gate."

Three new audiophile cassette titles are expected to be announced within two weeks while three additional titles will be issued in conjunction with the summer Consumer Electronics Show in Chicago.

Duplicated real-time utilizing high bias BASF chromium dioxide tape, six cassette titles are already available. Those titles include Supertramp's "Crime Of The Century," Steely Dan's "Aja," Pink Floyd's "Dark Side Of The Moon," Earl Klugh's "Finger Paintings," John Klemmer's "Touch" and the Zubin Metha conducted Los Angeles Philharmonic performing suites from "Star Wars" and "Close Encounters Of The Third Kind."

The company already maintains cassette duplicating facilities at its home base.

JIM McCULLAUGH

Sound Business

Technics Audio Cassette Recorder

• Continued from page 52

Technics believes the lower cost (although no firm pricing or exact U.S. market availability has been set) unit is a way smaller recording studio operations can get into PCM recording quickly in the near future. New Large Scale Integrated (LSIs) circuits are cited as the reason for the lower cost. Other Japanese manufacturers are also working on integrated digital audio cassette recorders.

The unit, or a later generation of it, may also be available through Technics' pro wing—R&B (Recording & Broadcast).

The SV-PI00 is designed as a table top unit with many of the controls arranged on a slanted console panel. The videocassette is held vertically in a "front load" position.

Sampling rate of the 14-bit, rotary head unit is 44,056 times per second (sampling pulse frequency 44.056 kHz).

Other features include electronic editing facilities that enable the user to jump unneeded portions and find desired locations in the tape. A "jump" facility skips the unneeded portions during playback, a "search" function finds desired locations on the tape, and a logic-controlled "locate" function finds tape location referenced to tape counter.

A prototype of the unit had been shown at the Japan Audio Fair in Tokyo last fall and also in a Technics suite at last January's CES in Las Vegas (Billboard, Jan. 17, 1981).

The unit should also be on display at the May Audio Engineering Society (AES) convention in Los Angeles during May.

Also on display at AES will be the existing Technics fixed head, four-track digital audio system which features, in addition to a four-track digital recorder, a digital audio mixing console and a digital preview unit.

A Technics R&B series quartz synthesizer drive driving unit for disk mastering lathes will also be on display.

In the consumer realm, key Technics audio updates include:

- Two new linear tracking turntables are expected to be introduced into the U.S. market this summer. One is the SL-DL1 direct drive fully automatic unit while the other is the SL-QL1 quartz direct drive fully automatic model. The linear tracking programmable SL-15—introduced at the recent CES—will also be available in the U.S. shortly.

- Two cassette decks with dbx noise reduction systems built in (in addition to the usual Dolby NR), models RS-M270X and RS-M240X, also unveiled at the recent CES, will begin to ship soon to the U.S. Both are already available in Japan. Mat-

sushita indicates it committed to the dbx noise reduction circuitry because of the sizable buildup (more than 100 titles) and credibility the dbx camp has attained in the U.S., in addition to the demonstrable, improved sonic benefits. Matsushita, however, will continue to monitor noise reduction technology from others, including the new CBS CAX (Billboard, March 21, 1981). One added bonus of the Technics dbx decks is that they not only enable the user to tape record using the circuitry but also act as dbx disk decoders.

- Technics will make a phono stylus presence in the U.S. with the American introduction of the EPC-100CMK3 moving magnet stereo phono cartridge, boasting an effec-

tive moving mass of 0.098 milligrams.

- Technics is also working extensively on the microcassette front, and believes it to be a viable hi fi music medium. Matsushita already makes available in Japan portable microcassette/radio combination units and could conceivably introduce microcassette decks using Angrom metal tape as well as decks featuring dual transports—one standard Philips size, the other micro. Matsushita currently offers a deck in Japan with two tape transports, both standard Philips size. One other possibility is a new generation of lightweight, portable stereo cassette players in the Sony Walkman-mold—but using micro-cassettes.



JAPAN AUDIOPHILE—Display of audiophile records in a component showroom at the Hankyu department store, Osaka, reflects the high level of interest in that product area in Japan. Disks retail for 4,800 yen, approximately \$24.

Audiophile Recordings



MAHLER: SYMPHONY NO. 10—Philadelphia Orchestra, Levine, RCA Red Seal CTC2-3726, \$27.98 list.

From packaging through to the heft of the 140-gram pressings, RCA Records' new audiophile series establishes an aura of quality. And here, the broad dynamic range of the Mahler with its many passages of near whisper softness places an added burden of proof on highly touted technology. As if that weren't enough, disk mastering is at lower than expected levels so that an even wider distance between dynamic poles can be accommodated. The imported Teldec pressings do their job well, providing near neutral transfer of program. On three sides of the two-record set, Soundstream digital recording helps provide convincing proof, if needed at this late date, that the orchestra is indeed a magnificent instrument. And most listeners will be unaware, unless they scrutinize carefully small print on the liner, that Side One, the Adagio movement, derives from a three-year-old analog recording, issued previously as a coupling with the Mahler Fifth. Here, we are told, it was transferred to digital tape before

disk mastering, thus "preserving a superb performance."

★ ★ ★
HOT STUFF—Crystal Clear Records CCS5010, distributed by CC Marketing, \$17.98.

This high energy r&b/disco direct-disk offers musical sophistication not always present in the live mixing, no fixing situation. Singer Taka Boom, whose powerful vocals are featured, has a high energy level that really bursts from the grooves, and there isn't the sloppiness in some other musical departments, notably arrangements, associated with previous direct-disks. Tunes include Donna Summer's "Hot Stuff/Bad Girls" medley, "I Love The Nightlife" and "Knock On Wood," all excellently covered, and the mixing is quite artful for a live effort, with good balances and effective use of stereo spread. There may be less potential for this type of program than a few years back, but the experience is just as steaming as the title and cheesecake cover photo promise.

★ ★ ★
RESPIGHI: ROMAN FESTIVALS, PINES OF ROME—Baltimore Symphony, Comissiona, Vanguard VA25004, distributed by Vanguard, \$12.98.

Not far down the list of every classical buff's favorite sonic thrillers come these lavish orchestral spectacles, and Vanguard is fortunate to offer the first digital versions—that alone should command much attention. In addition, the performances are vivid and exciting despite a few moments of imprecision, and the use of superior quality packaging adds extra appeal to this audiophile series. Vanguard's production excellently preserves the image and dynamics of the concert hall and is strongly in today's audiophile mold. Again, however, the nagging question about the monochromatic pallor over some digital records is raised by the lack of truly rich coloration.

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Poised Cartridge: Technics plans to make a state-of-the-art push in the U.S. cartridge market. New is the EPC-100CMK3 moving magnet stereo phono cartridge which they claim has the world's lowest effective mass of only 0.098 milligrams.



Billboard photos by Jim McCullaugh

dbx Deck: Shoppers at the Technics showroom in the Hankyu department store, Osaka, Japan, get both an earful and eyeful of the company's new cassette decks with dbx noise reduction. The decks will be available in the U.S. in several months.

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Quality Of Videodisk

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To a non-technical listener, the encoding process with the decoder did reduce surface noise dramatically. Without the decoder, the encoded disk compromises somewhat on dynamic range. One technical expert outside CBS says the loss in dynamic range is comparable to the quality of an FM broadcast.

CBS will release encoded records around the time of the NARM convention when it will also formally introduce the process. While no other labels have announced that they will join CBS in encoding their disks, CBS officials maintain they are confident the industry will go along.

In answer to some criticism Abbagnaro stated that "this is in no way an attempt to make records on poor quality vinyl. The noise reduction

system can do nothing to eliminate pops caused by cheap materials. It only eliminates normal surface noise. On audiophile pressings the benefits of CAX are even more dramatic."

The encoding process is inexpensive, according to Abbagnaro. He estimates that the encoder costs about \$2,000 but he says CBS will not build the equipment. "We are negotiating with suppliers of professional equipment to build the encoders," he said.

Consumer decoders should sell for between \$50 and \$100, he said. Eventually the hope is that the decoding circuitry would be incorporated into hi fi equipment. The decoder used in the demonstration is a small box about the size of a portable cassette recorder.

Audio-Video For NARM

• Continued from page 53

ing product from such companies as Nautilus, Mobile Fidelity, Telarc, CBS, RCA, AudioSource, Crystal Clear and Direct Disk will be played.

John Marmaduke, Hastings Books and Records, will chair the session with panelists including: Sam Sutherland, Billboard West Coast Bureau chief, who will discuss the audiophile "language;" Steve Krauss, president, Nautilus Recordings; Herb Belkin, president, Mobile Fidelity Sound Lab; Lou Abbagnaro, director of sound reproduction technology of CBS, who will discuss the new CAX-20 noise reduction technology; and Dr. Thomas Stockham, president of Soundstream, one of the world's most prominent authorities in the field of digital recordings.

The video sessions run back to

Speedy Duping By Matsushita

OSAKA—Matsushita Electrical Industrial Co., Ltd., here, whose factories produce a large measure of VHS format videocassette players, indicates it has high speed video duplication equipment available.

The equipment, according to Akira Harada, senior vice president of Matsushita, can make high quality copies of programs in the 2, 4 and 6-hour modes in four minutes.

back on Monday.

One session, entitled "Introducing Video In The Retail Music Environment; How To Sell Sight With Sound" will be chaired by James Schwartz, president of Schwartz Brothers. Speakers include: Michael Nesmith, president, the Pacific Arts Corp.; Gene Silverman, president, Video Trend; Herb Mendelsohn, vice president marketing, CBS Video Enterprises; Jack Dreyer, vice president consumer products division, Magnetic Video; Al Bergamo, president, MCA Distributing Corp.; David Henberry, staff vice president of marketing, RCA SelectaVision Video Discs; Robert Blattner, director of sales, Columbia Pictures Entertainment; and Russ Bach, senior vice president marketing development, WEA.

The second session is entitled "Marketing Video In The Retail Music Environment: How It's Done: How To Do It Better."

Noel Gimbel, president of Sound/Video Unlimited, will act as chairman. Speakers will include: Russ Bach, WEA; Jim Lara, vice president marketing, Largo Music Corp.; Burt Goldstein, vice president, Crazy Eddie Record & Tape Asylum; David Crockett, president, Father's and Sun's/Karma Records and Tapes; Jeff Tuchman, managing director of Sound/Video Unlimited; and Larry Mundorf, executive vice president retail operations, Stark Record & Tape Service/Camelot Music.

BETA & VHS DINOSAURS?

1/4-Inch VCRs Looming

• Continued from page 1

turers so they can design compatible machines. Dale said. The higher grade, vacuum videotape (VV), has not been released yet.

Dale said that an MV cassette the size of an audio cassette could record one hour of program. A VV cassette the same size would be capable of twice that. Advances in making thinner tape will increase the record time of each formulation by an hour, Dale said.

Distribution of the tape is being handled from Japan, and Dale added that he did not know what sizes of tape Fuji was supplying. "I would assume that the hardware companies are getting it in all sizes, from one-inch to one-eighth inch," he said.

Most attempts to develop metal videotape have failed due to the product's fragility. Dale said the Fuji tape could withstand freeze frame of up to one hour.

Fuji is not the first successful metal videotape. TDK showed a professional quality videotape at the January CES. Fuji, however, seems to be the first product geared toward the consumer market. JVC is also moving rapidly in the metal videotape field.

Dale's announcement caused a stir among hardware and tape makers alike. It was followed by the revelation that JVC is working on a one-eighth inch VCR format that could clip on a belt while the user takes pictures with a miniature camera. U.S. JVC executive vice president Dick O'Brien called the product "O'Brien's Dream Machine" and said the main snag in development was "the tape problem."

Even in half-inch videotape "the tape problem" is indeed serious, according to tape executives gathered here. While videotape shortages persist, tape consumption is expected to double in 1981, according to expert estimates revealed at the ITA con-

vention.

In Europe the problem is critical, according to one executive. "Videotape is a commodity," he said privately. "There are 'brokers' buying in bulk from retailers after we say we can't fill their orders. These tapes end up overseas in markets we don't supply."

The dramatic news in tape tended to overshadow the videodisk, which for all its promise is still a question mark.

The three videodisk camps all used the ITA forum to make formal announcements. RCA software chief Herb Schlosser told the group that the initial RCA catalog was supported by 500,000 disks, many of which are now on their way to deal-

company's relatively modest goals with respect to the LV system. Messerschmitt also demonstrated a Bernadette Peters concert disk, made for the LV Systems, to showoff its stereo capabilities.

The VHD system was represented on the panels by Sharp's Whitehouse, who announced that his company would join the VHD camp in the U.S., having already announced it would market VHD in Japan. In making his announcement Whitehouse stressed that any disk system was wholly dependent on its software. He stated that Sharp was "convinced" that VHD software would be out in the volume predicted and in time for the system's January 1982 U.S. introduction. VHD has yet to make any software announcements publicly.

Unlike past ITA conventions, software suppliers had no programming announcements to make. The question of rentals yielded much discussion and some dramatic statistics but no solutions to what is recognized as probably the industry's most pressing problem. It was revealed that software retailers make as much as 50% of their gross revenues from rentals, authorized and unauthorized. In addition experts stated that a large number of retailers rent more titles than they sell.

A "Home Video Programming-1981" seminar, sponsored by the IT/DA is set for Nov. 17-19 at the Essex House in New York. ITA's first European seminar is set for Cannes, in conjunction with VID-COM '81 for Oct. 10-12.

The second Home Video Show, sponsored by the Daily Mirror in London, drew substantial attention. See details in International section.

ers. RCA will rely at least as heavily on its QDS order filling service as on keeping dealerships stocked with titles in the early stages of product launch.

The Laservision camp introduced its interactive "first national kidisc" at ITA. Discovision Associates head Jim Fiedler said he preferred the term "participative" to "interactive," but most observers feel that Fiedler's choice of words is destined to go the way of "returnees."

North American Philips' John Messerschmitt also reiterated his

Testifying On Deregulation

• Continued from page 22

Consider the marketplace pressures. Advertisers would complain that their messages were being lost in the clutter; consumers could not elicit the information they wanted, and radio's *raison d'être*—music, news and information—would cease to exist.

The bill provides that the FCC must report to Congress annually on the elimination of unnecessary regulations. I suggested that this directive had already raised every senator on the Subcommittee to a level of beautification, and that sainthood would assuredly follow when President Reagan signed some ultimate version of the bill into law.

Our station offers a wide variety of programming in all disciplines—rock, classical, jazz, country/western, folk—both live and recorded. As a report station for several sheets, we are highly conscious of the fact that radio remains the single most effective tool for music sales and music sales promotion.

For this reason alone, I am convinced that the music industry and individual broadcasters must make their opinions on deregulation known in both Houses of Congress. The stakes are large and the opportunity to provide input will remain open only until the Senate and the House have completed drafting their bills.

There is nothing in the FCC's history to suggest a community of interest with either the music or broadcasting industries. Leaving it up to a regulatory agency will char the stake for years to come.

Mull An Illinois Pressing Plant

OSAKA—Matsushita is considering a pressing facility in Illinois for its VHD format videodisk software.

A VHD disk manufacturing plant is readying in Southern California under the auspices of VHD Programs, Inc. and VHD Disc Manufacturing Co.

100 titles will be the initial catalog with VHD looking towards a first run year availability of 500,000 disks.

VHD launches in Japan this October (Billboard, March 21, 1981) with U.S. market introduction now slated for January of next year. Matsushita officials here say the delayed launch is a result of the "lengthy and detailed" negotiations involved in acquiring software programming.

Digital Player

• Continued from page 52

well as other industry observers, as the likely music audio medium of the future.

Meanwhile, other digital audio disk technologies are in the offing.

Telefunken/Teldec recently showed a prototype capacitance digital audio disk player (Billboard, Dec. 27, 1980), called MD (Mini Disk) which features a 3-inch disk playing 10 minutes per side and a 5-inch disk playing one hour per side. The MD technology is similar to the one employed by the RCA Selecta-Vision videodisk. The MD system may be introduced in 1982.

And DRC-Soundstream, the new company created by the acquisition of Soundstream by DRC is developing a consumer digital audio disk player employing fixed position software technology (Billboard, Feb. 21, 1981).

Vidcassettes Win 'Gold' At the ITA

HOLLYWOOD, Fla.—The ITA awarded 30 Golden Videocassettes, including the first to a cassette in the educational market. "What You Are Is Where You Were When," distributed by Magnetic Video.

Other recipients included: Columbia Pictures Home Entertainment for "Emmanuelle"; Walt Disney for "Mary Poppins" and "The Black Hole"; Magnetic Video for "African Queen," "Alien," "All That Jazz," "The Longest Day," "The Muppet Movie," "9 To 5," and "The Stunt Man"; MCA for "National Lampoon's Animal House," "The Blues Brothers," "Coal Miner's Daughter," "Smokey And The Bandit," "The Deer Hunter," "The Jerk," "Jaws" and "The Electric Horseman"; Media Home Entertainment for "Halloween"; MGM/CBS Home Video for "2001: A Space Odyssey" and "Dr. Zhivago"; Paramount for "Airplane," "Star Trek: The Motion Picture" and "Urban Cowboy"; Warner Home Video for "Blazing Saddles," "Enter The Dragon," "Superman," "A Star Is Born" and "10."

The ITA awards are made on the basis of sales of \$1 million and suggested retail value. **GEORGE KOPP**

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2ND ANNUAL U.K. EVENT

Big Crowd At Home Vid Show

By NICK ROBERTSHAW

LONDON—The second Home Video Show, sponsored by the Daily Mirror, took place here in the Cunard International Hotel March 12-16. First day attendance was 2,382, well up on 1980. With 60 exhibitors and 35,000 square feet of stand space, the organizers were confident of beating last year's total of 30,000 visitors.

All days were open to the public, children were admitted free and great emphasis was placed on fun for the family. JVC, for instance, had a mechanical bucking bronco in a Western setting where adventurous members of the public could not only make believe they were John Travolta, but watch themselves doing so on video playback.

Sony offered magicians, disco dance champions and yo-yo con-

tests, plus audience participation with the "Make Your Own Video Show" section. Members of the England football team were on hand. VCL had ex-Miss World Mary Stavin signing photos. The Apollo dance group gave regular performances on a specially constructed stage. Video Club produced the "biggest star in video," an 8-foot grizzly bear called Hercules whose recent escape from captivity made national headlines for weeks.

The number of prerecorded video titles available in the U.K. is now approaching 4,000. Most noticeable was the increasing amount of first-run feature film material. Video Programme Distributors announced a deal with Los Angeles company Media Home Entertainment for U.K. distribution of "Halloween,"

"Assault On Precinct 13," "Roller Boogie" and other titles. Magnetic Video announced "The Alien," "Damien Omen II" and "An Unmarried Woman" were among new and upcoming releases. Iver Film Services had "Maui," which still awaits theatrical release here.

Clusters of wide-eyed males around the stands of Probe Products, Scripflow and others testified to the continuing prominence of porn, though the show reels were censored in deference to the family atmosphere. Home Video Supplies, taking a different tack, had heavily respectable display furnishings, with "Cool It Carol" in an antique bookcase.

Music programs are still heavily outnumbered, but catalogs do seem (Continued on page 57)

FOCUS ON CLASSICS

'European Music Year' For 1985

By PETER JONES

LONDON—The year 1985 is officially to be dubbed "European Music Year," with multinational activity, involving international artists as well as enthusiastic amateur musicians and singers, making it one of the biggest classical festivals to date.

Initiative for the event started in London, with Richard Balfe, a Labour member of the European Parliament representing Inner London South, as a key figure.

He noted the year was marked by birthday anniversaries of Handel, Bach and Scarlatti. Seeds of a commemorative music shindig were sown and a resolution backed by 80 supporters was passed by the European parliamentarians in Brussels last year.

A committee was set up to ponder European Music Year and now, says Balfe, there will be undoubted back-

ing from the Council Of Europe, involving many other countries outside the European Economic Community.

Balfe, grandson of noted British light music composer William Balfe, who wrote such standards as "Come Into The Garden Maude" and "Bohemian Girl," is now involved in setting up a small administration center in London.

He says: "What is important to get across is that the event won't be organized by the European Parliament or the Council of Europe. They'll coordinate, certainly, but it is up to each different territory involved to set up its own chain of events."

"One idea is to create an interchange of orchestras from different countries, giving the European Broadcasting Union strong networking options through all Europe.

"As for the music content and range, we're trying to link three hundred years of music, built round the composer anniversaries, but we have to keep within specific bounds.

"We'll encourage the works of Michael Tippett or Benjamin Britten, but not the Beatles—though I think the quality of a lot of their work would otherwise qualify them. But the idea isn't to get into rock concerts. We have to keep the idea manageable in concept and format."

So each territory will go into its own administrative areas, setting up sponsorship for concerts, involving schools and organizations, involving broadcasting networks, national opera houses, and, insists Balfe, "the millions of ordinary people involved in playing or just listening."

Emphasizing the sponsorship of (Continued on page 57)

TO SPEED PRODUCT RELEASE

WEA Consolidating Asia Pressing Arrangements

• Continued from page 3

reduce imports to 30% of international product.

So far as a potential price drop resulting from the move, Ertegun says something must be done to combat the pirate trade.

"We cannot possibly compete with the pirates when it comes to pricing," he admits. "Mass production, however, may give us some leeway into lowering prices to suit the local market conditions. This is still under serious consideration."

Ertegun, who is also president of the International Federation of Producers of Phonograms and Videograms, was interviewed during a breather on a fact-finding tour of the Far East and Australia, conducted on behalf of IFPI. The globe-trotting executive hinted at a possible shift of IFPI's antipiracy forces in the region, in order to combat pirates here. The IFPI force has nearly eliminated pirates in Hong Kong, where it is still based.

Ertegun mentions Singapore as a likely new base.

"The Malaysian Assn. of Phono-

graphs Producers and Distributors (MAPPD) can only do so much," he observes. "They have their own business to look after. What we need here are specialist lawyers who are knowledgeable in the legal implications of the local copyright laws, and who can advise the various statutory bodies, relevant government ministries, the police and the record companies on what course of action they should undertake."

Assistance on this story provided by Richard M. Nusser in New York.

"This is imperative if we are to make any headway into turning this region into a clean environment for legitimate business in the music industry," he says.

The absence of an active IFPI force here has inevitably caused some damage. The Singapore government, for instance, has recently acknowledged the bad image its local pirates have projected for the republic, which saw tape piracy grow from a cottage industry to a multi-million dollar a year industry.

Ertegun says local authorities are now responding to the IFPI thrust.

Speaking of Singapore, he says: "We have enlightened the authorities accordingly. They seem genuine enough to want to make amends. I expect that the present copyright law will be beefed up to include higher penalties. In Bangkok, it's just a question of the Royal Decree being signed soon, when piracy becomes an outlawed trade."

Ertegun expects that the Philippine government will also be beefing up its antipiracy laws in response to IFPI lobbying.

Ertegun praised the government here for its response.

"I feel there is reason for optimism," he says. "When I was here two years ago, I was informed that there would be some modifications in the local Copyright Act. This promise has been kept. There is now protection for local compositions and recordings, and also closer cooperation from the police force."

He compared the music industry to shooting dice, and said he wasn't (Continued on page 57)

IN BRITAIN

RCA Closing Plant

• Continued from page 3

Washington, County Durham, with government assistance in May 1970.

It then employed 360 workers, but the plant, with a total pressing capacity of 11 million records per year, has never produced more than six million.

The Thorn-EMI plant which will assume RCA's pressing is one of the largest in Britain, employing 2,000 people, but currently operating at 70% capacity. Last year, it trimmed 300 jobs, and two weeks ago announced plans to close its audio tape division (Billboard, March 21, 1981).

News of the closure of RCA's plant coincided with strong rumors that PRT, with which the American firm was involved in merger talks last year, will also cease operations. But PRT managing director, Derek Honey, affirms that the company is continuing in business, and is currently operating on a profitable basis.

Although PRT was put up for sale earlier this year, there have so far been no takers, and it's thought that ATV, the parent company, will let it continue provided its trading performance stays within certain parameters.

SAID 'CLOAKED IN SECRECY'

U.K. Bill Paves Way For PRS Voting Disclosures

LONDON—A New Companies' bill, on its way through Parliament, will include a provision making it necessary for organizations like the Performing Right Society, a limited company to reveal the voting power of their controlling councils.

Last Tuesday (17), for the second time in three years, the question of the inner workings of the PRS was raised in the House of Commons.

Leslie Huckfield, member of Parliament for Nuneaton, who described the PRS as an organization "cloaked in secrecy," sought a Department of Trade inquiry into its methods of operation. He claimed that less than 4 percent of the society's 10,000 members have effective control over its affairs.

Rejecting the request for an inquiry, a government spokesman said that an amendment to the new bill will require bodies like the PRS to disclose certain information on its member's voting powers.

PRS member Trevor Lyttleton, who has been waging a dedicated campaign for many years to lift what he calls "the veil of secrecy" over the society's workings, hailed the government statement as "a step in the

right direction." But he added: "This will bring a limited coloration of democracy into the society's affairs, but it will not enable the membership to monitor or investigate the activities of the council or management."

"However, the government did not close the door totally to the possibility of an investigation," he notes.

The essence of the argument put by Huckfield and Lyttleton is that 400 members of the PRS with 20 votes apiece virtually control the administration of the society.

Marshall Lees, director of operations, acknowledged that hitherto the council of the PRS has not seen fit to reveal full details of its voting arrangements, but adds: "Of course, if the PRS is required by law to make these public, it will do so."

In his statement in the House of Commons, Huckfield raised the further complaint about the "arbitrary demands for license fees made by PRS representatives" to Labour and Socialist clubs, of whose union he is political secretary.

Commenting on this aspect of the MP's statement, Michael Freegard, (Continued on page 57)

French Want A/V Co-Op In Europe

PARIS—Andre Giraud, French minister for industry, has called for European multinational audio/visual cooperation along the same lines as those which boosted the Airbus aircraft to success in the aviation field.

