



SPOTLIGHT INSIDE

RECORDING IN FLORIDA

Sunny Outlook In A Stormy Era



08120

BB049GREENLYMONT00
MONTY GREENLY

MAR82

3740 ELM

CTY

LONG BEACH CA 90807

NEWSPAPER

Billboard

86th
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

April 18, 1981 • \$3 (U.S.)

B'casters Mood High For NAB

By DOUGLAS E. HALL

LAS VEGAS—Radio broadcasters are in an upbeat mood as they arrive here to attend this week's National Assn. of Broadcasters' convention, which is expected to draw 25,000 during its four-day run Sunday through Wednesday (12-15). They have much to celebrate:

- Radio deregulation is a reality due to Federal Communications moves.

- Licenses can now be renewed by mailing in a post card and if Sen. Barry Goldwater (R-Ariz.) has his way licenses will soon be granted in perpetuity (see related story, page 40).

- The Supreme Court has told citizens' groups they cannot force the FCC to consider when and if a station should change format (Billboard, April 4, 1981).

The one fly in the ointment is a plan to move AM stations from 10 kHz spacing to 9 kHz

(Continued on page 31)

INNOCENT OF RACKETEERING

Stolon & Goody Guilty In Counterfeiting Trial

By LEO SACKS

NEW YORK—Samuel Stolon, a vice president of purchasing for Sam Goody Inc., was convicted Thursday (9) by a Federal District Court jury in Brooklyn for his role in a scheme to buy and sell over 106,000 counterfeit tapes. The Sam Goody corporation was also found guilty of two counts of violating federal interstate transportation statutes and three counts of criminal copyright infringement.

After six days of deliberation, the jury of eight men and four women found the 64-year-old executive guilty of knowingly purchasing 23,000 counterfeit "Grease" cassettes and authorizing their transportation through interstate commerce to Pickwick International in Minneapolis from Goody's warehouse in Maspeth, N.Y. Penalty for the latter carries a minimum of one year to a maximum of 10 years in prison and a \$10,000 fine. He also faces a one-

year prison term and a \$25,000 fine on the copyright infringement count. The corporation faces a maximum penalty of \$95,000.

Although the Goody trial has concluded, the government says it will pursue its investigation into counterfeit recordings in the U.S. Also pending are possible civil charges against accused dupers, including some named in the Goody trial (separate story, page 16).

Following the decision, Judge Thomas C. Platt said that the interstate transportation issue "may or may not" have been resolved by the verdict. He gave the defendants until April 24 to file motions that could set aside the convictions. The government must respond by May 4, and the defense has one week after that to reply.

Martin Gold, attorney for Stolon, said he (Continued on page 16)

Future Is Seen, Heard At NARM

By IRV LICHTMAN

HOLLYWOOD, Fla.—As new home entertainment technology ripens on the industry vine, the National Assn. of Recording Merchandisers meets here this week (11-14) to contemplate the future and address conventioners to current issues: primarily slack sales and increasing cost pressures over the past two years and manufacturer attempts to deal with such economics.

One issue that won't be dealt with formally is that of counterfeiting. Citing a "legal recommendation in light of the Sam Goody trial," NARM has abandoned a seminar/workshop set for Tuesday (14).

In its tentative convention program released last December, a counterfeit session was not scheduled, but one was added in February, titled "Your Unseen Competitors: How To Deal

(Continued on page 92)

Luring 'Occasional' Buyer Key To Growth, Says WCI

By SAM SUTHERLAND

LOS ANGELES—Influencing the occasional buyer to become a consistent consumer of recorded product offers the industry one of its greatest growth opportunities, concludes a study by Warner Communications Inc.

The latest digest of findings from WCI's prerecorded music market survey pins bullish prospects on this newly identified market segment (missing from prior industry analyses) said to represent 31.3 million consumers.

These consumers are intermittent disk and tape purchasers who may enter, leave or re-enter the active buying ranks over the course of several years.

(Continued on page 51)

Aussies Drop Statutory Mechanical?

By GLENN A. BAKER

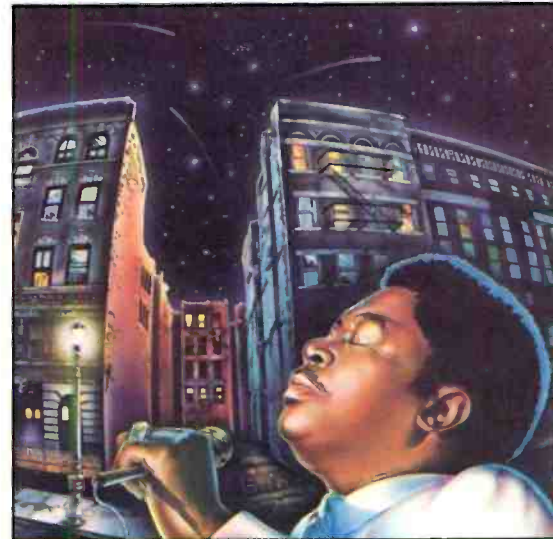
SYDNEY—The Australian record industry has been rocked by the federal government's unexpected decision to abandon the compulsory mechanical license, in favor of allowing "market forces" to set royalty rates.

The bombshell was dropped just 15 months after a lengthy and expensive government tribunal recommended an increase in the rate from 5% to 6.75%. The government's decision to abandon the statutory rate has sparked considerable debate here in the music industry. Publishers like it; record companies don't.

(Continued on page 126)



Riding on the crest of their Platinum LP, "Chipmunk Punk," RCA recording artists THE CHIPMUNKS arrive in Nashville along with DAVID SEVILLE. Alvin, Simon and Theodore... their soon-to-be-released debut album is "URBAN CHIPMUNK" on RCA Records (AFL1-4027). J. T., EAT YOUR HEART OUT!! (Advertisement)



B.B. KING sings about the world he sees and the world he feels. B.B. KING sings about life on his latest MCA RECORDS album, "THERE MUST BE A BETTER WORLD SOMEWHERE." (MCA-5162) (Advertisement)

(Advertisement)

"RIT" It's The Mark Of Guitar Excellence.

"RIT"

"Captain Fingers" returns with some old friends who really know how to play and sing on RIT, 6E-331, the new Lee Ritenour album. Produced by Harvey Mason, David Foster & Lee Ritenour. Contains the single "Is It You?" E-47124.



© 1981 Elektra/Asylum/Nonesuch Records • A Warner Communications Co.

LEE RITENOUR



DRUMMERS HAVE MORE FUN!

ROGER TAYLOR'S Fun In Space

5E-522

We've long suspected that this blond manic figure who powers the **QUEEN** strato-cruiser through the techno-rock electronosphere, has nursed a burning desire to leap out from behind his drums and **RAVE!** Well, he's done it and **ROGER TAYLOR** is definitely having **FUN IN SPACE**—join him for some of the most down-to-earth rock 'n' roll heard in a long time.



SUPER SPECIAL ALEX NINO CLASSICS

GREER

JULY 1960

Written, arranged and produced by Roger Taylor.

General News

Promoters View Cloudy Summer

'Murderous' Economy Continues To Inhibit Touring

By ROMAN KOZAK

This is the second part of a two-part look at prospects for upcoming concert business, surveying promoters around the country.

NEW YORK—Booking agents may be predicting a pretty good summer for the live music business (Billboard, April 11, 1981) but some top promoters contacted in this survey are not so sure.

If the summer gets better, some promoters say, it may be only because things can hardly get any worse.

"All business is off 60%. I used to say it was off 20%, but now it's 60%," says Ron Delsener, who has just opened the 950-capacity Savoy, here, which is a combination cabaret club and rock dance hall.

"I'm very down on the industry," continues Delsener, "and it is a last ditch effort with this club. If this doesn't work, then maybe nothing works, and people are just not going out. They are staying home and watching the tube.

"Maybe that is the next step. I talked to one act and they don't want to go out at all. They can go into a studio, or an arena, or a club like this, and then simulcast to all the cable homes, and make millions. Maybe there is no need for a concert business. If I do one show a month at the Palladium now, I'm lucky. It's drastic. Madison Square Garden is drastic. Nassau Coliseum is drastic. The business is as bad now as it has

ever been in the history of rock'n'roll. Maybe even before rock'n'roll."

Though arena and auditorium business is on the ropes in New York, at least, the rock dance clubs are hanging in, with the Savoy now in competition with Bond's, Ritz, Peppermint Lounge, Hurrah's, the 80s, Mudd Club, Electric Circus, Privates, Great Gildersleeves, and others playing mostly new wave oriented music.

Delsener says that he is trying to

package shows, but he adds he is hitting roadblocks with managers of the acts, concerned with their acts' place on the bill. "I don't know where that's a problem," notes Delsener. "One night one act headlines, the other night the other act is on top."

"If booking agencies are telling you they are doing good, they are full of bull. They are having the worst times of their lives," says John Scher, Delsener's competitor across the

(Continued on page 82)

Disk Stars Continue To Plug Blank Tape

By JIM McCULLAUGH & GEORGE KOPP

LOS ANGELES—The irony continues. Major recording artists still endorse blank tape product despite the continuing controversy associated with home taping. The issue heated up considerably last year when major record labels such as PolyGram, Arista, CBS and Chrysalis began to deny co-op ad dollars to record/tape accounts which joined their product and blank tape in the same ad.

Some blank firms—such as Certron—fired back by increasing ad monies to dealers that may have been denied by labels.

According to Stan Layton, Chry-

salis national sales manager, the label still maintains that policy vigorously. Chrysalis' top act, however, Blondie, is still associated with the ongoing Ampex "Tape Of The Stars" campaign, the result of a binder that was struck several years back by the act's manager and the blank tape firm.

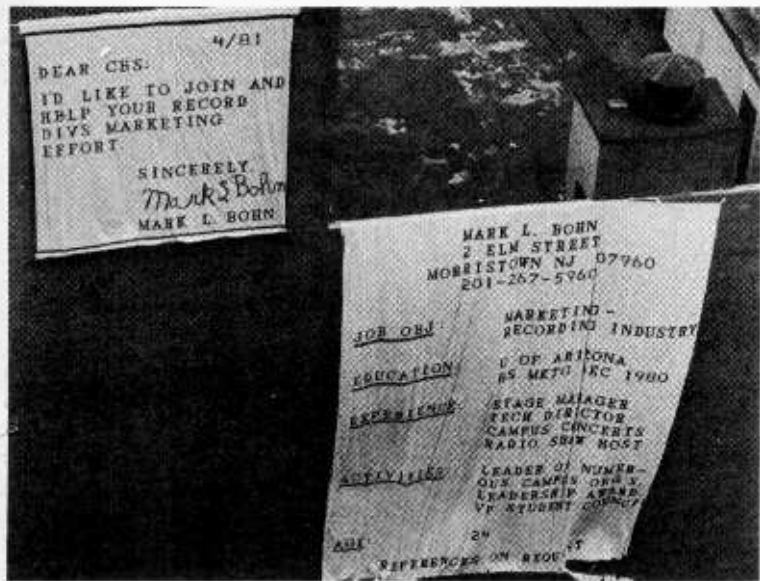
Record labels continue to maintain that the impetus of blank tape has and is causing irreversible damage to the sales of albums.

Despite recent studies, proponents of which claim clearly establish the negative link, major blank tape suppliers maintain that their product has actually boosted consumer interest in music as well as LP sales.

They maintain the blank cassette buyer is invariably an LP purchaser and is taping for the automobile. They also point to the fast mushrooming market for lightweight, portable stereo players such as the Sony Walkman which is encouraging the sale of prerecorded cas-

(Continued on page 102)

APRIL 18, 1981 BILLBOARD



New York Daily News Photo

SITUATION WANTED—A New Jersey job hunter hung a giant resume from a building across the CBS Records offices last week and asked for a job. He'll at least get an interview with Bruce Lundvall, says a CBS spokesman, adding that Lundvall was "impressed," along with thousands of other New Yorkers.

Accessories Business Is Looking Strong For 1981

NEW YORK—In audio the problem is soft sales. In video the problem is low margins. But in both, the accessory business is still growing, and dealers are getting margins of anywhere from 25%-35% on items sold.

Accessory manufacturers report that record and tape care equipment may even be helped by increases in record prices, as consumers become more inclined to take the time and make the expense needed to maintain what have become expensive in-

vestments in disks.

The real growth area in accessories, however, is in video. VCRs particularly have spawned a whole generation of products such as cleaners, maintenance kits and bulk demagnetizers, in addition to such mundane but hot-selling items like cables and connectors. The home videophile with a camera, VCR and video game or home computer is in the market for an array of connectors and switches to make living with his home entertainment center easier.

Record dealers are getting involved in selling video accessories as a natural outgrowth of their hi fi accessory business, although most of the video sales are made through video hardware dealers. But the hi fi care business is still growing, alongside the more dramatic growth in the video field.

Says Sound Guard president Greg Cornehl: "When there's tight money and recession, accessories really increase in sales. It's true that the record industry is having a rough time, but even if they never made another record, my business would grow steadily for the next 10 years. With the record company price increases, my products make even more sense."

Sound Guard makes a full line of record accessories, but it has not yet entered the video market. "It's a logical diversification for us," says Cornehl, but he cites the controversy over video head cleaners as having forced the company to put off its video entry.

"A larger segment of our business is with record stores rather than audio stores," says Cornehl. "We have

(Continued on page 102)

German Sales Marginally Up

By WOLFGANG SPAHR

HAMBURG—The West German record industry sold just short of 200 million disks and tapes last year, worth \$1.2 billion, or 3.7% more than the value of the previous year's market.

The figures come from the 18 members of the German industry's Phono Assn., which account for around 90% of the total market, so an adjusted figure for the earnings of the whole industry would be about \$1.3 billion.

Last year, 45 million singles were sold, 5.9% fewer than in 1979, together with 109.7 million albums and 44.4 million cassettes. Per capita expenditure on prerecorded music is about \$20 annually.

Both industry and retailers report a marked upturn in the last quarter of 1980, with singles and cassettes performing strongly and overall sales 3% up on the equivalent period

(Continued on page 127)

RADIO PLAYLIST SERVICE Billboard Launching BIN

NEW YORK—A new computerized radio playlist service known as BIN (Billboard Information Network) is being introduced simultaneously at both of this week's major industry events: the National Assn. of Recording Merchandisers' convention at Hollywood, Fla., and the National Assn. of Broadcasters' gathering at Las Vegas.

The new service, which is being offered to both record companies and radio programmers, offers quick access to Billboard's compilation of radio playlist information. Stations reporting to Billboard's Hot 100 are

the first playlists to be included in the system, which will shortly cover formats included in Billboard's other charts.

The system is designed to provide subscribers with access to playlists of more than 400 radio stations reporting to Billboard, along with rotation patterns and other information on radio play, broken down by type of format and geographical area.

The special research methodology and music expertise employed by Billboard over the years constitute

(Continued on page 31)

High Court Refuses CBS Appeal Vs. ASCAP, BMI

WASHINGTON—The U.S. Supreme Court has definitively turned down CBS Inc.'s request for a re-hearing in the 11-year-old anti-trust case against ASCAP and BMI.

On Monday (6), the court refused the petition for re-hearing. CBS filed immediately after the high court declined to hear the case in March (Billboard, March 14, 1981). CBS had continued to contend that the blanket licensing system used by performing rights societies as a method for clearing music performances on network television violated anti-trust laws.

The dispute was aired before the Supreme Court once in April, 1979. At that time, the court ruled in favor of the music licensing societies.

This latest decision opens the way to settlement of retroactive royalties pending since 1969 and could result in millions of dollars in supplementary payments to the licensing organizations.

The Supreme Court issued its denial of CBS's petition without com-

ment. The case will now be remanded to the U.S. District Court in New York for final adjudication.

According to ASCAP attorney Bernard Korman, meetings are being held with CBS in an attempt to forge an out-of-court settlement. Korman says ASCAP "hopes to work out an agreement with CBS and the other television networks shortly."

BMI may also try to settle out of court. If attempts are unsuccessful, the case will be back before District Court judge Morris Lasker. ASCAP's claims against CBS will be heard by District Court judge William Conner.

The Supreme Court's decision also impacts on related litigation set for trial in September. Individual tv stations, represented by the All-Industry TV Music Licensing Committee, plan to argue that their case has no relationship to the CBS suit while the licensing organizations will try to draw parallels.

JEAN CALLAHAN

BY WARNER BROS.

Flip Top Tape Box Launched

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records is believed to be the first U.S. label to come with a cardboard flip top box for cassettes in the same configuration size as the standard cassette package.

First product to be released in the flip top box are EP cassettes by Devo and the Pretenders. The tapes list for \$5.99 and shipped one week after their record counterparts.

According to Rick Wietsma, Warner's executive director of pro-

duction, the advantage of the new package is the amount of area available to display graphics and information about the artists.

On the standard Norelco cassette box, only the front cover is used for graphics and there is no room on the back for production credits. With the flip top cardboard box, the entire surface is available.

Although the material is less expensive than Norelco's plastic boxes,

(Continued on page 9)

New Bag-Stuffer Coupon Tested

150 Chicago Outlets Offer 50¢-\$2 Giftaway Discount

By ALAN PENCHANSKY

CHICAGO—Solar Press, Inc., a point-of-purchase advertising specialty firm, is test marketing a new bag-stuffer coupon promotion designed for the record industry.

The coupon program, called Giftaway, has the support of virtually all major labels in its trial run through more than 150 retail outlets here. Stores began stuffing shoppers' bags with the coupon packages April 10.

Shoppers are offered product discounts of between 50 cents and \$2 in the program, and coupons also can be used for straight advertising or artist promotion.

Solar Press is promoting Giftaway as a way for labels to build wholesale and retail record sales and for retailers to increase store traffic. Record labels will bear the cost of the advertising.

Solar Press' John A. Hudetz, who created Giftaway, said record labels welcomed the idea as one that had been looked at for some time.

"Every major label is in the program. It is a joint effort between retailers and labels," he commented.

Among albums plugged in the first coupon packages are 20 of the Billboard top 50 titles. Hudetz said.

Hudetz said that many ideas for the program came from record labels. The decision to participate was made at the senior vice president level in all cases, he adds. "It was my idea initially but I spent four months researching it and the concept has evolved."

According to Hudetz, almost 200,000 coupon packages will be distributed here in the trial program.

Hudetz said the shrink-wrapped coupon assortment, known as a "loose deck" in the point-of-purchase business, is a medium pioneered by Solar Press, a Chicago-based business operated by his family.

"These packets have a tradition-

ally high response rate," explains Hudetz. "If you open up something like this you have to make a decision about which ones to keep and which ones to throw away."

Hudetz worked closely with NARM in designing Giftaway, and each 3½ by 5½-inch coupon bears the "Gift Of Music" message.