He has called for a special report on the prospects from Simon Nora, an expert in audio/visual matters. What worries the government is the disappointingly slow progress being made by France as an individual

country, despite world developments in video and the great emphasis placed here on the Philips compact disk configuration.

Giraud appreciates that today France is "open market" for Japanese and U.S. audio/visual industries and if the trend goes on, by 1985 France could have an annual deficit in this trade area of some \$1.6 million. This includes videodisks, hi fi accessories and video hardware.

Corrupt Practices Act Change Urged

WASHINGTON—Congressional approval of some watering down of the provisions of the Foreign Corrupt Practices Act is expected here, following a report from the General Accounting Office, a Congressional investigative body.

The report acknowledged that the law, passed in 1977, had strengthened codes of conduct among American multinational corporations, but recommended that it be amended to eliminate criminal penalties for all but the most flagrant abuses.

The biggest complaint, the report said, comes from companies who claim the cost of compliance with

the law far outweighed the intended benefits. They said the language of the law was so ambiguous that they sometimes passed up legitimate business opportunities. The law is designed to prevent corporate bribery, kickbacks and the like.

The report recommends that the law be changed to reserve its harshest penalties for companies which knowingly falsify their records to avoid prosecution. It also recommends doing away with most other criminal penalties, recommending instead that they be treated as civil actions.

Poor Quality Tape Vexes Soviets

Inferior To Upcoming Hardware; Ferro Layer Flaky

By VADIM YURCHENKOV

MOSCOW—Amid growing complaints about the quality of tape used in Russian-made compact cassettes, there are fears that the software will not be able to meet the demands of quality hardware, soon to be manufactured here.

Tape is currently produced at factories in Shostka, Pereyaslavl-Zalesky and other centers under the control of the Souyzkhimfoto Co.

Though there has not been any particularly strong criticism from the

public, the ministry of electronic industries, in charge of tape hardware production, itself lists powerful complaints, including high abrasivity of tape, a high noise level of blank cassette tape and a tendency for the ferromagnetic layer to drop from the tape surface.

Production of cassettes here started 10 years ago through the Melodiya pressing facility in Riga. Later the state company moved into blank tape production and stepped up prerecorded cassette manufac-

ture at its plants in Tbilisi and Tallin, equipped with Audiomatic duplicators and other imported equipment.

No national companies produce in C90 format as yet.

But there is no doubt that the quality of most blank tape sold in local hi fi component stores for at-home use is basically very poor and is certainly not good enough to cope with the better-quality hardware on the way to the Russian marketplace.

Local Product CBS Spain's Key To Mart Supremacy; 20% Share

This story prepared by Fernando Salaverri in Madrid and Peter Jones in London.

MADRID—CBS Spain had a market share of roughly 20% in 1980.

The company gives strength of local product as a key reason for its supremacy, as outlined in figures from the Spanish copyright society Sociedad Espanola de Autores.

CBS here staged its first top-level management meeting in Spain since new managing director Stig von Bahr took over in August last year, with Peter de Rougement, senior vice president CBS European Operations, among the visitors.

Stig von Bahr said main objectives for this year would be to build on existing leadership and give even greater prominence to development of local artist catalog.

"We'll go with the big established names, but combine promotion with the search for, and the release of, new talent—or of established local acts recently signed, such as Mocedades, currently working on a debut album for us," says von Bahr.

But he added that another priority objective from the existing base of solid national sales was to gain "maximum international penetration" for Spanish artists. He sees Latin American tours by artists such as Miguel Bose, Pecos and Ivan as vital links in the chain, along with the recording of Portuguese language albums by Ana Belen and the efforts of Bose to break even bigger in the Japanese marketplace.

Von Bahr is convinced Manzanita has great international potential and thinks Lolita's career will develop further in the Spanish-speaking markets.

CBS strength here has been based on albums by established artists. Pecos went triple platinum, Miguel Bose, platinum, and Victor Manuel, gold, in setting up new sales peaks. New artists Ana Belen, Ivan and Medina Azahara all turned in gold albums, and similar success is on the way from Manzanita and Antonio.

Said von Bahr: "At the same time, Julio Iglesias, with his first album for us in Spain, 'Hey!', broke all records, more than 700,000 units sold to put him well up with the international superstars."

CBS consistency showed through the whole year, with the first Spanish-language version of the musical "Evita" coming through late in 1980, along with a special album for the children's market, "Cosas de Ninos," with Miguel Bose, Ana Belen, Victor Manuel, Mocedades and Eva among the contributing acts.

At international big-name level, A&M's Supertramp has gone

through the million unit mark with combined sales of its seven albums available in Spain. Barbra Streisand has gone platinum for the first time with an album in this territory.

Other big-selling foreign acts for CBS are Bob Dylan, Police, ELO, and newer acts, established by the company here, including the Gombay Dance Band and Francis Cabrel.

During 1980, CBS was No. 1 on the charts in Spain for 36 weeks with albums and 31 weeks with singles. In the annual awards made by El Gran Musical, 40% of the presentations to Spanish artists were for CBS acts

and 33% of the total awards went to the company.

Von Bahr made special reference to the success of Miguel Bose in Italy, the album "Miguel" selling 300,000 units and spending 30 weeks in the charts. He added: "Bose is opening up other European markets now, notably France and Germany, and Japan is certainly promising for him where CBS/Sony is preparing a marketing push for his new album."

Additionally Ivan went to No. 1 with "Loco" in Mexico, and both Lolita and Ana Belen were notably successful in various Latin American markets.

IN EL SALVADOR Revolution Cuts Business 50% But Dicesa Pressing Goes On

By MARV FISHER

MEXICO CITY—"Despite the economic and political disruption of the Central American Common Market, it is still a greenlight situation for us in these troubled countries," claims Jose Antonio Hutt, president of the San Salvador-based DICESA (Discos Centro-americanos) and one of the deans of the record and tape industry in this part of the world.

Here on one of his frequent product-buying trips, Hutt, a native Mexican, says: "Everybody in the world knows the problems we are having, however we have the will, and will find ways to get out of the mess. But it is not going to be that easy, especially when it is so complex."

Since the political strife has worsened in his adopted land, Hutt sees the added dimension of devaluation crippling his longtime distribution business (Dicesa manufactures in El Salvador and releases in every one of the other five Spanish-speaking, Central American nations).

Revolutions in Nicaragua and El Salvador have upset the official bank exchange rates, for one thing.

"So what do the clients do? They look to the black market for obtaining dollars. At least, that's what has been happening over in Nicaragua. At last count, it went from seven cordobas to 28 cordobas to the dollar," he notes.

His son, Eduardo Hutt, who is also general manager of the Dicesa operation, says the currency pinch has depleted the ranks of potential

Bonus U.K. Pact

NEW YORK—Bonus Records, based in Melville, N.Y., has signed a U.K. distribution deal with RCA U.K. The deal includes the single, "Body Music," by Bonus group One On One.

customers in Nicaragua. The number of record shops has dwindled from 50 to around five, he pointed out.

"Sure, everybody wants to buy the latest releases, all kinds of music, Spanish-language and English-language, is being played on just a few operating radio stations in Managua, but the process of getting the official approval to import, and finding the dollars, is agonizingly slow," he adds.

Without citing actual dollar loss, the Hutt's estimated that their business in El Salvador has been cut right in half, "a good 50% down from what it was of a year ago."

The younger Hutt described an incident that took place in front of the Dicesa offices recently which almost put the shutters on it for a while. Guerilla leftists and government troops were fighting it out during a coffee break within view of the Hutt's executive offices. "It was an interesting, but frightening, show," shrugged the elder Hutt, as if to say that's life in El Salvador today.

Since the civil war erupted, one record shop (Ponorama) has been held up on nine different occasions. "They just know that there's a lot of cash laying around in the register, consequently a 'hit' for the money and the disks and tapes," Hutt senior described.

"The one diversion the inhabitants who can afford it have is the growing craze in roller disco. You can spend it in one of the several discotheques or at one of the five major hotels in the area, all night long for a fixed price."

Bargains at the hotels for such weekend "roll away the blues" are \$20 per person for dinner, in-between snacks, breakfast—and the room. They are generally sold out. The same applies for the discotheques (\$15 admission) except the



GREECE ROCKS—Peter Kandianis, left, international repertoire executive for CBS Greece, and host of a new series of rock programs for Greek television, introduces Athens-based Sharp Ties, newly signed to EMI there.

WITH PRS HELP

Kenya Taking Control Of Local Royalty Payments

By RON ANDREWS

NAIROBI—Running feuds between local music bodies and those remaining from Kenya's colonial past have had the effect recently of setting yet another precedent for this small East African country. The local representative of the Performing Right Society has negotiated with the recently set-up Musicians Performing Right Society of Kenya to streamline performance rights payments due local artists, especially those derived from the state run

Voice of Kenya radio station.

It has long been a point of contention that while the PRS has been collecting rights on a regular basis, it was not distributing dues to members. With this in mind, the MPRSK was set up and entered into negotiations to take over the administration of the PRS, a move which was viewed with some skepticism by local major record companies, who feared that even less control would be exercisable through the local body.

Through careful negotiations between the two groups, however, it has now been agreed that a local office, funded by PRS in London and handling the duties of both PRS and MPRSK, will be opened in Nairobi on April 1, under the administration of a local executive who is undergoing further training in London. Robert Simpson, who has administered these territories in the past for PRS, will be retained as an advisor.

It is understood that the local body has negotiated favorable terms with local radio and that payments through the new body will begin to flow more regularly than before. All payments will still be processed through London, whose computers can cut the administrative load considerably. The PRS, in fact, will still be in control of the local operation, although MPRSK will have an important role to play both in insuring that dues are collected and that local musicians, whom they represent, are duly paid.

The local affiliation, therefore, serves to satisfy several demands. International recognition is guaranteed, the needs of local bodies are met and local administrators will be heading what is hoped to be a local version of one of the first effective performance rights collecting societies in Africa.

people have the option of sleeping on the floor, or slumping over the table.

"But we and some of the others (DIDECA in Guatemala and CBS/Indica in Costa Rica being the other two majors in the region) are more perplexed with the economic rather than the political strife," says young Hutt. "Thank God, though, that Guatemala, Honduras and Panama (Hutt owns a pressing plant in the latter nation) are holding up reasonably well."

Dollars are scarce, but as Hutt Sr. points out, "All of the countries are now trying to protect the gold reserves as best as possible."

Everybody goes to work (often looking over their shoulders) and Dicesa hasn't stopped its basic routine activities. Besides the eight pressing machines rolling for a complete shift, in the past several weeks the company has recorded 10 "nuevas valores" ("new talent") to satisfy the musical tastes of the locals.

"They still are looking for the product, although not in droves. Nevertheless, it is business as usual. As unusual as it may seem," concludes young Hutt.

Japan's Clubs Proliferate

• Continued from page 50

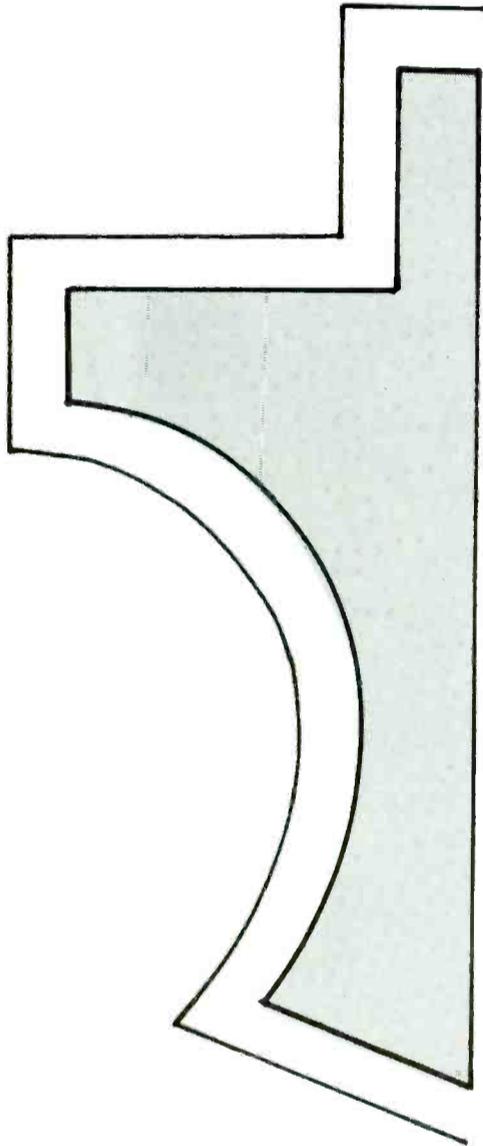
Katsumoto points out, "There is still room for improvement in the situation because in some outlying areas it's still thought that discos are places where people of questionable morals go. This of course, is not the case in Tokyo and Osaka, where such famous discos as the Samba, the Bee, Samba Club Regency, Lexington Queen and Pacha Club have been written up in widely read weekly magazines."

The unusually cold winter this year resulted in business being slow

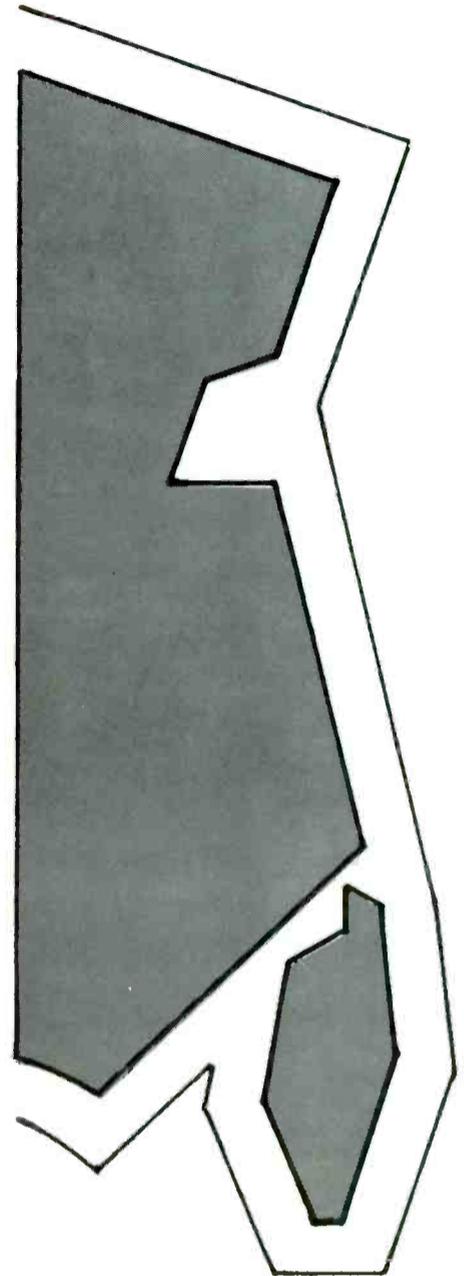
at discos in January and February although they were crowded on Fridays and Saturdays, and Katsumoto says business should pick up this month as the weather turns warm.

Since disco owners and those wishing to open a disco want advice and help on operating discos, and since the National Disco Assn. is a non-profit association which cannot engage in business, Katsumoto established the Disco Planning Corp. or D.P.C., to give such advice and help, including the dispatch of deejays.

FRANCE



Making The French Connection



LOOKING TO NEW MARKETS

For many years now the French Connection has been a somewhat elusive one for the music industries of the non-French-speaking countries. France, more than any other major European country, has tended to be a somewhat enclosed, self-contained market, less receptive than most to international product and less able to exploit its own product internationally.

France has long been a special market in many ways—it has had a long tradition of superannuated superstars who made virtually no impact beyond the French borders; it has an even longer tradition of *la chanson* whose heavy emphasis on a richly poetic French lyric has made it hard to anglicize and it has suffered from successive governments whose prime interest in music and the record industry has been as a source of revenue.

As has often been pointed out, records in France carry the same luxury level of Value Added Tax—33½%—as perfume and pornography. That's twice the level for guns and flick knives. For years, on the other hand, there has been an under-provision of musical education, a neglect by the government of musical culture.

One of the central problems for French record companies has always been the fact that they are seen by parliament as industrial operations, not producers and distributors of cul-

tural products. For this reason, although France signed the Rome Convention on neighboring rights 20 years ago, it has never ratified the treaty. The result is that record companies and artists receive no payment from broadcasting organizations for the use of their records on the air.

Add to the punitive VAT, the lack of neighboring rights payments and the restricted market for French production, the universal problems of piracy and home taping, plus the general economic recession, and you will understand why the French industry has emerged from the seventies licking its wounds.

But at the debut of the new decade, there are, happily, signs of a new spirit in the air. At last the French government is showing signs, through Culture and Communications Minister, Jean-Philippe Lecat, of giving the record industry a fairer deal. The full-page plea by the French record industry association, SNEPA, in the MIDEM News, for France to ratify the Rome Convention may be answered positively and certainly a levy on blank cassette sales is very much in prospect. Lecat has set up a working party to study both projects and the group is due to report at the end of this month.

On the piracy front, SNEPA has been working with SACEM on anti-piracy measures and has mounted a powerful public relations campaign. Court action has been brought against pirates under unfair competition, trademark infringement and consumer protection laws.

Lecat, too, has done much to regenerate interest in French music. There are more than a million French children attending music schools—ten times more than ten years ago—and

the Ministry of Culture now gives financial help to more than 50 music festivals.

The prospect of a breakthrough of French product into major international markets is one which has been over-optimistically signalled on several occasions in the past, usually in the wake of a "left-field" U.S. chart success by a French production. The fact remains that French solo artists, singing in French lyrics which often cannot be sensibly translated into English, are not eminently exportable. What's more, French talent does not seem to excel when it comes to group performance. Very few French groups have made any sustained impact domestically.

However, there has been considerable international success in the instrumental field, achieved by such artists as Richard Clayderman, Jean-Claude Borelly and Jean-Michel Jarre.

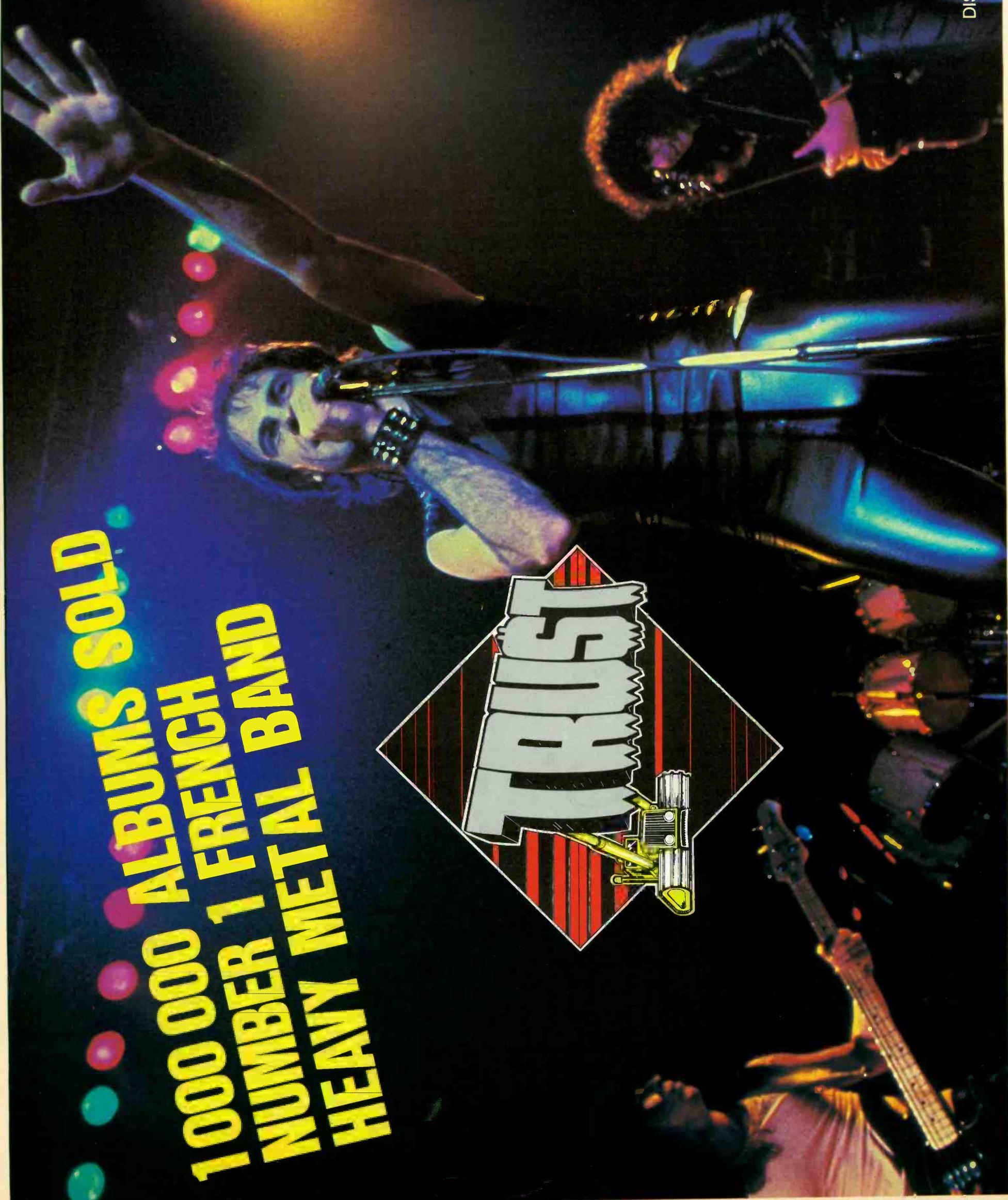
There are also increasing possibilities of exporting French-sung product to Italy, Spain and Latin America. Artists like Francis Cabrel and Alain Chamfort are names to note in this area.

As to traffic in the other direction, the traditional French reluctance to show more than a marginal interest in international product is very much a thing of the past. At one time the only act to feature high in the French charts with any regularity was Pink Floyd. Today you can find the names of Barbra Streisand, Stevie Wonder, Kate Bush, Abba, Supertramp, Police, David Bowie, Status Quo and Diana Ross.

All in all, for the French music industry in 1981, *ca va mieux*.

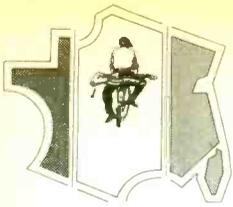
Billboard

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NUMBER 1 FRENCH
HEAVY METAL BAND



Trist

DISTRIBUTION CBS



AUTHORS' GROUP FACES TECHNOLOGICAL CHALLENGES

By MIKE HENNESSEY

A

fter 95 years of the Berne Union, 30 years of the Universal Copyright Convention, 20 years of the Rome Convention and 10 years of the Geneva Phonogram Convention, one might dare to hope that the cause of protecting intellectual property was a long, long way from being lost.

But from the vantage point of SACEM director general

Jean-Loup Tournier in his sixth-floor office overlooking the Seine, the outlook both domestically and internationally is far from encouraging. Photocopying, piracy, home taping at home, flagrant infringements of authors' rights abroad; these are the problems of today. And just around the corner are the daunting challenges offered by the proliferation of videograms, cable and satellite television.

Authors' rights societies are, increasingly, finding themselves in the unenviable position of having to run faster and faster just to stand still.

Says Tournier: "It is a sad commentary, but frankly, after 20 years of managing SACEM, and despite all our efforts internationally, there are very few countries in which I have seen any progress. In this highly materialistic world, the concept of intellectual rights, far from gaining acceptance, is losing ground. We find it more and more difficult to get judges in some countries to accept the principle of intellectual rights. I suppose this is inevitable in a world which is becoming increasingly preoccupied with consumer goods and less and less concerned with moral and philosophical problems."

Tournier is quite unequivocal in his condemnation of the hypocrisy of governments which sign copyright protection treaties and then totally fail to honor their obligations. "Governments connive at robbery and piracy. Countries like Brazil and Turkey ratify the Berne Union but do nothing to implement its provisions.

Mike Hennessey is Billboard's European Editorial Director.

"The fact is that we have made no progress at all in countries where there has been no copyright protection since before the second world war. Out of the 130 countries in the world, only 20 or 25 correctly protect and recompense their authors and composers for the use of their works. And even then the tariffs in some of those countries are much too low. This is a big failure for SACEM and an even bigger failure for UNESCO and the World Intellectual Property Organization."

The French Societe d'Auteurs, Compositeurs and Editeurs de Musique—the first such society to be founded in the world 180 years ago—is one of the most powerful and efficient in Europe, with a membership of 43,000, a catalog of five million titles, a staff of 1,300 and an annual turnover in excess of \$200 million (if you include the income from the associated mechanical rights society, SDRM). Yet for all its sophisticated methodology, its renowned vigilance, and despite having tariffs which are the envy of many of its counterpart societies around the world, SACEM is finding itself having to face up to the disheartening fact that while music use is constantly increasing, the remuneration of its members is declining in real terms.

Says Tournier: "An annual income of \$200 million sounds impressive, but the fact is that because of the recession in the record industry, mechanical income is substantially down and further eroded by piracy and home taping. And although our performance income increases, it is certainly not keeping pace with inflation. It is after all significant that the European Economic Community maintains that most authors and composers in Europe are exploited. And yet we have the discotheque operators in France attacking us because our tariffs are 'too high'!

"We base our discotheque tariff on 8.25% of gross turnover and when you consider that the author of a book in France, Germany or the United States normally gets 10% of receipts from sales, how can 8.25% be too high? And why should that figure be 10, 20 or even 50 times lower in other countries? And why should the mechanical royalty in the United States be as little as 2¾ cents per track?"

"The fact is that authors and composers are desperately undercompensated for the use of their intellectual property and even maintaining this low level of compensation is going

to be more and more difficult in the future. We have to be extremely vigilant about new technological developments, too, because if we don't find ways of collecting for the use of music in videograms and in cable and satellite television transmissions, we are going to be dead."