Advertisers pay for the program on a cost per thousand basis, of between \$10 and \$20 depending on quantity, Hudetz said. Retailers distribute the coupons and absorb the

price discounts. There is no coupon "redemption," although Hudetz will collect coupons to determine results of the tests.

The discounts are good only on regular shelf-price merchandise. Hudetz points out. Spots on local radio stations are part of the campaign, with participating stores being tagged.

"The radio promo is a very important ingredient," Hudetz feels. "It helps drive people into the stores by

(Continued on page 140)



MIAMI COUNTRY—Conway Twitty, left, watches while Bee Gees Barry and Maurice Gibb, right, trade some guitar licks at their Miami recording studio. It is not known whether Twitty (whose current single, "Rest Your Love On Me," was penned by Barry Gibb) was successful in convincing the Gibb Brothers to cut a country album, however.

Song Royalty Briefs Blitz Appeals Court

By JEAN CALLAHAN

WASHINGTON—Should the Copyright Royalty Tribunal's mechanical royalty rate adjustment be upheld, reversed or partially affirmed?

That's the question facing the U.S. Court of Appeals for the District of Columbia, and Tuesday (7) the Court received more than 300 pages of legal documents advancing those various viewpoints.

In the lengthiest brief, the Recording Industry Assn. of America argues that the Tribunal erred in adjusting the mechanical rate upwards from 2¼ cents to 4 cents per tune. The Tribunal gave insufficient explanation of the basis for its decision, RIAA says. CBS, Inc. joins RIAA in filing these arguments.

If the Tribunal's choice of a 4 cent rate is based on changes in the Consumer Price Index since 1974, RIAA claims, the decision violates Congress's intention in authorizing the Tribunal to make a royalty adjustment.

RIAA also criticizes the Tribunal's exclusion of singer/songwriters' earnings from the deliberations and the inclusion of data based on foreign royalty practices which RIAA says is "irrelevant."

Further, the Tribunal exceeds its statutory authority and violates Congress's intention by providing for annual adjustment proceedings to consider further changes in the rate, RIAA argues. RIAA concludes by asking the court to set aside the Tribunal's decision.

The National Music Publishers' Assn. asks the court to affirm the Tribunal's decision, but to reverse the delay in the new rate's effective

date (July 1, 1981), six months after publication of the final rule in the Federal Register.

NMPA says the 4 cent rate is "within a zone of reasonableness" and reflects the statutory objectives dictated by Congress. The new rate maximizes the availability of creative works; affords a fair return to copyright users and owners; reflects the relative contributions of copyright owners and users and minimizes any disruptive impact on the record industry, NMPA asserts.

NMPA applauds the Tribunal's provision for review of the rate and future adjustments, arguing that a flat-cent rate cannot withstand in-

(Continued on page 15)

Doremus Buys Billboard Unit

NEW YORK—John Doremus Inc. and Billboard Publications Inc. have jointly announced an agreement in principle whereby the former will acquire the assets of Music In The Air, a Billboard division that currently programs music and in-flight entertainment for 22 domestic and foreign airlines.

Under the agreement, Doremus expands its airline client list to a total of 26, making it one of the largest suppliers of airline audio entertainment in the world. Billboard will continue to provide music research and programming data from its research departments.

In addition to airline programming, Doremus, based in Chicago, also produces syndicated programming for radio, television and cable in more than 600 markets.

Denis Hyland, general manager of Billboard's Music In The Air division, will join Doremus in the same capacity.

Executive Turntable



London



Sassi



Patterson

Record Companies

Miller London Jr. is upped to sales vice president for Motown and its affiliated labels. Based in Los Angeles, he was national singles sales and retail accounts manager. . . . Varnell Johnson is upped to divisional vice president of black music a&r for Capitol Records in Los Angeles. He was black music a&r general manager. . . . Daniel Sassi is named industrial relations division vice

president for RCA Records in New York. He was personnel and labor relations director with NBC in Chicago. . . . Ed DeJoy has left RCA Records as a&r vice president/pop division, to become chairman of the board at Dain & DeJoy, A Music Co. in Los Angeles. The firm, cofounded with former RCA West Coast a&r pop division vice president Bud Dain is a production and publishing company. . . . Worthy Patterson takes over as East Coast marketing director for Motown Records in New York. He was East Coast operations vice president for Casablanca Records and Filmworks. . . . Julian Shapiro takes

over as press and public information director at CBS Records International in New York. Shapiro was associate director of press and public information. . . . Linda Walker is named promotion coordinator in the rock dept. at PolyGram Records in New York. She joined PolyGram in 1979 in the advertising dept. . . . Also at PolyGram in New York, Sylvia Chanler is promoted to artist tour administrator. She was PolyGram Records Operations artist tour coordinator. Gary Korb is named artist tour coordinator. He was a merchandiser for the New York sales branch of PolyGram Distribution. . . . Michelle Marx resigns as West Coast publicity director for A&M in Los Angeles. She now handles independent public relations accounts and coproduces promotional and documentary films/videos with independent producer Robert Lombard. . . . Changes at Capitol: George B. Zeigler, corporate personnel director, retires June 20 after 19 years. Sherel Wingard, currently compensation manager, takes his post; John Sands, formerly with Westlake Audio and more recently chief engineer of technical services at Sound Labs Studios, joins as chief engineer of Capitol electronic maintenance and Daniel Kopman, formerly chief engineer at Chateau Studio becomes electronic maintenance engineer. Marilyn Peterson is promoted to the post of insurance manager. She was an insurance supervisor in the benefits and compensations area. Also, Connie Rea exits her post as West Coast publicity manager to manage Hornets Attack Victor Mature and the newly formed Girls With No Clothes On. . . . Penny Jenkins is upped to administrative assistant to executive marketing vice president Vic Faraci at Elektra/Asylum in Los Angeles. Previously, she was executive secretary to Faraci. . . . Jane Ayer becomes publicity director at Pacific Arts Video Records in Carmel, Calif. She was media coordinator of Kragen & Co. in Los Angeles. . . . Rachel Brooks is named national sales coordinator for First Generation Records in Nashville. Formerly, she was with Tee Vee Records. . . . Ronnie Richardson is the new sales manager at Venture Records in Cohasset, Mass. He has been West Coast regional promotional director in Los Angeles for Fantasy Records and Record Merchandising.

Shapiro

Lassiter

Cappelletti

Thompson

Marketing

Mel Berger becomes national traffic manager for WEA Corp. in Burbank, Calif. He had been with MCA Distributing for 10 years. . . . Changes at the Record Bar, based in Durham, N.C.: Eddie Lassiter is now accounting director. He was accounting manager; Chip Cappelletti is now in the new post of construction manager and Jim S. Thompson joins the purchasing dept. as a buyer. Cappelletti was with the Rhino-Bilt Construction Co. of Chapel Hill. Thompson was a Record Bar manager in Bristol, Va. . . . Dennis Samrau takes the post of general manager-sales for Northwest Territory in Milwaukee, Wisc. He was folk and bluegrass buyer for the Milwaukee Peaches.

Publishing

Linda Wohl becomes director of legal and business affairs for United Artists Music in New York. She has been a member of the legal staff for the firm since 1977. . . . Bob Campbell is appointed professional manager of the Nashville branch of the British based firm of Dick James Music. He was Nashville editor of Country Music Magazine.

Related Fields

Fred R. Wellner, formerly television general manager for General Electric in New York, is elected to vice president of the company. . . . Cy Schneider, Nickelodeon vice president, continues programming for the Young People's Channel of the Warner Amex Satellite Entertainment Co. Marshall Cohen becomes programming director for The Movie Channel at Warner Amex. He was vice president of Dresner, Morris and Tortorello Research, a public opinion/market research firm. . . . Seymour Horowitz joins Magnetic Video Corp. in Farmington Hills, Mich. as programming vice president. He was a programming vice president with ABC Owned Television stations division. In addition, Suresh "Ray" Seth joins Magnetic Video as finance vice president. Seth was vice president-controller for 20th Century-Fox's telecommunications division. Also, William P. Mooney is promoted to vice president-controller at Magnetic Video. He was finance director. . . . Arden Thompson moves into the position of Western division general manager for Teletronics Video services in Huntington Beach, Calif. He was engineering vice president for the firm's Des Plaines, Ill. videotape duplication facility. . . . Norman H. Friedman becomes executive vice president of U.S. Video in Los Angeles. He was one of the founders of Datacorp, a micrographics company.

Arista Bows Classics Arm With Imports

CHICAGO—Arista Records will become a new force in the classical market as it begins supplying imported Ariola-Eurodisc product from Germany late this spring. The first import titles, listing at \$9.98, are expected to be available within 30 to 45 days.

A new independent marketing company has been set up to work in partnership with Ariola in the classical venture. Heading up the new firm are classical marketing veterans Jim Frey and Scott Mampe, former heads of U.S. Deutsche Grammophon and Philips, respectively.

The duo's new company, Tioch Productions, will handle sales, promotion and marketing for the Arista import venture. Arista's plan to enter the classical field was exclusively reported in Billboard, March 21, 1981.

Frey and Mampe also have plans

(Continued on page 76)

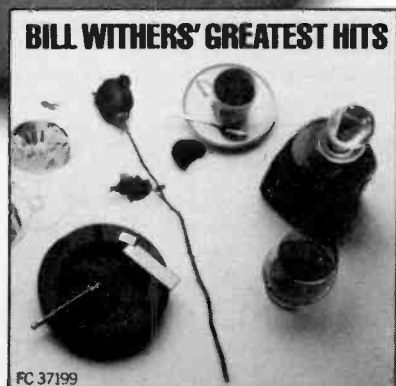
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Naturally, they're listening to "Bill Withers' Greatest Hits."

Whether it's the current Top-5 (and still bulleting) smash, "Just The Two Of Us," or the early classics like "Ain't No Sunshine" and "Lean On Me," nobody sings a love song like Bill Withers.

And now all of Bill's greatest songs are on one album. Perfect for setting the perfect mood.



"Bill Withers' Greatest Hits."
Featuring "Just The Two Of Us," "Soul Shadows,"
plus the new single, "I Want To Spend The Night."
11-02071
On Columbia Records and Tapes.

Management: Weisner/DeMann Entertainment, Inc.
"Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.



CBS Cross Promos With Candie's Shoes

By ROMAN KOZAK

NEW YORK—CBS Records, through the merchandising department of Epic, Portrait and Associated Labels, is involved in a cross merchandising project with Candie's International, a national maker of women's shoes. This is the latest of CBS' efforts to tie in with other types of manufacturers for cross promotions.

Under the terms of the promotion, buyers of Candie's shoes in shops and department stores around the country are given a free 7-inch 33 r.p.m. EP containing songs by four E/P/A artists: REO Speedwagon, Graf, the Reddings and Randy Meisner, including REO's former No. 1 single, "Keep On Loving You." Also included on the EP is the Candie's jingle by David Dundas heard on the Candie's tv commercials.

In addition to the disks, the shoe dealers are giving away coupons good for discounts on LPs by the four artists in nearby record stores. There are locally sponsored contests and records, shoes, and ticket giveaways.

"This is a promotional business and we are definitely happy with this," says Ken Cole, executive vice president of Candie's International. "We want to do it next season, hopefully again with Epic," says Bill Freston, vice president of merchandising at EPA.

"The concept behind this whole

thing is that we are in an era with tighter radio playlists and whatnot, and we must expose our artists as much as possible. Cross merchandising is just the beginning. We are going to do a lot more of this."

Working with Freston on this project also are Dan Beck, director of merchandising on the East Coast for E/P/A; Cheryl Machat, product manager at E/P/A and Morris Baumstein, special advertising consultant for CBS Records working through Young & Rubicam.

"We are not dealing with Candie's outlets but department stores and shoe stores, and if you think we have troubles with our own retail accounts, the people in department stores and the whole clothing trade

(Continued on page 142)

COLONY SUIT IS SETTLED

NEW YORK—Three labels have reached an out-of-court settlement as a result of a lawsuit charging retailer Colony Record and Radio Center here and its two partners, Sidney Turk and Harold Grossbardt, with copyright infringement and unfair competition.

The settlement precluded a disclosure of the terms, but it's understood that the labels, MCA, CBS and RCA, received payment to cover all losses, court costs and attorney fees.

The defendants also agreed to cooperate with the companies in providing information in their continued litigation against co-defendants Michael "Russki" and others who were allegedly involved in the unauthorized duplication of sound recordings owned by the three plaintiff labels (Billboard, March 21, 1981).

Chartbeat

Pop Vets' 'Gang Of Four'; 3rd Singles Crack Summit

By PAUL GREIN

LOS ANGELES—With "Being With You" (Tamla) sprinting into the top 10 this week, Smokey Robinson becomes only the fourth artist in the 41-year history of Billboard's

pop singles chart to have top 10 hits spanning two full decades.

And Robinson is the first contemporary rock or r&b artist to achieve this longevity. The other singers who've had 20 years elapse between their first and last top 10 hits are all middle-of-the-road balladeers: Perry Como (1944-'71), Frank Sinatra (1943-'67) and Johnny Mathis (1957-'78).

This is, of course, only one yardstick of success. It's also important to consider how many hits an artist collected in a given time span, how big those hits were and how great the artist's total impact. Counting in those factors, performers like Bing Crosby and Elvis Presley, each of whom had a 16-year top 10 span, would rise to the top of the list.

In fact, Crosby's span would have been much longer, but Billboard didn't begin publishing its best-selling pop singles chart until July 1940.

Too, one should realize that several acts have top 10 spans just shy of 20 years and will likely join the club in the next few years. Included here are such long-distance runners as Diana Ross, Barbra Streisand, Stevie Wonder, Paul McCartney, the Rolling Stones, Neil Diamond, Paul Simon and Dionne Warwick.

The nearest runnersup to Como, Sinatra, Mathis and Robinson are two ballad singers with 19-year top 10 spans: Nat "King" Cole (1944-'63) and Paul Anka (1957-'76).

Eight artists are tied with 17-year spans of top 10 hits: Herb Alpert (1962-'79), Ed Ames (1950-'67), Chuck Berry (1955-'72), John Lennon (1964-'81), Diana Ross (1964-'81), Neil Sedaka (1959-'76), Barbra Streisand (1964-'81) and Stevie Wonder (1963-'80).

Acts with 16-year top 10 spans, besides Presley and Crosby, are Ben E. King (1959-'75), Paul McCartney (1964-'80), the Rolling Stones (1964-'80) and Frankie Valli (1962-'78).

Finally, eight acts are bunched up with 15-year top 10 spans: Neil Diamond (1966-'81), Tony Martin (1941-'56), the Miracles (1961-'76), Ricky Nelson (1957-'72), Patti Page (1950-'65), Paul Simon (1965-'80), Dionne Warwick (1964-'79) and Andy Williams (1956-'71).

(Continued on page 135)

Signings

Delbert McClinton to MCA Music for publishing. . . Van Stephenson and Kathy Barnes to Handshake Records. . . R&b vocalist L.J. Reynolds to Capitol Records. Reynolds was in the Dramatics; his solo debut LP, "L.J. Reynolds," is set for May 4 release. . . Helen Cornelius to TCB Public Relations.

Terry Gregory to Handshake with first album and single, "Just Like Me." . . Zippers to Rhino with EP. Both releases produced by ex-Door, Ray Manzarek. . . BeBe Buell to Rhino with EP, "Covers Girl," featuring music by members of the Cars. Buell and the Zippers to Danny Sugarman for management.

Ce Rock to Lazer Records with debut single, "Tight Money." Also to Lazer, Yusef Malik & the Malik Ensemble. . . Boston band Family Fun to Eat Records. . . Songwriter/performer Dan Daley renews his co-publishing deal with Dreena Music, division of RBR Communications.

Jim Best & Blackfoot Country Band to Eagle Productions for representation. Also to Eagle, Bobby Buttons Band and Larry Hickman & the Red Hot Riders. To Eagle for management and production is Mustang

Sally. . . Rick Gold to TCB Productions for management. The Coup and Jeff Kline Band to Craig Nolan Management for representation. . . Singer/songwriter Charles Farren signed to Joe Perry Project.

SETTLE MCA, TOWER TUSSLE

LOS ANGELES—The long-standing dispute between MCA Records and the 31-store Tower Record chain has officially been resolved, with Tower paying MCA approximately \$486,000 owed the label.

Additionally, Tower has shipped back nearly \$486,000 worth of returns to MCA. As Tower returns the older MCA product, equivalent shipments of newer product will be shipped to the Tower locations.

The end of the four-month legal dispute will mark the first time MCA product can be found in Tower stores since August, 1980, when MCA stopped shipments to the Russ Solomon-operated chain.

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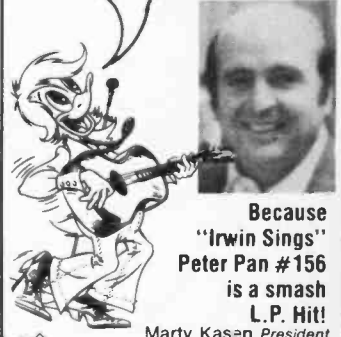
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Produced by Phil Ramone

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TENDERNESS (FW 37090)
Produced for Grand Illusion, Inc.
by Marvin Pierce, LeRoy 'Sugar'
Bonner and L. David Johnson

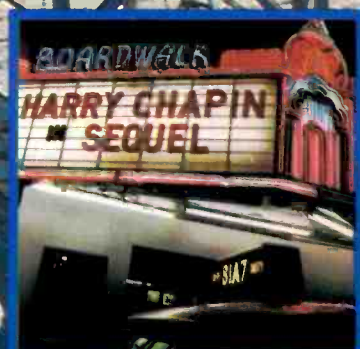
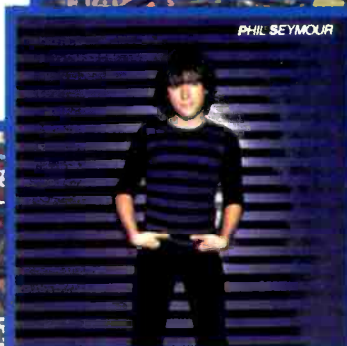
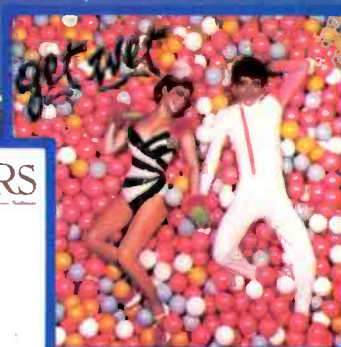
PHIL SEYMOUR (FW 36996)
Produced by Richard Podolor for
Richard Podolor Productions, Inc.