A recent setback for SACEM was the abrupt decision by the French record industry association, SNEPA, to repudiate the formal agreement on videogram rights established with the SDRM some years ago. A new agreement is to be negotiated but meanwhile the SDRM has made it clear that it will take immediate legal action against any person making or selling a videogram which uses copyright material owned by SDRM members.

Says Tournier: "We worked for four years, from 1973, to develop a satisfactory contract which would prepare the way for the advent of the videogram market and it was a disagreeable surprise to receive a letter from SNEPA cancelling the contract and seeking to renegotiate. The one good aspect of this scrapping of the contract is that the French record industry is now concerned that the SDRM should negotiate with all interested parties on the production side, not just the record companies."

This accords completely with SACEM's approach to video licensing—an approach which appears to be unique among what the IFPI regards as the "priority countries" (U.S., U.K., France, Germany and Japan) when it comes to setting up procedures for video negotiations. The SDRM, which is administered by SACEM, not only collects and distributes mechanical rights from sound carrier sales but it also collects royalties on behalf of the authors of dramatic and literary works. It was therefore logical when it came to negotiations involving videograms for the SDRM to represent all right owners.

Says Tournier: "I have long been trying to convince my friends in CISAC and BIEM that they should not limit themselves to music when it comes to negotiating rights with users—because if they only license music they are going to be concerned with only a very small part of the future videogram market. The big difference between the record business and the video business is that records are almost exclusively concerned with music and their sale and use is relatively easy to

(Continued on page F-9)

INDUSTRY SEEN BOUNCING BACK

The economic state of the French record industry has bottomed out and now the worst of the crisis is over. That's the confident opinion of many leading executives and personalities in what has been a hard-hit business.

Nobody foresees a sudden bouncing back to peak-level prosperity and few detect a sales boom anywhere on the horizon, but there is reasoned confidence.

Francois Minchin, president of record industry organization SNEPA, the Syndicat National de l'Edition Phonographique & Audio-Visuelle, believes that in a state of recession the buying public shows great adaptability.

If a sudden fall in record and tape sales is due in large part to the crushing burdens of a recession then, he says, the public looks closely at its record-buying habits, changes its basic budgeting and emerges again with money available to spend on music.

Not, he says, to the hey-day levels of normal expansion of maybe 25% a year, but with a leveling out of profitability and sales.

"Those who are prepared to risk being apprehended still find it difficult to find distributors of pirated product, even in the bazaars where they are usually sold."

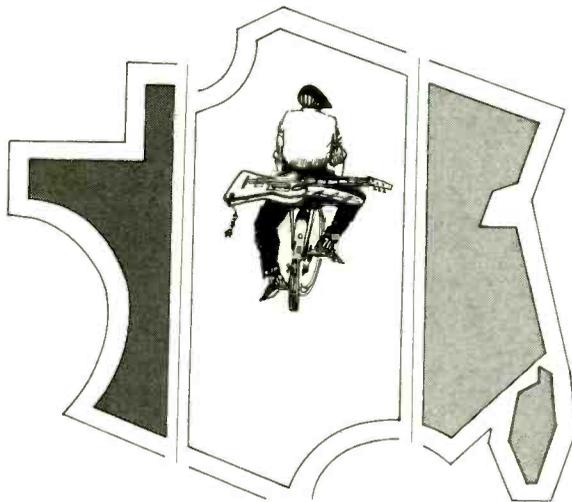
As for home-taping, Minchin admits it will take time before there is a drop in volume in this area. "Perhaps it will fall off when people have more money to spend.

"However I fear that classical music will suffer more than pop and MOR from home taping, mainly because of the high technical quality of the recorders, some of which cost up to \$2,000."

In basis, the French record industry picture shows cassette sales rising, albums leveling out and singles up, down, then up again on a month-to-month basis. In actual musical terms, the French industry is convinced that the "chanson Francaise" has established itself, providing good music and attracting investment and attention from virtually all the record companies.

Pathe-Marconi EMI has established a catalog covering French music from 1900 to 1981, artists running from Polin, Dranem, Aristide Bruant, through Maurice Chevalier, Fernandel and on to Sacha Distel.

Against the growing strength of the French-style song, Minchin has to emphasize the effects of parallel imports, particularly from Canada and the U.S., making deep inroads into the



French marketplace. He wonders whether it is a matter of "prestige" of owning original North American-packaged disks. "Whatever the reasons, there's no arguing that when these imports reach the shops, they are snapped up, fast."

Minchin cites the French cassette sector as providing enlightening statistics. "There's been an appreciable increase in cassette sales but perhaps more important are the huge strides in cassette record-player sales. Today there are some 4.5 million hardware units in use in France, around 35% up on the previous year."

There are some industryites, home-taping firmly in mind, and doubts underlined by a 31% upturn in blank tape sales over the past year, who see the cassette hardware boom as

more curse than blessing. But the overall industry view is that the purchase of equipment leads to purchase of music and the better the technical quality of the equipment the higher sound quality demanded.

Minchin sees a further growth area in the use of cassette music in cars and, linked with national "propaganda" for French people to spend their holidays in France, in holiday cottages or hotels.

All this, Minchin believes, points to a better trading year ahead. "The disasters we've suffered in the last year or so should not be repeated."

Minchin allows himself further reasoned confidence over the problems of piracy. The closing of an "underground factory" in France, producing a haul of thousands of pirated records and tapes, faithful in virtually every detail to the genuine article, has been followed by an increase in cassette sales. And there are clear signs, he insists, that the would-be pirates are wary about being caught while pursuing their damaging trade.

Minchin agrees that prices play a vital part in the import trade. The recent rises in value of the U.S. dollar on the world money markets makes the imported product more expensive and less salesworthy. Perhaps, he says, French product will show an upturn and parallel import sales will fall.

But the French radio situation remains a problem for the French industry. Record companies have, for years, complained that their records are simply not heard by the public. Only a tiny percentage gets airplay. In France itself there is Radio Inter, there is an on-air presence of Luxembourg and Europe No. 1, and there are limited audiences for Sud Ouest and Monte Carlo.

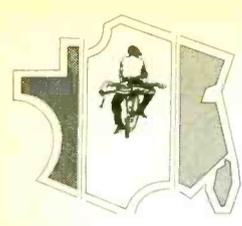
The debate goes on and on about establishing so-called "free" radio, but the government remains adamant that it wants its broadcasting monopoly to remain. It even persuaded the Italian government to ban two French stations established in Italy to beam programs to France.

This is, Minchin accepts, a political matter. A change of government could produce a change of broadcasting policy.

Minchin, in the video area of development, does not believe video itself will influence the sale of sound. Today renting videocassettes is more acceptable to the French public than buying outright, again a matter of price.

But Minchin feels that picture may change when videodisks are available at "much cheaper" prices.

And the existing Value Added Tax on records and cassettes here of 33½% means a "tight and hindering fiscal harness" on the industry. It is unlikely 1981 will see the easing up of this financial burden.



EMBATTLED INDEPENDENTS EMBRACE 'SMALL IS BEAUTIFUL' PHILOSOPHY



FRANCIS DREYFUS set up the Motors-Dreyfus independent 12 years ago and is now heavily into signing U.S. and U.K. acts for Europe.



REGIS TALAR heads up the Trema independent operation in France and says: "If we were integrated into a major, we'd be wrecked."



FRANCOIS GRANDCHAMP DES RAUX, president of Musidisc in France: "We're facing up to the majors graciously and gallantly."



CLAUDE CARRERE built an empire on the sales of just one artist, Sheila.

years is certainly one of the main reasons for the crisis. French independents often have not the capital to sign major artists nor, in some cases, keep them from attractive offers from the big companies.

Trema, run by Regis Talar and Jacques Revaux, is one exception, having signed Enrico Macias from Phonogram at the beginning of last year.

While the seven companies in the survey are independent, their similarity ends there. Vogue, over 30 years old, is the only one with its own pressing plant and studio complex. In fact, the company covers the whole range of production activities, except for album sleeve printing. Of the seven, Vogue, Musidisc, Carrere and Disc'AZ handle their own distribution, while Motors is handled by CBS, Trema by RCA in France and Delphine by Disc'AZ. All seven have publishing outlets.

At Disc'AZ, Jean-Claude Gagneux, with one major artist, Michele Torr, on the roster, has "a lot of trouble, as a smaller outfit, opposing the giants. Michele Torr regularly tops the 500,000 singles unit sales mark, but when you have no big names it is harder to launch young artists.

"Big artists are less keen to join small companies, but these do have advantages in that they have fewer titles to 'defend' and can adapt more quickly to market trends."

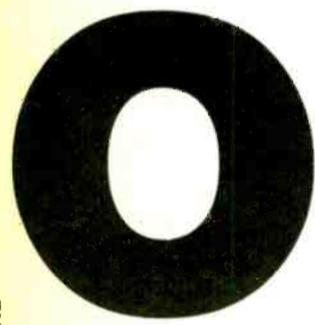
Disc'AZ headed by Yves Sabovret, president, was formed in 1967 and currently employs around 100 staffers, including a sales force of 17. Its publishing affiliate is Editions Tremplin, run by Henri Hoffman, and corporate turnover in 1979 totaled \$15.5 million, compared with just under \$14 million in the previous year. The company represents some 20 French independent producers and half-a-dozen foreign labels, including Hungaraton (Hungary) and, from the U.K., Ice, Criminal, Barn, Versatile and Avatar.

Claude Carrere built his Carrere empire on the fantastic sales of one artist, Sheila, over the past 15 years. He first expanded his company in 1974 by setting up a sales team and moved into the distribution side in 1977.

Today the staff is 200 strong, including a sales force of 40. The organization includes the small Editions Claude Carrere publishing company. In 1979, turnover in total was nearly \$38 million, compared with \$28 million in 1978, first year after the full distribution network was set up.

Apart from major international names like Sheila, Dalida, Boney M, Linda da Suza, Amii Stewart, Gerard Lenorman, Daniel Guichard and Sacha Distel, all on the roster, the company has a commitment to handling independent producers,

(Continued on page F-10)



ne major management slip and any one of France's independent record companies could face really serious trouble. That's the view of Jean-Claude Gagneux, Disc'AZ commercial chief, as the smaller French firms face up to the financial strength of the multinationals.

Gagneux's conclusion is the most alarm-ridden among seven independent record companies covered in this survey, the others being Carrere, Motors, Musidisc, Trema and Vogue. But all are agreed on the basic fragility of the current situation.

Still fresh in the minds of all are the purchase by Phonogram of the once leading French indie Barclay, (still operating independently), the absorption by Pathe Marconi-EMI and then the disappearance of Sonopresse, along with the closure of Sofrason, which previously represented Decca in France.

In fact, Disc'AZ, with its Discodis affiliate responsible for the distribution of independent labels, and owned by Europe No. 1 radio network, came near to the same fate in 1979. However, Europe No. 1 decided against it and appointed Pascal Farcouli, from CBS, as new general director 18 months ago.

Executives from all seven companies nevertheless stressed the advantages of the "small is beautiful" philosophy in their continuing battle against the majors: their mobility, independence, in decision-making, closer contact between top management and artists and general versatility.

Against this, many regretted the financial strength of the majors in artistic contracts, inflation of which in the past few

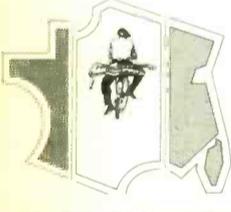


MICHEL POULAIN engineered Arabella's adventurous step to form the firm's own sales team.

FRANK LIPSİK founder of Hansa France, worked with Michel Poulain when both were at Pathe Marconi-EMI.



PATRICK ZELNIK head of Virgin France, sees an explosive interest in modern rock.



FOREIGN LABELS MAKE BOLD MOVE TO GO IT ALONE



Three foreign record companies, Ariola and Hansa of West Germany and Virgin of the U.K., have taken calculated risks over these two past difficult years to break with their licensees in France and go it alone in the national marketplace.

Ariola's French outlet Arabella, under Michel Poulain, who was a former a&r chief with Pathe Marconi-EMI, went one adventurous step further by setting up its own

sales team a year ago and by creating a dispatching division at the start of 1981 completing its independence.

Prior to this, Ariola product was distributed in France by WEA-Filipacchi, although for many years the German company had a small outlet in France, Eurodisc, which has now been swallowed up by the new organization.

The three companies, furthermore, have close links as German Hansa is distributed by Ariola and also has some joint publishing and production deals with Arabella in France.

Virgin Records, operating on its own in France only since the middle of 1980 under Patrick Zelnik, who left Polydor to set up the new operation, is distributed by Ariola.

Hansa France, founded by Frank Lipsik two years ago when he, like Poulain, quit Pathe Marconi-EMI, releases his product on a disk-by-disk basis with a number of French distributors.

And while Ariola has invested heavily in setting up the Arabella venture, which also distributes the labels Arista, MCA, Savoy, Impulse, Charly and Musiza in France, Virgin and

Hansa remain small, compact companies, though with considerably differing styles.

All three companies are gambling on filling a gap in the French industry provoked by stagnating record sales and one French industry executive commented that two of them, Hansa and Ariola, had the chance in their first few months of existence to register firm hits on the charts: Boney M for Hansa and Lio, Alan Parsons Project and Angelo Branduardi for Ariola.

On its side, Virgin has the wealth of the British firm's catalog of some 150 titles of a style of modern pop and rock which has always succeeded among the young in France. Among Virgin new wave product to score well in France over the past couple of years or so have been the Sex Pistols, Devo and the Flying Lizards.

"Virgin has always been big in France," says Zelnik, who heads the first such venture into Europe by the U.K. outfit, part of whose assets are contained within a successful chain of retail outlets in the U.K.

Zelnik has brought with him Philippe Constantin, head of the Editions Clouseau publishing company, which handles the Virgin catalog.

Already signed to the Virgin label are two French rock groups, Tokow Boys and Oenyx, along with girl singer Valerie Lagrange. "We'll sign a few French artists," says Zelnik, "but not for the sake of just producing records."

From the U.K. catalog, Virgin France has released some 80% of the 150 available titles and plans to keep a similar percentage from the parent company's annual output of between 30-40 albums and 60 singles.

Virgin France is pinning its hopes on the explosion of interest in France in modern rock. "Until recently, few were interested in this kind of music," says Zelnik, "but then came the American blues invasion, which really did take French record companies by surprise."

With a staff of just nine, Virgin hopes to place some of its French product in Britain and already has made contact with Cherry Red as well as the parent company.

Hansa, with only five on the staff roster, is the smallest of this adventurous trio of companies, with Frank Lipsik expressing some concern for 1981 in the wake of his successes with Boney M and Amii Stewart in the past couple of big-selling years.

However at MIDEM in January this year Lipsik bought the French license rights for the Donna Summer Sweet Summer Night Music catalog and has linked with Arabella to produce jointly the French rock group Pieds Joints and girl singer Buzy.

Hansa France, he says, releases very little of the parent company's German product in the French territory, concentrating much more energetically on the U.S. and U.K. releases.

Having been given considerable free rein by the Meisels, Lipsik is not even obliged to release his French product on the German label. One example was that of Rita Marley, who was distributed by Teldec in West Germany.

Arabella is also investing in young French talent and more foreign and French labels to keep its new, young sales team busy. It also has a small classical division, distributing the Eurordisk and the Supraphon (Czechoslovakia) catalogs. **Billboard**



VIRGIN·FRANCE

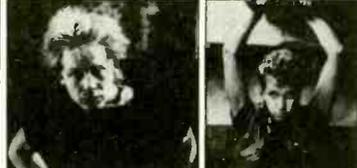
SEX PISTOLS  OENIX  HAZEL O' CONNOR  THE HUMAN LEAGUE 

PUBLIC IMAGE ltd. · CIMARONS · FLYING LIZARDS 

DEVO  KEVIN COYNE  TANGERINE DREAM 

MARTHA & THE MUFFINS · MONOCHROME SET 

DEAD KENNEDYS · MIKE OLDFIELD  STEVE HILLAGE 

 THE PROFESSIONALS · CAPTAIN BEEFHEART 

ORCHESTRAL MANOEUVRES in the dark  THE MOTORS 

TOKOW BOYS  THE REVILLOS · X.T.C · JOHN FOXX 

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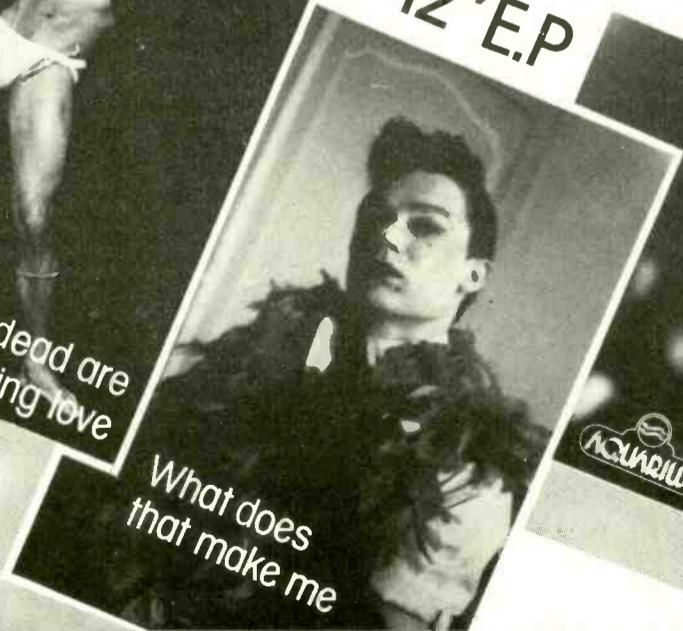
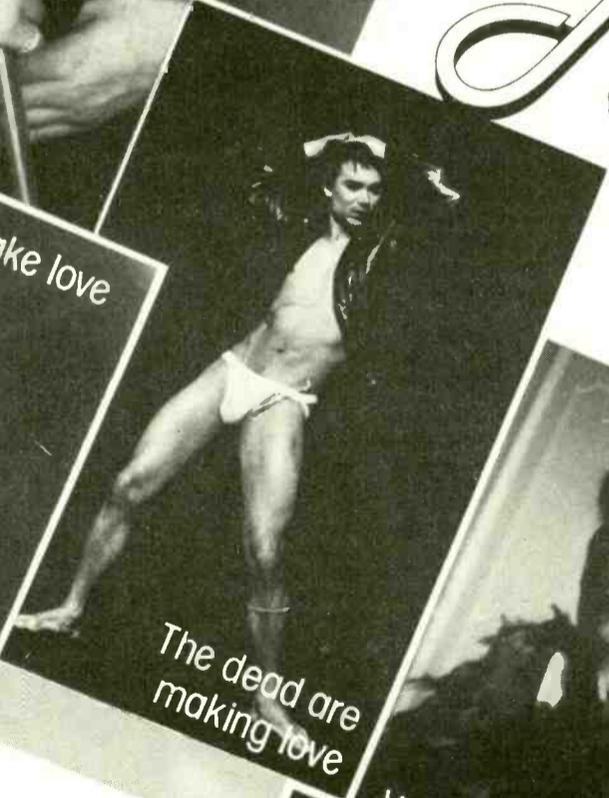
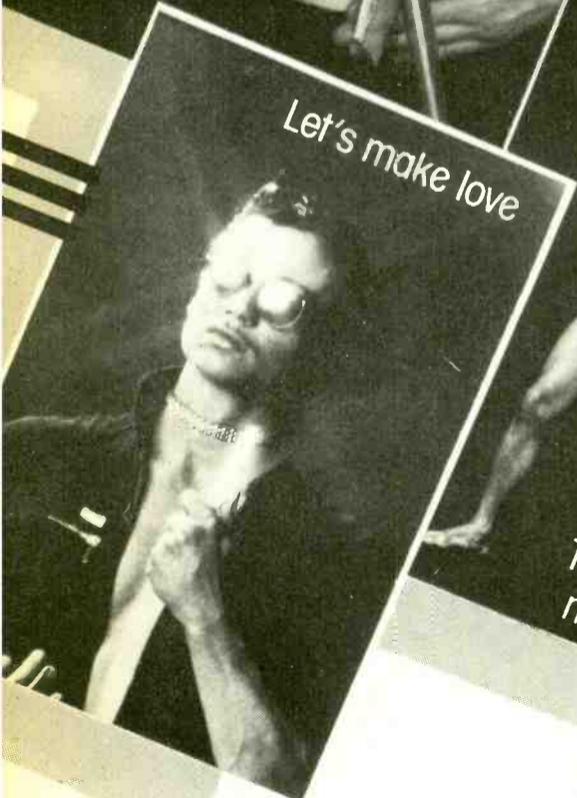
AL DISTRIBUTION...SEEKING
DISTRIBUTION...SEEKING U.S. & INTERI
4 "ARTISTS"

Good Bye

From the L.P. "Good Bye"
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PATRICK HERNANDEZ

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C. CAUMON

EMI MARCONI

Alain de Ricou, managing director of Pathe Marconi-EMI in France, is confident he sees better times ahead for the national record business. "There was a slight turnover improvement to note last year and now, in 1981, despite the upcoming Presidential election and the follow-up holiday season, my company believes expansion will continue."

For Pathe Marconi-EMI, the improvement started last September and was particularly evident in classical recording sales. "Just about everybody realizes that music is thriving in France these days," he says, "with more conservatories set up and a greater musical consciousness at all levels."

"Classical music suffers less from home copying because more people nowadays are buying records as gifts, so the vexed question of home taping does not arise."

"There is a return in France to lyrical music. Additionally we've re-edited much of our catalog and, thanks to improved technical techniques, we're getting consistently higher product quality. These are the reasons we expect our improvement in business to continue through this year despite the effects of the election and so on."

Alain de Ricou feels that light music, MOR material, should also pick up thanks mainly to the "chanson Francaise." But he agrees that groups did not fare all that well in France last year. "Telephone and Trust did well but most of the others made only fair sales progress."

"One key reason for this is that talent in France does not get a decent chance to show itself as there is little radio exposure available. But this will change."

In fact, the Pathe Marconi-EMI chief is less concerned with the national fight for "free" radio in France than he is in the newly emergent policies of local and social radio set up within the government broadcasting monopoly. "Each has its own audience, Radio Sept for the young, Radio Blue for the old, Radio Mayenne for the West of the country and so on, and all this activity must give more air time for new recordings and therefore new talent."

He says efforts made on behalf of "French song" as such will produce sales results, probably at the expense of rock and roll or, if not, of disco—"which in any case is changing its musical face."

Says de Ricou: "This year will improve, if not enormously, then certainly at least a little." Billboard

MAJOR LABELS SEE BUSINESS TURNING AROUND

CBS

Over the past 18 months, CBS France, one of the country's three majors, has totally reorganized, part of the reshuffle being to split down the middle and create Epic as a fully-operative sister company.

Explains Alain Levy, CBS France president: "It was all too big to operate under one umbrella."

He places "investment in the creative sector as the means to pull out of the current crisis affecting record companies." He currently has a stable of some 12 young artists from which he hopes will emerge top-ranking performers of the prestige of the group Trust and singer-songwriter Capdevielle, two of the company's current best-sellers.

CBS, which licenses A&M Records in France, saw 1981 in with a massive chart-topping seller "Woman In Love" by Barbara Streisand, with the French cover "Une Femme Amoureuse," by Mireille Mathieu, on the Philips label.

In the search for new talent, Levy was responsible for the creation of four CBS regional bureaus, each with a three-man staff, including a local a&r man responsible both for local talent-spotting and closer liaison with the press and retailers during tours by company artists.

Describing the operation as "total decentralization," Levy says he hopes in coming months to add a new bureau to the existing ones in Nancy, Lyons, Rennes and Toulouse. Not only are such bureaus important for sales and promotion, but also in broadening the experience of specialized staff, a commodity he describes as "rare" in France.

The record industry scene in France, he adds, is "stagnating with a slight drop in sales," partly due to the fact that retail prices for software has risen some 6% in the past year, though he says that this has been partly offset by discounting in department stores and supermarkets. Billboard

PHONOGRAM

In any assessment or prognostication about the French industry, sharply-defined distinctions have to be made between statistics dealing with volume and those covering finance.

Marc Grandmange, director-general of Phonogram France, points out that in 1980, on the whole, volume fell but value increased. Contrary to the general marketplace, Phonogram singles rose in volume, while albums fell. In the market as a whole, albums' turnover remained more or less static in volume terms.

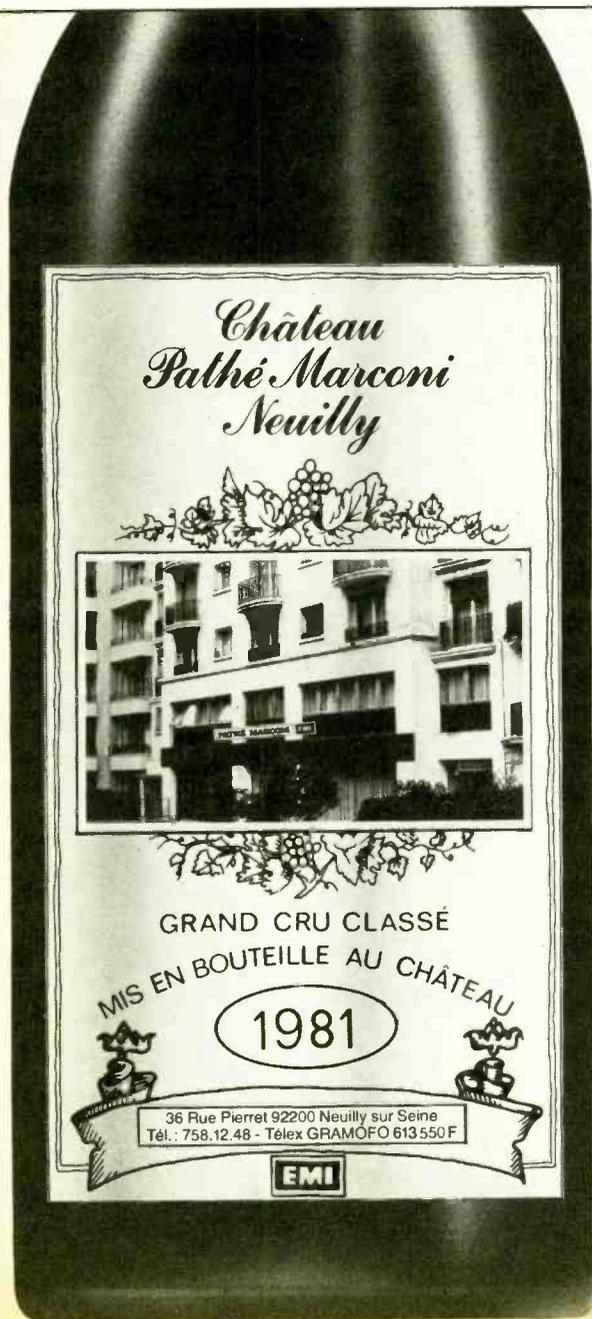
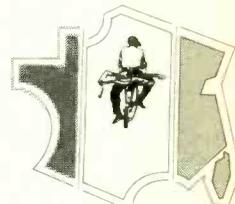
Grandmange goes along with the general view that the record trade in France has reached bottom and cannot get worse. Under those conditions, he says, 1981 should show an improvement, no matter how slight.

He says: "What the industry constantly needs is new talent and here France is rich. The 'chanson Francaise' can be expected to go from strength to strength in the year ahead and disco will continue as the basis for one sector of pop sound and will most certainly not disappear."

But Grandmange accepts that the effect of home copying will continue—"that is the on-paper financial losses we associate with it. Those losses are unlikely to fall."

He adds that he is by no means sure that the levy on blank tape, to be proposed to Parliament and most likely to be voted into legislation, "will have the slightest effect on home copying which is bound to continue."

"Our best hope for 1981 is to continue seeking out new talent and new names. That way we can insure the industry is lifted at least a little." Billboard



1981
It was
a very good
year!

Faces Challenges

• Continued from page F-3

monitor. With videograms, however, once they are sold or hired to the public they can be used in cinemas, in video clubs or on television."

Not only does Tournier believe that composers and screenplay writers should be represented by mechanical right societies but he also holds that videogram producers should be members of the SDRM. "I think producers can be regarded as parallel to music publishers—in other words, as video publishers," he says.

Tournier stresses that the SDRM does not seek a monopoly of representation and acknowledges that many videogram companies will do direct deals with writers and producers. "But we feel we are in a good position to represent the interests of right owners whose property is to be used in videograms because the SDRM has a very good record in the matter of protecting video, film and television rights and today many screen writers are members of the SDRM."

One of the most thorny of SACEM's problems at the present time is the high incidence of private copying, both of sound carriers and printed music.

"Our law on this goes back to 1957 and is in need of modification," says Tournier. "Instead of trying to find a solution of the photocopying problem based on the Berne Union, French law provides for a tax of 3½% on the price of public photocopying machines. This tax produces a revenue of around \$8 million annually which is paid to the Centre National des Lettres and is used to finance the acquisition of books by public libraries. But this is a totally unsatisfactory solution because it does not effectively compensate the people who really suffer in this situation. The tax only covers machines used by the general public and the fact is that most of our members are affected by the photocopying of educational musical manuscripts done by colleges, universities and music academies.

"It is educational music publishers who are the main victims and the problem has naturally become much greater with the expansion of musical education in France. Our solution would be to have contracts with schools and universities whereby they pay a tariff for reproducing copyright musical material. But we need a political will for this to be done—and that does not exist at present. Some judges consider photocopying to be a fair practice, particularly where education is involved."

The other and more virulent form of private copying is, of course, home taping and here the outlook is a little more encouraging. The French Minister of Culture and Communications, Jean-Philippe Lecat, set up a study group last September to look into the problem of home taping and the possibility of a levy on blank cassettes. The study group was also charged with considering the desirability of France's finally ratifying the Rome Convention on neighboring rights and thus paving the way for record companies and artists to receive compensation for the use of their records by radio and television.

Says Tournier: "We have calculated that, at the very lowest estimate the composers, publishers and record companies are losing \$64 million annually as a result of home taping. So we are looking for a levy of 8 francs (\$1.60) per cassette of which two francs would be the SDRM share. We may have to settle for a little less, but I am reasonably optimistic that some compensation will be agreed because I have met many members of parliament who share our views."

He is somewhat less optimistic, however, about the prospects for French ratification of the Rome Convention because, historically, France has never accepted what it regards as the "anglo-saxon" concept that intellectual rights can be vested in an industrial product, viz. a plastic disk.

"I am personally in favor of artists being compensated for the broadcast use of their recordings, although our artist members don't seem quite so worried about these rights as are the musicians. There is also a danger that as artists find fewer and fewer opportunities to give live performances, they may exercise the rights conferred by the Rome Convention to restrict the use of their recordings in discotheques, for example. This would put a break on the diffusion of works and that would not be in the interests of our members."

On the subject of satellite broadcasting and the collection of performance rights, Tournier says that there is an agreement with the European Broadcasting Union and CISAC which provides for the collection of performing rights by the authors' society in the country where the satellite transmission originates. However because of the difficulties of monitoring the size of audiences for satellite broadcasts, the societies will base their tariffs on the television station's revenue.

Looking to the future Tournier sees ever-increasing vigilance as the price of safeguarding the interests of intellectual property owners. But while there is much cause for pessimism, he finds some encouragement in what seems to be a change of attitude towards music and the music industry on the part of the French government.

"The importance of musical culture is better understood today," Tournier says, "whereas years ago no one in the French government cared about music. Slowly people in power are beginning to realize that music and show business represent quite a lot of money, a lot of employment and a powerful cultural asset and that it may be more important for the preservation of the French language than the book."

Billboard

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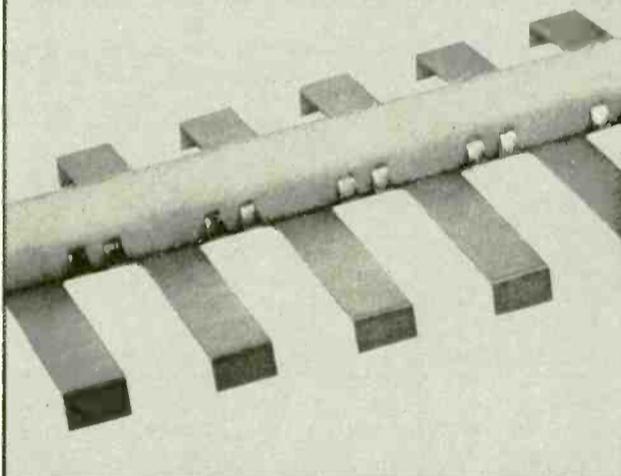
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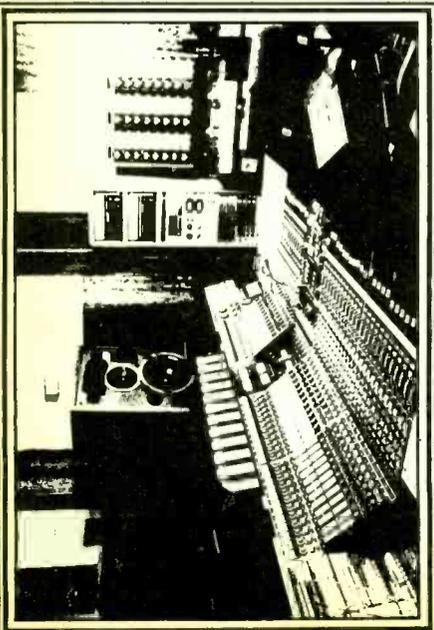
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GOVERNMENT RECOGNIZING INDUSTRY'S IMPORTANCE

By HENRY KAHN

Music in France today is something of a paradox, offering up various contradictions in terms and definition.

Never before has music had such a wide audience; never before has so much music been heard at national level. At one time totally ignored by the government, today music plays a big part in parliamentary thinking and planning.

Under these circumstances, all should be well within the music-producing industry. But it most certainly is not. On the commercial side, music is stagnant, with sales declining and with the immediate outlook decidedly grim.

And yet this fact of life does not weigh too heavily on the mind of Lucien Ades, a former president of the Syndicat National de l'Edition Phonographique & Audio-Visuelle (SNEPA), the industry syndicate, and today president of the French Music Federation. Federation Nationale de Ca Musique.

Ades, his organization covering everything to do with music, takes a global overview of the industry.

He elaborates: "I'm sure the present situation is due in large part to a worldwide economic recession, but it would be wrong to attribute the present situation to that cause and that cause only. There are many causes, some trivial. Some would have us believe that the advent of the discotheque and its music is the cause of problems. But we have to remember that styles and public demand have changed before.

"Some wonder if we have the right kind of music and the most acceptable kind of artists. I'm satisfied that we have excellent performers and writers.

"Tighter purse-strings mean reduced spending. Records and prerecorded tapes feel the chill draughts particularly keenly. But even when the recession lifts, we'll still be facing two major problems, piracy and home taping. These are problems which do not face other economic operations."

Ades believes there will have to be real trading changes made to overcome these problems—and other associated hang-ups which do not get so much publicity. He ponders the meteoric rise in the sale of blank tape in France to around 50 million cassettes a year and the accompanying theory that that could be a "paper" loss of 50 million album sales.

It's a serious matter, he says, but he looks optimistically to a future where new software techniques can soften the blow. For example, he says, compact disks may well include twice as

many songs, even more, by top-name artists than are put on an album today.

"This means the music-loving public will need to buy fewer records to enjoy equal listening time. Our federation is studying these prospects in conjunction with home taping to see possible links.

"Obviously we can't stop home copying. At this stage, our main recourse is to ask for a levy on blank tape which will compensate the artists, writers and publishers whose work is copied.

The "extortionately" high Value Added Tax of 33½% on records in France remains a thorn in the side of Ades and his industry top-bracket colleagues.

But this is not a musical nor cultural matter and Ades says the minister in charge of financial budgeting "gives the impression he doesn't want to know about any reduction." But he remains hopeful that in the light of changing economic conditions there will be "a thin light of reason which will bring the French tax down to a more reasonable level as practiced in other countries."

The recent uncovering of a hideaway factory turning out pirate cassettes in huge quantities struck a fierce blow on behalf of the music industry in France, says Ades.

Ades admits that it is doubtful whether piracy can ever be completely stamped out but the discovery and closure of the principal source of illegal product had made "a vast difference."

An important aspect of Ades' "cross-roads" situation is the signposted possibility that France will eventually ratify the Rome Convention, signed by 32 countries in 1961. And there are problems yet to be solved over the long-running battle between discotheque owners who object to the manner in which SACEM seeks to impose and collect royalty payments for music usage.

On the latter point, a Paris court recently decided to hand the matter over to the ministry for the economy, meanwhile ordering discos to pay up on demand so that artists who recorded the music used can receive their dues.

In turn, this could lead to record companies at last collecting royalty payments from the radio stations which pump out their disks almost 24 hours a day without so far making any kind of payment.

That is another point, for Ades, to improved prosperity within the French music business. It's another factor contributing to the industry leader's basic optimism about the future.

Billboard

Henry Kahn is Billboard's French correspondent.

Small Is Beautiful

• Continued from page F-4

according to Pierre Haquet, number two in the Carrere Hierarchy.

Carrere's biggest single move in the past year or so has been setting up an overseas division, including Carrere International in Belgium, Carrere Records Corp. in New York and its affiliate in the U.K. for commercial, promotional and distribution supervision. It also distributes in Belgium.

Abroad, Carrere is represented by Atlantic (U.S.), WEA (U.K.), DGG (West Germany), CNR (Holland), CBS (Spain) and Fonit Cetra (Italy).

Sheila's last big international hit, "Spacer," sold in excess of 600,000 units and Carrere has, in the past year or so, signed a number of groups aimed at the international market, including Clout, Luv and Dollar. Haquet insists: "We independents must not make the same mistake the majors did. In three or four years, there could be some big shake-ups."

Success in the past months for Motors-Dreyfus Music was positively assured by Christophe hit "Aline," selling nearly two million copies. But that success had been initiated by the remarkable album sales of Jean-Michel Jarre: "Oxygene" and "Equinox."

Motors, with the Labrador publishing arm, employs only 15 people, with local product outselling international in France by a 60-40 ratio. Current policy and aim is to sign U.S. and U.K. acts for Europe. Recent European signings include U.K. group Mark Andrews, Canadian singer France Joli and Germany's Maxim Rad, who has toured France. Last local signing was rock singer Louis Deprestige.

Musidisc in France currently represents some 26 labels and has a dozen artists under contract. Francois Grandchamp des Raux, its president, says the company beats the majors by "being more aggressive on sales." Already putting out a broad repertoire of some 250 album titles a year, Musidisc is not "desperately" seeking major stars.

With a staff of 140 and a 1979 turnover of roughly \$18 million, Musidisc (with Fantasia its publishing arm) was set up in 1963 and grew fast after signing the Fantasy catalog, which included Creedence Clearwater Revival, in 1968. Now the company owns its own Belgian affiliate, Phono-Office.

Principal U.S. labels represented by Musidisc include Stax, Vanguard, Storyville, Milestone, Prestige and Galaxy. Its broad budget-dominated classical catalog comes from the Richesse Classique and Festival Classique labels. Musidisc has also acquired the Sofrason catalog following that company's bankruptcy in 1979.

For Grandchamp des Raux, illegal home taping is respon-

sible for at least part of the current crisis situation. "When you have big stars, you're hit by this. We weren't."

Trema chief Regis Talar is convinced the small independent company has a major advantage over the major by not having to produce a mass of titles.

The company has a staff of 32 and concentrates almost totally on the French market with an artist roll-call including Michel Sardou, Herve Vilard, Patrick Topaloff and more recent signing Enrico Macias, on a five-year contract.

Through the recession period, Trema has remained financially static—around \$14 million turnover in both 1978 and 1979. But signings like Macias and Vilard, the latter's last single selling 400,000 units, raise hopes for future expansion.

Trema is investing \$200,000 in an acoustical research studio and is setting up six different a&r bureaus. Says Talar: "This is an area where many majors are cutting back on expenditure. But we insist creativity is the very essence of our job, so we spend a fortune on the search for talent rather than on distribution and marketing."

France's oldest and biggest independent company is Vogue, founded by Leon Cabat in 1948, and today it has a 10% share of the French market. It employs more than 400, operates two studios and has its own pressing and tape duplication facility, producing for the Dutch, Benelux and Swiss markets as well. Its publishing affiliate is Mondio Music.

According to Paul Claude, number two to Cabat in the Vogue hierarchy, current policy is exploitation of catalog, much of it French and U.S. jazz, along with consolidation of "old" talent and a build-up in the search for new acts. Big label successes include Jacques Lantier, Plastic Bertrand, Martin Circus, Space, Petula Clark and Frederic Francois.

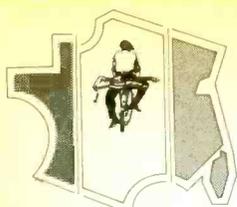
As for the persistent challenge from the majors, Claude says: "We'd rather spend money on new artists than fight the multinationals for an established act. Obviously there's a huge risk in producing new records in France right now, but our qualities include speed of action and the ability to predict market trends faster than other companies.

Vogue's principal overseas links are with PRT in the U.K., Roulette in the U.S. and Sonet in Sweden. At MIDEM 1980, the company signed to represent the U.S. De-Lite label. Since then it has added the prestigious Motown label for France and Benelux, Stiff from the U.K., and Chess, Checker and Cadet through Sugar Hill.

The formula at Delphine Records, the lively independent which handles and produces international piano star Richard Clayderman, is "to be small and stay small" in the fight to face up to the majors, according to Marion de Froment, international manager.

Delphine has only five artists on contract and a staff of 15

(Continued on page F-12)



PUBLISHERS LEAD FIGHT FOR MORE FRENCH PRODUCT

By MICHAEL WAY

The so-called "Golden Age" is over. Now music publishers in France must start working that much harder, especially in finding new outlets for their wares. That is the widespread reaction within the national music industry as it enters its second year of the economic crisis.

Not all industry pundits in France believe that "old-style" publishing is finished, though that view is voiced by one record company executive.

There are nevertheless many problems, one of which is the peak listening time dominance of foreign, mainly Anglo-Saxon, product on France's four main popular radio stations.

Because of this trend, seemingly unstoppable in recent years, "fewer good French songs are being published," according to Jean-Jacques Tilche of Intersong. "And because of this, the French writers are writing less," he adds.

Jacques Rodrik of Editions Marouani points to the other key factor, that stagnation in record sales is proving bad for the publishing world, although publishing will not, he believes, feel the real crunch of the crisis for another six months when copyright payments for the period of last year start coming through.

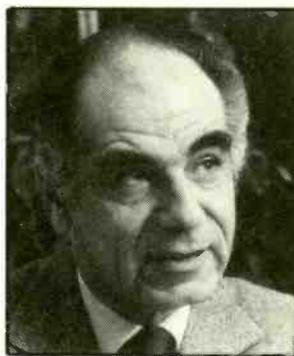
Tilche also raises the broader question of the difficulty of placing French songs with artists as there are fewer and fewer "independent" performers without their own publishing outlets and material.

Patrick Vilaret of Nouvelles Editions Barclay, now partly owned by Phonogram but maintaining an independent stance, says that the number of copyright purchases in France is diminishing because the singer-writers are busy setting up their own publishing arms.

Many French publishers, however, are finding a new source

of income in managing and providing technical and copyright expertise for these mushrooming small catalogs, especially in their difficult first year of existence.

Intersong's Tilche and Syl-



JEAN-JACQUES TILCHE
Intersong

vain Collaro, of SEMI, the Peer-Southern French division, agree that life is very difficult these days for publishers who do not enjoy the steady income from large,



JACQUES RODRIK
Editions Marouani

old and well-established catalogs. SEMI, for example, has a stock of upwards of 30,000 titles under its control in France and is one of the French companies which manage the new singer-writer catalogs.

Jack Robinson, U.S. songwriter, publisher and producer, domiciled in Paris, with his Robinsong company working in association with the Max Amphoux Allo Music organization, takes a more pessimistic line, believing that "every ounce of energy now has to be poured into the business for survival."

He maintains that many publishers will be forced in the next year to cut back on staff and other costs in order to meet the crisis face-to-face.

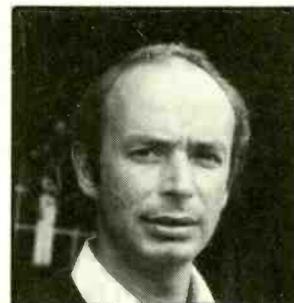


LEON CABAT
Vogue Records & Publishing

Blaming home taping and high retail pricing of records (on average more than \$10 an album in France), Robinson says he is "frightened by the whole scene and I've not seen such a crunch before." He does believe, nevertheless, that France is holding up better than the U.K. in terms of the industry emerging from industry economic problems.

Robinson, who only handles Anglo-Saxon product, spent a goodly part of last year in the U.S., working with the Seattle-based Pacific West studios, his own hometown area. Unusually, he has few links with French record companies as his songs and productions are released by U.S. and U.K. record companies, which in turn bring the product out in France through their own affiliates.

Among the publishers fighting back with new ideas to beat the hang-ups is Patrick Vilaret at Editions Barclay, now into the television

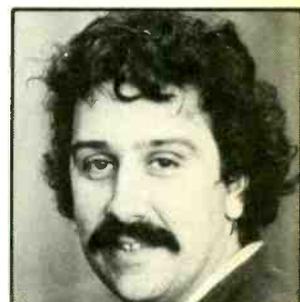


PATRICK VILARET
Nouvelles Editions Barclay

commercial soundtrack scene, under contract with the advertising agencies but keeping the copyright.

With a catalog of 3,000 titles mainly of young French songwriters, including Barclay artists Bernard Lavilliers and Daniel Balavoine, Vilaret has set up a new soundtrack division to create the jingles and among the latest successes have been tv spots for such diverse products as a mashed potato kitchen appliance and even the musical impact of an anti-alcohol campaign.

Says Vilaret: "Publishing is becoming a very hard business (Continued on page F-12)"



SYLVAIN COLLARO
Peer-Southern SEMI

Michael Way is a French freelance writer.

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Small Is Beautiful

• Continued from page F-10

which handles every aspect of the artists' careers from composition of material—and company chiefs Paul de Senneville and Olivier Toussaint have between them written many hits—to record promotion and concert planning.

This way, she says, Delphine does not waste money on investment, such as handling independent producers or foreign catalogs, that could well not turn out to be profitable. "Most of our activities are within the company and therefore 100% profitable," says de Froment, who adds pointedly that many other independent companies are suffering from a "growth crisis" brought on because of ill-judged investments.

Distributed by Disc'AZ, Delphine registered a turnover of around \$50 million last year in all its activities which include a recording studio and a model agency. "It was truly a beautiful year," says Marion de Froment.

And, partly thanks to a special supplement spotlight on the company in *Billboard* in October 1980, Clayderman, whose sixth album is due out this month, is shortly to sign with a major U.S. distribution company.

Two years after the purchase of a majority interest by Phonogram in the then biggest French independent record company Disques Barclay, the firm is still maintaining an individual stance from its giant parent.

Roger Maruani, with Barclay since the take-over, stresses an "excellent" first two months this year, with strong album and singles sales from young artists Bernard Lavilliers and Daniel Balavoine, along with more established acts like Charles Aznavour, Claude Nougare and Eddy Mitchell.

Barclay still operates from its Neuilly offices and there's no decision yet on whether its stocking, distribution and commercial activities will be taken over by Phonogram. Certainly Barclay still has its own sales team and has taken on new classical music staffers to handle the prestigious Decca catalog it inherited when the British firm was also bought by Phonogram.

But Barclay has recently lost distribution of MCA, which reorganized its European operations, and the U.K. Stiff label catalog, which is now with Vogue, now the biggest French indie.

Barclay future policy is, says Maruani: "direct production and creativity. We don't want to be just a post office, distributing other people's product." To compensate for losing MCA and Stiff, it has signed U.S. independent Passport, currently promoting the FM group and Larry Fast, and the U.K. company Rough Trade.

From the Decca popular catalog, Barclay is releasing all Rolling Stones and Ten Years After back Product.

As for Decca classics, this is the first time in many years that pop-orientated Barclay has put heavy emphasis on classical material. It was initially imported as finished product, but is now pressed in France.

Says Maruani: "Today, production costs go up far quicker than record costs. Some companies react by cutting expenditure or laying off staff, but that's not happening with us. But piracy and home taping remain appalling income-reducing factors to ponder."

Musidisc's Grandchamp des Raux sums up the French independents' viewpoint: "We're trying to face up to the power of the majors with grace and gallantry." *Billboard*

French Publishers

• Continued from page F-11

and we have to find new methods of operating to make money. The advantage of working on commercials is that costs basically are low."

Editions Marouani is another company deriving income from managing the catalogs of young writer-singers, asserts Jacques Rodrik. This is a phenomenon which started up slowly a few years back and has now developed considerably.

The traditional publishing sector, says Rodrik, is not being forced into as much cost-cutting in France as the record companies but is losing out to the established chart-hitting performers who have set up their own publishing companies.

On the artistic promotion side, SEMI's Collaro says the company does not want "just to be a rights collector" and is prepared to spend up to a year promoting a song or a singer. Stressing the publisher's vital role, he notes that the bigger record companies, which are reducing output, are still having to handle "hundreds of artist contracts and cannot satisfy them all."

Appealing for better relationships between publishers and producers, Collaro says that in this time of crisis "hits must be made together" and he remarks on how many artists are now coming to publishers' offices to get promotional help.

He says: "The record companies don't have time to promote all their artists and some publishers are ready to help to the maximum limits in this and relieve them of some of the work."

And if there is one subject that does unite record companies and publishers in that strong relationship, it is what they describe as excessive airtime for Anglo-Saxon product on radio stations.

One French publisher reports that at top listening times as much as 80% of the material aired is foreign and that over the

day it works out at around 50%. "It's killing French talent," he says.

Comments Leon Cabat, Vogue Records president: "I've given up talking to radio programmers. As a result of their policy, there are fewer French singers and it is more difficult than ever to place songs in France."

One of the most respected veterans of the French industry and head of one of the few remaining larger independents, Cabat insists there is "plenty of talent in France and my hope is that it will be discovered by energetic young people such as we were 30 years ago."

Publishers and producers have linked to press the government to order changes in the radio stations, all of which are state-controlled to varying degrees, even though called "independent."

The industry remains somewhat skeptical of government-sponsored plans to promote "la chanson française" in the past six months. Cabat, in fact, insisted that the authorities launched the campaign only because of the vast sums in copyright flowing out of the country, amounts that exceed French income from exported music.

One of the leaders of the industry campaign is independent publisher Claude Pascal. He maintains that producers are literally "not daring to bring out French recordings simply because they will not get air-play."

He says: "The government will have to end up by understanding the situation, for economic reasons because of the percentages going abroad and also because I think that the invasion of English-language material has just about reached the limit." The latter is a quote actually borrowed from French president Valéry Giscard d'Estaing in a recent speech on the subject.

Says Pascal: "After all, the government does control the radios."

Intersong's Tilche considers meanwhile that government action "might not be enough," but Vogue's Cabat comments that perhaps companies should "listen to new product just a few more times" to double check on artistic quality before trying to get radio air-space.

The French publishers have a further headache, and loss of income, through the practice of radio companies in signing co-publishing and co-production deals with artists they push. One independent survey showed that in the last couple of years there were hardly any titles in charts compiled by the radio stations that were not involved in such deals.