JOAN JETT
BAD REPUTATION (FW 37065)
Produced by Kenny Laguna and
Ritchie Cordell For Jett Lag
Productions

ROX (FW 37070)
Produced by Jacques Morali
and Mike Rox

TIERRA
CITY NIGHTS (FW 36995)
Produced by Rudy Salas
& Co-Produced by Steve Salas

HARRY CHAPIN
SEQUEL (FW 36872)
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Market Quotations

As of closing, April 9, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	3/4	Altec Corp.	—	51	13/64	3/4	3/4	Unch.
33 3/4	26 3/4	ABC	6	482	31	30 3/4	31	Unch.
45 1/4	28 1/2	American Can	10	809	44 1/4	43 1/4	43 3/4	- 1/4
3 3/4	2 1/4	Automatic Radio	6	3	3 3/4	3 3/4	3 3/4	- 1/4
57 1/4	46 3/4	CBS	8	185	56	55	56	+ 1 1/4
45 3/4	35	Columbia Pictures	9	78	43 1/2	43	43 3/4	+ 1/4
5 3/4	4 1/2	Craig Corp.	—	5	5 1/2	5 1/2	5 1/2	+ 1/4
63 3/4	49 1/4	Disney, Walt	14	483	61	59 3/4	61	+ 1
8 3/4	6 3/4	ElectroSound Group	11	1	7	7	7	+ 1/4
8 3/4	5 1/2	Filmways, Inc.	—	556	7 3/4	7 1/4	7 1/4	+ 1/4
17 1/4	14 1/4	Gulf + Western	4	1228	17 1/2	17	17 3/4	+ 1/4
17 3/4	11 1/4	Handleman	10	352	17 1/2	16 1/2	17	+ 3/4
14 1/4	11	K-tel	9	14	11 1/4	11 1/4	11 1/4	+ 1/4
56	39	Matsushita Electronics	12	134	55 1/2	55 1/2	55 1/2	+ 1/4
59	42 1/2	MCA	10	31	54	53 3/4	53 3/4	+ 1/4
14 1/4	10 1/2	Memorex	—	255	13	12 1/4	13	+ 3/4
64 1/4	57	3M	11	1029	61 1/4	61 1/4	61 1/4	+ 3/4
74 1/4	56 3/4	Motorola	13	866	76	73 1/2	75 3/4	+ 1 1/4
51	36 3/4	North American Phillips	9	64	49 1/2	48 3/4	49 1/2	+ 1/4
10 3/4	6 3/4	Orox Corp.	85	76	9 1/4	9	9 1/4	- 1/4
33 1/4	23 1/2	Pioneer Electronics	22	3	31 1/2	31 1/2	31 1/2	Unch.
32 1/4	24 3/4	RCA	8	1363	25 1/4	24 3/4	25	- 1/4
19 1/4	14 3/4	Sony	12	3494	18 1/2	18 1/4	18 1/4	- 1/4
39	28 3/4	Storer Broadcasting	19	341	38	36 3/4	38	+ 3/4
4 3/4	3 1/2	Superscope	—	23	4 1/4	4 1/4	4 1/4	Unch.
30 3/4	24 1/4	Taft Broadcasting	9	110	29	28 3/4	29	+ 3/4
21 1/4	17 1/4	Transamerica	6	515	21	20 3/4	20 3/4	Unch.
64 3/4	46 3/4	20th Century-Fox	13	712	63	62 1/2	62 1/2	+ 1/2
48 3/4	33 3/4	Warner Communications	20	568	47 1/4	46 3/4	47 1/4	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 3/4	2 1/4	Integrity Ent.	6	57	4 3/4	5
Certron Corp.	15	43	1 7/16	1 1/2	Koss Corp.	10	18	6 3/4	6 3/4
Data Packaging	7	7	7	7 1/4	Kustom Elec.	—	—	1 1/4	1 1/4
First Artists Prod.	12	25	4 1/4	4 3/4	M. Josephson	10	9	12	12 1/2
					Recoton	14	54	3 3/4	3 3/4
					Schwartz Bros.	—	2	1 1/4	2 1/4

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

Data Packaging's Quarter Down

NEW YORK—Data Packaging Corp., supplier of plastic components for cassettes, 8-track cartridges and computer peripheral equipment, suffered first quarter losses of \$120,000, or 7 cents a share, in the quarter ended Feb. 28. This compared to earnings of \$390,000, or 23 cents a share, in the first quarter of 1980.

Sales dropped to \$8,529,000 in the

first quarter of 1981, compared with sales of \$8,963,000 for the same period last year.

The company blames a portion of the loss to costs relating to start-up activities on the firm's new plant in Ireland. Management expects no significant improvement in the second quarter, but feels that the third and fourth quarters should show better results.

COUNTERCLAIM *MCA Answers Suit By John; Denies Charges In Own Suit*

LOS ANGELES—MCA Records has responded to Elton John's breach of contract allegations (Billboard, March 28, 1981), by filing a counterclaim in Los Angeles Superior Court denying such allegations and asking for declaratory relief.

The countersuit stemmed from the \$11 million suit filed by John, John Reid Enterprises and Sackville Productions.

John's action was a result of MCA's alleged refusal to accept his sixth and final LP due them under

the terms of the five-year contract that expired in March.

The LP MCA refused, "The Complete Thom Bell Sessions," contains three tracks ("Mama Can't Buy You Love," "Are You Ready For Love" and "Three Way Love Affair") that were released as an EP in 1979.

While conceding that John did deliver the LP on March 13, the label's counterclaim asserts they were justified in refusing to release it on the grounds part of the material was previously released.

MCA contends that "The Complete Thom Bell Sessions" doesn't fulfill the terms of the contract therefore justifying non-payment of \$1.3 million due John for each LP delivered.

In its filing for declaratory relief, MCA is asking the court to determine a question of controversy over interpretations of rights and responsibilities under the provisions of their agreement and to judge that John and his co-plaintiffs are still responsible for the sixth LP.

The countersuit alleges that under the agreement, John Reid, John's manager, was to deliver to MCA recordings which contained "contemporary, popular musical selections" performed by John.

According to MCA, the masters delivered were to be original material not included on any previous master delivered to the label.

Warner Bros. Tries With Flip Top Cassette Boxes

• Continued from page 3

costing about 5 cents each, releasing cassettes in cardboard boxes is not cost efficient because of the handling process, says Wietsma.

While the cassettes are manufactured by the Capitol plant, which is set up to handle Norelco's tape cassette boxes, the plant does not have equipment available to handle the cardboard boxes fabricated by Ivy Hill. Therefore, says Wietsma, each cassette is inserted by hand, driving up the cost. He points out that equipment could be developed to handle the new package.

He sees no flaws in the flip top boxes, and if consumers like the new package, it could be used for any cassette.

Wietsma says Devo and the Pretenders were selected to inaugurate the flip top box because "we wanted these particular cassettes to be as unique as the records."

Devo's six-tune "Live" EP comes in a plastic see through jacket. The jacket contains a cardboard insert with graphics and credits on both sides of the cardboard.

The Pretenders feature five tunes on their "Extended Play" EP. Four of the tunes were previously released as singles in Europe but not available in the U.S. All graphics contained on the LPs are included on the new cassette boxes.

Warner Bros. is not the first label to come with a cardboard tape box, but it is believed to be the first with standard packaging configurations.

Other labels, including Motown, have developed different cardboard tape boxes in different dimensions. The reasons for the different sizes also vary.

Motown developed its cardboard flip top tape box in 1971. The 10 inch-long box, according to Miller London, sales vice president, was designed to curtail pilferage.

AFTRA Disk Earnings Rise

NEW YORK—Earnings to members of the American Federation of Television and Radio Artists from phonograph recordings increased slightly over the last two years, although earnings from all sources rose \$44,686,749.

The gross compensation from records over the 12 months ending Nov. 30, 1980 was \$24,544,352, compared with \$24,372,890 for the year ending Nov. 30, 1978. Figures for 1979 are not available.

In all categories, including tv and radio programs and commercials, as well as records, AFTRA members earned \$327,580,323 in fiscal 1980, compared with \$282,893,574 in 1978. Earnings from tv programs jumped almost \$30 million in the two years.

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Rock'n'Rolling

'81 Shapes As Year Of REO Speedwagon

By ROMAN KOZAK

NEW YORK—REO Speedwagon is back at No. 1 on Billboard's album charts this week, and CBS claims that "Hi Infidelity" has sold more than three million units, and that the band's 10-LP catalog has been selling about 100,000 units per week since January.

"This is the year for REO Speedwagon. We went through the years of Peter Frampton, of Fleetwood Mac, of 'Saturday Night Fever.' This year, it is REO. It gets to a point of super saturation, and then it just builds on itself," says Larry Stessel, director of merchandising on the West Coast for Epic, Portrait and Associated Labels. He is also product manager for REO.

However, as personalities, the band is hardly known. Some occasional life-on-the-road items have appeared about the band, but if new wave-oriented rock writers wrote about REO band at all, many—and this writer among them—would simply slag them off as another mind-

less boogie band stuck in a 1975 time warp (along with most of AOR radio). REO deserves better.

"In a nutshell, the major press centers are in New York and L.A., and our main strength was in the Midwest, from Syracuse, N.Y. to Denver. We have been huge there for years, and we do get good press from the local papers," explains John Baruck, manager of the band.

Though REO played arenas in the Midwest, on the coasts, they could only play 2,000 or 3,000 seats. But "Hi Infidelity" has changed that. REO has sold out Nassau Coliseum and the Spectrum in Philadelphia, and expects to play Madison Square Garden this summer. In other areas, the band is moving up to stadiums, planning outdoor headline dates in Orlando, Houston, New Orleans, San Francisco, Los Angeles, Milwaukee.

Baruck credits the band's constant touring for building a base of about

(Continued on page 140)



Billboard photo by Chuck Pulin
RITZ GLITZ—George Thorogood lets go at his first concert at New York's Ritz rock club. The show was a sellout.

Black Talent For Showcase In Nashville

NASHVILLE—In an effort to draw industry attention to black music talent here, the Nashville Music Assn.'s black music committee is sponsoring a talent search and showcase.

The five winning entrants will be featured at the Tennessee Theatre June 19th. Black a&r representatives from all major labels will be invited to attend the show.

"We're bringing the industry to the talent," says Moses Dillard, committee chairman and noted songwriter, producer and artist. "There's not a record company in Nashville with the facilities to sign and develop black talent."

In addition to appearing on the showcase, the winning entrants will receive six hours of studio time, courtesy of Woodland Sound, CBS, Music City Music Hall, LSI, Bennett House, Broken Door and the Rat Hole. They will also be the special guests on a local television music/talk show, "Bobby Jones' World."

The competition is open to any act without label affiliation that performs black-oriented music, including r&b, blues, jazz, reggae and gospel. Entrants must submit a cassette containing three copyrighted songs of previously unrecorded material totaling not more than 15 minutes in duration. Each cassette, including the entrant's name, address and phone number, must be received by the Nashville Music Assn., 2020 21st Ave. South, Nashville, Tenn. 37212, no later than May 15. Cassettes will not be returned.

A screening panel, composed of local a&r executives, producers and radio personnel, will narrow the competition to 10 semi-finalists. The semi-finalists will perform before a separate panel, which will decide the winners.

PRODUCER PROFILE

Simmons Fills Gap, Starts Own Label

By PAUL GREIN

LOS ANGELES — Lonnie Simmons is something of an expert at wearing a lot of hats. He acts as producer and manager for the Gap Band and Yarbrough & Peoples and also oversees the sprawling Total Experience complex, which has recording studio, publishing, film and nightclub wings. And a Total Experience label is due to bow within two months.

The 32-year-old entrepreneur sees no special problems in juggling the creative and business interests of an artist's career.

"In fact it's probably been easier this way," Simmons says. "As we come up with ideas we're able to put them in motion right away. We can work very closely with the groups without a lot of interference."

If this inhouse involvement echoes the approach Berry Gordy enacted at Motown 20 years ago, it's no coincidence. "I've been very inspired by Motown," Simmons says, "and the way they've developed their groups. We even have a family-oriented, blood-blood organization here."

Simmons' induction into the big leagues of black music producers has been the big story in r&b so far this year. The recent back-to-back No. 1 posting of the Gap Band's "Burn Rubber" and Yarbrough & Peoples' "Don't Stop The Music" made Simmons one of only four producers to

have hit the summit on Billboard's r&b chart more than once thus far in the '80s, along with Quincy Jones, Dick Griffey and Stevie Wonder.

The difference, though, is that those three music men had extensive track records prior to their recent successes, while as a producer Simmons seemingly popped out of nowhere to No. 1.

"I kind of backed into producing," Simmons says. "At first I was just managing the Gap Band. But when I went out and looked for a producer most of the ones I wanted were busy, so I decided I'd do it myself."

If Simmons hasn't had a lot of experience as a producer, he makes up for that by keeping close tabs on which records become hits and why.

"I frequently sit down and try to figure out why certain people constantly have hits. You have to stay aware. You can't just be proud and say you're smarter than everybody else."

"I don't only listen to black stations," Simmons adds. "I also listen to white stations to be sure I understand what pop radio and pop artists are doing. When I see a black record go No. 1 pop, I try to figure out why."

Simmons is in the unique position of having two former No. 1 r&b records on the current Hot 100, one a crossover smash; the other a relative pop stiff. Yarbrough & Peoples' "Don't Stop The Music" (Continued on page 115)

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TONY LOVE

Mr. William Campbell, president of HAM-SEM RECORDS of Los Angeles, California, has announced the release of a new single entitled, "We're Doing It Together," by dynamic new singer Tony Love. The record was produced and recorded in Los Angeles under the direction of Campbell and Marshall McQueen Jr.

This is definitely one of the better records you will be hearing a lot of in the near future. Be on the look out for Tony Love in your town! Inquiries call (213) 627-0557.

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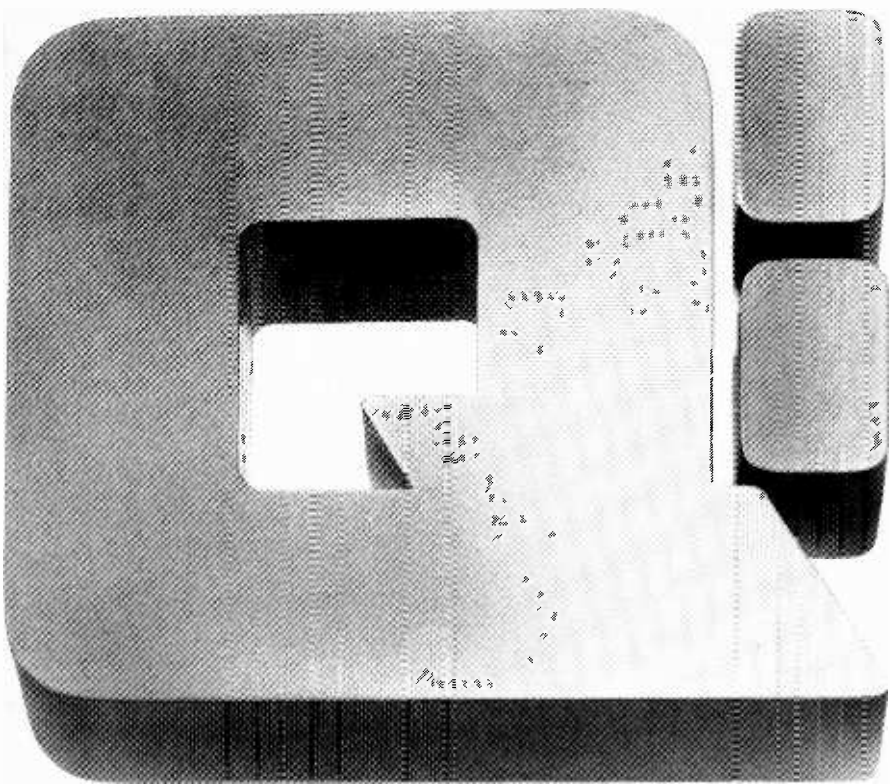
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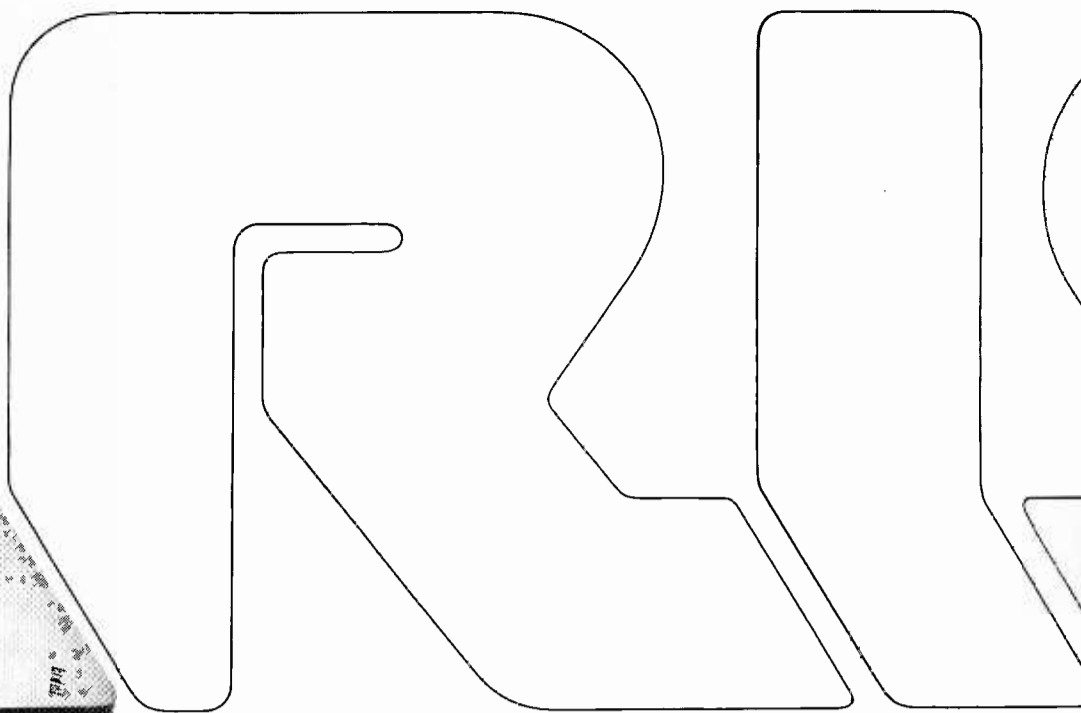
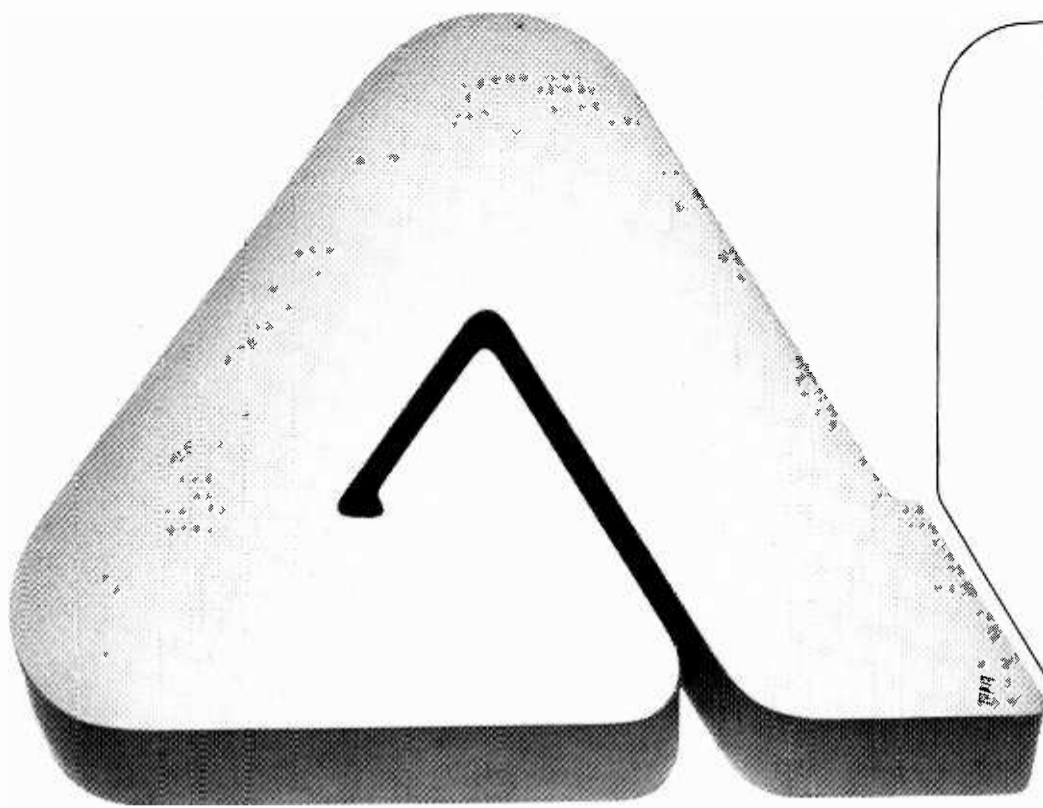
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- 1** What one record company released 46 albums in 1980, and made the **Billboard** album charts with 38 of them, for an outstanding **83%** ratio of success?
- 2** Which company had more than half of its artists place LPs on at least **two** charts (pop, R&B, AOR-airplay, jazz) last year?
- 3** Which record label has an artist roster of 48 acts, **75%** of whom have released albums that have sold more than 200,000 copies?
- 4** Which label has consistently had the best track record in breaking important new artists, and taking established performers to incredible new heights?



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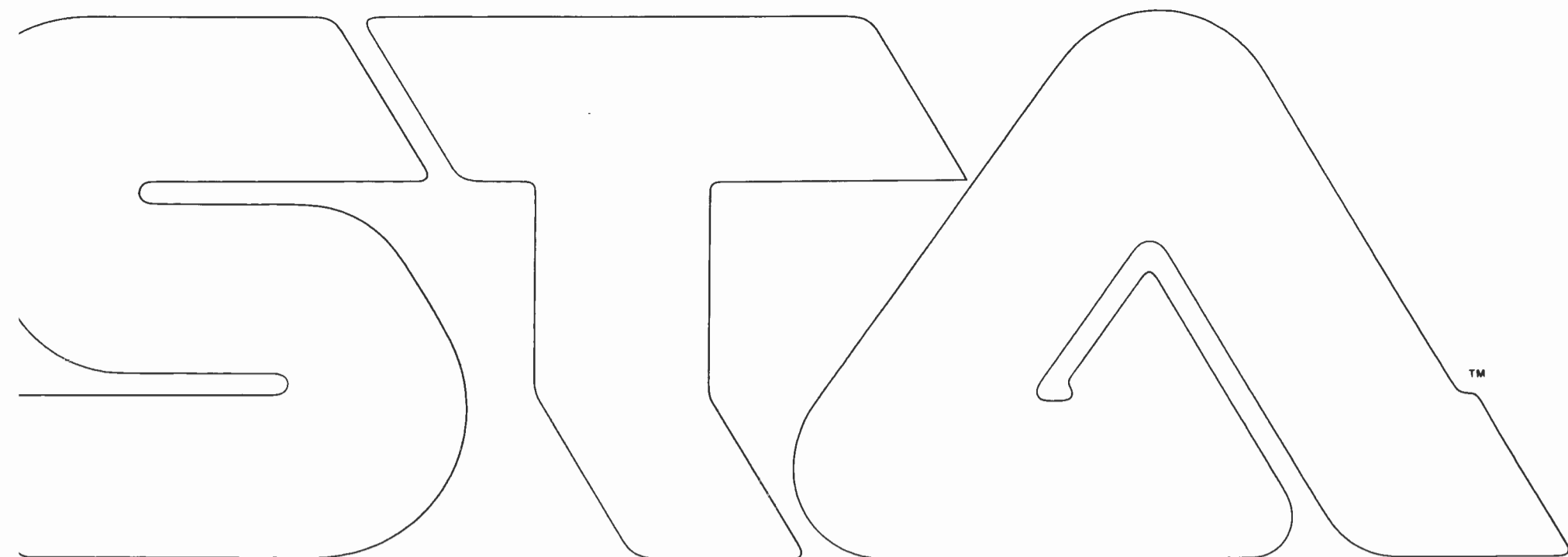
**THE KINKS^GRATEFUL DEAD
ALLMAN BROTHERS BAND
WILLIE NILE^ALAN PARSONS
PROJECT^AL STEWART
THE DREGS^THE OUTLAWS
GRAHAM PARKER^BRAM
TCHAIKOVSKY^SEA LEVEL
PATTI SMITH^THE BUS BOYS
DWIGHT TWILLEY^TYCOON
SKY^{AND...}GINO VANNELLI**

Legendary bands like The Kinks, The Grateful Dead and The Allman Brothers Band...major creative forces in modern rock like Alan Parsons, Graham Parker, Patti Smith and Al Stewart...new and adventurous performers like Willie Nile, The Bus Boys and Sky...All have made artistic, commercial and critical breakthroughs on Arista. Whether in building a rock group's career from scratch, as in the case of the currently rampaging Outlaws, or taking The Kinks to their highest heights **ever** (two gold LPs in a row), or spotting the unique wizardry of an artist like Bram Tchaikovsky, Arista has always been the home for spirited, innovative rock music.

R&B

**ARETHA FRANKLIN
RAY PARKER JR. & RAYDIO
DIONNE WARWICK^GQ^TOM
BROWNE^GIL SCOTT-HERON
MICHAEL HENDERSON
ANGELA BOFILL^NORMAN
CONNORS^PHYLLIS HYMAN
HIROSHIMA^BREAKWATER
AVERAGE WHITE BAND
LOCKSMITH^CHUCK CISSEL
ROBERT WINTERS**

Triumphant returns for Dionne Warwick and Aretha Franklin. Gold albums for Ray Parker Jr. & Raydio, GQ and Tom Browne. Top 10 R&B hits for Michael Henderson and Norman Connors. Mass national attention for Angela Bofill, Phyllis Hyman and Hiroshima. No other label has managed to span the ever-widening territory of black music from classic soul to jazz-funk with the success of Arista.



TOP 40

**BARRY MANILOW^AIR SUPPLY
GINO VANNELLI^DIONNE
WARWICK^DAVID GATES
MELISSA MANCHESTER
ALAN PARSONS PROJECT
ARETHA FRANKLIN
RAY PARKER JR. & RAYDIO
JENNIFER WARNES^GQ^AWB
ERIC CARMEN^AL STEWART**

At Arista, the hits come from all over. From the artist who has a record-shattering string of chart-topping singles: Barry Manilow. From discoveries like Air Supply, who made a brilliant debut in 1980 with a trilogy of top 3 hits and a million-selling album (and were also the year's #1 adult-contemporary group). From rockers The Outlaws and The Alan Parsons Project, riding the hottest singles in their history. From Gino Vannelli, off to a spectacular start with "Living Inside Myself." From AOR star Al Stewart, R&B giant Ray Parker, soul queen Aretha, peerless pop singer Dionne. We believe that there's no musical style that can't make a strong impact at 45 revolutions per minute.

JAZZ

**ANGELA BOFILL^JEFF
LORBER^TOM BROWNE
HIROSHIMA^GIL SCOTT-HERON
THE DREGS^DAVE GRUSIN
THE BRECKER BROTHERS
BERNARD WRIGHT^DAVE
VALENTIN^LOCKSMITH
ANTHONY BRAXTON**

The enormous, across-the-board smash "Funkin' For Jamaica" by Tom Browne is just one dramatic example of Arista's ability to broaden the base of jazz. Arista/GRP, with Browne, Angela Bofill (today's #1 female jazz vocalist), Dave Valentin, instrumental wunderkind Bernard Wright, and Dave Grusin, is by far the most dynamic label in the field of jazz fusion. Add to this the sales, acclaim and airplay for The Dregs (two Grammy nominations, a #1 jazz-on-AOR LP), Jeff Lorber, Hiroshima, Gil Scott-Heron, The Brecker Brothers, Anthony Braxton, and you have the entire spectrum of jazz from its funkier to its most innovative.

Which label is, categorically, the record company for the 1980's?

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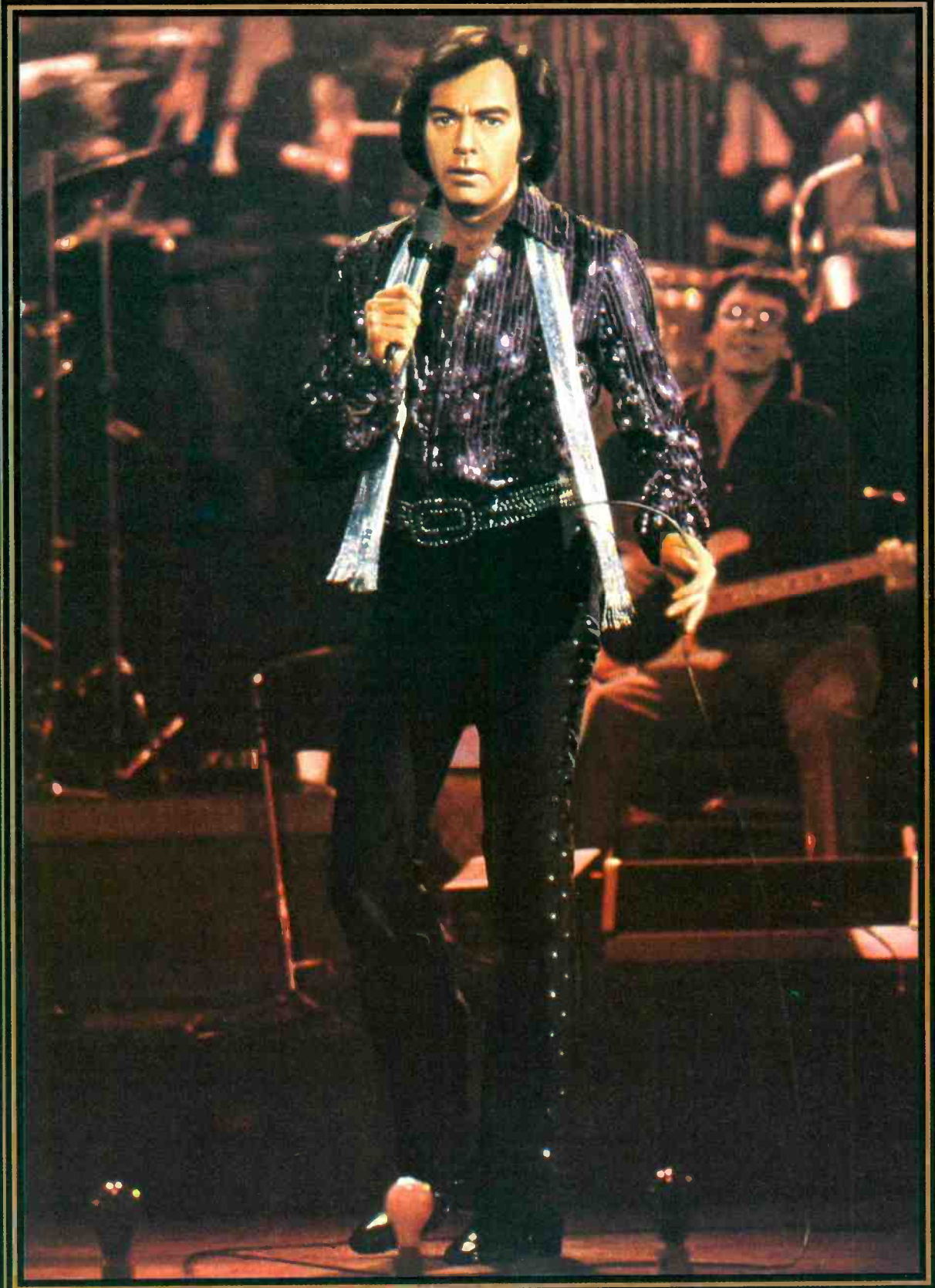
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Briefs On Mechanical Rate Adjustment Flood Court

• Continued from page 4

flationary pressure without some sort of indexing mechanism.

In conclusion, NMPA asks the court to affirm the Tribunal's decision in all respects but one. The effective date for the royalty rate increase should be changed to apply to all phonorecords made and distributed on or after Feb. 1, 1981, NMPA suggests.

The American Guild of Authors and Composers, filing jointly with the Nashville Songwriters' Assn., asks the court to review the Tribunal's decision "in light of the correct legal standard and without the erroneously admitted economic studies and testimony in evidence."

While expressing concern that the court clarify an ambiguity in Section 809 of the Copyright Law that could create an automatic stay of the rate increase while an appeal is pending, AGAC asks that the court clearly limit its remand to the issues AGAC raises and reconsider the rate adjustment only in terms of increasing or at least maintaining the new 4-cent level.

The Tribunal erred when it excluded any consideration of the range within which there would be marketplace bargaining over actual royalty rates, AGAC says. The 4-cent rate is "a ceiling but not a floor," argues AGAC, contending that record industry practices regularly provide lower than statutory royalty rates to copyright owners on "budget" records, record club releases and a variety of other types of records.

The Tribunal failed to observe required procedure by denying AGAC's motion to strike the economic studies of the Cambridge Research Institute and related testimony of the CRI's David Kiser, AGAC says. AGAC challenges the basis of Kiser's research and criticizes the Tribunal's admission of this evidence into the proceedings without thorough examination of the research's foundations.

In conclusion, AGAC asks the court to affirm the mechanical royalty rate increase to 4 cents; to reverse that part of the Tribunal's decision which denies an increase over 4 cents and to remand for reconsideration the possibility of further increasing the royalty.

Granted its motion to intervene in the appeal (Billboard, March 28, 1981), the National Assn. of Record Merchandisers asks the court to overturn the Tribunal's decision. Substantial evidence in the record, NARM says, proves that the proposed increase in the mechanical royalty rate will increase record consumers' costs by "over one billion dollars by 1987."

With each movement of a record album through the distribution chain, NARM explains, the seller

not only passes on cost increases but adds an additional charge to preserve operating margins.

"Obviously, this cost increase will mean that fewer Americans can buy

records, counterfeiting will be encouraged and more persons will record friends' albums or radio broadcasts on blank tape," NARM attorneys contend. "As record sales

decline, recording companies will be unable to sponsor the current variety of artists and, ultimately, fewer tunes will be recorded," the brief concludes.

All parties involved in the appeal now have several weeks to file replies to the just-submitted briefs before the appeals court takes up its deliberations.

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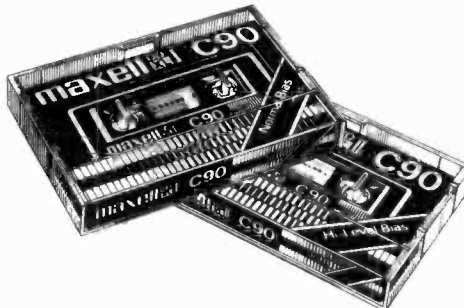


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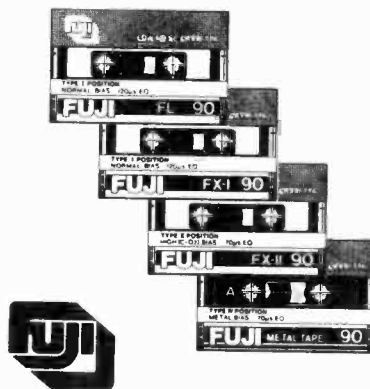


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APRIL 18, 1981 BILLBOARD

Goody, Stolon Are Convicted In Counterfeiting Trial

• Continued from page 1

was confident that Platt would overturn the verdict "because we don't think the evidence warranted a conviction." Both Gold and Goody attorney Kenneth Holmes indicated that they will appeal the verdict in the event Platt upholds the jury's ruling.

Goody executive Stolon, seated at the defense table, took the verdict calmly. Stolon and his attorneys showed no emotion as they watched the court clerk poll the jurors.

Lawyers for the defendants contended that they had no motive to buy the counterfeit tapes and were unaware they had done so. But the jury decided otherwise after 42 hours and 30 minutes of deliberation over a six-day period.

They acquitted Stolon of racketeering, the most serious charge.

The prosecutor, John Jacobs of the Justice Department's Organized Crime Strike Force, argued that the defendant had engaged in "a pattern of criminal conduct" to acquire the bogus merchandise.

Stolon left the courtroom at 1:20 p.m., 15 minutes before the jury filed out of the fourth-floor courtroom for the last time. Appearing shaken and staring straight ahead, he declined to talk with reporters.

Later in the day, Gold said that his client took the verdict "quite well. The pain of being convicted is no more than waiting an entire week for a verdict to come in. That was unbearable."

In a corridor outside the courtroom, Kenneth Holmes, attorney for the corporation, said, "We're very disappointed," but that "this isn't the end of the road." He said he would file a motion with Platt seek-

ing a judgment of acquittal on all counts.

Holmes stated that he was "puzzled" by the jury's verdict. He said he was pleased that the defense had successfully moved to dismiss the racketeering count against the corporation and that Stolon was acquitted of that charge. But he said he could not understand how the jury

could convict the retailer on charges of infringing "The Stranger" by Billy Joel and the soundtrack to "Thank God It's Friday" and not return a similar verdict against Stolon, who worked for the corporation.

"Frankly, that's a hard conclusion to reach," he said in a telephone interview. "But these are errors which I fully expect Judge Platt to rectify."

Overall, it seemed like a compromised verdict to me."

The verdict brought to an end one of the most dramatic trials in the history of the record business, one that attracted national attention.