Where the publishers complain loudest is that they have to go along with this practice to get plays—"It's a situation we just have to live with," says one.

However there has been one ray of sunshine for the French music publishing fraternity: the performing right society SACEM has just signed a new agreement with discotheque operators which should insure a new and valuable source of income. *Billboard*

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Return Of AC/DC Spurs Press 'Riot' In Australia

By GLENN A. BAKER

SYDNEY—Press hysteria surrounded the long-awaited homecoming of AC/DC, with papers howling "Rock Riot" and similar headlines. Although excessive violence was prevalent at outdoor concerts in Sydney and Melbourne, it was not quite on the level proclaimed by some press accounts.

In Melbourne police threatened to cancel a second concert and railway staff threatened to strike after a series of brawls occurred at the Myer Music Bowl and on public conveyances after the show. In Sydney, some fans claimed they were beaten

by security guards near the front of the stage, while a lunatic ran through the crowd jabbing girls with a hypodermic syringe.

Such behavior took away from the blistering performances delivered by Australia's number one rock'n'roll sons. AC/DC gave their homeland what might very well be the most exciting rock performances seen here. Response bordered on mania.

AC/DC was also the last act to perform at the 20,000-seat Sydney Showground before a total ban on rock acts was introduced. The ban—on concerts attended by up to 25,000 people—was effected after approximately 200 resident complaints over the past five years. A sound level of 95 decibels, 100 metres from the stage, was introduced but this was exceeded even by tapes played over the P.A. at intermission.

AC/DC, in a fitting farewell to outdoor concerts, clocked in at around 130 db. Should they, or indeed any major international rock act, choose to play in Sydney before an in-construction indoor stadium is completed in around two years, they will essentially have nowhere to perform. The second highest capacity venue in the city holds a little over 5,000.

Big Crowd Visits U.K. Vid Show

• Continued from page 55

to be growing slowly but surely. IFS now offers Godard's Rolling Stones film "Sympathy For The Devil," and Fabian's "Disco Fever." VCL continues to expand its music-based lists. But among the record company-related distributors there were few indications of a breakthrough. Thorn EMI Video Programmes' new launch includes "Can't Stop The Music" but focuses on "The Deerhunter." CIC Video's 20 initial titles are all feature films, though they include "Grease" and "Saturday Night Fever." Key news from Precision Video was not of music on video, but of a commercial television series—ATV's "The Mighty Micro"—transferred to videocassette. Problems over rights clearances have so far stymied most efforts to get broadcast programming into the home video market.

In hardware, giant screens were much in evidence. Philips, which was also debuting its Video Center package, had a 60-inch projection tv system. Videoprojecta had another, slightly smaller, while Tele-Jector manager Gary Lee said his company is now selling the Pyc Wondervision 80-inch system at the rate of about 120 a month, cost \$5,000 apiece. Customers are mainly hotels, clubs and industrial users, but Lee is keen to make inroads on the so-far untapped disco market and hopeful record companies will help open what should be a promising new avenue of promotion.

JVC, Sharp and Sony were among other manufacturers exhibiting, the latter with its new Betastack auto-change facility on display for the first time. Holding four tapes, the Betastack offers 13 hours uninterrupted recording on C7 machines to those with \$300 or so to spend on the accessory.

Television personality Michael Barratt, himself involved in a video company, opened the show; technical expert Barry Fox gave a series of free talks on home video and its future. With tv games, teletext systems and a wide selection of accessories also on the stands, the organizers could claim that if theirs was not the biggest video show anywhere, it was at least one of the most comprehensive.

On Japanese Tour

NEW YORK—The Glenn Miller Orchestra launched its tour of Japan last week. The band, under the direction of Jimmy Henderson, tours major cities there through April 15.

Consolidation Due In WEA's Asia Pressing

• Continued from page 55

quite sure which new trends would dominate the music marketplace.

"New wave was initially greeted with much enthusiasm but we've found it doesn't have universal appeal. Disco is not a roaring business, either. What we need to boost this flagging industry is a new boom. We're just getting out of last year's doldrums."

Ertegun says he'll return to the Far East later this year to check on the progress of his recent talks, and speculated that the region might soon be ready for another industry seminar, along the lines of Billboard's 1979 Asian Conference.

Rock And Pop Focus Of New Holland TVer

AMSTERDAM—Dutch broadcasting company TROS has started a new pop music television program titled "Starclub," a successor to the "TROS Top-50" shows which, having run nearly three years, were recently scrapped.

The "Top-50" series started as weekly programs but later went fortnightly. "Starclub" comes on screen just once a month and is not, unlike its predecessor, linked to the TROS singles and albums charts. "Starclub" also features topics outside music, such as movies or fashion. The new program is hosted by Wil van Hoof and Cees Dijkstra, newcomers to Dutch show-business.

"TROS Top 50" was presented by Ton Poppes, one of the owners of the "Cartouche" disco in Utrecht. He was suspended by the TROS management following the start of a legal action against Poppes and his father alleging that the "Cartouche" violated Dutch laws on racial discrimination.

A&R/Promotion Functions Split

NEW YORK—CBS/Sony in Japan is splitting its international a&r/promotion department into two units.

One department will handle only the catalog of the Columbia label, while the other will handle the CBS Associated labels as well as non-CBS product acquired in Japan by CBS/Sony.

CBS International here says a separate a&r/promotion department is also being established for CBS/Sony to work only with local jazz groups and jazz fusion artists. These acts had been served by the regular international department.

Finns Set Fair For Electronics

HELSINKI—A liaison committee of the Finnish radio and television industry, representing manufacturers, importers, retailers and the Yleisradio Ab broadcasting network, is planning the biggest Finnish consumer electronics trade fair, set for October this year.

Among special features will be an event showing direct satellite pictures sent by European experimental OTS satellites and received at the Finnish ground station in Kirkkonummi, near Helsinki.

New Acts Raise Profile With International Tours

TORONTO—New acts from this country have been conspicuous by their absence from international charts, but now Canadians are on the move from Puerto Rico to London and points in between.

Recently back from U.K. excursions are Max Webster and April Wine, both promoting current albums on Phonogram and Capitol, respectively. Still in Britain is one-man band, Nash the Slash, signed to Virgin Records. Rehearsing to leave Canada is a revamped line-up for Martha and the Muffins, also signed to Virgin.

The house record in San Juan's Roberto Clemente Coliseum was broken in January with a double bill of Canadian acts, Saga and FM. Ironically, neither act is represented in the market by a record company, but achieved their success through import record sales and airplay.

Saga is currently in the midst of a European headlining tour, following well received reviews in London. On the American charts, April Wine and Rush are making waves, and relatively new act, Loverboy, from Vancouver, is being touted as Canada's next BTO.

Bubbling under are several other

Vancouver area bands that are now on release in the U.S. Powder Blues has its debut "Uncut" LP on release through EMI-America. The record has sold close to 200,000 copies here. Doug & the Slugs, on RCA, who had a major Canadian hit with the single, "Too Bad," from their LP and have secured American airplay.

Beyond this, the Rovers have signed an American deal with Cleveland International in the past month, ensuring U.S. release of their hugely successful Canadian LP, "Wasn't That A Party."

Triumph, meantime, has had a revitalization of airplay on American AOR stations in the past month, with at least four cuts pulled from RCA albums "It's Only A Game" and "Progressions Of Power" taking pressure off the Toronto trio to release a new album.

Both Triumph and the Rovers (formerly the Irish Rovers) are inked to Attic Records in Canada.

Other Canadian acts with new albums due for release in international markets in the next four to eight weeks include Murray McLauchlan (Asylum), Anne Murray (Capitol), Lisa de Bello (Capitol) and Gino Vannelli (Arista).

Easy Listening On Skids, Says CHFI-FM In Study

• Continued from page 28

guiding what Andre Kostelanetz was recording? Two-thirds of what he records isn't of interest to anyone because the arrangements don't make sense to an adult and the kids don't give a hoot about Andre Kostelanetz.

"Thirdly, you put it into the record shops, but what adult is going to go into a record shop and be intimidated by the loud rock music, the long hair kids and the thousands of rock records, and go to the corner to find one or two bins probably buried in tons of dirt, to find a record by Andre Kostelanetz, Montovani, or Ferrante & Teicher?"

Ray Conniff argues that CBS has been good to him, however. He claims that to date his total sales range between 35 million to 60 million recordings, realizing about \$60 million (U.S.) for the company.

"There's a tremendous amount of promotion when I come out with an album, especially in the Latin countries. When an album comes out in Spain and I'm the top artist for CBS there, there's a lot of ballyhoo," he says, adding the same thing occurs when his albums come out in South American countries such as Brazil.

According to Michael Hoppe, international manager, MOR division, PolyGram Records in Hamburg, Germany: "Why record companies are not putting out instrumental pop music in the United States is that it obviously doesn't sell enough. The only way we are going to market that kind of product is to have a hit pop single like Frank Mills or James Last."

Hoppe says: "Every five years or so, someone gets the courage to have another go. And, of course, the way to break James Last in the States is the way it happened in the end. Not through having him tour or sending roses to every station across the country or just by having a very good album. But, by having a hit single such as "The Seduction!" That is, in itself, about 25,000 albums. Without the single, his sales

there were about 25,000 to 30,000 units. In other words, you can only market instrumental pop decently if you have a hit single. Without a hit single, without top 40 in the United States, you don't get anywhere at all."

LeBlanc notes that film soundtracks have shifted from the soft, lush sounds that Henry Mancini consistently molded into movie theme hits, into today's configurations geared predominantly toward rock and pop fans.

The study goes on to show how, in 1975, many North American FM programmers had weeded out their playlists to create "mellow sound" formats, ditching Barbra Streisand, Andy Williams and Andre Kostelanetz in favor of Carole King, Elton John, and John Denver.

"The mellow sound was similar to the old progressive rock sound," LeBlanc suggests, "except there wasn't any progressive rock in it—just soft rock by performers associated with progressive FM stations."

Retailer Sniderman In Cultural Policy Group

OTTAWA — Well-known record retailer Sam Sniderman of the Sam's chain has been appointed to the eight-member Cultural Policy Review Committee.

The committee is to undertake a formal review of cultural policy in this country, the first to be commissioned by the federal government in 30 years and primarily inspired at this time by the need to come to grips with increased leisure time and technological advances that have occurred since the Massey Commission performed a similar service in 1950.

The committee is touring the country, hearing suggestions from interest groups and individuals. The appointment of Sniderman to the committee follows an appeal by the record industry to the body, asking for representation.

300 MASTERS SEIZED

German Cops Raid Vid Pirates' Nests

By JIM SAMPSON

WIESBADEN—In the first action of its kind in West Germany, police in the state of North Rhein-Westphalia raided five distribution points supplying pirate video copies of motion pictures and master copies of more than 300 films were confiscated.

Now eight people face copyright infringement charges.

The raids were coordinated by the state attorney in Dortmund at the instigation of the German Film Distributors Assn. (FDA). In two of the locations raided, police found U-Matic copies of 250 feature length movies, including what an FDA spokesman termed: "Every film hit of the past few years."

Virtually none of the movies were

licensed for video distribution in Germany. And because most were in German language versions, it is believed these centers were not supplying clients outside the West Germany, Austria and Switzerland territories.

Those arrested insisted the tapes were for personal non-commercial use. But the FDA and the state attorney are convinced that VHS and Beta copies were sent by mail from the five locations to many local distributors throughout Germany.

Because the video black market here is well organized, the local distributors were probably able to meet some of their demand from other sources even though the raids were carried out.

CUTS TIME LAG

Top 10 Disks Pushed To O'seas PX Shops

MUNICH—The Army and Air Force Exchange Service (AAFES) has expanded rush overseas delivery of hit U.S. albums in order to bolster its competitive edge with local retailers.

Any albums now reaching the top 10 of Billboard's Top LPs, Soul or Hot Country LP charts will automatically be air shipped from Atlanta, Georgia, to Giessen, West Germany, for distribution to 25 main PX stores in Europe.

The process cuts four or five days off the normal delivery time of 10 to 14 days.

The AAFES posted sales of \$62.5 million in 1980, up from \$55-million the previous year, while record vendors were complaining about sagging sales. PX prices for \$7.98 prod-

uct are \$5.50; for \$8.98, \$5.95, and for \$5.98 product, it's \$3.95. Only U.S. government employees may use the stores.

Although the PX stores have been receiving the top 10 albums from the LP chart for the past two years, the soul and country shipments are a new factor.

"Because the very nature of the recording industry includes instant popularity, continuous change and rapid decline of hits from the charts, we've geared our delivery system to reflect this instant response," says William J. Schulz, AAFES merchandise chief.

Each of the 25 PXs in the program are linked by computer to the Georgia headquarters, which "force issues" LPs in response to inventory control and chart positioning. Each store has a special display for Top 10 LPs in the three categories, including a list of where the records stand on the Billboard charts.

'Marigot Bay' Is Hot

FRANKFURT—The vocal group Arabesque, comprising three girls named Michaela, Sandra and Jasmin, signed to Metronome, has broken through in the West German marketplace with the single "Marigot Bay."

Currently touring Germany, Austria and Switzerland, the group follows up with a tour of Japan, with dates for 10 major television shows already booked in and where the girls have had eight hit singles spread over the past three years.

Publishers Vote To Back Luxembourg TV Satellite

BONN—West German newspaper publishers have been invited by Radio-Tele-Luxembourg to participate in the running of satellite tv in Europe. And the publishers have decided unanimously to invest \$200 million in the project.

The German record industry, unlike the government, has welcomed the development, largely because it regards present West German media as arrogant and unhelpful to pop music and national repertoire. German radio stations, for instance, play only 30% home-grown material, against 70% international repertoire. Opportunities for new trends and local talents are therefore limited.

But West German chancellor Helmut Schmidt has expressed his "astonishment" at the scheme, which runs counter to the government's whole policy on the media, and particularly its opposition to commercial television. Now the German and French governments are to

have talks aimed at fighting the satellite proposals, which will start up in 1985, with an audience potential of 80-million viewers.

Both government parties, the Social Democrats (SPD) and the Liberals (FDP), have described European satellite tv as a "media bomb," which will destroy the whole media structure in West Germany. There the two tv stations ZDF and ARD are controlled by the parties under public law. Commercials are confined to 20 minutes daily between the hours of 6-8 p.m.

Gustave Graas, the man who presented the scheme in Bonn, says the new Europe TV will also have such a regulation, so that the fears are groundless. He adds that programs will be broadcast in three languages (German, French and Dutch), and reach half of Europe, from Denmark to Switzerland. Satellite tv will also broadcast national programs, and will have a potential 36-channel capacity.

Eurovision Contest Entry Chosen

MUNICH—For the third year running, a composition by the songwriting team of Ralph Siegel and Bernd Meinunger will represent West Germany in the finals of the Eurovision Song Contest, to be held in Dublin early next month.

The song is "Johnny Blue," performed by Ariola artist Lena Valaitis, and published by Siegel's own Munich-based company Meridian. Second place in the German heats also went to the same pair, with "Mannequin" sung by Jupiter's the Hornettes. Third was "Boogie Woogie" by Rudi Bauer and Gerd Thumser, sung by Martin Mann. In 1979 Siegel/Meinunger won the German contest with a tune performed by Dschinghis Khan, and in 1980 repeated the feat with "Theater" sung by Katja Ebstein.

Nominees For Disk Academy Awards Out; 9 Categories

HAMBURG—Ry Cooder, the late John Lennon, Diana Ross, Bob Seger and Paul Simon have all been nominated for the "international pop soloist of 1981" awards list of the German Phono-Academy. The winners will be announced in April.

Nominations in the other categories are:

Discovery of the year: Garland Jeffreys, Miriam Klein, Matchbox, Rockpile and the Blues Band.

Pop group of year: Eric Burdon's Fire Department, Jethro Tull, Bob Marley, the Alan Parsons Project and Queen.

German solo artist: Georg Danzer, Gitta, Ludwig Hirsch, Peter Maffay, Konstantin Wecker.

German group: Baeck Fooss, La Duesseldorf, Guenter Noris, Passport, Anthony Venture.

German discovery of the year: Peter Cornelius, Hanne Haller, Karat, Marius Mueller-Westernhagen, Stefan Wengershausen.

Classical soloist of year: Pierre Boulez, Riccardo Chailly, Gidon Kremer, Riccardo Muti, Itzhak Perlman.

Classical ensemble: Academy of St. Martin-In-The-Fields, Boston Symphony Chamber Players, Camerata Bern, Musica Antiqua Cologne, Los Angeles Philharmonic.

Classical discovery of the year: Christian Altenburger, John Broecheler, the Philharmonic Duo Berlin, the Frankfurt Guitar Duo, Giuseppe Sinopoli.

Koller 60th Celebrated

VIENNA—Viennese jazz musician and composer Hans Koller recently celebrated his 60th birthday, the Austrian Broadcasting Corp. marking the occasion with a special show.

At the moment Koller is working with pianist Fritz Pauer, and last month he founded the International Brass Company, featuring musicians from seven countries.

In the past Koller has won many awards: West German musician of the year on more than one occasion, and best European jazz soloist at the Antibes festival. During the "cool jazz" period in the '50s he played with Gillespie, Kenton, Goodman, Getz, Konitz and other names.

\$3-\$5 LPs Will Bow

HAMBURG—PolyGram here is planning a sales push into the low-price albums sector.

Working within the \$3 to \$5 price range, and moving in alongside such companies as Maritim and Miller, PolyGram is bannering its new project Karusell, and it is a cooperative promotion involving Deutsche Grammophon, Metronome and Phonogram, but legally owned by Deutsche Grammophon.

Heading up the Karusell operation is Werner Klose.

COURT BANS SOME IMPORTS

C'right Prevails Over Trade Law

By WOLFGANG SPAHR

KARLSRUHE—According to a Federal civil court ruling here, it is forbidden to import records and prerecorded cassettes from Israel when sound carriers of the same material are also produced in Germany.

The decision was arrived at after consideration of German copyright law, and ends a legal battle between Deutsche Grammophon and the Mikulski Import Co. which wanted to import and distribute the Israeli-produced "Arrival" album by Abba.

Over the past years, in a series of similar hearings, German courts have confirmed actions by sound carrier producers here, and importers, that product manufactured by German companies is protected by German copyright law and that these companies don't have to ac-

cept importation from countries outside the European Economic Community, notably the U.S. and Canada.

In these cases, imported records have been confiscated because of German record company petitions and the importers have had to pay all legal costs.

Some importers have discovered there are free trade agreements between EEC countries and territories outside, including Israel and Portugal, where importation to Germany can be lucrative.

The importers' views have been that free trade is permitted, no matter what copyright rules apply. But the courts disagree.

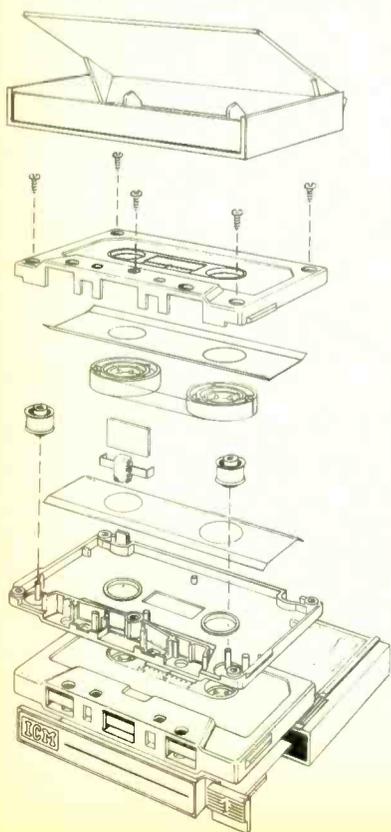
The legal viewpoint is that the free trade agreements were simply to

abolish customs barriers between the EEC countries, or those signed to free trade agreements, not to set aside the copyright laws of the individual countries.

Where copyright is involved, the laws still carry full weight.

The Federal Court of Austria has also taken this line of legal opinion and stopped importation of recordings from Germany, as from July, 1979, even though the import company argued the existence of free trade between Austria and European Common Market territories.

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BRITAIN

(Courtesy of Music Week)
As of 3/14/81
SINGLES

This Week	Last Week	Singles
1	1	JEALOUS GUY, Roxy Music, Polydor/EG
2	7	THIS OLD HOUSE, Shakin' Stevens, Epic
3	6	KIDS IN AMERICA, Kim Wilde, Rak
4	2	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
5	5	DO THE HUCKLEBUCK, Coast To Coast, Polydor
6	13	REWARD, Teardrops Explodes, Mercury
7	4	VIENNA, Ultravox, Chrysalis
8	11	FOUR FROM TOYAH, Toyah, Safari
9	16	YOU BETTER YOU BET, Who, Polydor
10	3	SHADDUP YOU FACE, Joe Dolce, Epic
11	8	SOUTHERN FREEEZ, Freeez, Beggars Banquet
12	9	SOMETHING 'BOUT YOU BABY, Status Quo, Vertigo
13	17	STAR, Kiki Dee, Ariola
14	20	I MISSED AGAIN, Phil Collins, Virgin
15	10	ST. VALENTINE DAY MASSACRE, Motorhead/Girlschool, Bronze
16	14	ONCE IN A LIFETIME, Talking Heads, Sire
17	21	JONES VS. JONES, Kool & Gang, De-Lite
18	27	LATELY, Stevie Wonder, Motown
19	15	SOMEBODY HELP ME OUT, Beggars & Co., Ensign
20	26	PLANET EARTH, Duran Duran, EMI
21	38	EINSTEIN A GOGO, Landscape, RCA
22	12	I SURRENDER, Rainbow, Polydor
23	22	HOT LOVE, Kelly Marie, Calibre
24	32	MIND OF A TOY, Visage, Polydor
25	NEW	INTUITION, Linx, Chrysalis
26	NEW	IT'S A LOVE THING, Whispers, Solar
27	18	RETURN OF THE LOS PALMAS 7, Madness, Stiff
28	31	CAN YOU FEEL IT, Jacksons, Epic
29	19	ROCK THIS TOWN, Stray Cats, Arista
30	NEW	WHAT BECOMES OF THE BROKENHEARTED, Dave Stewart & Colin Blunstone, Stiff
31	NEW	TWILIGHT ZONE/WRATHCHILD, Iron Maiden, EMI
32	23	WOMAN, John Lennon, Geffen
33	37	CAN YOU HANDLE IT, Sharon Redd, Epic
34	39	CEREMONY, New Order, Factory
35	40	FADE TO GREY, Visage, Polydor
36	25	THAT'S ENTERTAINMENT, Jam, Metronome
37	28	ANTMUSIC, Adam & Ants, CBS
38	24	OLDEST SWINGER IN TOWN, Fred Wedlock, Rocket
39	NEW	JOHN I'M ONLY DANCING—Big Green Cars, Polecats, Mercury
40	35	WALKING ON THIN ICE, Yoko Ono, Geffen

35	28	GREATEST HITS, Dr. Hook, Capitol
36	NEW	KILIMANJARO, Teardrop, Explodes, Mercury
37	37	IMAGINE, John Lennon/Plastic Ono Band, Parlophone
38	38	TOYAH TOYAH TOYAH, Toyah, Safari
39	33	SIGNING OFF, UB40, Graduate
40	40	BAT OUT HELL, Meat Loaf, Cleveland Int'l/CBS

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 3/21/81
SINGLES

This Week	Last Week	Singles
1	1	WOMAN, John Lennon, Geffen
2	2	THE BEST OF TIMES, Styx, A&M
3	3	KEEP ON LOVING YOU, REO Speedwagon, Epic
4	4	9 TO 5, Dolly Parton, RCA
5	8	RAPTURE, Blondie, Chrysalis
6	6	A LITTLE IN LOVE, Cliff Richard, EMI
7	7	CELEBRATION, Kool & Gang, De-Lite
8	9	JUST BETWEEN YOU AND ME, April Wine, Capitol
9	11	CRYING, Don McLean, Millennium
10	5	TURN ME LOOSE, Loverboy, CBS
11	17	HELLO AGAIN, Neil Diamond, Capitol
12	NEW	KISS ON MY LIST, Hall & Oates, RCA
13	13	THE TIDE IS HIGH, Blondie, Chrysalis
14	10	TREAT ME RIGHT, Pat Benatar, Chrysalis
15	14	GIVING IT UP FOR YOUR LOVE, Delbert McClinton, Capitol
16	NEW	HEARTS ON FIRE, Randy Meisner, Epic
17	NEW	LIVING IN A FANTASY, Leo Sayer, Warner Bros.
18	12	I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra
19	19	FADE AWAY, Bruce Springsteen, CBS
20	18	HEY NINETEEN, Steely Dan, MCA

ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	4	PARADISE THEATRE, Styx, A&M
3	2	THE NATURE OF THE BEAST, April Wine, Capitol
4	3	AUTOAMERICAN, Blondie, Chrysalis
5	8	HI INFIDELITY, REO Speedwagon, Epic
6	6	SUPER TROUPER, Abba, Atlantic
7	5	ZENYATTA MONDATTA, Police, A&M
8	7	MOVING PICTURES, Rush, Anthem
9	9	LOVERBOY, Loverboy, CBS
10	10	BACK IN BLACK, AC/DC, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/23/81
SINGLES