Jacobs, who said the Justice Department's investigation into record counterfeiting was continuing, commented, "We feel we've been vindicated by the verdict." He said he was referring not only to the March 30 acquittal of George Levy, president of the Goody chain and an original codefendant, but also to "allegations made by the defense that the prosecution's case was made of cheese-cloth. Obviously, the jury didn't think so."

Comment from the Recording Industry Assn. of America came from Jules Yarnell, attorney in charge of the group's anti-piracy division. He said the verdict "was a victory for the American jury system."

Platt had told the jury in his charge on April 1 that they should

(Continued on page 142)

Goody Climax Opens Door To Widening C'feit Probe

By RICHARD M. NUSSER

NEW YORK—Criminal investigations into counterfeit recording activity in the U.S. are considered likely to intensify in the wake of convictions in the Goody trial, according to sources close to the investigation. So is the possibility of legal action on the civil front involving the same copyrights owned by record labels and publishers that claim their rights have been ripped off by counterfeiters linked to the Goody case—as well as those that were not involved in the Goody indictment.

"The investigation is continuing," admits Justice Dept. attorney John H. Jacobs, who prosecuted the case against Goody and its two top officers. "It was held up pending the Goody trial. It vindicates our theory that others may have also knowingly dealt in counterfeits."

Jacobs, however, refused comment on the possibility of other charges being brought against Pickwick International, a situation raised during the trial by Jacobs in an argument before the court, but out of the presence of the jury.

Jacobs, still smarting from the rebuff suffered by the government when Judge Thomas C. Platt substantially trimmed the indictment against the defendants, stressed the fact that the jury's verdict specifically notes that both Stolon and his corporate employer, Goody, possessed of "guilty knowledge" that they were dealing in bogus product.

"If the jury had found no knowledge, we would have reflected on that before pursuing the investigation any further," says Jacobs.

Still to be resolved are possible civil suits against accused illegal dupers that could be brought by companies whose copyright infringements were part of the jury's verdict. These include RCA, RSO, CBS, Arista, Casablanca and MPL Communications, the holding company for Paul McCartney's more recent compositions.

Although the trial judge ordered that criminal charges be dismissed regarding alleged copyright violations against CBS, RCA and another MPL composition, legal grounds for litigation are still considered intact. It has been rumored, however, that in some cases, these have already been settled out-of-court.

One of the critical issues in the Goody trial was the status of the charge against Goody et al involving the soundtrack to "Saturday Night Fever," probably the most widely copied of all the counterfeits in the indictment, but also one of the charges dismissed on technical grounds by the judge.

Had the judge not specifically instructed the jury to ignore the charge on grounds that did not take into account the statutory difference between phonorecord copyright and film copyright, a matter of derivative rights, the "Fever" violation could have provided a stiffer verdict.

In his instructions to the jury, Judge Platt specified that if they found that the film copyright superseded the phonorecord protection, the charge would be invalid. Under copyright law, it is said, the phonorecord is the derivative work when additional material is added, as in the "Fever" track. The judge did not cover this in his charge, despite the government's request he do so.

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The Gap Band "III" on Mercury. Disk is their second gold LP.

Alan Parsons Project "The Turn Of A Friendly Card" on Arista. Disk is its fourth gold LP.

'New Artist' Strategy For Gary Bonds' Comeback Try

By CARY DARLING

LOS ANGELES—Twenty years on from his first rock'n'roll hits "Quarter To Three," "New Orleans" and "School Is Out," Gary U.S. Bonds is aiming for a comeback with an album on EMI America, "Dedication," produced by Bruce Springsteen and Steve Van Zant. It marks the first time that Springsteen has done outside production.

"We're treating him like a new artist," explains John Apostol. "Whoever does know him is fine, but it's been 20 years, and most people don't know who he is."

Joe Petrone, marketing vice president of EMI-America, echoes similar sentiments. "As far as we're concerned, he's a brand new artist. We're treating him the same way we do Sheena Easton, the Fools or any of our newer acts."

The label is shooting a video with Bonds this month, and plans to advertise in such magazines as People and Us. It's hoping for r&b, pop and AOR airplay.

Of the association with Springsteen, Bonds recalls, "He came to one of my shows in New Jersey four years ago and performed a couple of

songs with me. We became buddies." Springsteen has included "Quarter To Three" in his performances for several years.

At first, the project was supposed to be an EP. Says Apostol, "Bruce didn't know what his schedule was going to be like. His album was coming out, and there was the tour. Originally, he didn't know if he had the time."

However, events went smoother than expected and the project sprawled into an album with members of the E Street Band and Southside Johnny's Asbury Jukes backing Bonds. Springsteen wrote three songs for the album, while the rest are cover versions, save for one track co-written by Bonds.

For better or worse, the Bonds-Springsteen affiliation is going to attract much attention, but no one is too concerned that Springsteen will overshadow Bonds. "We're not going to make the Springsteen connection part of the marketing plan," comments Petrone. "There is a tie-in and a certain amount of excitement in the media but we're not going to play off it. Springsteen has his credits on the album but this is a Gary U.S. Bonds album."

"Bruce did write and sing on the LP and coproduce it, but it's a real friendship, nothing more," says Bonds. "It was a labor of love for him."

A 25-city tour is set for May with Bonds headlining in small venues. This is a far cry from the lounges, and even a bar mitzvah, that Bonds had been playing lately. "We're not planning to tour with any of the E Street Band," says Apostol, "unless they just happen to show up."

Anti-Guns Disk Out

NEW YORK—The first of the anticipated supply of anti-gun records has been released by Bournfield Records, a small independent label based here.

The tune "No More Guns," has music and lyrics by Scott Fagan, an artist who has worked with such well-known performers as John Denver, Jose Feliciano, David Bromberg, Tim Hardin, Odetta, Doc Watson and others.

Fagan wrote the tune following the assassination of John Lennon in New York last December; however, the label is now moving to rush release it to coincide with the anti-gun sentiments following the recent assassination attempt on President Reagan.

Fagan, who supports a nationwide ban on handguns, is also working on a plan for a major benefit concert with proceeds going to the support of the anti-gun lobby in Washington.

Fagan states that he has already stimulated the interest of promoter Sid Bernstein, and he will also take his crusade beyond the musical arena to political heads, such as Sen. Edward Kennedy (D-Mass.), and the Mayor and police chief of New York.

In Remembrance

KERRVILLE, Tex.—Seven performers who appeared at the Newport Folk Festival between 1959-70 will take part in "Newport Remembered," a special concert to be held here May 25. They include Peter Yarrow, Carolyn Hester and Odetta.

MONTHLY MAGAZINE

Rock Is Art For Thriving Musician

Billboard Publications recently acquired consumer monthly Musician, Player & Listener. This feature tracks the paper's progress since its inception in 1977.

NEW YORK—Musician, Player & Listener has moved from being an obscure jazz journal to a mass circulation magazine in less than five years, by taking rock'n'roll seriously.

"We've found that our age group runs from about 16 years old to 35," says co-publisher, editor and art director Sam Holdsworth. "Our readers are very motivated; our articles aren't simple. What's important is that our readers think more about music than about their lifestyle."

"Our circulation runs from about 120,000 to 130,000," he says, "depending on the issue. You take the John Lennon issue or Bruce Springsteen and they're about 160,000. Jimi Hendrix ran about 120,000."

Nevertheless, the somewhat staid magazine still manages to feature more than a modicum of relatively obscure but distinguished jazzmen on a regular basis. Recent issues featured the Art Ensemble of Chicago on the cover, with in-depth articles on

Charlie Parker, Charlie Christian, John Coltrane, Art Tatum, Bill Evans, Ornette Coleman and Henry Threadgill.

"We sell more in record chain stores these days than Rolling Stone," claims Holdsworth. "They've voluntarily given up the market."

Reader interest focuses on the creative modus operandi of artists, especially the serious side of music making. Holdsworth doesn't see any disparity in combining rock and jazz, and points to the recent cover story and interview with Steely Dan.

"Our audience includes a number of different people. A lot are professional musicians, but they all want to get up close to the artists they respect."

"We were always eclectic," he says. "That was our original impetus. We started mostly with jazz in 1977 and then moved into rock, particularly due to my personal tastes. We take rock seriously and we take jazz seriously. We don't see them as being that far apart."

"Our reasoning is that rock, like it or not, is the art form of

(Continued on page 115)

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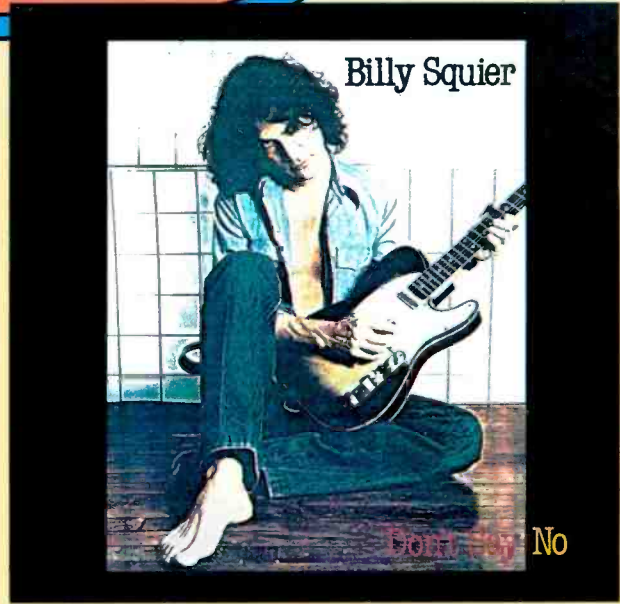
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KITTY & THE HAYWOODS / Excuse Me, I've Got A Life To Catch
ST-12149 • 4XT-12149



ITZHAK PERLMAN, VLADIMIR ASHKENAZY, LYNN HARRELL /
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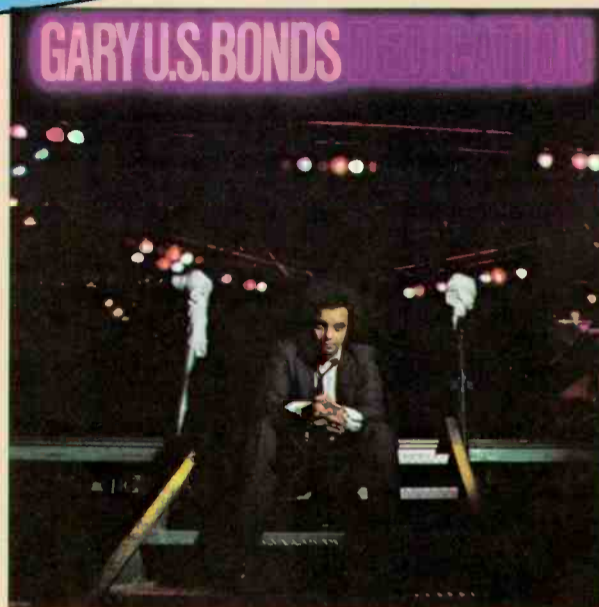


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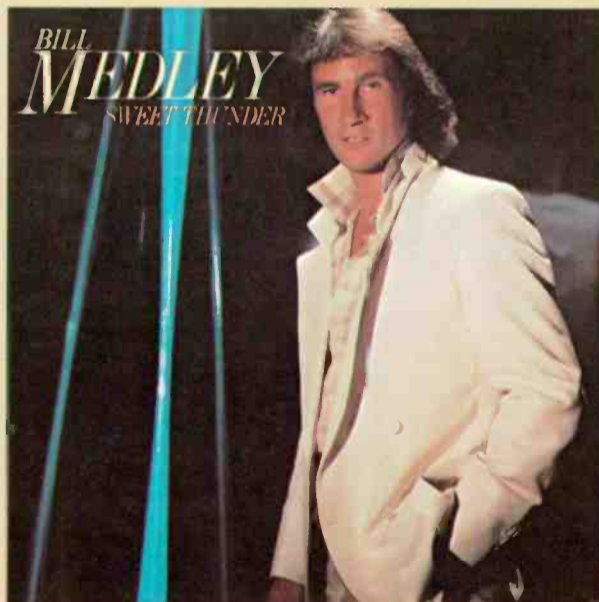
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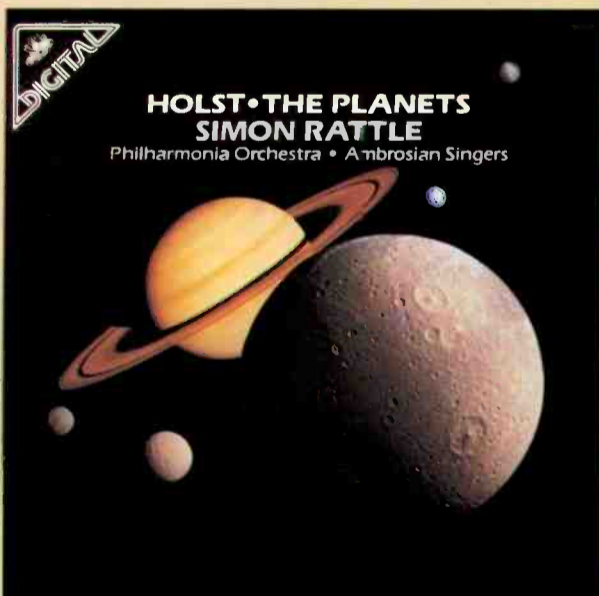
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THE CONSOLE TYPE X80A

Racked Software Helps Disk Retailer Into Video Mart

By GEORGE KOPP

NEW YORK—The Good Vibrations record chain in the Boston area has found a way to beat the high cost of getting into the video software business, thanks to video specialist Prime Video.

Prime Video, with a main store in the Faneuil Hall Marketplace, is now racking the record chain, and has just signed on to rack a camera-hi fi chain and a bookstore as well.

Says Prime Video retail sales manager Barry Glovsky: "Record stores who get into video software with 50 titles to 'see how it goes' will die. We try to sell people on the idea that they can make more money in a year going with us than they can doing it themselves."

Prime Video is 70% software, 20% accessories and 10% hardware. Of the software, 85% of the business is through rentals, says Glovsky. The company has an inventory of about 2,500 titles, although they rack only about 300 to Good Vibrations.

"We train the people there to use our library. We will fill any order from any of our accounts. That's exactly what I'm doing three days a week, checking up on the accounts and delivering the cassettes."

"From the record store's point of view," says Glovsky, "he'll have to have a sizeable investment to do it himself. He'll lose money on sales and he won't have the sophistication to run a club. We've built ourselves up to sufficient size to be able to buy direct from five suppliers. This brings our price down \$7-\$12 per unit. I'll wholesale to stores who are in a non-competitive area and rack some record stores."

Glovsky explains that both these businesses helps increase his volume, which in turn helps him achieve more favorable terms when ordering. In hardware, blank tape and accessories, Prime Video runs a buying co-op.

The record stores don't pay anything to Prime Video to get the video service, but Prime Video runs the business and sets the prices. In the rental sphere, the company offers separate prices for club members and non-members.

Members pay a \$75 yearly fee, renewable at \$35. The member rental price is \$6 a week, while it is \$10 a week for non-members. Non-members must also pay a \$75 deposit for each cassette rented.

"We are averaging 25-35 rentals a day," says Glovsky, "but it took us quite a while to build up the business. That's another reason why it pays a retailer to let us do it for him. Most club members rent 8-12 cassettes a month. Non-members rent about 3-10 a month. About 25% of those titles are adult. We also have lots of parents looking for children's material."

Music titles, says Glovsky, are not hot. "We've had success with some of them, but a lot of the music titles look like freshman film class projects. I wish it wasn't so."

Prime Video also runs weekly specials to stimulate business. The spe-

cial is a \$3 rental of selected titles when a customer also rents one at the regular price.

"The Nostalgia Merchant titles work especially well this way," he

says. "People aren't familiar with the movies, but once they get one on a special, they keep coming back for more."

Glovsky says he has no problems

with the suppliers over his rental program. "The only pressure I get from them is to increase my orders," he says.

Prime Video plans to expand both

in the number of titles stocked and in the number of retailers racked. Two new branch stores are opening, one in Vermont and one in New Hampshire.

A rack jobber goes on record... about making every inch count.



Eric Paulson, Sr. V.P.,
Rack Services Div.,
Pickwick Distribution Companies

“Rack jobbing is probably the most challenging area in record retailing. Every store's rack space must constantly reflect a specific neighborhood's musical tastes at particular moments in time.

“In that sense, I suppose it's probably a lot like the challenge a record advertiser faces in creating a trade ad: The information they 'allocate' to that ad space needs to reflect

what I need to know at the moment, if it's to influence our allocations.

“One of the things we look for in the ad is a manufacturer's marketing commitment. What have they got going for them to sustain the sell-through, after that initial push? Often, there turns out to be a great deal of sustained support—from displays to tv tie-ins. But sometimes it seems to have gotten lost when they were deciding how to fill that valuable ad space.”

The Bottom Line: Billboard® ads move records. Sell-through assurance moves them faster!

Stress Relief

NEW YORK—Aria Productions vice president Thomas Jones is inaugurating individual and group workshops on stress related problems for those in the music business. The workshops are geared to creative people and to those who work with creative people. Aria Productions is based in New York.

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Vol. 93 No. 15

Commentary

Dulling The Point-Of-Purchase

By GERRY GLADIEUX

Each week manufacturers ask us to support new product and artist development through chain-wide promotional endeavors involving new release displays, programs, incentives and contest prizes.

Well folks, we initiated four major chain-wide display contests since January, and our record for the year is 0 wins, 4 losses.

These promotional efforts involved 110 stores in 25 states, and were supported by more than 1,000 highly motivated, creative managers and clerks. Manufacturers have supplied us with incentives (contests), but have drastically let us down through a lack of supporting point-of-purchase (p.o.p.) material. We feature and sale price their product in our stores, we play those in-store copies, and we supply them with pictures, but all is lost if we don't have p.o.p. material.

Running display contests without good p.o.p. backup

Do you know what happens when you excite a store manager with challenges and incentives, and then fail to follow through in the most critical area of the promotion . . . displays? It's like asking George Brett to hit a home run, and then tell him he has to use a toothpick instead of a baseball bat.

What happens is fairly obvious, and that's why we're sitting here with four losses and zero wins.

All four of these chain-wide promotions were created and established with the promise of p.o.p. material. We placed radio and print ads. We presented the incentives to our managers and developed enthusiasm for the promotion throughout our company. We placed orders three to four weeks before the execution date, but in each instance p.o.p. material or people broke down.

We've even tried to call other branches in our various market areas to secure p.o.p. materials on a local level, but we hear the same thing time and time again.

1. "Our salesman doesn't call on you."
2. "You don't buy from this branch."
3. "Call Cleveland and see if you can get it." (If I could get it in Cleveland, I wouldn't be writing this.)
4. "We didn't get enough to cover our own markets locally."
5. "We missed you on the first run; we'll catch you on the second." (Which is three weeks later into our promotion.)

Now, I know there are cost factors involved in p.o.p. material (producing and distributing posters, stand-ups, 1'x1's, in-store

play copies, die-cut mobiles, etc.) and nobody knows these costs better than the manufacturers. What we don't know is the exact return on this investment, or how much mileage we both get from it.

My point is that we want to give the label every foot of mileage we can achieve through promotions and contests. And that mileage is dramatically increased when the promotion is fueled by the extra octane boost provided by p.o.p. materials. The contests run better, faster, and farther on hi-test than they do on regular. So we want all the octane we can get.

As a company, we get very excited about these concepts. We want to distribute, increase, and position the manufacturer's product in our market areas. Our business is the promotion of his business, and we're not doing it very well with an 0-4 record. We, the customer, and you, the supplier, must join forces and put our priorities in proper perspective when developing display contests.

Stark Records prefers to conduct business in a centralized warehouse, and labels should make every effort to accommodate our needs by shipping to us centrally, rather than to more than 110 retail outlets. We'll handle the headaches of pre-packing, distributing and shipping.

We feel Stark/Camelot/Grapevine's value to you, the manufacturer, is as immeasurable as your's is to us. We just concluded the best year we've ever had in this industry and we are continuing to open 15-20 new stores each year.

. . . like asking George Brett to homer with a toothpick

I hope that we have made you aware that our needs extend beyond Cleveland, and that our future requests will be more openly received. If you want to spend money in p.o.p. material, a concept which I strongly support, then maximize it and spend it with us. There's over 1,000 of us waiting for your p.o.p. material.

Now here comes the challenge. Our relationship is a marriage, and we can't afford to have a dissolution. I ask my interested manufacturer to call and discuss this situation, so that we can construct and initiate effective systems and procedures.

Gerry Gladieux is vice president of advertising for Stark Record & Tape Service, operators of the 110-store Camelot/Grapevine chain.

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:

It's that time again! In the next few weeks the record industry will experience a widespread round of price increases. Not only that, but we can expect to be gouged by an increase of a few percentage points in the wholesale cost, thus keeping margins as tight as always.

Routinely tightening the margins is neither coincidental nor random; the manufacturers always do this. Shrinking margins accompanied by escalating inventory costs is an old story.

As a distributor, we will have to cover this with a similar price adjustment, and so on down the line. These ever-higher prices and continued tight margins are making it all too easy for everyone's customers to say, "Too much."

James Frazee
Vinyl Vendors Inc.
Kalamazoo, Mich.

Dear Sir:

Record service to radio stations could be better and cost less if record companies took a few simple steps.

Why do I need five copies of the latest Andy Gibb single? It happens every time we get service from RSO, and from other companies, too. One is all we need. Just think of all the money an updated mailing list would save.

And why don't record companies research radio station formats? Does an MOR station need the latest Devo single or album?

I don't mind when record companies yell about service costs, but I do mind when they don't help themselves and think that cutting service to a smaller station is the answer.

Mike Boyle
Music Director, WHLW-AM
Lakewood, N.J.

Dear Sir:

I've read and heard complaints that Company A charges for record service and Company B only sends

out records every eight months. In this broadcaster's opinion it just isn't so.

I was appointed music director a few weeks ago. At the time we had fairly good record service but weren't getting MCA, Capitol, Motown and A&M product. After phone calls to each company's local rep, I received both apologies and records. All they ask is a weekly playlist.

Eighteen cents in postage sure beats paying \$25 a week at a local record store for new product.

I would like to thank personally all the companies who are servicing us. They're doing a great job. It's a pleasure playing songs for friends.

Bryan J. Conners
Music Director, WEED-FM
Rocky Mount, N.C.

Dear Sir:

It's unfortunate for college radio that labels choose to give power to people like Vernon Slaughter, who stated at the IBS convention that, "When I left (college radio), I took everything with me" (Billboard, March 21, 1981). Let's hope he wasn't being serious. Maybe he assumes that since he took it all, everyone else takes the record catalog when they leave.

Fortunately, that is not the case. We at WEGL are proud of our 7,000-unit-and-growing library, containing about 2,000 disks. Unfortunately, though, we cannot get catalog from the period before sign-on in 1971 (that is, without spending hundreds of dollars of our already-too-tight budget), since Slaughter assumes we'll take it all home!

If record companies have problems with some stations constantly requesting the same catalog year after year, cut them off—not those of us who maintain and use the material.

Concerning the review of Louis M. Bloch's book "The Gas Pipe Networks," about the beginnings of college radio, let it be known that WAPI (now in Birmingham) first broadcast from the campus of Auburn Univ. (then Alabama Polytechnic Institute, hence WAPI) in

1926, following Alabama's first licensed station, WMAV, also on the Auburn campus (from 1922 to 1925).

Lloyd E. Townsend Jr.
Jazz/Classical Music Director
WEGL-FM, Auburn, Ala.

Dear Sir:

In Alan Penchansky's article on the morning radio scene in Chicago (Billboard, March 28, 1981), a gross error of omission cast me in an unfair and unfavorable comparison with our new morning man, Phil Duncan.

First of all, I was not replaced by Phil. Because of some career conflicts, I asked to be moved to another shift nearly a year ago. I was succeeded in morning drive by program director Jack Kelly, who was, in turn, replaced by Don Bishop some time later. Phil Duncan eventually took over from Don.

If Phil was hired because he is "a little more contemporary" than somebody, it would have to be his predecessor, not this predecessor. I departed because I wanted to.

Otherwise, Penchansky is right. You can't tell the players without a morning program in this town, for sure!

Phil Whitelaw
WCLR-FM
Skokie, Ill.

Dear Sir:


I totally agree with Dale Gosciwicz's commentary on the poor quality of records (Billboard, April 4, 1981).

Defective records have gotten out of hand. It seems that as the prices increase, the quality decreases. There used to be defective records years ago, but not like this. It's about time record companies check into this problem and attempt to solve it.

Richard Recco
Malverne, N.Y.

Single and lonely?

A lot of singles are simply that...one great song. An Importe/12 single is different. It has two great songs. To help stations build audience shares...to help jukebox operators maximize results...and to give the singles buyer real entertainment value. Check out the new Importe/12 singles, available from your Importe/12 distributor listed below.



I'm tired of being bitchy, so **"DO ME A FAVOR!"** Hot at WBRU, infectious at WQBK, WBCN. Also very **"TRES CHICHI!"** Two great songs on YE-121. From my Importe/12 Maxi 33 LP, "AMY BOLTON" (MP-309.)

Tantralize with **"HILLS OF KATMANDU!"** Great vibes from KUTE, KITT, and SUPER Q. And celebrate with **"HALLELUJAH!"** like WBLS. Two great songs on YE-120. From our Importe/12 double LP, "TANTRA/ THE DOUBLE ALBUM" (MP-310.)

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (4/7/81)

PRIME MOVERS-NATIONAL

- SMOKEY ROBINSON—Being With You (Tamla)
- REO SPEEDWAGON—Take It On The Run (Epic)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

TOP ADD ONS-NATIONAL

- DOTTIE WEST—What Are We Doing In Love (Liberty)
- A TASTE OF HONEY—Sukiyaki (Capitol)
- JOHN LENNON—Watching The Wheels (Geffen)

BREAKOUTS-NATIONAL

- STARS ON 45—Medley (Radio Records)
- ANNE MURRAY—Blessed Are The Believers (Capitol)
- BILLY & THE BEATERS—I Can Take Care Of Myself (Alfa)

★ **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.

- APRIL WINE—Just Between You & Me—D-25
- JOHN O'BANION—Love You Like I Never Loved Before
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- CLIMAX BLUES BAND—I Love You—D-30

KERN—Bakersfield (G. Davis—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 16-8
- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-12
- ★ JOHN COUGAR—Ain't Even Done With The Night 20-14
- ★ THE WHO—You Better You Bet 23-18
- ★ REO SPEEDWAGON—Take It On The Run 29-17
- KIM CARNES—Bette Davis Eyes
- CHAMPAIGN—How Bout Us
- RICK SPRINGFIELD—Jessie's Girl—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine
- LENNY LeBLANC—Somebody Send My Baby Home
- TERRI GIBBS—Somebody's Knockin'
- A TASTE OF HONEY—Sukiyaki—D-29
- THE WHISPERS—It's A Love Thing—D-28

KOPA—Phoenix (J. McKay—MD)

- ★★ JOHN LENNON—Watching The Wheels 18-8
- ★★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 21-15
- ★ JOHN COUGAR—Ain't Even Done With The Night 26-22
- ★ GINO VANELLI—Living Inside Myself 28-20
- ★ CHAMPAIGN—How Bout Us 23-17
- DON McLEAN—Since I Don't Have You
- DOTTIE WEST—What Are We Doin' In Love
- KIM CARNES—Bette Davis Eyes—D-29
- CLIMAX BLUES BAND—I Love You—X
- JOHN O'BANION—Love You Like I Never Loved Before—30
- A TASTE OF HONEY—Sukiyaki—D-28

KRQQ(KRQ-94)—Tucson (K. Lacy—MD)

- ★★ REO SPEEDWAGON—Take It On The Run 20-15
- ★★ SMOKEY ROBINSON—Being With You 16-9
- ★ APRIL WINE—Just Between You & Me 13-10
- ★ STEELY DAN—Time Out Of Mind 10-6
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 15-12
- CLIMAX BLUES BAND—I Love You—29

KTKT—Tucson (B. Rivers—MD)

No List

KENO—Las Vegas (B. Alexander—MD)

- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 4-1
- ★★ FRANKIE & THE KNOCKOUTS—Take It On The Run 9-5
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 11-7
- ★ GINO VANELLI—Living Inside Myself 22-12
- ★ REO SPEEDWAGON—Take It On The Run 9-5
- STARS ON 45—Medley
- .38 SPECIAL—Hold On Loosely
- KIM CARNES—Bette Davis Eyes—D-25
- JEFFERSON STARSHIP—Find Your Way Back—X
- PHIL COLLINS—I Missed Again—X
- RICK SPRINGFIELD—Jessie's Girl—X
- JOHN O'BANION—Love You Like I Never Loved Before—D-28
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- DOTTIE WEST—What Are We Doin' In Love—X

KLUC—Las Vegas (R. Lundquist—PD)

- ★★ JOHN COUGAR—Ain't Even Done With The Night 14-8
- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 24-18
- ★ STYX—Too Much Time On My Hands 11-9
- ★ REO SPEEDWAGON—Take It On The Run 9-6
- ★ JOURNEY—The Party's Over 13-11
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- KIM CARNES—Bette Davis Eyes—D-25
- .38 SPECIAL—Hold On Loosely—D-26

Pacific Northwest Region

★ PRIME MOVERS

- JOHN LENNON—Watching The Wheels (Geffen)
- A TASTE OF HONEY—Sukiyaki (Capitol)
- GROVER WASHINGTON JR.—A Taste Of Oney (Elektra)

● TOP ADD ONS

- CLIMAX BLUES BAND—I Love You (WB)
- STEELY DAN—Time Out Of Mind (MCA)
- DOTTIE WEST—What Are We Doing In Love (Liberty)

BREAKOUTS

- ISLEY BROTHERS—Hurry Up & Wait (T-Neck)
- RAY PARKER JR. & RAYDIO—A Woman Needs Love (Arista)
- SANTANA—Winning (Columbia)

KFRC—San Francisco (J. Peterson—PD)

- ★★ SMOKEY ROBINSON—Being With You
- ★★ TASTE OF HONEY—Sukiyaki 19-10
- ★ THE WHO—You Better You Bet 34-25
- ★ THE POLICE—Don't Stand So Close To Me 24-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 27-19
- ISLEY BROTHERS—Hurry Up & Wait
- CLIMAX BLUES BAND—I Love You

KIOY (K104)—Fresno (T. Seville—MD)

- ★★ THE WHO—You Better You Bet 23-11
- ★ SHEENA EASTON—Morning Train 6-2
- JOHN LENNON—Watching The Wheels—15
- T.G. SHEPPARD—I Loved 'Em Every One—12
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- DOLLY PARTON—But You Know I Love You—D-23
- JIM PHOTOGLO—Fool In Love With You—D-25
- CLIFF RICHARD—Give A Little Bit More
- CLIMAX BLUES BAND—I Love You
- ADDISI BROTHERS—Leaving For Maui
- JOHN O'BANION—Love You Like I Never Loved Before
- LENNY LeBLANC—Somebody Send My Baby Home—D-24
- ABBA—Super Trouper
- THE ROVERS—Wasn't That A Party—D-26
- JOHN LENNON—Watching The Wheels—15
- DON McLEAN—Since I Don't Have You—D-17
- BILLY & THE BEATERS—I Can Take Care Of Myself—28
- JESSIE WINCHESTER—Say What

KGW—Portland (J. Wojniak—MD)

- ★★ DARYL HALL/JOHN OATES—Kiss On My List 16-8
- ★★ STEVE WINWOOD—While You See A Chance 13-5
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-13
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 15-9
- ★ SHEENA EASTON—Morning Train 25-17
- TERRI GIBBS—Somebody's Knockin'
- STEELY DAN—Time Out Of Mind
- REO SPEEDWAGON—Take It On The Run—D-22
- JOHN COUGAR—Ain't Even Done With The Night—D-24
- SMOKEY ROBINSON—Being With You—D-19
- KIM CARNES—Bette Davis Eyes—D-25
- THE POLICE—Don't Stand So Close To Me—D-20
- APRIL WINE—Just Between You And Me—D-23

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

- ★★ LOVERBOY—Turn Me Loose 21-16
- ★★ DARYL HALL/JOHN OATES—Kiss On My List 16-7
- ★ SHEENA EASTON—Morning Train 6-2
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-10
- SMOKEY ROBINSON—Being With You
- CHAMPAIGN—How Bout Us
- .38 SPECIAL—Hold On Loosely
- PHIL COLLINS—I Missed Again—D-32

KJR—Seattle (T. Mitchell—MD)

- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 9-6
- ★★ LEO SAYER—Living In A Fantasy 10-7
- ★ ERIC CLAPTON—I Can't Stand It 14-9
- ★ PHIL SEYMOUR—Precious To Me 13-10
- ★ TERRI GIBBS—Somebody's Knockin' 11-8
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love
- ★ RUPERT HOLMES—I Don't Need You
- ★ KIM CARNES—Bette Davis Eyes—D-28
- ★ PHIL COLLINS—I Missed Again—D-29
- ★ JOURNEY—The Party's Over
- ★ LOVERBOY—Turn Me Loose—D-26
- ★ DOTTIE WEST—What Are We Doin' In Love—D-27

KYYX—Seattle (S. Lynch—MD)

- ★★ DARYL HALL/JOHN OATES—Kiss On My List 9-6
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 2-1
- ★ ERIC CLAPTON—I Can't Stand It 11-8
- ★ STEELY DAN—Time Out Of Mind 18-13

- ★ RED SPEEDWAGON—Take It On The Run 14-10
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- GINO VANELLI—Living Inside Myself—D-30
- A TASTE OF HONEY—Sukiyaki
- STARS ON 45—Medley—D-29
- GET WET—Just So Lonely
- JESSE WINCHESTER—Say What

KJRB—Spokane (B. Gregory—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 9-5
- ★★ REO SPEEDWAGON—Take It On The Run 16-7
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 17-14
- ★ STEELY DAN—Time Out Of Mind 26-22
- ★ JOHN LENNON—Watching The Wheels 18-15
- DON McLEAN—Since I Don't Have You
- NEIL DIAMOND—America
- KIM CARNES—Bette Davis Eyes—D-29
- STARS ON 45—Medley/Stars On 45—30

KTAC (109.54)—Tacoma (S. Carter—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 5-3
- ★★ TERRI GIBBS—Somebody's Knockin' 17-11
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 11-9
- CHAMPAIGN—How Bout Us 31-26
- STARS ON 45—Medley
- JEFFERSON STARSHIP—Find Your Way Back
- THE ROVERS—Wasn't That A Party—D-35

KCBN—Reno (L. Irons—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 6-3
- ★★ A TASTE OF HONEY—Sukiyaki 32-22
- ★ SMOKEY ROBINSON—Being With You 12-6
- ★ TERRI GIBBS—Somebody's Knockin' 14-8
- ★ STYX—Too Much Time On My Hands 27-19
- JOHN LENNON—Watching The Wheels
- STARS ON 45—Medley
- KIM CARNES—Bette Davis Eyes
- ANNE MURRAY—Blessed Are The Believers—D-39
- JEFFERSON STARSHIP—Find Your Way Back—D-40
- T.G. SHEPPARD—I Loved 'Em Every One—D-35
- DOTTIE WEST—What Are We Doin' In Love—D-38
- DDN McLEAN—Since I Don't Have You

KCPX—Salt Lake (G. Waldron—MD)

- ★ KIM CARNES—Bette Davis Eyes 27-18
- ★ GINO VANELLI—Living Inside Myself 22-13
- CHRISTOPHER CROSS—Say You'll Be Mine
- JOHN LENNON—Watching The Wheels—D-27
- DON McLEAN—Since I Don't Have You—D-26
- DILMAN BAND—Lovin' The Night Away
- JOHN O'BANION—Love You Like I Never Loved Before—D-37
- MICHAEL STANLEY BAMD—Lover—D-39
- SHOT IN THE DARK—Playing With The Lightning—D-38
- STARS ON 45—Medley—D-30

KRSP(FM103)—Salt Lake City (L. Windgar—MD)

- ★★ STEELY DAN—Time Out Of Mind 7-4
- ★★ STYX—Too Much Time On My Hands 14-10
- ★ THE WHO—You Better You Bet 15-12
- ★ JEFFERSON STARSHIP—Find Your Way Back 25-21
- ★ PHIL COLLINS—I Missed Again 20-15
- CHRISTOPHER CROSS—Say You'll Be Mine
- SANTANA—Winning
- KIM CARNES—Bette Davis Eyes—D-24
- ROLLING STONES—If I Was A Dancer—O-23
- RAINBOW—I Surrender—D-26

KIMN—Denver (D. Ericson—MD)

- ★★ JOHN LENNON—Watching The Wheels 21-17
- ★★ REO SPEEDWAGON—Take It On The Run 20-15
- ★ STEVE WINWOOD—While You See A Chance 5-2
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 9-4
- ★ SMOKEY ROBINSON—Being With You 19-16
- DOTTIE WEST—What Are We Doin' In Love
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- KIM CARNES—Bette Davis Eyes—D-29
- .38 SPECIAL—Hold On Loosely—D-30
- CLIMAX BLUES BAND—I Love You—X

- JOHN O'BANION—Love You Like I Never Loved Before—D-25
- DON McLEAN—Since I Don't Have You—X

North Central Region

★ PRIME MOVERS

- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- SMOKEY ROBINSON—Being With You (Tamla)
- REO SPEEDWAGON—Take It On The Run (Epic)