This Week	Last Week	Singles
1	1	FADE TO GREY, Visage, Polydor
2	2	STOP THE CAVALRY, Jona Lewie, Stiff
3	3	ANGEL OF MINE, Frank Duval Orchestra, Teldec
4	4	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
5	7	FLASH, Queen, EMI
6	6	FELICIDAD, Boney M, Hansa
7	16	WOMAN, John Lennon, Geffen
8	5	BANANA REPUBLIC, Boomtown Rats, Ensign
9	NEW	GIVE PEACE A CHANCE, John Lennon, EMI
10	8	SUPER TROUPER, Abba, Polydor
11	10	MARIGOT BAY, Arabesque, Metronome
12	14	LOOKING FOR CLUES, Robert Palmer, Island
13	11	YE SI CA, Secret Service, Teldec
14	15	IMAGINE, John Lennon, EMI
15	13	WE ARE ON THE RACE RACK, Precious Wilson, Hansa
16	26	AMOUREUX SOLITAIRES, Lio, Ariola
17	12	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, EMI
18	NEW	IN THE AIR TONIGHT, Phil Collins, WEA
19	18	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
20	17	PISTOLERA, Dachinghis Khan, Jupiter
21	9	RAIN, Goombay Dance Band, CBS
22	28	(JUST LIKE) STARTING OVER, John Lennon, Geffen
23	22	SHINE UP, Doris D and Pins, EMI
24	29	DE DO DO DO DE DA DA DA, Police, A&M
25	19	SAMASAT ABEND, Hanne Haller, Ariola
26	25	ICH BIN VIEL ZU BESCHIEDEN, Peter Petrel, Ariola
27	NEW	FRENDE ERDE, Roy Black, EMI
28	21	JOHNNY AND MARY, Robert Palmer, Island
29	20	UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay, Metronome
30	NEW	CELEBRATION, Kool & Gang, De-Lite

ALBUMS

1	1	HITPARADE DER SCHLUEMPFE, Die Schuempfe, K-tel
2	2	SUPER TROUPER, Abba, Polydor
3	NEW	VISAGE, Visage, Polydor
4	5	REVANCHE, Peter Maffay, Metronome
5	8	SOME BROKEN HEARTS NEVER MEND, Don Williams, K-tel
6	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	3	HEY TONIGHT, Creedence Clearwater Revival, Fantasy
8	6	HITHAUS RAMBA ZAMBA '81, Rudi Rambas Party Tiger, Polystar
9	12	FLASH GORDON, Queen, EMI
10	NEW	FACE VALUE, Phil Collins, WEA
11	9	GUILTY, Barbra Streisand, CBS
12	4	DE BLEACK FOESS, Live/De Bleack Foess, EMI
13	10	THE WALL, Pink Floyd, Harvest
14	13	QE2, Mike Oldfield, Virgin
15	16	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
16	NEW	MONDO BONGO, Boomtown Rats, Mercury
17	NEW	ZENYATTA MONDATTA, Police, A&M
18	17	ICH HAB KEINE ANGST, Milva, Metronome
19	14	TRAEUMEREIEN 2, Richard Clayderman, Telefunken
20	NEW	KILLERS, Iron Maiden, EMI

JAPAN

(Courtesy Music Labo)
As of 3/23/81
SINGLES

This Week	Last Week	Singles
1	1	MSCHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
2	2	RUBY NO YUBIWA NO YUBIWA, Satoshi Terao, Toshiba-EMI (Ishihara)
3	NEW	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Jannys)
4	4	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP)
5	3	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
6	5	SLOW NA BOOGIE NI SHITEKURE (I WANT YOU), Yoshitaka Minami, CBS/Sony (April/Kadekawa)
7	7	OKUHIDA BOJOU, Tetsuta Ryu, Trio (Best Friend)
8	6	PEGASUS NO ASA, Hiroaki Igarashi, CBS/Sony (War/April)
9	11	EKI, Masashi Sada, Free Flight (K.K. Masashi)
10	8	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
11	10	SHADOW CITY, Akira Terao, Express (Ishihara)
12	14	KANASHIKUTE, Gamu, Teichiku (Yamaha)
13	12	KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMP)
14	19	SHUKKOU, Akira Terao, Toshiba-EMI (Ishihara)
15	20	SUNSET MEMORY, Naomi Sugimura, Casablanca (NTV)
16	9	SNEAKER BLUES, Masahiko Kondo, RVC (Johnny's)
17	15	MIKANSEL, Hiromi Go, CBS/Sony (Burning)
18	13	FOXY, Susan Anton, Canyon (PMP)
19	NEW	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
20	17	KOI WA DO, Toshihiko Tahara, Canyon (Johnny's)

ALBUMS

1	2	RINGETSU, Miyuki Nakajima, Canyon
2	6	MACCHI THAN AI YOU, Masahiko Kondo, RVC
3	1	NEPPU, Chage V Asuka, Warner Pioneer
4	5	LIVE, Tsuyoshi Nagabuchi, Toshiba-EMI
5	4	SILK SCREEN, Yoshitaka Minami, CBS/Sony
6	3	BUCCHIGIRI PARK II, Yokohama Ginbae, King
7	NEW	NIJI DENSETSU, Masayoshi Takanaka, Polydor
8	8	BUCCHIGIRI, Yokohama Ginbae, King
9	9	SNAKEMAN SHOW, Snakeman, Alpha
10	7	TURN BACK, Toto, CBS/Sony
11	13	THE LOVE MAT SHOP, Tulip, Toshiba-EMI
12	15	I SURRENDER, Rainbow, Polydor
13	12	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
14	11	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
15	10	WE ARE, Off Course, Toshiba-EMI
16	17	HALF & HALF, Monta & Brothers, Phonogram
17	NEW	YUKO THE BEST, Yuko Ishikawa, RCA
18	20	FOXY, Susan Anton, Canyon
19	14	HAPPY DATE WITH THE NOLANS, Epic
20	NEW	HIDEKI SONG BOOK, Saijo Hideki, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/16/81
SINGLES

This Week	Last Week	Singles
1	1	COUNTING THE BEAT, Swingers, Mushroom
2	2	ANTMUSIC, Adam & Ants, CBS
3	3	GIRLS CAN GET IT, Dr. Hook, Mercury
4	5	WOMAN, John Lennon, Geffen
5	4	STOP THE CAVALRY, Jona Lewie, Stiff
6	6	DUNCAN, Slim Dusty, Columbia
7	7	ROCK AND ROLL AIN'T NOISE POLLUTION/HELLS BELLS, AC/DC, Albert
8	11	DE DO DO DE DA DA DA, Police, A&M
9	10	JESSE, Carly Simon, Warner Bros.
10	8	EVERY WOMAN IN THE WORLD, Air Supply, Big Time
11	NEW	9 TO 5, Sheena Easton, EMI
12	13	TIME WARP, Original Cast/Rocky Horror Show, Interfusion
13	9	(JUST LIKE) STARTING OVER, John Lennon, Geffen
14	12	STATE OF THE HEART, Mondo Rock, Avenue
15	14	ONE STEP AHEAD, Split Enz, Mushroom
16	19	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
17	20	WHY WON'T YOU EXPLAIN, Karen Knowles, Fable
18	NEW	QUE SERA MI VIDA, Gibson Brothers, RCA
19	15	SHADDAP YOU FACE, Joe Dolce Music Theatre, Astor
20	NEW	WALLS, Flowers, Regular

ALBUMS

1	2	GREATEST HITS, Dr. Hook, Capitol
2	1	BACK IN BLACK, AC/DC, Albert
3	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
4	3	ZENYATTA MONDATTA, Police, A&M
5	14	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
6	5	ICE HOUSE, Flowers, Regular
7	6	MAKING MOVIES, Dire Straits, Vertigo
8	16	THE ANDREW DURANT MEMORIAL CONCERT, Various, Mushroom
9	7	THE VERY BEST OF ELTON JOHN, Elton John, DJM
10	8	GUILTY, Barbra Streisand, CBS
11	9	ALWAYS, Willie Nelson, CBS
12	11	THE JAZZ SINGER, Neil Diamond, Capitol
13	12	RISING, Dr. Hook, Mercury
14	10	GAUCHO, Steely Dan, MCA
15	NEW	GONE TROPP, Various Artists, K-tel
16	15	AUTOAMERICAN, Blondie, Chrysalis
17	18	EAST, Gold Chisel, WEA
18	20	SHAVED FISH, John Lennon, Apple
19	17	SUPER TROUPER, Abba, RCA
20	13	THE ROCKY HORROR PICTURE SHOW, Soundtrack, Interfusion

SWEDEN

(Courtesy GFL)
As of 3/17/81
SINGLES

This Week	Last Week	Singles
1	1	NAR VI TVA BLIR EN, Gylene Tider, EMI
2	2	TENDER TURNS TUFF, Mikael Rickfors, Sonet
3	8	JAG KYSSTE HENNE VALDSAMT, Anders F. Ronnbom, Mercury
4	NEW	IN THE AIR TONIGHT, Phil Collins, Atlantic
5	6	DO YOU FEEL MY LOVE, Eddie Grant, Ice
6	5	MORKRET FALLER PA, Hansa Band, Sonet
7	4	WOMAN IN LOVE, Barbra Streisand, CBS
8	3	MARTIN EDEN, Bill Hughes, CBS
9	NEW	HON AR FORALSKAD, Kids, CBS
10	NEW	BANANA REPUBLIC, Boomtown Rats, Mercury

ALBUMS

1	4	TENDER TURNS TUFF, Mikael Rickfors, Sonet
2	1	CLUES, Robert Palmer, Island
3	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
4	3	GUILTY, Barbra Streisand, CBS
5	NEW	KARLEK OCH UPPROR, Ebba Groen, Mistlur
6	5	MONDO BONGO, Boomtown Rats, Mercury
7	NEW	FACE VALUE, Phil Collins, Atlantic
8	NEW	SHADES, J.J. Cale, Shelter
9	NEW	DIFFICULT TO CURE, Rainbow, Polydor
10	6	PARADISE, Styx, A&M

ITALY

(Courtesy Germano Ruscitto)
As of 3/17/81

This Week	Last Week	Singles
1	6	MAKING MOVIES, Dire Straits, Vertigo/PolyGram

2	2	GUILTY, Barbra Streisand, CBS
3	1	DALLA, Lucio Dalla, RCA
4	3	CERVO A PRIMAVERA, Riccardo Cocciante, RCA
5	5	PLEASURE, Steven Schlacks, Baby/CGD-MM
6	4	AMANTI, Julio Iglesias, CBS
7	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
8	8	ZENYATTA MONDATTA, Police, A&M/CGD-MM
9	9	HOTTER THAN JULY, Stevie Wonder, Motown/EMI
10	14	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD-MM
11	15	IN CONCERTO, Fabrizio De Andre' & PFM, Ricordi
12	12	MONTECRISTO, Roberto Vecchioni, Philips/PolyGram
13	13	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
14	10	STOP, Pooh, CGD-MM
15	18	ABSOLUTELY, Madness, Stiff
16	17	HAWKS AND DOVES, Neil Young, Reprise/WEA
17	NEW	FLASH GORDON, Soundtrack, EMI
18	11	KYRIE, Mina, PDU/EMI
19	NEW	SUPER TROUPER, Abba, Epic/CBS
20	NEW	URGENTISSIMO, Banco, CBS

NEW ZEALAND

(Courtesy Record Publications)
As of 3/15/81
SINGLES

This Week	Last Week	Singles
1	1	WOMAN, John Lennon, Geffen
2	9	I AIN'T GONNA STAND FOR IT, Stevie Wonder, Motown
3	5	COULD I HAVE THIS DANCE, Anne Murray, Capitol
4	2	THE TIDE IS HIGH, Blondie, Chrysalis
5	3	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
6	7	DO YOU FEEL MY LOVE, Eddie Grant, Ice
7	6	GIRLS CAN GET IT, Dr. Hook, Mercury
8	NEW	DE DO DO DO, DE DA DA DA, Police, A&M
9	NEW	DOCTOR, I LIKE YOUR MEDICINE, Coup D'Etat, Polydor
10	10	I BELIEVE IN YOU, Don Williams, MCA

ALBUMS

1	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	5	HOTTER THAN JULY, Stevie Wonder, Motown
3	NEW	MAKING WAVES, Nolans, Epic
4	4	GREATEST HITS, Dr. Hook, Capitol
5	1	GREATEST HITS, Anne Murray, Capitol
6	3	FLESH AND BLOOD, Roxy Music, Polydor
7	8	GAUCHO, Steely Dan, MCA
8	4	MAKING MOVIES, Dire Straits, Vertigo
9	6	ZENYATTA MONDATTA, Police, A&M
10	7	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS

MEXICO

(Courtesy Enrique Ortiz)
As of 3/16/81
SINGLES

This Week	Last Week	Singles
1	2	QUIERO DORMIR CANSADO, Emmanuel, RCA
2	NEW	DON DIABLO, Miguel Bose, Epic
3	8	PALABRAS TRISTES, Los Yonios, Polydor
4	1	PERDONAME, Camilo Sesto, Ariola
5	NEW	PRIMER AMOR, Yuri, Gamma
6	NEW	STARTING OVER, John Lennon, Geffen
7	5	PLASTIC DOLL, Angie Bee, Melody
8	NEW	LA LADRONA, Diego Verdaguer, Melody
9	6	MORIR DE AMOR, Miguel Bose, Epic
10	4	YO NO NACI PARA AMAR, Juan Gabriel, Ariola

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 3/21/81
SINGLES

This Week	Last Week	Singles
1	1	SHADDAP YOU FACE, Joe Dolce

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LOS ANGELES—Lexicon Music, the publishing wing of Light Records, sponsors the MusiCalifornia conference here at the Hyatt Regency April 22-25 for those involved in the Christian music field.

The confab features 40 workshops, 30 displays, 13 reading sessions and artist appearances. Some of the acts attending are Reba and Dony McGuire, Nielson and Young, Audrey Mieur, Sharalee Lucas, Mike Redman, Gail Farrell, Bridge and Dennis Agajanian.

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Continued from page 9

distribution. The agents will also do undercover work, ranging from protecting an artist from an extortionist to doing normal background research on an unfamiliar company an act wants to do business with.

Rosenberg says his agents are discreet and attempt to blend into the circumstances since they have to be closely involved with their clients. And since they are so close, what happens if one of his ex-cops happens to spy a rock star, say, ingesting a controlled substance?

Basically, Rosenberg says, this

doesn't happen. It is determined beforehand that the agents will not be embarrassed by having the client use drugs in public. "Our clients are not known to be coke fiends," he adds.

Rosenberg says his current clients, whom for security reasons he won't name, were well aware of possible dangers to themselves even before Lennon was shot, and the killing did not really mean any substantial amount of new business for him.

"We have not made any marketing approaches with this. The people we work with are aware of their security needs. That's not to say that other (security firms) have not had major increases. And I wouldn't turn anyone down," he says.

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Get ready for yet another posthumous Jimi Hendrix LP release, this time on Audiofidelity's Nutmeg label. According to the label, Johnny Brantley, who was Hendrix's producer, had mislabeled some tapes, which have turned out to contain "unreleased live jams and studio sessions," made by Hendrix in the mid-'60s, before he formed the Jimi Hendrix Experience. There are reportedly no Hendrix vocals on the LP. Curtis Knight is featured on one cut.

"Boy," the debut LP by U2, an Irish band on Island Records, has jumped to 76 with a superstar after only three weeks in release. To make sure the climb continues, the band is devoting the next three months to an extended tour of the U.S.

But, says Adam Clayton, bass player for the group, U2 does not want to confine its playing to the new wave circuit. Booked by Premiere Talent, the act, whose "I Will Follow" single gives more than a passing nod to Johnny Lydon's Public Image Ltd., considered opening a few dates for Van Halen.

How well this pairing would have done is open to question, but Clayton was willing to take the chance. Playing to a Mudd Club or a Ritz crowd, is "preaching—to the already converted," he says. U2 is very young, all the members are about 20 years old, and it is neither new wave, new psychedelic, nor anything else. It is an "international rock band," he asserts.

Next court date for the Plasmatics is April in Cleveland where Wendy Williams must face "pandering obscenity" charges, a misdemeanor. Also reduced to misdemeanors have been the felony charges in Milwaukee, where Williams and manager Rod Swenson now face resisting arrest and obstructing arrest charges, which still can bring nine months jail and a \$10,000 fine. Trial is set for June 3. The original obscenity charge in Milwaukee, which started all the legal problems for the band, has still not been set for court, pending "exploration of the charge," a spokesperson for the band says, adding that the band's attorneys have filed notice of claim in Milwaukee, which is the first step in bringing suit against the police for alleged brutality during a melee following a Plasmatics concert in January.

The top three LPs this week, in order, are by REO Speedwagon, Styx and Rush. One doesn't know whether to laugh or to cry. Well, at least Steve Winwood is at six, and climbing with a superstar.

Spotlight



THE WHO—*Face Dances*, Warner Bros. HS3516. Produced by Bill Szymczyk. As Pete Townshend's hit solo album hinted last year, this venerable quartet is closing in on its second decade with renewed vitality—a formidable prospect, given their consistent strengths. With a new label, a new producer and Kenney Jones making his "Face Dances" is nothing less than the strongest Who album in a decade, propelled by the classic guitar phrasing and soaring synthesizer textures that last peaked on "Who's Next" in 1971. From an extended version of the stunning new single, "You Better You Bet," to the final bars of "Another Tricky Day," the set balances its uptempo pace against some of Townshend's strongest melodies and lyrics yet. Szymczyk's full, clean production is added airplay insurance, and dealers will love the display potential of the cover art, included as a poster.

Best cuts: All.

Best cuts: "Never Before," "Choirgirl," "Cheap Wine," "Best Kept Lies," "My Turn To Cry."

MORE—*Warhead*, Atlantic SD19295. Produced by All Nalli and Henry Weck. This five-man band is the latest to join the heavy metal sweepstakes with a high-powered LP that has not neglected melody or harmonics. The clichés are there, of course, but the excesses are kept well in check by some tight musicianship. The band owes its biggest musical debt to Deep Purple, but it also rewords Arthur Brown's 10-year-old plus chestnut, "Fire."

Best cuts: "Fire," "Warhead," "Depression."

THE PET CLAMS, Handshake JW37130 (CBS). Produced by Hilly Kristal, Glen Kolotkin. Coming from CBGB's in New York, the Pet Clams, formerly the Big Fat Pet Clams From Outer Space look like they may be a gimmicky comedy act. But they are not. Fronted by lead singer Rich Gelbstein whose timbre recalls Graham Parker, the four-man band plays a solid American type of pub rock. The production here is very clean, giving the vocals their due, while the rest of the band supplies supple support. It's an impressive debut.

Best cuts: "Riding In My Car," "Gonna Get Fooled Again," "Revision Of Johanna."

ROMEO VOID—*It's A Condition*, 415 415A-0004. Produced by David Kahne. Vocalist Deborah Iyall is a dynamo, having the same type of alluring persona as Chrissie Hynde. The music has the same type of moody atmosphere as the Pretenders though the sound is less dense and there is more of a jazz feel thanks to the saxophone work of Benjamin Bossi. This is one San Francisco band which could break nationally.

Best cuts: "Myself To Myself," "Confrontation," "Drop Your Eyes," "I Mean It."

THE LOUNGE LIZARDS, Editions EG Records (JEM). Produced by Teo Macero. The Lounge Lizards take their cue from '50s avant-garde jazz, with a rock influence coming by way of Henry Mancini's "Peter Gunn Theme." Holding down the lead here is John Lurie's saxophone. The music is played with a fierce passion and energy. It is frequently raw, and sometimes haunting, and never lacking in surprises. It is not for everybody, but those willing to surrender to it will find it exhilarating.

Best cuts: "Incident On South St.," "Demented," "Harlem Nocturne," "Fatty Walks."

Billboard's Recommended LPs

pop

ALI THOMPSON—*Deception Is An Art*, A&M SP4846. Produced by Ali Thompson, Jon Kelly. Thompson's second album contains the same crafty mix of pop melody and jazzy rhythms that sparked his debut, which included the top 15 hit "Take A Little Rhythm." Thompson will win no awards from heavyweight rock authorities, but he is expert at concocting pleasing and ear-arresting pop tunes. A highlight is a change-of-pace ballad, "Someone In Motion," which shows Thompson's skills on other than the sprightly fare which is his forte. **Best cuts:** That cited plus "Safe And Warm," "Foolish Child," "Shells Lay Scattered," "The One And Only," "Someone In Motion."

GREG KIHN BAND—*Rockinroll*, Beserkley BZ10069 (E/A). Produced by Matthew King Kaufman. The Greg Kihn Band has grown from four to five members with the addition of keyboardist/vocalist Gary Phillips, who fills out the previously sparse Kihn sound. New producer Matthew Kaufman has given a seamless AOR sheen to the music, with Kihn himself concentrating on the arrangement and the song selection. The music itself is about as close to mainstream radio rock as Beserkley is every likely to get. **Best cuts:** "Valerie," "Sheila," "Womankind," "The Girl Most Likely."

ROBERT FRIPP/THE LEAGUE OF GENTLEMEN, Polydor PD16317. (PolyGram). Produced by Robert Fripp. Fripp may be out to lunch but he dines very well. With each release he gets more avant-garde yet each is also rewarding in their own ways. This effort is primarily instrumental with Fripp's guitar work snaking in and out. The "Indiscreet" tracks which frame side one and begin side two are interesting experiments in spoken word vocalizations. **Best cuts:** "Eye Needles," "H.G. Wells," "Minor Man."

PRODUCERS, Portrait NJR37097 (CBS). Produced by Tom Werman. Lots of hooks, harmonies and pleasant melodies from this quartet who obviously spent as much time on their outfits as on the music. The songs are hummable pop-rock, mostly about boy-girl relationships. While everything here is good, there is nothing that really stands out. The 1964-66 Beatles-era pop genre has been mined to death lately and this is the latest example. **Best cuts:** "What's He Got?" "I Love Lucy," "The End," "Boys Say When/Girls Say Why," "Life Of Crime."

TOM DICKIE & THE DESIRES—*Competition*, Mercury SRM14018 (PolyGram). Produced by Martin Rushent. Competent pop-rock is the password here. There is a variety of styles ranging from hot, uptempo rockers to ballads to near-reggae numbers. Dickie's vocals are full of passion and his guitar work (along with that of Michael Roy) is strong. Pitch to those who may be interested in such new pop acts as Phil Seymour or Loverboy. **Best cuts:** "Downtown Talk," "Competition," "Inside You're Someone Else," "You've Lost."

ROX—*Boardwalk* FW37070. Produced by Jacques Morali, Mike Rox. Jacques' back and Rox's got him. This upbeat collection of punchy pop rock numbers marks the return to vinyl of Jacques Morali, who made the Village People what they are today. "DDDDDDDDance," the first single, has a catchy dance hook, spiced by the bass, guitar, keyboard and drum interplay. "I'm No Elvis Costello" shows the act's tongue-in-cheek side. **Best cuts:** Those cited plus "Cartoon People," "Zizi's Love," "Death Of A Teenage Girl."

jazz

ALLEN VIZZUTTI, Headfirst HF9700 (MCA). No producer listed. This debut from Chick Corea's young trumpeter whose keening high register excursions and sweeter balladic musings benefit from digital recording and exemplary pressing. If the self-composed material seldom offers more than a showcase for Vizzutti's high-speed technique, the big band and orchestral settings do achieve a commercial lushness. **Best cuts:** "In The Pocket," "Everything's Going To Be Alright," "Down At Sunset Sound."

DEXTER GORDON—*The Ballad Album*, Prestige MPP2502. Producer uncredited. Backed by assorted rhythm sections, the Los Angeles tenor saxist is at his prettiest on six evergreens culled from old sessions and reissued in a dull package which cries for detailed annotation. Gordon's music, however, transcends the shabby graphics. He may well be the most popular tenor stylist in the world today. **Best cuts:** "Star Eyes," "Tangerine."

EDDIE HARRIS—*Sounds Incredible*, Angelaco AN3002. Produced by Esmond Edwards. Piano, bass and drums are employed as backup to Harris' acoustic and electric tenor sax improvisations. Harris plays six tunes, and on one, "Photographs Of You" has overdubbed his own piano for a duet with himself. Harris' talents are not to be questioned, but he gains no stature by resorting to electronic gimmicks. Smith Dobson's pianistics merit commendation. **Best cuts:** "Singing My Cares Away," "Remember To Smile."

JOHNNY HARTMAN—*Once In Every Life*, Bee Hive BH7012. Produced by Susan and Jim Neumann. He's been around since the 1940s, and has sung with Dizzy Gillespie and Earl Hines. Here he tackles nine good songs with a band that features Frank Wess, Joe Wilder and a first rate rhythm section with Billy Taylor on piano. Hartman's vibrato is a bit wobbly in spots, yet he has much to say—and pleasingly. **Best cuts:** "Easy Living," "For All We Know."

ERIC DOLPHY—*Caribe*, Prestige MPP2503. Producer uncredited. The late flutist, saxophonist and clarinetist contributes six titles with band comprising Gene Casey, Charles Simons, Manny Ramos, Bill Ellington and Juan Amalbert. It's a reissue of a long-deleted LP for which Dolphy's fans have been clamoring. **Best cuts:** "Spring Is Here," "Caribe," "Mambo Ricci."

KENNY BURRELL—*For Duke*, Fantasy MPF4506. Producer uncredited. A welcome reissue of eight 14-karat Ellington compositions with the leader's guitar showcased against various accompaniments. "Jump For Joy" spots Burrell playing solo, and it's a refreshing track. He's one of today's most gifted strummers. And for a big band sound, try "Caravan." Another compelling track is Burrell and Thad Jones collaborating on "Do Nothing Til Yo Hear From Me." **Best cuts:** Those cited.

THE BIG BAND SOUNDS OF ALVINO REY—*Alysa* R1000. Pro-

duced by Lee Gillette. Rey earned a global reputation as a guitarist back in the 1930s, and for many years led an immensely successful orchestra. Now he returns with a sleek, swinging big band and an LP which contains 11 well-orchestrated titles mostly standards. Rey's "talking" electric guitar is featured as it was back in the days of World War II. Charts are by Alan Oldfield and Walt Stuart. The album is a good start for the new Utah label. **Best cuts:** "Satin Doll," "On The Alamo," "Big Band Boogie."

BILL WATROUS QUARTET—*Coronary Trombosa*, Famous Door HL136. Produced by Harry Lim. Watrous' skill on the slide 'bone is admirably displayed throughout six long cuts taped last year before he returned to Columbia to record for John Hammond's new label. One can't praise the Watrous musicianship too extravagantly; his choice of material equals his daring technique. **Best cuts:** "Goodbye," "Blue And Sentimental," "Charmaine."

JAZZ FUSION, AVI AVI6090. Produced by Ray Harris, Ed Cobb. This is a good sounding fusion album comprised of various artist such as Doug Richardson, Karry Kim, Renzo Fraiese and Bob Daugherty. The music is compiled with a strong horn and string sections. The music itself has some disco and r&b textures. **Best cuts:** "Night Talk," "Heavier Than Yesterday," "Aphrodesia."

soul

PASSAGE—*A&M* SP4851. Produced by Louis Johnson. The bassist in Brothers Johnson steps out for this individual project, which is contemporary Christian music at its best. The songs alternate between mellow soul, sprightly, jazzy pop and even one cut with a strong dance hook. The message behind the music is clear, but the music easily stands on its own. **Best cuts:** "Open Up Your Heart," "Power," "The Song Will Come Again," "Faith Walking People."

BRENDA RUSSELL—*Love Life*, A&M 4811. Produced by Stewart Levine. Performing her own compositions, Russell's newest album contains mainly a/c/pop cuts with catchy melodies. The adult-themed lyrics are appealing and conveyed through experimental vocal arrangements that encompass pop, the title track and "Lucky," folk as on "Rainbow" and rock and blues as on "If You Love." A driving rhythm section dominates the uptempo "Sensitive Man." **Best cuts:** Those mentioned.

HAMBONE—*Big Fat Juicy Fun*, Salsoul SA8539 (RCA). Produced by Lonell Conley. This eight-tune package showcases the blueswailin' harmonica of Fred Bluestone, bolstered by some thoroughly contemporary brass, keyboard and rhythm work, across a variety of originals ("Hey Music Man," "Hambone," "One For Jo Jo") and oldies ("Since I Fell For You," "Feelings," "This Masquerade"). It's an unusual, engaging project, ideal, for off-the-wall programming by enterprising radio/club deejays. **Best cuts:** Those cited.

country

SLEEPY LABEEF—*It Ain't What You Eat It's The Way How You Chew It*, Rounder 3052. Produced by Sleepy LaBeef. In this high-spirited pilgrimage into the past, LaBeef pays homage to such country and rockabilly giants as Martha Carson, the Louvin Brothers, Leon Payne, Wayne Raney, Little Richard and Otis Blackwell. But his concern is to interpret—not copy—the great originals. LaBeef is aided in this project by some of Nashville's top musicians. **Best cuts:** "I'm Ready," "I Don't Believe You've Met My Baby," "Lost Highway."

HAZEL DICKENS—*Hard Hitting Songs For Hard Hit People*, Rounder 0126. Produced by Hazel Dickens. Except for the understandable political overtones, this album sounds like the spare country music of the late '40s and early '50s when Molly O'Day, Kitty Wells and Wilma Lee Cooper were carrying the banners. Dickens' voice is not pretty by current standards—what with its despairing Appalachian intonations—but it delivers up more truth about the workers' lot than a carload of Dolly Parton's 9-to-5isms. **Best cuts:** "Out Among The Stars," "Lost Patterns," "They'll Never Keep Us Down."

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 Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

IMIC Analyzes

• Continued from page 16

Chairman: (To be confirmed). Panelists: Wilfred Jung, EMI Electrola; Bob Summer, RCA Records; Marcus Bicknell, A&M France; Rogerio Azcarraga, Orfeon Videorox.

Additional panelists in most seminars are being confirmed.

The Trendsetters' Awards Banquet will follow the conclusion of Wednesday's session.

Pop

JUDAS PRIEST—*Point Of Entry*, Columbia FC37052. Produced by Tom Allom. Judas Priest is at the point now where AC/DC was before "Back In Black." The group has a sizeable, vociferous audience but it is not yet in the superstar leagues. This LP could change that. It breaks no new ground for the band, or for heavy metal as a genre, but it treads old ground very well. Glen Tipton's and K.K. Downing's guitar work sizzles and the rhythm section of bassist Ian Hill and drummer David Holland provides a solid underpinning. All cuts are uptempo with identifiable hooks.

Best cuts: "Heading Out To The Highway," "Don't Go," "Solar Angels," "Hot Rockin'."

VAPORS—*Magnets*, EMI America. LT1090. Produced by David Tickle. Though there is nothing here as wondrously provocative as "Turning Japanese," there is well crafted, intelligent British flavored pop. Because there are no novelty items like "Japanese," maybe people will take this quartet seriously. The thoughtful lyrics, professional playing and cool harmonies make these songs accessible to many audiences including Hot 100, adult contemporary and AOR. "Daylight Titans" has the hallmarks of a classic with its elegantly conceived chorus.

Best cuts: "Daylight Titans," "Johnny's In Love (Again)," "Jimmie Jones," "Civic Hall," "Spiders."

Soul

OHIO PLAYERS—*Tenderness*, Boardwalk 37090. Produced by Leroy 'Sugar' Bonner. Remakes of two Otis Redding classics, "Try A Little Tenderness" and "Sitting On The Dock Of The Bay," pace this collection by the veteran group. Funky grooves and crisp horn arrangements blend well with the soulful vocals of the mid tempo "Try To Be A Man," while "Boardwalkin'" effectively utilized the popular Chic bass line with its repetitious riffs. "Sometimes I Cry" and "It Takes A While" are two strong ballads whose crisp vocals work well with the appealing orchestration. Uptempo with a funky r&b groove, "Call Me" and "Skinny" are for the dance crowd.

Best cuts: Those cited.

Classical

POPS ON THE MARCH—Boston Pops, Williams, Philips 6302082. These are short, accessible lively pieces that allow anyone to enjoy the beauty of the big symphonic sound captured in sonics via Soundstream digital that are the final word in realism today. Imperial marches by Tchaikovsky, Elgar and Walton on side one contrast nicely with the U.S. marches from film, Broadway and based on the "St. Louis Blues" in the program's latter half. It looks like a smash follow-up to the Top 10 classical charting "Pops In Space."

MUSSORGSKY: PICTURES AT AN EXHIBITION, NIGHT ON BARE MOUNTAIN—Concertgebouw Orchestra, Davis, Philips 9500744. No single major work in the classical repertoire is more sought out in record stores than the Mussorgsky-Ravel "Pictures," and here is a version in which imposing musical strengths and a digital recording job that's tops are combined. A keen sense of destination links the piece's many episodes, and the control and build-up of the great finale is impressive indeed. This version clearly outpoints the coarse and overblown reading from Solti and the Chicago Symphony—also digital—recently released by London.

First Time Around

FAST FONTAINE, EMI-America SO17044. Produced by Paul A. Rothchild. Vocalist/guitarist Fontaine Brown and band play fast paced blues flavored rock similar in some respects to Bob Seger. Brown's lyrics have a wry wit to them and are delivered in a frenetic rock vocal. Kris Farris' sax work gives the material, propelled by some nifty guitar riffs and keyboard work, an added dimension. Paul Rothchild, who produced Janis Joplin and the Doors classics and more recently Bette Midler's "The Rose," scores another bold production credit here.

Best cuts: "Take It Like A Man," "Livin' Alone," "Is Your Heater Hot?" "Bootleg Woman."

COLD CHISEL—*East*, Elektra 6E336. Produced by Mark Opitz, Cold Chisel. A superstar attraction in its native Australia, Cold Chisel plays meaty yet accessible rock along the lines of Bob Seger or early Rod Stewart. Lead singer Jim Barnes possesses the same kind of smokey delivery as these singers though the songs themselves have their own distinct personality. Ian Moss is a talented guitarist whose piercing style animates several tracks. The ballads and slower numbers are especially well done. Joe Camilleri's saxophone work is also noteworthy.

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RCA Australia (who have sold over one million records for the Village People in Australia) know they will get more of the same muscle from RCA in America.

VILLAGE PEOPLE SALES IN AUSTRALIA

ALBUMS

Can't Stop the Music	-Nine Platinum
Macho Man	-Platinum
Cruisin'	-Platinum
Village People	-Gold
Go West	-Gold
Live & Sleazy	-Gold

SINGLES

Can't Stop the Music	-Platinum
Y.M.C.A.	-Gold
Macho Man	-Gold

More power to Jaques Morali, Henry Belolo, and all the Village People.

RCA The marketing muscle in Australia.

Publishing

Gortikov Takes Music City Heat

Publishers Seeking Discussion Of Mechanical Rate

By KIP KIRBY

NASHVILLE—Publishers attending the recent NARAS luncheon with guest speaker Stan Gortikov criticized the RIAA president for his representation of record companies' position against the new mechanical royalty rate established by the Copyright Royalty Tribunal.

The Nashville publishing community expressed irritation about the abbreviated question and answer session following Gortikov's speech. Many said they had come prepared to discuss key areas of the RIAA's hardline position and were surprised that Gortikov allowed almost no time at all for questioning.

"Stan is a good man to have on your side because he does his job so well," said Bob Montgomery, executive vice president of House of Gold and one of the very few publishers who managed to fire a question at Gortikov. "However, there were some issues we wanted to raise which he gave us no time to do."

Single Sheet Hike

NEW YORK—Acuff-Rose, which has an in-house music print department, is the latest firm putting in a price rise to \$2.50 for single sheets.

The increase from \$1.95 follows a move into the \$2.50 range for Warner Bros. Publications, the first to do so. Columbia Pictures Publications and April-Blackwood Music, whose print operations are handled through Bradley Publications,

Publishers seem particularly irked by Gortikov's repeated attempts to blame record company losses and projected inflationary problems upon the the new 4 cent mechanical royalty rate. In his address, Gortikov said: "We estimate that the new 4 cent rate, if it were to be applied across the board to all product now carrying a statutory rate, would cost recording companies an additional \$55 million a year above present outlays. Music publishers themselves have estimated that list prices will rise annually about 7½%. If so, then we feel that this will trigger the following annual additional costs for record companies."

The RIAA president then proceeded to present a sliding upward scale of projected increases which ran from \$27.5 million for the last half of 1981 all the way to a total of \$150.5 million estimated costs in 1987. Gortikov said these figures were compiled by the RIAA based on the annual mechanical royalty rate adjustment based on the projected 7½% increase of retail record prices.

Nashville publishers are quick to point out that this 7½% figure does not represent their estimates, however, but the estimates deduced from the record companies' own annual price increases in recent years.

"The mechanical royalty rate represents a very small percentage of record label operating expenses," notes publisher and consultant

Terry Smith. "In fact, these labels usually reserve 60-65% of the monies due in the first two quarters against estimated returns."

A number present at the luncheon took exception to the figures presented by Gortikov to support the RIAA's stance that the new mechanical rate is likely to be harmful to the recording industry.

"Gortikov failed to cite example of record company excesses, and their waste of dollars through poor marketing tactics," says Richard Perna, president of Music Publishing Consultants. "It's ridiculous for Gortikov to place the entire blame for rising retail prices on a small mechanical royalty increase."

In his remarks, Gortikov talked about the fact that tune length will adversely affect record company profits with the higher royalty rate in effect, and expressed his feeling that this rate will also affect the number of songs included on new albums as well.

Attorney Bob Thompson, a music lawyer in Nashville, feels that this information is "flawed," pointing to the fact that few current albums contain the necessary 53 minutes of music to go over the 4 cents per cut rate.

Commenting on Gortikov's speech, Montgomery says, "The real problem doesn't lie with us, it lies with the record company excesses. It's grossly unfair to say that an increase in the copyright rate will automatically generate inflation. Labels spend a tremendous amount of money before a record ever comes out on production and marketing costs. Publishers and songwriters don't get paid a cent until the product is sold."

Everyone who attended the NARAS luncheon agreed that Gortikov handled the potentially explosive situation well, but offered little chance for questioning or rebuttal by Nashville publishers. Although most express disappointment at his terse handling of queries from the floor, several feel that an extended question and answer period may not have been in Gortikov's best interests.

"I'm not certain that a prolonged session of our comments and questions would have been that effective," suggests publisher Bill Martin of Rokblok. "Gortikov seemed to have a lot of stock answers which he prefaced with 'oh, that's the usual cliché we get from publishers.' He's an excellent spokesman for the recording industry, but I don't think he was prepared to deal realistically or statistically with the question at hand."

NARAS president Don Butler has stated that his organization hopes to hold a rebuttal luncheon to express the views of the publishing industry.

CBS Song Deals

NEW YORK—CBS Songs International, the global publishing wing of CBS Records, has made three subpublishing deals outside of the U.S. and Canada.

They include Arista Records artist D.L. Byron, currently at work on his second album; Franke Golde, who has collaborated with Allee Willis, Brian Potter, Cynthia Weil and Peter McLean in addition to recording three solo albums; and Gary Myrick, who made his Epic debut last year with an album. "Gary Myrick & The Figures."

General News

John, Reid Sue MCA Over Album Payment

LOS ANGELES — Charging breach of their 1974 contract with MCA Records, Elton John and manager John Reid are seeking in excess of \$11 million and termination of their remaining obligations to the label.

The action, filed Thursday (19) in U.S. District Court here by attorneys for John, Sackville Productions, Ltd., and John Reid Enterprises, Ltd., centers on the final album in a six-LP contract that awarded the artist a total of \$8 million that was to be paid in installments with the delivery of each package.

John and Reid reportedly delivered an album culled from mid-decade sessions with producer Thom Bell, from which three tracks were released earlier as both single and EP. Per their complaint, plaintiffs allege that the John/MCA deal explicitly allows the artist to deliver masters including material previously commercially released by the label.

Despite that proviso, the suit contends MCA is refusing due payment of \$1,333,333.33 for the final LP, delivered last Friday (13). Plaintiffs as-

sert that MCA is citing the three previously released songs and a fourth, said to be an alternate version of another Elton John performance already issued by the label, as reasons for their refusal to release the new album.

In addition to its charges of breach of contract, the action also claims both anticipatory and tortious breaches resulting from MCA's refusal to handle the new package.

In outlining damages sought, the suit seeks the unpaid album price, undisclosed additional costs connected with that project, exemplary damages of \$10 million, legal costs and a court declaration terminating the John/Sackville/Reid Enterprises distribution deal with MCA.

SAM SUTHERLAND

For The Record

NEW YORK—Jerry Wexler was not a co-founder of Atlantic Records (Billboard, March 21, 1981). The label was formed by Ahmet Ertegun and Herb Abramson, and Wexler joined shortly after its inception.

MARCH 28, 1981 BILLBOARD



Billboard photo by Chuck Pulin

STARRY NIGHT—Chuck Berry and Tony Bennett offer a handshake of triumph after winning awards at the recent Songwriters Hall of Fame dinner in New York. Berry won the Songmaker Award, while Bennett got the Lifetime Achievement Award.

Fischer Offering Discounts

NEW YORK—Carl Fischer Music Jobbers is heralding extra discounts through June as part of a "Best Little Warehouse Sale" program.

A new special brochure has gone out nationwide to 6,000 dealers offering a minimum 50% discount (with a high of 60%) on product from all publishers. General industry practice is to give dealers between 33% and 40% off suggested list prices on folios.

Potter Signs

LOS ANGELES—Songwriter Brian Potter has signed an exclusive songwriter's agreement with ATV Music Corp. Potter, in collaboration with Dennis Lambert, created "One Tin Soldier," "Ain't No Woman (Like The One I've Got)," "It Only Takes A Minute," "Don't Pull Your Love," "One Chain" and others.

According to Lipton Nemser, general manager of Carl Fischer of New York's jobbing division, the extra discount structure works in the following manner: for purchases of five to 14 folios, 50% off list; 15 to 24, 55%; and over 24, 60%.

As for the new mini \$2.95 folios from Chappell Music, Nemser terms the concept a "good idea" (Billboard, March 21, 1981). "We're getting calls for them," he says, adding that he's selling them at a 33% discount, with his cost from Chappell distributor Hal Leonard running 55% below list. The first Chappell mini-folio consists of four selections by Police from their current hit album, "Zenyatta Mondatta."

As for the recent rise in single sheets by a number of print companies from \$1.95 to \$2.50, Nemser says he's "not too crazy about it," claiming it's hurt sales in a soft market for single sheets to begin with.

Survey For Week Ending 3/28/81

Billboard® Hot Latin LPs™ Special Survey

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N. CALIFORNIA (Pop)		CHICAGO (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 16044	1	LIZA LOPEZ Si quieres verme llorar, Hacienda 6981
2	CAMILO SESTO Amaneciendo Pronto 1086	2	LOS SAGITARIOS Chava Romero, Olimpico 5016
3	CARLOS Y JOSE El chubasco TH 2099	3	LOS HERMITANOS Mi ultima carta CBS 20441
4	YURI Esperanzas Profono 3036	4	LOS POTROS El asesino, Perless 10048
5	DYANGO La radio Odeon 74112	5	JULIO IGLESIAS Hey, CBS 50302
6	EMMANUEL Intimamente Arcano 3535	6	CARLOS Y JOSE El chubasco, TH 2099
7	JUAN GABRIEL Con mariachi Pronto 1080	7	LOS BONDADOSOS Hoy te quiero tanto Anahuac 4910
8	JOSE JOSE Amor amor Pronto 1085	8	YURI Esperanzas, Profono 3036
9	ROBERTO CARLOS Grandes exitos CBS 12303	9	ROBERTO CARLOS Grandes exitos CBS 12303
10	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	10	CAMILO SESTO Horas de amor Pronto 1071
11	LOS JONICS Atlas 5084	11	EMMANUEL Intimamente Arcano 3535
12	LOS FREDYS Perless 10051	12	LA MIGRA Amargo dolor Mar Int. 111
13	RAMON AYALA Los mejores corridos Fredy 1195	13	GRUPO IMPACTO DE MONTEMORELOS Profono 3012
14	MANOELLA TORRES Ahora no CBS 20468	14	RIGO TOVAR Profono 3034
15	VICENTE FERNANDEZ 15 grandes exitos CBS 20422	15	LOS BUCKYS Profono 3024
16	JOSE LUIS RODRIGUEZ Atrevete TH 2095	16	LOS HUMILDES Mas de lo que merecias Fama 595
17	RIGO TOVAR En vivo Profono 3033	17	ESTELA NUNEZ Pronto 1079
18	HERMANOS FLORES Hay mi pueblo Al. 6701	18	NAPOLEON Lena verde Rafi 9079
19	LOS MUECAS Por las parrandas CBS 60309	19	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021
20	CHAYITO VALDEZ Arpegio 1004	20	DYANGO La radio Odeon 74112
21	LA MIGRA Negra cruz Mar Int. 120	21	JULIO IGLESIAS Mi vida en canciones CBS 50301
22	JULIO IGLESIAS Hey CBS 50302	22	JUAN GABRIEL Recuerdos Pronto 1076
23	ROCIO DURCAL Con mariachi Pronto 1078	23	LOS CADETES DE LINARES Chubasco Ramex 1057
24	JULIO IGLESIAS Mi vida en canciones CBS 50301	24	LOS JONICS Atlas 5084
25	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	25	ABBA Gracias por la musica CBS 40301

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	16	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	40	2	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 16	71	68	46	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98	
☆	2	9	STYX Paradise Theatre A&M SP 3719		8.98		37	37	6	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 7	☆	88	9	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 18
☆	8	4	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		38	38	14	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 37	73	60	6	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98	
4	4	17	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		39	42	9	LOVERBOY Loverboy Columbia JC 36762		7.98		74	67	37	QUEEN The Game Elektra SE 513	▲	8.98	
5	3	18	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		40	44	12	SHALAMAR Three For Love Arista BZL1-3577 (RCA)		8.98	SLP 11	75	55	8	TOTO Turn Back Columbia FC 36813		8.98	
☆	12	11	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98		41	30	16	OUTLAWS Ghost Riders Arista AL 9542		8.98		☆	98	3	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98	
7	5	23	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		42	41	7	ELVIS COSTELLO & THE ATTRACTIVEIONS Trust Columbia JC 37051		7.98		77	80	54	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	
8	6	32	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		43	47	5	SISTER SLEDGE All American Girls Columbia SD-16027 (Atlantic)		8.98	SLP 14	78	66	6	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98	
9	9	6	JOURNEY Captured Columbia KC-2-37016		13.98		44	49	33	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98		☆	93	2	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 20
10	10	25	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		45	45	20	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		☆	130	2	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98	
11	11	17	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 1	☆	62	3	PHIL COLLINS Face Value Atlantic SD 16029		8.98		81	81	100	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 10
12	7	16	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 33	47	39	8	THE CLASH Sandinista Epic E3X 37037		14.98		82	70	7	NAZARETH The Fool Circle A&M SP-4844		8.98	
13	13	32	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	52	3	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)		8.98	SLP 9	83	83	5	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 28
14	14	24	KENNY ROGERS Greatest Hits Liberty LOD-1072	▲	8.98	CLP 2	49	50	7	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 7	84	72	17	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98	
15	15	24	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	7.98	SLP 12	50	51	22	RANDY MEISNER One More Song Epic NJE 36748		7.98		85	87	11	BEATLES The Beatles 1967-1970 Capitol SKBD 3404		13.98	
☆	17	14	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	7.98	SLP 2	51	43	10	RY COODER Borderline Warner Bros. BSK 3489		7.98		86	85	8	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		8.98	
☆	35	2	ERIC CLAPTON Another Ticket RSD RX-1-3095		8.98		52	48	7	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98		87	89	10	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98	
☆	20	20	GROVER WASHINGTON JR. Wineflight Elektra 6E-305	●	7.98	SLP 8	53	53	22	SLAVE Stone Jam Columbia SD 5224 (Atlantic)		7.98	SLP 5	88	78	26	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 9
19	19	38	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 3	☆	74	2	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 16	89	99	2	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98	
20	16	14	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 1	55	32	8	MARVIN GAYE In Our Lifetime Tamla TB-474M1 (Motown)		8.98	SLP 6	90	92	3	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98	
☆	33	2	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98		56	57	17	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	▲	8.98		91	82	6	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 4
☆	23	6	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 8	57	56	23	RONNIE MILSAP Greatest Hits RCA AHL1-3772	●	7.98	CLP 5	☆	119	4	JUICE NEWTON Juice Capitol ST-12136		7.98	CLP 27
☆	25	11	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 3	58	54	18	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		93	77	16	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 39
24	18	20	STEVIE WONDER Hotter Than July Tamla TB-373M1 (Motown)	▲	8.98	SLP 4	59	61	16	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98		94	91	42	DIANA ROSS Diana Motown MB-936M1	▲	8.98	SLP 54
☆	27	59	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		60	58	19	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		95	96	17	SKYY Skypport Salsoul SA 8537 (RCA)		7.98	SLP 17
26	21	17	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 22	☆	71	4	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98		☆	122	3	SHEENA EASTON Sheena Easton EMI-America ST 17049		7.98	
27	22	16	ABBA Super Trouper Atlantic SD 16023	●	8.98		62	59	18	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		97	97	23	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 13
28	28	9	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98		☆	75	7	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98		98	90	14	FLEETWOOD MAC Live Warner Bros. 2WB-3500	●	13.98	
29	29	18	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	▲	7.98	SLP 10	64	64	22	THE DOORS Greatest Hits Elektra SE-515	●	8.98		99	79	24	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 24
☆	34	7	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		65	65	9	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 38	☆	NEW ENTRY	100	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 23
31	31	6	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		☆	73	6	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98		☆	NEW ENTRY	101	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98	
32	24	20	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		67	69	26	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98		102	108	76	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
33	26	22	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		☆	76	2	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98		103	100	8	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98	
☆	36	6	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		69	63	19	XTC Black Sea Virgin VA 13147 (RSD)		7.98		104	84	15	CREEDENCE CLEARWATER REVIVAL The Royal Alport Hall Concert Fantasy MPF 4501		5.98	
☆	46	3	DIANA ROSS To Love Again Motown MB 951M1		8.98	SLP 21	☆	94	2	ROBIN TROWER B.L.T. Chrysalis CHR 1324		7.98								

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

MARCH 28, 1981 BILLBOARD

Closeup

SORROWS—Love Too Late, Pavilion JZ37015 (CBS). Produced by Shel Talmy.

Although this New York-based quartet wears skinny ties, maintains relatively short hair and sounds English, its sound is far from being of the new wave persuasion.

On record, Sorrows incarnate the best of '60s-rooted music. While many new groups are drawing upon that decade for inspiration, Sorrows define it. Their meticulous three-part harmonies, pop song structure and execution are borrowed from the mid '60s English invasion but contemporized for the '80s.

While their debut LP "Teenage Heartbreak" lacked focus, the band follows a set course here. Under producer Talmy's guidance, Sorrows adhere to a consistently entertaining sound without veering off course.

And what better producer is there than Shel Talmy, producer of '60s classics by the Kinks, Who, Easybeats, Pentangle and others? Sorrows even pay homage to Talmy with a cover of the Kinks' "Tired Of Wating," the only non-original on the LP.

You won't find any heavy handed socio/political themes here. In fact, the LP is loosely based around the common, too often heard concept of love lost and found, heartache and the pains of romance. Even the

graphics, with its trashy Gothic romance novel quotes, adheres to this simple and overplayed theme.

"Love Too Late" isn't to be taken as thinking man's rock. On the contrary, it is playful sounding, fresh pop with an uncanny sense of melody. Even the corniness of some lyrics work to the LP's advantage.

Guitarist Joey Cola is the group's featured vocalist although guitarist Arthur Alexander (chief writer of the group's material) and bassist Ricky Street give the band additional vocal strength and are responsible for the gorgeous harmonies. Jett Harris on drums rounds out the group.

"Christabelle" with its fluid lead vocal, harmonies, riveting guitar work and multitude of hooks is one of the most arresting tracks. It's one of those songs with a non-stop melody that keeps you humming the chorus.