● TOP ADD ONS

- DOTTIE WEST—What Are We Doing In Love (Liberty)
- A TASTE OF HONEY—Sukiyaki (Capitol)
- JEFFERSON STARSHIP—Find Your Way Back (Grant)

BREAKOUTS

- JOHN O'BANION—Love You Like I Never Loved Before (Elektra)
- CHAMPAIGN—How Bout Us (Columbia)
- PAUL ANKA—I've Been Waiting (RCA)

CKLW—Detroit (R. Trombley—MD)

- ★★ SMOKEY ROBINSON—Being With You 14-7
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 16-12
- ★ JOHN LENNON—Watching The Wheels 19-14
- ★ .38 SPECIAL—Hold On Loosely 20-16
- ★ A TASTE OF HONEY—Sukiyaki 30-15
- SANTANA—Winning
- JOHN COUGAR—Ain't Even Done With The Night
- KIM CARNES—Bette Davis Eyes—D-29
- STARS ON 45—Medley

WDRQ—Detroit (B. Garcia—MD)

- ★★ REO SPEEDWAGON—Take It On The Run 24-16
- ★★ SMOKEY ROBINSON—Being With You 17-11
- ★ JOHN LENNON—Watching The Wheels 22-17
- ★ GINO VANELLI—Living Inside Myself
- DOTTIE WEST—What Are We Doin' In Love
- JEFFERSON STARSHIP—Find Your Way Back
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- .38 SPECIAL—Hold On Loosely—D-29
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-24
- ALAN PARSONS—Time
- A TASTE OF HONEY—Sukiyaki

WAKY—Louisville (B. Modie—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 7-4
- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-6
- ★ JOHN COUGAR—Ain't Even Done With The Night 11-8
- ★ STEELY DAN—Time Out Of Mind 13-9
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 15-10
- DOTTIE WEST—What Are We Doin' In Love—22
- JOHN O'BANION—Love You Like I Never Loved Before—21

WKJ(KJ100)—Louisville (B. Hatfield—MD)

- No List

WGCL—Cleveland (D. Collins—MD)

- ★★ JOHN COUGAR—Ain't Even Done With The Night 17-12
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 6-4
- ★ JUICE NEWTON—Angel Of The Morning 14-11
- ★ PHIL COLLINS—I Missed Again 16-14
- ★ JOHN LENNON—Watching The Wheels 18-16
- JOHN O'BANION—Love You Like I Never Loved Before—30
- A TASTE OF HONEY—Sukiyaki
- ISLEY BROTHERS—Hurry Up & Wait

WKRQ(Q102)—Cincinnati (T. Galuzzo—MD)

- ★★ STEVE WINWOOD—While You See A Chance 9-5
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 13-8
- ★ JUICE NEWTON—Angel Of The Morning 27-21
- ★ APRIL WINE—Just Between You & Me 21-17
- ★ STYX—Too Much Time On My Hands 31-26
- CLIMAX BLUES BAND—I Love You—34
- CHAMPAIGN—How Bout Us—35
- PAT BENATAR—Hell Is For Children—LP
- STYX—A.D. 1928—LP

WNCA—Columbus (S. Edwards—MD)

- ★★ SMOKEY ROBINSON—Being With You 18-13
- ★★ THE WHO—You Better You Bet 23-17
- ★ STEELY DAN—Time Out Of Mind 20-15

- ★ JUICE NEWTON—Angel Of The Morning 8-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 6-3
- KIM CARNES—Bette Davis Eyes
- JOHN O'BANION—Love You Like I Never Loved Before
- .38 SPECIAL—Hold On Loosely
- CLIMAX BLUES BAND—I Love You—D-22
- PHIL COLLINS—I Missed Again D-25
- GINO VANELLI—Living Inside Myself—D-23
- JOHN LENNON—Watching The Wheels—D-24
- DON McLEAN—Since I Don't Have You

WXGT(92X)—Columbus (T. Nutter—MD)

- ★★ JUICE NEWTON—Angel Of The Morning 20-15
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 7-3
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-7
- ★ SHEENA EASTON—Morning Train 8-4
- ★ GINO VANELLI—Living Inside Myself 22-18
- CLIMAX BLUES BAND—I Love You—25
- JOHN COUGAR—Ain't Even Done With The Night—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- JOURNEY—The Party's Over—X
- THE ROVERS—Wasn't That A Party—X
- THE WHO—You Better You Bet—X

WZPP—Cleveland (B. McKay—MD)

- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-6
- ★★ PHIL COLLINS—I Missed Again X-19
- ★ JUICE NEWTON—Angel Of The Morning 10-4
- ★ SMOKEY ROBINSON—Being With You 13-7
- ★ GINO VANELLI—Living Inside Myself 17-16
- PAUL ANKA—I've Been Waiting
- CHAMPAIGN—How Bout Us
- DOTTIE WEST—What Are We Doin' In Love
- DAZZ BAND—Invitation To Love

WKWK—Wheeling (J. Armstrong—MD)

- ★★ YARBROUGH & PEOPLES—Don't Stop The Music 9-2
- ★ GINO VANELLI—Living Inside Myself 27-21
- ★ JUICE NEWTON—Angel Of The Morning 17-8
- ★ ANNE MURRAY—Blessed Are The Believers 25-20
- ★ ROD STEWART—Somebody Special 30-24
- DON McLEAN—Since I Don't Have You
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- JIM PHOTOGLO—Fool In Love With You
- DR. HOOK—That Didn't Hurt Too Bad
- GET WET—Just So Lonely

Southwest Region

★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- KIM CARNES—Bette Davis Eyes (EMI)

● TOP ADD ONS

- A TASTE OF HONEY—Sukiyaki (Capitol)
- JOHN LENNON—Watching The Wheels (Geffen)
- TIERRA—Memories (Boardwalk)

BREAKOUTS

- STARS ON 45—Medley (Radio Records)
- ANNE MURRAY—Blessed Are The Believers (Capitol)
- DON McLEAN—Since I Don't Have You (Millennium)

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

- ★★ JUICE NEWTON—Angel Of The Morning 18-6
- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 20-7
- ★ APRIL WINE—Just Between You And Me 19-8
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 15-9
- ★ REO SPEEDWAGON—Take It On The Run 24-16
- DOTTIE WEST—What Are We Doin' In Love—29
- KIM CARNES—Bette Davis Eyes—30
- SMOKEY ROBINSON—Being With You—28
- DOLLY PARTON—But You Know I Love You

(Continued on page 28)

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Fast Breaking News! From CBS Records.

REO SPEEDWAGON
FE 36844
*19-50953

ALBUM "HI INFIDELITY" NOW TRIPLE PLATINUM. "KEEP ON LOVING YOU"* SINGLE NOW GOLD. ALL SEVEN PREVIOUS ALBUMS AT LEAST GOLD. ALL SELLING WITH RENEWED SPEED. NEVER-ENDING TOUR CONTINUES SRO.

BARBRA STREISAND
FC 36750

OUTDOES HERSELF. AGAIN. FIVE MILLION ALBUMS SOLD IN SIX MONTHS. "GUILTY" ONE OF FEW ALBUMS IN HISTORY TO SPAWN THREE TOP-10 SINGLES. MORE TO COME.

JOURNEY
KCE 37016

DOUBLE-LIVE ALBUM "CAPTURED" GOLD IN ONE WEEK. TOP-10 IN THREE WEEKS. THREE PREVIOUS ALBUMS REAPPEAR AND BULLET UP CHARTS.

JIM STEINMAN
FE 36531

OUT FROM BEHIND MEAT LOAF. PRESENTS LONG-AWAITED ALBUM TO WAITING WORLD. ON EVERY AOR STATION IN AMERICA UPON RELEASE.

RANDY MEISNER
JE 36748
*19-50964

SCORES HIGH ON CHARTS WITH EPIC DEBUT "ONE MORE SONG" ALBUM AND "HEARTS ON FIRE"* SINGLE.

MOE BANDY
JOE STAMPLEY
FC 37003
*11-60508
+19-50972

FOLLOW-UP THEIR NEAR-GOLD DEBUT ALBUM WITH "HEY JOE HEY MOE." SINGLE* AND ALBUM A SMASH. STAMPLEY'S SOLO CAREER SOARS. "I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN"+ HIS BIGGEST HIT EVER.

HAWKS
JC 36922
*11-60500

ALBUM AN INSTANT AOR SUCCESS. "RIGHT AWAY"* SINGLE GAINING TOP-40 MOMENTUM EVERYDAY.

MANHATTANS
JC 36861
*11-11398
+JC 36411

CAREER IN HIGH GEAR WINNING GRAMMY FOR "SHINING STAR."* SINGLE GOLD "AFTER MIDNIGHT"+ ALBUM GOLD. "GREATEST HITS" SELLING STEADILY. ACCLAIMED AS ESSENTIAL LISTENING BY ROCK AND SOUL CRITICS.

CHAMPAIGN
JC 37008
11-11433

RELEASES FIRST COLUMBIA ALBUM AND SINGLE BOTH TITLED "HOW 'BOUT US." BOTH BECOME GIANT HITS. BLACK AND TOP-40 RADIO THIRSTY FOR MORE.

THE CLASH
E3X 37037

CONTINUE TO SHAKE UP THE MUSIC WORLD WITH THREE-RECORD TWO-HOUR "SANDINISTA!" TOTAL CLASH SALES TOP MILLION MARK AND CONTINUE TO ACCELERATE.



Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/7/81)

Continued from page 26

- CHAMPAIGN—How Bout Us
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself—D-27
- JOHN O'BANION—Love You Like I Never Loved Before
- SHEENA EASTON—Morning Train—DP-12
- STYX—Too Much Time On My Hands—NP-26

KFMF—Houston (J. Steele—MD)

- ★ BLONDIE—Rapture 6-1
- ★ KIM CARNES—Bette Davis Eyes D-25
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 20-11
- ★ STEVE WINWOOD—While You See A Chance 23-13
- DON WILLIAMS—Falling Again
- DOLLY PARTON—But You Know I Love You
- DOTTIE WEST—What Are We Doin' In Love—D-28

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

- ★ SMOKEY ROBINSON—Being With You 14-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-3
- ★ THE POLICE—Don't Stand So Close To Me 23-18
- ★ STEVE WINWOOD—While You See A Chance 30-25
- ★ DARYL HALL/JOHN OATES—Kiss On My List 10-7
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- THE JACKSONS—Can You Feel It
- DOLLY PARTON—But You Know I Love You—D-30
- SANTANA—Winning
- TOM BROWN—Thighs High—D-13
- JERMAINE JACKSON—You Like Me Don't You—D-21
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-29
- CHAMPAIGN—How Bout Us—D-28

KILT—Houston (B. Young—PD)

- ★ BLONDIE—Rapture 5-3
- ★ STEVE WINWOOD—While You See A Chance 8-6
- ★ SMOKEY ROBINSON—Being With You 12-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-16
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-2
- JOHN COUGAR—Ain't Even Done With The Night
- ANNE MURRAY—Blessed Are The Believers—33
- CHRISTOPHER CROSS—Say You'll Be Mine—38
- DOTTIE WEST—What Are We Doin' In Love—X

KNUS—Dallas (L. Ridener—MD)

- No List
- KVIL—Dallas (C. Rhodes—MD)
- ★ JUICE NEWTON—Angel Of The Morning 9-6
- ★ SHEENA EASTON—Morning Train 5-2
- ★ JOHN COUGAR—Ain't Even Done With The Night 16-14
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 11-9
- ★ THE WHISPERS—It's A Love Thing 23-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 10-8
- A TASTE OF HONEY—Sukiyaki
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-25
- KIM CARNES—Bette Davis Eyes—D-23
- GINO VANELLI—Living Inside Myself—D-18

KEGL-FM—Ft. Worth (B. Stevens—MD)

- ★ RUSH—Lime Light 15-10
- ★ JOURNEY—The Party's Over 5-4
- ★ TERRI GIBBS—Somebody's Knockin' 25-20
- ★ JOHN LENNON—Watching The Wheels 27-19
- ★ THE WHO—You Better You Bet 19-14
- LOVERBOY—Turn Me Loose
- CHRISTOPHER CROSS—Say You'll Be Mine
- KIM CARNES—Bette Davis Eyes—D-28
- .38 SPECIAL—Hold On Loosely—D-30
- CLIMAX BLUES BAND—I Love You—D-27
- SANTANA—Winning—D-29

KINT—El Paso (J. Zippo—MD)

- ★ PHIL COLLINS—I Missed Again 29-21
- ★ JOURNEY—The Party's Over 24-20
- ★ JOHN O'BANION—Love You Like I Never Loved Before 36-22
- THE JACKSONS—Can You Feel It 39-33
- KIM CARNES—Bette Davis Eyes—25
- STEELY DAN—Time Out Of Mind—26
- QUINCY JONES—Ai No Corrida—D-40
- DOLLY PARTON—But You Know I Love You—D-38
- T.G. SHEPPARD—I Loved 'Em Every One
- RICK SPRINGFIELD—Jessie's Girl
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29
- LENNY LeBLANC—Somebody Send My Baby Home—36
- DOTTIE WEST—What Are We Doin' In Love
- GREG KIHN—Sheila
- GET WET—Just So Lonely

KTSA—San Antonio (J.J. Rodrigues—MD)

- ★ BLDNDIE—Rapture 9-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 22-15
- ★ DARYL HALL/JOHN OATES—Kiss On My List 12-8
- ★ RONNIE MILSAP—Smokey Mountain Rain 4-2
- CLIMAX BLUES BAND—I Love You
- TIERRA—Memories
- JUICE NEWTON—Angel Of The Morning—D-30
- REO SPEEDWAGON—Take It On The Run—D-28

KHFI(K98)—Austin (E. Volkman—MD)

- ★ JUICE NEWTON—Angel Of The Morning 12-8
- ★ SMOKEY ROBINSON—Being With You 21-14
- ★ JOHN LENNON—Watching The Wheels 29-22
- ★ DOTTIE WEST—What Are We Doin' In Love 30-26
- ★ KIM CARNES—Bette Davis Eyes 27-21
- DON McLEAN—Since I Don't Have You
- A TASTE OF HONEY—Sukiyaki
- T.G. SHEPPARD—I Loved 'Em Every One
- PHIL COLLINS—I Missed Again—D-27
- RICK SPRINGFIELD—Jessie's Girl—D-28
- CHAMPAIGN—How Bout Us
- STARS ON 45—Medley
- BARRY MANILOW—Lonely Together—D-30

KILE—Galveston (S. Taylor—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-2
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 24-16
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-14
- ★ SHEENA EASTON—Morning Train 15-7
- ★ APRIL WINE—Just Between You & Me 12-6
- ANNE MURRAY—Blessed Are The Believers
- STARS ON 45—Medley
- KIM CARNES—Bette Davis Eyes—D-31
- DOLLY PARTON—But You Know I Love You—D-39
- JEFFERSON STARSHIP—Find Your Way Back
- RICK SPRINGFIELD—Jessie's Girl—D-38
- JOHN O'BANION—Love You Like I Never Loved Before—D-40
- SANTANA—Winning

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

- ★ ERIC CLAPTON—I Can't Stand It 13-11
- ★ SMOKEY ROBINSON—Being With You 3-2
- ★ THE POLICE—Don't Stand So Close To Me 10-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 1-1
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-5
- DON McLEAN—Since I Don't Have You
- ADRIAN JOHN LOVERIDGE—400 Dragons
- STARS ON 45—Medley
- QUINCY JONES—Ai No Corrida
- ANNE MURRAY—Blessed Are The Believers
- JEFFERSON STARSHIP—Find Your Way Back

KOFM—Oklahoma City (C. Morgan—MD)

- ★ SHEENA EASTON—Morning Train 5-4
- ★ STYX—The Best Of Times 4-3
- ★ CLIFF RICHARD—A Little In Love 10-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-5
- BLONDIE—Rapture 3-1
- GINO VANELLI—Living Inside Myself—29
- JOHN LENNON—Watching The Wheels—28
- ANNE MURRAY—Blessed Are The Believers—30

WEZB(B97)—New Orleans (J. Lousteau—MD)

- ★ SHEENA EASTON—Morning Train 6-2
- ★ CLIMAX BLUES BAND—I Love You 25-14
- ★ JUICE NEWTON—Angel Of The Morning 20-15
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-5
- ★ THE WHISPERS—It's A Love Thing 11-7
- JEFFERSON STARSHIP—Find Your Way Back
- AC/DC—Dirty Deeds Done Dirt Cheap
- JOHN LENNON—Watching The Wheels—D-29
- QUINCY JONES—Ai No Corrida—D-27
- GINO VANELLI—Living Inside Myself—D-26

WTIX—New Orleans (G. Franklin—MD)

- ★ KIM CARNES—Bette Davis Eyes D-24
- ★ CHAMPAIGN—How Bout Us 2-1
- ★ THE WHO—You Better You Bet 33-28
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-2
- ★ GINO VANELLI—Living Inside Myself 26-22
- JOHN LENNON—Watching The Wheels
- STARS ON 45—Medley
- DON McLEAN—Since I Don't Have You
- QUINCY JONES—Ai No Corrida
- JEFFERSON STARSHIP—Find Your Way Back—D-36
- STEVIE WONDER—Lately
- LEON REDBONE—Seduced—D-32
- DELBERT McCLINTON—Shotgun Rider—D-38

KEEL—Shreveport (M. Johnson—MD)

- No List
- WFMF—Baton Rouge (W. Watkins—MD)
- ★ KIM CARNES—Bette Davis Eyes 28-23

- ★ THE WHISPERS—It's A Love Thing 20-14
- ★ CLIMAX BLUES BAND—I Love You 21-16
- ★ SMOKEY ROBINSON—Being With You 10-5
- ★ GINO VANELLI—Living Inside Myself 27-22
- DON McLEAN—Since I Don't Have You
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- JEFFERSON STARSHIP—Find Your Way Back
- .38 SPECIAL—Hold On Loosely—D-29
- PHIL COLLINS—I Missed Again—D-27
- JOHN LENNON—Watching The Wheels—D-28
- DOTTIE WEST—What Are We Doin' In Love

Midwest Region

★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- APRIL WINE—Just Between You & Me (Capitol)
- STYX—Too Much Time On My Hands (A&M)

● TOP ADD ONS

- .38 SPECIAL—Hold On Loosely (A&M)
- RAY PARKER & RAYDIO—A Woman Needs Love (Arista)
- JOHN LENNON—Watching The Wheels (Geffen)

● BREAKOUTS

- ANNE MURRAY—Blessed Are The Believers (Capitol)
- JEFFERSON STARSHIP—Find Your Way Back (Grunt)
- STEELY DAN—Time Out Of Mind (MCA)

WLS—Chicago (T. Kelly—MD)