The title track is a bit punchier and rock-oriented but still maintains a harmonic base. A bit of reggae is injected into "Crying Time." The song is more subdued than its predecessors, yet the restraint exercised in the vocal gives it a folk flavor.

"Rita" is a guitar-powered rocker complete with the group's Searcher-like harmonies. The guitar interplay between Cola and Alexander adds flash, although it's the vocal dynamics that again are the centerpiece.

A bit of drama comes through on "Breaking My Heart (Over You)," through carefully placed strings and piano fills. Cola's vocal moves from soft and lush to a harder edged attack and then changes gears again for the finale.

Side two opens with Sorrows' version of "Tired Of Wating," originally produced by Talmy in 1965. Sorrows stick closely to the same arrangement but dress it up with additional vocal harmonies and a strong bass beat.

"So Much Love" is a bouncy piece of pop. "What I Used To Know" and "It's Not Love Anymore" are additional vocal showcases. "Play This Song (On The Radio)" is a pace changer with its frenetic rock beat and harder-edged guitar execution.

ED HARRISON

General News

'Dancerzise' Flexing Own Chart Muscles

By CARY DARLING

LOS ANGELES—While no one has written a song called "Jumping Jacks Flash" yet, Carol Hensel's "Dancerzise" has become the first exercise record to hit the Billboard charts. The album moves to a starred 137 this week.

On the Cleveland-based independently distributed Vintage label, the record is starting to get radio play on such stations as WCCO-AM Minneapolis and CKLW-AM Detroit. Vintage also claims it is opening new accounts by stocking the album in health spas and gyms.

"At a retail level, we're stocking it in non-record locations and record stores," says Norman Leskiw, national sales manager for Vintage. "We're putting it in health and beauty departments and at checkout counters. For example, in the Northwest, we're stocking it in Safeway and Pic'n'Save chains and it's doing well."

The \$8.98 list album, which will soon be available in cassette format, contains reworkings of such hits as "Ain't No Stoppin' Us Now" and "Just The Way You Are" with Hensel's voiceovers on what exercises to perform to the music.

"We've had so many problems with this project," admits Doc Remer, national promotion director with the label. "It's so hard to get reports from the guys from behind the counter that it's legitimately selling. Being a non-musical item, it's not in the front of people's minds."

However, health is on somebody's mind as Leskiw claims to have sold 184,100 units so far since the al-

bum's release last fall. Radio is picking up on the disk in terms of morning personality disk jockeys playing the record to get their listeners moving in the early hours.

Print advertising is forming the bulk of Vintage's push on the project. "Initially, we didn't think we were going to get radio, but we knew we had a marketable item," explains Leskiw. "so we geared all our advertising to print. We aim for the leisure, living or society sections."

A television ad campaign consisting of a two-minute spot is to start soon in 15 to 17 major markets, though which ones are still to be decided. Viewers will be able to order the LP through a number given in the ad, but Leskiw says he has gotten encouragement from retailers for this move as they will get spillover trade.

The idea for the project came from Joey Porrello of Our Gang Entertainment, which owns Vintage, which thought that there was a need for a listenable exercise record that also fulfilled its primary goal of getting people to exercise. Ballet dancer and exercise teacher Hensel was approached to do the voiceovers.

There probably won't be a single from the album, but a second album is in the works right now. However, no one has to worry about doing knee bends to P-Funk or performing situps to the Clash. "We're going for a mass appeal market," adds Remer. "Rather than stereotype or offend someone, we go with top 40 and pop adult songs. We want something people can whistle as they exercise."

Prism Pursues Crossover Potential

NEW YORK—Prism Records, with a number of successes in the with dance-oriented disks, is moving to concentrate on the crossover potential of its acts.

A major step in this direction, according to Len Fichtelberg, president of the New York-based label, is the association, on a consultancy basis, of Wally Roker, industry veteran who runs Ram Productions Inc. out of Los Angeles.

Along with Dee Joseph, executive vice president of Prism, Roker will

be responsible for co-ordinating Prism's national promotion and marketing efforts. He will also develop Prism artists for crossover, as well as administer all national r&b promotion for the label.

The first project that Roker will be involved with is a new single by Geraldine Hunt. "I Feel Like A Woman Again." Pure Energy's "Come Closer" and the single version of "Your Love" by Lime, a current disco success.



Sorrows: '60s music for the '80s.

MARCH 28, 1981 BILLBOARD

Atlantic, E/A Imprint Code On Promo LPs

• Continued from page 1

hardly new, with several albums over the years such as "The Beatles," that group's 1968 two-disk set, carrying similar numbering as a lure for collectors.

This fall, however, Atlantic executives reportedly began mulling the system's application as a deterrent to improper resale of promotional goods.

According to Keith Holzman, senior vice president of production for Elektra/Asylum. "Atlantic started playing with the idea and we thought it was terrific. They'd asked the plant if it could be imprinted automatically, and it could."

Length of the code will vary depending on the size of the promotional merchandise run. Once product is shipped from the pressing plant to the particular WEA branch, the manufacturing site retains records of which numbered series were sent.

Branches, in turn, will reportedly be supplied with their own list of assigned DJ numbers.

Sources at both labels as well as at WEA caution that the new coding's

effectiveness won't be fully realized for some time. Although Holzman confirms that computerized service lists can eventually be matched up against presser/branch shipment records to track a record all the way to its final recipient, the label's internal data processing blueprint is still some months from complete on-line operation through every sector of the company.

The labels are also close-mouthed about the cost impact, beyond Holzman's observation that the immediate cost of physically imprinting each sleeve in "minimal, essentially a labor cost."

What remains to be conclusively determined is the total cost after factoring in the added price of collecting the data and later retrieving it as needed.

Thus far, the two labels have split the cost of installing the equipment used in coding. A Warner Bros. spokesman reports that that company isn't yet planning to join its sister labels in the project.

If the cost and complexity of coding DJ albums seems daunting in an era of generally rising label over-

head, the motive itself is obvious: the penetration of promotional goods into the retail mainstream, where labels, artists and publishers are denied income on any DJ titles sold.

That flood of goods has proven an even more sensitive issue among merchants in the wake of larger volume DJ store inventories which, some sources assert, are emanating from manufacturer warehouses and pressing sites. In contrast to the single and double copy trading and selling of records by actual recipients of label service, retailers are charging that box lots of promo disks now reach accounts dealing in the merchandise.

Hence, product coding could help inhibit internal misappropriation of DJs.

Another, less obvious benefit may also accrue should the plan prove workable. Since industry organizations, major corporations and federal and state law enforcement agencies stepped up their anti-counterfeiting war, some reports of counterfeit promo disks have surfaced.

With pirates apparently opting for

reduced profits but reduced risk by counterfeiting DJ goods, a WEA source still minimizes the new code's anti-counterfeit clout as "more a deterrent for the more primitive, 'get rich quick' operators than the really sophisticated counterfeiters."

WCI, parent conglomerate for WEA and its three associated labels, has of course already inaugurated its own anti-counterfeiting device program via special identifying tags bonded to LP jackets.

Is Big 3 On The Block?

NEW YORK—Big 3 Music, the music print wing of United Artists Music, may be sold in the near future.

Discussions are known to have taken place with at least one firm, Hampshire Press of Melville, Long Island, a printer with Big 3 as one of its clients. The printer is housed in the same building as Belwin-Mills, another music print firm, and the possibility has been raised that if the deal goes through, Belwin-Mills would distribute the Big 3 line, esti-

Lifelines

Births

Girl, Adira, to Lora Lee and David Amram, in Balston Spa, N.Y. March 17. Father is a composer, conductor and recording artist.

★ ★ ★

Boy, Jesse Coleman, to Pam and Billy Ray Reynolds March 4 in Houston. Father is a Nashville-based songwriter.

★ ★ ★

Boy, Michael Joseph, to Mr. and Mrs. Sam Sclafanis March 17 in Detroit. Father is a PolyGram Distributing salesman.

★ ★ ★

Girl, Leana Danielle, to Mr. and Mrs. Dan Wedlocks March 13 in Seattle. Father is branch manager of MCA Distributing's Seattle office.

★ ★ ★

Boy, Justin Matthew, to Mr. and Mrs. Michael Carmacks March 12 in Los Angeles. Father is manager of MCA Records editorial services.

Marriages

Barrance Q. Zakar, DJ at San Diego's KFSD-FM, to Debra Jean Greer March 21 in Glendora, Calif.

★ ★ ★

Joe Suglia, operations and music director for WAOP/WOAM Otsego, Mich., to Karen Kirk, client coordinator for Barbara Allan Productions, March 21, 1981.

★ ★ ★

Deaths

Robert LaMonte, 74, owner of Coast To Coast Hit Record Co., in Philadelphia following a lengthy illness. He is survived by his widow, Jane, and eight children.

★ ★ ★

Buddy Howe, 71, Dean of the Friars Club in Miami Beach, Fla., March 7, following a long illness. Until his retirement in 1980, Howe was vice chairman of the Board of International Creative Management. He is survived by his widow, Jean, one daughter and three brothers.

★ ★ ★

Benjamin Rudman, 78, father of Solomon (Kal) Rudman, editor and publisher of Friday Morning Quarterback, Feb. 28, in Cherry Hill, N.J. Rudman, a Russian emigre, was a food marketer. Besides Kal Rudman, he is survived by another son, William, and one grandson.

★ ★ ★

Frankie Froeba, 73, pianist and bandleader, Feb. 18 in Miami. He began his career as a pianist with Benny Goodman and later formed his own Back Room Boys Band. He recorded in the 1940s and 1950s and in later years worked Miami nightclubs. He is survived by his widow, one son and one daughter.

mated to do around \$8 million a year in sales.

Harold Seider, president of United Artists Music, admits that the company is "reviewing the entire print area," but while adding that "discussions" with Hampshire Press have been held, no deal has been set.

Attorney for Hampshire House is Lee Eastman, the attorney who operates MPL Communications, the Paul & Linda McCartney setup with a number of major publishing catalogs (e.g. E.H. Morris, Frank Music).

Charge: Bogus Disks Shunted To Pickwick

• Continued from page 3

Pearce, an Englishman who moved to California in 1977, and Jeffrey Collins, a British citizen and a former co-principal of Scarlet Band in London.

Potrzeba, who joined Goody in 1970 and has worked as the Maspeth warehouse manager for the past six years, testified that he wrote up a packing slip for the receipt of 9,000 "Fever" tapes from Scarlet Band in mid-1978. After checking in the product, he said that Konecky told him to separate the merchandise from the normal inventory because "some of it is being shipped to Pickwick." Subsequently, he said he received three memos from Konecky directing him to ship merchandise purchased from the middlemen for resale to Pickwick.

The Government alleges that Goody deliberately segregated the merchandise in order to protect the flow of legitimate transactions with PolyGram.

Goody senior buyer Robert Menashe testified Monday (16) that he signed three hand-drawn checks made out to Canadian middle-man Norton Verner and Collins in 1978. Menashe, whose father-in-law is Sam Goody, the firm's founder, said he could not recall who authorized him to sign the checks—two for \$43,000 and one for \$36,000—nor could he recall any conversation he might have had with Levy or Stolon about the merchandise. After reading his testimony to the grand jury, however, Menashe said that Stolon had told him he had ordered the tapes because they were "a good price." He added that he knew Stolon to be "colorblind," implying that Stolon was unable to identify tell-tale discolorations in the alleged bogus shipments.

In a lively exchange with Jacobs, Menashe, clutching the minutes of his grand jury testimony, said the suspected counterfeit product was put into the warehouse inventory and later sent to Pickwick. He testified that PolyGram product was not contained in the shipments. But he could not recall whose decision it was to handle the alleged bogus goods in that fashion.

Central to Menashe's testimony was his admission that while Verner, Collins and Pearce never appeared

in the chain's Special Ordering System book, the trio had been assigned computer numbers on the chain's vendor analysis sheet in 1978.

During his cross-examination of Menashe, Kenneth Holmes, attorney for the Goody Corporation, established that during the period covered in the indictment, the chain was able to purchase unblemished front-line and catalog merchandise from secondary sources at one-third off the cost of buying direct.

Menashe also testified about the methods used by record labels to secure promotional displays at Goody stores. The line of questioning attempted to demonstrate that the Goody executives could have been duped into thinking they were buying discounted promotional merchandise.

In his testimony last Monday, Collins told the jury that he had arranged to purchase 25,000 tapes from Verner for Scarlet Band in June 1978, but that he was having trouble selling the last 9,000 units. Collins said that he called his friend Pearce in California and offered him a \$10,000 commission if he could help him unload the merchandise. When they met in New York later that month, Collins said that Pearce had arranged to sell the product to Stolon, with whom he had dealt previously.

Collins said he was paid \$43,000 for the merchandise, which he delivered with Pearce in Verner's station wagon. A second transaction for the sale of 8-track titles by Kiss, Eric Clapton and Andy Gibb was arranged through Stolon, but a problem developed when Sam Goody advised Stolon against paying Collins by check when his invoice said Scarlet Band. Collins testified.

Collins said that Stolon helped him circumvent the problem by establishing his own company, Collins International U.S.A., based in New York. He said he used his cousin's gourmet shop on West 57th St., as his mailing address, and dealt with Stolon for a third and final time. It was not until he returned to England in the fall that he discovered Scarlet Band had been raided by Scotland Yard, and that cassettes purchased from Verner had been seized as counterfeits, he added.

Pearce corroborated most of Collins' testimony regarding their joint transactions with Stolon, adding that on Oct. 12 of 1978 he offered the Goody executive 5,000 "Grease" tapes for \$21,500 that he had purchased from Robert Scarnetti, a Queens, N.Y., record dealer. Scarnetti testified that he bought the tapes from Verner, and agreed to deliver them for Pearce to the Goody warehouse in Maspeth. He added that when Stolon refused four of the cartons because the artwork "didn't look right," he put the tapes back into his Record Room inventory.

Pearce, who testified that he was unaware the product he had sold Stolon was counterfeit, maintained that his long-standing business association with the Goody executive had cemented a genuine friendship between them. Accordingly, Stolon's lawyer produced a poem which Pearce had written to his client some years ago.

As the defendant's wife, accompanied by her two daughters, listened with tears in her eyes, Gold faced the jury and read the poem aloud:

"To sit with Stolon and negotiate a price/We argue and fight but it's always nice/Always quoting double his cost/I'm really tempted to say get

Inside Track

RSO Records president Al Coury denies plans to change from PolyGram Distribution. Should PolyGram ink a deal, Coury states RSO "is not obligated" to follow suit. Meanwhile negotiations between attorneys for Robert Stigwood and the Bee Gees continue. Brothers' next album and maybe another are due on RSO.

Watch for Jim Jimirro, president of the Walt Disney Telecommunications' wing, to announce his first slate of domestic distributors. Disney will continue to sell video software direct to authorized retailers, with the distribution complementing the present effort. In a formative meeting, Noel Gimbel, Sound Unltd., Chicago, Denver, L.A.; Gene Silverman, Video Trends, Detroit; Jerry Jacobs, Schwartz Bros., Lanham, Md., Philadelphia; Steve Marmaduke, Western Merchandisers, Amarillo; Billy Emerson Jr., Big State, Dallas; and Marty Gold, Altec, Burlington, Vt. represented the record industry at the Disney confab. . . . Robert Stigwood and Fred Gershon of RSO visited personally with Eric Clapton Wednesday (18) in St. Paul, where he is convalescing from a severe emergency attack of ulcers. . . . If you dig tennis, mark out May 22-25, the Memorial Day weekend on your calendar. When Morris I. Diamond stages his eighth annual Music Industry Tournament at San Vicente Country Club, Ramona, Calif. Call (213) 466-7300 for details.

Art Shulman of the four-store Laury's Chicago chain indeed has the "Grandest Promotion." Working in conjunction with Angel, CBS, PolyGram and Nonesuch and Chicago musical instruments retailer Ed Hendricks, Laury's will pull the name of the lucky entry, which wins a \$6,300 Kawai baby grand piano June 5 in the Niles, Ill. store. Participating heavily, too, is WFMT-FM, the local classical music citadel. Patrons at either Laury's or Hendricks' can fill out entry blanks anytime they are at the stores. WFMT-FM will carry more than 80 spots and at least two print ads are planned. Spots will plug classical product from each label, along with a tag for the keyboard prize.

CAPITAL EXPANSION: Jack Mesler, Pickwick independent label distribution chief, Atlanta, and Pickwick's rack manager, Dennis Hofer, have moved into 51,000 square feet in Marietta, Ga. The more than 70 persons working previously were in a 40,000 square foot site. . . . Ira Moss will soon be announcing first time L.A.

warehousing for his Moss Music Group classical product in Paramount, Calif. . . . Latest ukase from Local 47, the AFM's Los Angeles branch, shows Woody Herman among the "suspended members." Local recently instituted legal proceedings in Superior Court against Herman over a hassle with a member who was doing copying for the Herd and claimed he had not been paid. . . . Augustin Gurza, readying his second Disco Centro outlet in Boyle Heights, Los Angeles, and his Brenda are expecting in October.

Look for bigger and better from California Distributing, Los Angeles, now that Earl Horowitz has become marketing director and longtime credit executive Jack Newman has become controller of the George Hocutt indie label house. . . . Steve Libman, more than 25-years in various wholesale and retail functions, is resigning from Pickwick's Atlanta retail division, where he was Eastern ad coordinator. Word is he will bow a one-stop in Atlanta. . . . Andy Gibb will play the male juvenile lead when "Pirates of Penzance" opens its 16-week L.A. run at the Ahmanson Theatre June 2.

Grapevine has Kids Stuff, the kidisk line, coming with a series based on the Barbie doll toy. . . . Music City Musings: Has PolyGram's Dave Braun re-signed Roy Orbison? Is CBS on the inside track to sign Boxcar Willie? Is Mickey Newbury also renewing his binder with Mercury? . . . Tom McIntee is reportedly opening his own artist development company and B.J. McElwee is hinted readying a marketing consultancy firm.

You'll be reading soon about a marriage between Sweet City Records, the Mike & Jules Belkin/Carl Maduri Cleveland-based label, and MCA Distributing soon. . . . LATE FLASH: Parent Filmways confirms that its Audio Group is on the block. Jose Feliciano reportedly is a frontrunner but Dave Kelsey, president of the audio division, has right of first refusal. The package consists of Heider Scoring Services, Wally Heider Recording, ACI/Filmways Pro Audio Sales and Filmways Audio Services. The entire audio wing has been reorganized including about one-third of the staff or 50 persons being laid off. Wally Heider returned to the helm recently, but he has been bedded with illness. He's now said to be recovering.

Edited By JOHN SIPPEL

Qualified Support For AGI Box

• Continued from page 4

out requiring costly refixturing. White cites Stark Records' Camelot stores as one chain that predictably fared well, owing to its experience in open case tape marketing.

Stark purchasing vice president Joe Bressi agrees, saying, "Our experience will have to be qualified very strongly, since we've had our tapes in the long box since 1967."

That means Camelot clerks had few problems handling the similar 4 by 9 box, of which their counterparts at some other chains were critical, due to its large size and the need for an insert into conventional LP bins allowing the AGI packages to rise sufficiently above the bin's edge for proper display.

Bressi also notes that at least one of the three Capitol titles proved difficult to analyze in terms of the 4 by 9 unit's effect: "The Jazz Singer" was so hot at that time it was impossible to get a really scientific read on the sales impact."

One definite plus Bressi sees, however, is the more attractive visual clout possible with the 4 by 9. "The improved graphics and the difference in the package from our own generic boxes really pulled in customers," he reports.

Camelot has long used its own 4 by 12 generic box, but Bressi allows that the graphic presentation on that

lost/His motto Double your cost when you sell/What outrageous prices he will always tell/Half the asking price when he buys/Those prices he quotes must be lies/But a nicer fella you couldn't wish to meet/A mench from the top of his head to his feet."

The poem was simply signed "Spencer."

The Goody trial resumes Monday (23) in Brooklyn federal court.

unit is necessarily duller. And should the AGI package or some future descendant click, Bressi notes Stark/Camelot will see an immediate saving in its overhead.

If Camelot outlets fared well, White notes that one of the initial test's biggest surprises was a disappointing response in the Venture department store chain, racked by Lieberman Enterprises, long a vocal proponent of better packaging.

Lieberman president Harold Okinow confirms that the holiday test was hurt by its timing, but does see certain problems highlighted by the results. "It didn't really give us any positive benefit at all," he offers.

While Okinow says Lieberman will participate in any future tests of the 4 by 9, he sees definite room for improvement in its design. "They just didn't go far enough with the package," he argues. "I've always felt there should be two objectives to tape packaging: one, to get the package out of the locked case and into consumers' hands, and two, to give the consumer a greater value."

It's the latter factor Okinow takes issue with, saying AGI would have provided a more durable enticing design by adapting the "paperback" box approach seen several years ago in its 4 by 7 inch promo cassette packaging, used by some labels to tout new releases through its incorporation of several pages of liner copy.

"I don't believe that package as it currently exists is of any value at all," he charges, adding that a lack of adequate publicity and instore merchandising explaining the new package compounded matters.

Even with those caveats, Okinow sees the packaging's size as right for retail and racked accounts who need improved packaging but don't need the overhead costs of refixturing.

Current and upcoming tests for

the package are slated to involve the Record Bar, Music Plus and other retail chains, with both Capitol and AGI viewing the data from those programs as likely to influence possible revisions of the package.

Notes Record Bar's Ed Berson, "It's really premature to give final results in that our test is ending this week. We as a company did think the box was excellent, but then we've already got our tapes out of the case in Soma boxes.

"We're not the guys on the block who need to be convinced about the need for packaging."

While initial results are just beginning to flow into the chain's headquarters, Berson believes the 4 by 9 approach to be a workable one and expresses a definite preference over the Shorewood 6 by 6 inch design tested last fall by CBS and Chrysalis, among other labels.

White likewise reports most accounts as "bombarding" that larger format package with criticism, centering on its lack of compatibility with existing LP and tape fixtures.

At AGI, Dick Dubbels, director of packaging development, concedes the array of problems afflicting the January/December rollout, as well as initial confusion over the package's contents that could make a clearer product identification an immediate priority in designing the cover art.

"I haven't yet adopted, nor will I be a proponent for the 4 by 9," summarizes White. "All I'm for is some kind of improved tape packaging, just to get it out of that locked case."

That has been a long term mission for White and Capitol, which earlier experimented with the earliest larger tape packages, the foam doughnut unit and the blister-pack design test marketed and later shelved by the company.

Topical Acts On 'Tomorrow'

• Continued from page 16

listic pieces about music, but the acts themselves will appear only from the New York studio, says Ailes.

"I don't mind controversial acts," continues Ailes. "If you see Wendy Williams (of the Plasmatics) break a television set, and then you see Tom talking to her, you can look at it and say 'what does it all mean?' If you look into the minds of people in the music field, you see they reflect what is happening in society. They are on the furthest edge."

Ailes says when the Plasmatics appeared on the show recently "the switchboard lit up" with viewers expressing pro and con opinions on the group. Moreover, the fire department arrived as well, since smoke from the group's exploding speaker cabinets seeped to other departments and set off alarms.

Ailes says also that the engineers are looking to upgrade some of the sound equipment in the studio, though he points out, "this is a television studio, not Madison Square Garden."

OH. LA. LA!

WRTL

SUPERTRAMP
(Nov/Dec 79 - 10 shows)
* 102.967
** \$ 1.240.566

FLEETWOOD MAC
(June 80 - 1 show)
* 5.000
** \$ 73.349

BOB MARLEY & THE WAILERS
(June/July 80 - 9 shows)
* 132.311
** \$ 1.745.385

NINA HAGEN
(Sept/Oct. 80 - 14 shows)
* 58.305
** \$ 683.626

FRANK ZAPPA
(June/July 80 - 9 shows)
* 42.677
** \$ 528.524

THE POLICE
(Aug. 80 - 8 shows)
* 39.367
** \$ 584.290

BARCLAY JAMES HARVEST
(Feb/March 80 - 10 shows)
* 24.646
** \$ 219.159

RORY GALLAGHER
(Jazz/Feb 80 - 14 shows)
* 50.200
** \$ 496.159

ZERO PRODUCTIONS

Cities: LILLE, ROUEN, NANCY, STRASBOURG, PARIS, RENNES, NANTES, LYON, GRENOBLE, BORDEAUX, MONTPELLIER, NICE, CANNES, TOULON, ST TROPEZ.

*Total ticket sales
**Gross receipts

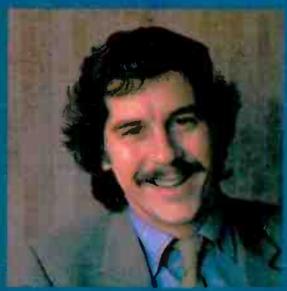
NOBODY DRAWS A BIGGER CROWD

RTL

ZERO

No. 1 radio station in France (9 million + listeners everyday)
No. 1 in supporting rock tours
No. 1 in rock programming
Only weekly concert program

In less than 1 year, ZERO has promoted 89 shows over France, visiting 29 different cities, grossing over 6 million dollars for a total ticket sale of 502657.
ZERO makes touring very effective (and attractive too!).



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22 rue Bayard
75008 Paris (France)
Phone: (01) 720 4444
Telex: 280 801



ZERO PRODUCTIONS
Pascal Bernardin
8 rue du Mont Thabor
75001 Paris (France)
Phone: (01) 260 6125
Telex: 230 440



How do they manage to keep their skin looking so young?

"I put on rock 'n' roll before I go to bed," said the drummer.
 "I pour rock 'n' roll all over myself in the morning,"
 added the bassist.
 "I eat rock 'n' roll," pointed out the singer.
 "ROCK 'N' ROLL!" said the guitarist.

The Who
Face Dances HS 3516

Featuring the single, "You Better You Bet" WB3 49698
 Produced by Bill Szymczyk for Pandora Productions, Ltd.
 On Warner Bros. Records & Tapes.