- ★ THE WHO—You Better You Bet 10-5
- ★ STYX—Too Much Time On My Hands 21-14
- ★ JOHN LENNON—Watching The Wheels 36-25
- ★ REO SPEEDWAGON—Take It On The Run 23-17
- ★ ERIC CLAPTON—I Can't Stand It 27-21
- JEFFERSON STARSHIP—Find Your Way Back
- .38 SPECIAL—Hold On Loosely

WNAP—Indianapolis (D.J. Bailey—MD)

- JOHN LENNON—Watching The Wheels—30
- CHRISTOPHER CROSS—Say You'll Be Mine—29
- KIM CARNES—Bette Davis Eyes—24
- JOHN O'BANION—Love You Like I Never Loved Before—25
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—26
- YARBROUGH & PEOPLES—Don't Stop The Music—28
- CHAMPAIGN—How Bout Us—27

WOKY—Milwaukee (D. Cole—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-5
- ★ SHEENA EASTON—Morning Train 5-1
- ★ JUICE NEWTON—Angel Of The Morning 12-8
- ★ SMOKEY ROBINSON—Being With You 19-16
- ★ TERRI GIBBS—Somebody's Knockin' 13-10
- ANNE MURRAY—Blessed Are The Believers
- JOHN LENNON—Watching The Wheels—D-22

WISM—Madison (S. Jones—MD)

- ★ APRIL WINE—Just Between You & Me 20-14
- ★ STYX—Too Much Time On My Hands 25-18
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 19-13
- ★ KIM CARNES—Bette Davis Eyes 27-22
- ★ GINO VANELLI—Living Inside Myself 22-16
- SANTANA—Winning
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—30
- SHOT IN THE DARK—Playing With Lightning—X

WSPT—Stevens Point (P. Martin—MD)

- ★ STYX—Too Much Time On My Hands 15-8
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-10
- ★ THE WHO—You Better You Bet 17-12
- .38 SPECIAL—Hold On Loosely 12-9
- ★ RICK SPRINGFIELD—Jessie's Girl 20-15
- ANNE MURRAY—Blessed Are The Believers
- BILLY & THE BEATERS—I Can Take Care Of Myself
- JEFFERSON STARSHIP—Find Your Way Back—D-30
- CLIFF RICHARD—Give A Little Bit—D-29
- STARS ON 45—Medley—D-27
- AC/DC—Dirty Deeds Done Dirt Cheap—LP

KSLQ-FM—St. Louis (T. Stone—MD)

- ★ SMOKEY ROBINSON—Being With You 16-12
- ★ STEELY DAN—Time Out Of Mind 24-20
- ★ STEPHEN BISHOP—Send A Little Love My Way 14-11
- ★ JOHN LENNON—Watching The Wheels 22-19
- ★ TERRI GIBBS—Somebody's Knockin' 6-3
- KXOK—St. Louis (L. Douglas—MD)
- STEELY DAN—Time Out Of Mind 28-18
- ★ DARYL HALL/JOHN OATES—Kiss On My List 15-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 9-5
- ★ DOTTIE WEST—What Are We Doin' In Love 25-20
- ★ BARRY MANILOW—Lonely Together 19-13
- GINO VANELLI—Living Inside Myself—29
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—30

KIOA—Des Moines (G. Stevens—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-11
- ★ SHEENA EASTON—Morning Train 5-2
- ★ SMOKEY ROBINSON—Being With You 24-19
- ★ THE POLICE—Don't Stand So Close To Me 11-8
- ★ STYX—Too Much Time On My Hands 25-21
- ★ STEVE WINWOOD—While You See A Chance 15-9
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- .38 SPECIAL—Hold On Loosely
- GINO VANELLI—Living Inside Myself—D-29
- FRANKIE & THE KNOCKOUTS—Take It On The Run—D-30
- JOHN LENNON—Watching The Wheels—D-23

KDWB—Minneapolis (P. Abresch—MD)

- ★ THE POLICE—Don't Stand So Close To Me 14-10
- ★ APRIL WINE—Just Between You & Me 17-12
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 24-21
- ★ JOHN O'BANION—Love You Like I Never Loved Before 23-18
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 17-16
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—23
- SMOKEY ROBINSON—Being With You—19

KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 15-10
- ★ STYX—The Best Of Times 19-13
- ★ JUICE NEWTON—Angel Of The Morning 10-8
- ★ STEVE WINWOOD—While You See A Chance 6-4
- ★ DARYL HALL/JOHN OATES—Kiss On My List 13-12
- DOTTIE WEST—What Are We Doin' In Love
- KIM CARNES—Bette Davis Eyes
- SMOKEY ROBINSON—Being With You—D-20

KEYN-FM—Wichita (L. Court—MD)

- No List
- WOW—Omaha (J. Corcoran—MD)
- ★ SHEENA EASTON—Morning Train 6-4
- ★ STEVE WINWOOD—While You See A Chance 4-2
- ★ THE POLICE—Don't Stand So Close To Me 10-7
- ★ GINO VANELLI—Living Inside Myself 16-13
- JOHN O'BANION—Love You Like I Never Loved Before—23
- DOTTIE WEST—What Are We Doin' In Love—22
- JEFFERSON STARSHIP—Find Your Way Back—NP
- .38 SPECIAL—Hold On Loosely—NP
- ERIC CLAPTON—I Can't Stand It—NP-15
- APRIL WINE—Just Between You And Me—NP-16
- REO SPEEDWAGON—Take It On The Run—NP
- JOURNEY—The Party's Over—NP
- STYX—Too Much Time On My Hands—NP
- LOVERBOY—Turn Me Loose—NP
- JOHN LENNON—Watching The Wheels
- THE WHO—You Better You Bet—NP

KWKN—Wichita (J. Brown—MD)

- No List
- WZUU—Milwaukee (B. Shannon—MD)
- ★ JOHN COUGAR—Ain't Even Done With The Night 19-12
- ★ APRIL WINE—Just Between You & Me 27-19
- ★ SMOKEY ROBINSON—Being With You 23-16
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 30-25
- JOHN LENNON—Watching The Wheels—23
- STEELY DAN—Time Out Of Mind—26
- EMMYLOU HARRIS—Mister Sandman—28
- BLONDIE—Rapture—D-18
- PHIL COLLINS—I Missed Again—D-21
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—27
- GINO VANELLI—Living Inside Myself—D-22
- JOHN O'BANION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run
- A TASTE OF HONEY—Sukiyaki—29

WHB—Kansas City (R. Brown—MD)

- ★ SHEENA EASTON—Morning Train 3-3
- ★ DARYL HALL/JOHN OATES—Kiss On My List 11-5
- ★ JOHN LENNON—Watching The Wheels 14-11
- ★ LENNY LeBLANC—Somebody Send My Baby Home 18-16
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 8-7
- JUICE NEWTON—Angel Of The Morning—20

Northeast Region

★ PRIME MOVERS

- SMOKEY ROBINSON—Being With You (Tamla)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- GINO VANELLI—Living Inside Myself (Arista)

● TOP ADD ONS

- DOTTIE WEST—What Are We Doing In Love (Liberty)
- JOHN LENNON—Watching The Wheels (Geffen)
- A TASTE OF HONEY—Sukiyaki (Capitol)

● BREAKOUTS

- KIM CARNES—Bette Davis Eyes (EMI)
- CHRISTOPHER CROSS—Say You'll Be Mine (WB)
- STARS ON 45—Medley (Radio Records)

NORTHEAST REGION

WABC—New York (S. Jones—MD)

- ★ SMOKEY ROBINSON—Being With You 25-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 23-9
- ★ JOHN COUGAR—Ain't Even Done With The Night 37-29
- ★ STYX—The Best Of Times 12-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 11-6
- JOHN LENNON—Watching The Wheels—19
- A TASTE OF HONEY—Sukiyaki—15
- DON McLEAN—Since I Don't Have You—D-42
- GINO VANELLI—Living Inside Myself—38

WXLO—New York (J. Knapp—PD)

- ★ CHANGE—Paradise 26-18
- ★ TANA GARDENER—Heartbeat 10-7
- ★ EMPRESS—Dying To Be Dancing 30-19
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 11-6
- ★ A TASTE OF HONEY—Sukiyaki 8-1
- CHAKA KAHN—What'cha Gonna Do For Me
- RICK JAMES—Give It To Me Baby
- KELLY MARIE—Feels Like I'm In Love
- CARROL JIANNI—Hit'n Run Lover

WBLI—Long Island (B. Terry—MD)

- ★ JUICE NEWTON—Angel Of The Morning 8-6
- ★ SHEENA EASTON—Morning Train 2-1
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 5-3
- ★ STEVE WINWOOD—While You See A Chance 4-2
- DOTTIE WEST—What Are We Doin' In Love
- A TASTE OF HONEY—Sukiyaki
- JOHN LENNON—Watching The Wheels—D-24
- SANTANA—Winning—NP
- NEIL DIAMOND—America—DP
- KIM CARNES—Bette Davis Eyes—D-27
- CHAMPAIGN—How Bout Us—DP
- JOHN O'BANION—Love You Like I Never Loved Before—D-29

WTRY—Schenectady (B. Cahill—MD)

- ★ APRIL WINE—Just Between You & Me 9-6
- ★ SMOKEY ROBINSON—Being With You 10-8
- ★ JUICE NEWTON—Angel Of The Morning 13-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 14-9
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 22-16
- JEFFERSON STARSHIP—Find Your Way Back
- STARS ON 45—Medley
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- GINO VANELLI—Living Inside Myself—D-29
- DOTTIE WEST—What Are We Doin' In Love—D-28
- GET WET—I'm Just So Lonely

WBEN-FM—Buffalo (R. Christian—MD)

- ★ REO SPEEDWAGON—Take It On The Run 20-6
- ★ SMOKEY ROBINSON—Being With You 8-4
- ★ KIM CARNES—Bette Davis Eyes 31-18
- ★ JOHN LENNON—Watching The Wheels 34-22
- ★ STARS ON 45—Medley 39-19
- DOTTIE WEST—What Are We Doin' In Love—38
- A TASTE OF HONEY—Sukiyaki—30
- ROLLING STONES—If I Was A Dancer—39
- CHRISTOPHER CROSS—Say You'll Be Mine—40

WKBW—Buffalo (J. Summers—MD)

- ★ KIM CARNES—Bette Davis Eyes 25-17
- ★ GINO VANELLI—Living Inside Myself 22-12
- ★ STEELY DAN—Time Out Of Mind 23-14
- ★ BARRY MANILOW—Lonely Together 27-23
- DOTTIE WEST—What Are We Doin' In Love
- CHRISTOPHER CROSS—Say You'll Be Mine
- DON McLEAN—Since I Don't Have You
- A TASTE OF HONEY—Sukiyaki

WBBF—Rochester (D. Mason—MD)

- No List
- WOLF—Syracuse (B. Mitchell—MD)

No List

WFLY—Albany (Buzz—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 14-10
- ★ SMOKEY ROBINSON—Being With You 10-6
- ★ JOHN LENNON—Watching The Wheels 19-15
- ★ THE WHO—You Better You Bet 23-19

- ★ STEELY DAN—Time Out Of Mind 20-16
- SANTANA—Winning
- JEFFERSON STARSHIP—Find Your Way Back—D-28
- RICK SPRINGFIELD—Jessie's Girl—D-30

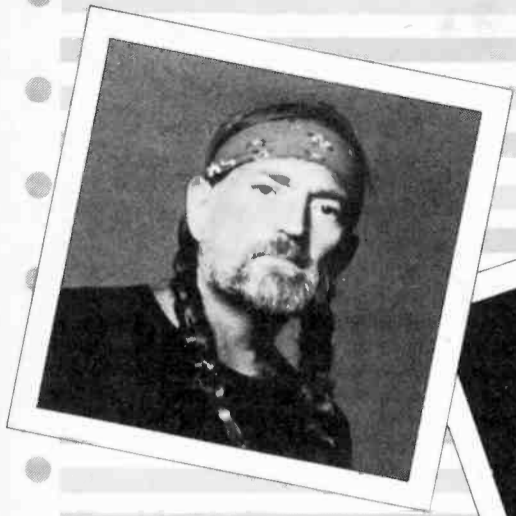
WVBF(F105)—Framingham (R. Johns—PD)

- ★ GINO VANELLI—Living Inside Myself 26-20
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 10-5
- ★ STEELY DAN—Time Out Of Mind 15-11
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 24-19
- ★ SMOKEY ROBINSON—Being With You 13-8
- DOTTIE WEST—What Are We Doin' In Love
- RUPERT HOLMES—I Don't Need You
- KIM CARNES—Bette Davis Eyes—D-29
- PHIL COLLINS—I Missed Again—D-24
- THE WHISPERS—It's A Love Thing—D-30
- A TASTE OF HONEY—Sukiyaki—D-27
- JOHN LENNON—Watching The Wheels—D-22

WRKO—Boston (C. Van Dyke—PD)

- ★ DOTTIE WEST—What Are We Doin' In Love 17-13
- ★ A TASTE OF HONEY—Sukiyaki 15-8
- ★ T.G. SHEPPARD—I Loved 'Em Every One 20-17
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels

WHYN—Springfield (A. Carey—MD)



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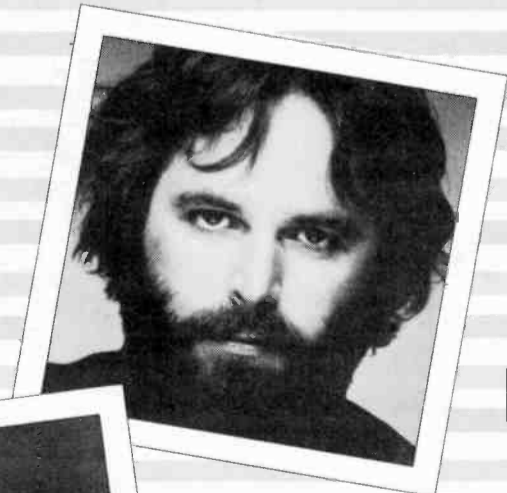
JUDAS PRIEST
JC 36443
*FC 37052

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Concern Mounts Over Possible 9 kHz Spacing

Shiben Of FCC Urges Compromise

LAS VEGAS—"I'm scared," says Federal Communications Commission broadcast bureau chief Richard Shiben. "I don't want to go to the Hill next year and say we didn't support 9 kHz and now we're going to have to order hundreds of stations off the air."

Shiben fears that broadcasters' stubborn insistence on maintaining 10 kHz spacing on the AM band is shortsighted chauvinism. He will defend his position at a National Assn. of Broadcasters' conference seminar Tuesday (14) morning.

"While the ramifications of a switch to 9 kHz are very important," Shiben says, "I think the issue has been overplayed when you look at the real problem—the growing needs of other countries in the region and how to satisfy these needs while maintaining present uses of the U.S. broadcasting system."

Caribbean nations' expanding broadcasting needs threaten current U.S. control of more than 55% of all AM channels in the western hemisphere. Caribbean demands for more air space could knock U.S. stations off the air. Somewhere, Shiben thinks, "we're going to have to compromise."

Beginning April 22, the member nations of Region II (western hemisphere) of the World Administrative Radio Conference (WARC) will convene a panel of experts meeting to conduct a comparative analysis of member countries' station inventories using 9 kHz and 10 kHz spacing.

The study, which has no binding effect on Region II nations, is expected to take eight weeks and is preparatory to the second session of the Region II conference scheduled to begin in November.

In November, a decision on channel spacing will be made and the inventories of all Region II countries will be planned for the next several years.

"If you go into these meetings just looking at 10 kHz, you could actually lose stations," predicts Shiben. Interference from new Caribbean stations could knock U.S.

stations off the air or at least cost a great deal of money to combat. Shiben believes that if the U.S. won't consider 9 kHz spacing, the Caribbean nations may respond with a tenacious insistence on increasing their inventories (number of frequencies).

While a switch to 9 kHz has been estimated to cost U.S. broadcasters between \$25 and \$39 million in related expenses, it's "worth the cost," according to Shiben.

The alternative is also expensive. A recent report from the joint indus-

try-government advisory committee on AM broadcasting supplies several examples of what would happen to AM radio stations here if Cuba is allowed to follow through with its plans to add more stations to the AM spectrum.

With 10% interference from a Cuban station, the damage would be severe—stations' efficiency of coverage could be reduced to 1% of their current power in some cases. To restore coverage of their present service areas, some stations would have

(Continued on page 47)

LAS VEGAS—The proposed change of signal separation from 10 to 9 kHz is the most important governmental issue facing broadcasters at this NAB convention, says John Summers, executive vice president and general manager of the industry association.

Summers says if the change is affected, many marginal broadcasters could be forced out of business.

"Each station would face from \$95,000 to \$200,000 in non-technical (promotional) costs," he explains.

CONFIDENT ON AM SPACING, TOO

Recent Government Moves Set Upbeat Tone For Attendees

• Continued from page 1

spacing, but radio broadcasters are confident that President Reagan, Secretary of State Haig and the new commissioners Reagan will name to the FCC will keep countries such as Cuba from forcing a move to 9 kHz (related story, this issue).

Reagan has not taken a stand on 9 kHz, but radio broadcasters are feeling confident that the president won't let them down. The NAB is even inducting former sportscaster Reagan into the Radio Hall of Fame. Inducted at the same time during a Tuesday (14) luncheon will be oldtime radio star Kate Smith.

The big disappointment of the convention will be that Reagan, still recovering from his gunshot wound in the attempted assassination, will not only be unable to attend, but was not even well enough to send a taped message of acceptance as the NAB had hoped. Smith, bedridden in Raleigh, N.C., will also not attend.

The tone of the convention is being set by Mutual Broadcasting co-chairman Rich DeVos, who is also president of Mutual's parent company, Amway Corp., who will give the keynote address on Monday (13). As one NAB official put it: "He's a fire and brimstone free

enterprise guy."

It may be the rash of fires that have plagued Las Vegas hotels or the fact that radio business in the smaller markets has not been great (it has been great in the top 15 markets, where 75% of the national buys are), but attendance is not expected to reach the 26,000 figure of the 1980 convention, which was also held here.

There is a record number of exhibitors in a record amount of space; however more than five acres in the Las Vegas Convention Center will be filled with the wares of 442 exhibitors who will show (among the turntables and consoles) helicopters, mobile studio vans and earth receiving dishes for satellites.

FCC Commissioner Bob Lee will lead the delegation from that regulatory body and he will give the traditional chairman's address as he fills in as acting chairman for the joint luncheon on Wednesday (15). He will share the bill with Bob Hope.

It is the first time in memory of most of those attending the convention that an FCC chairman did not attend. This situation exists because FCC chairman Charles Ferris ended his term Friday (10) and incoming chairman Mark Fowler has yet to be confirmed by the Senate.

This year's convention will include a new feature adapted from last summer's NAB Radio Programming Conference: the forum, a cross between a workshop and a general session. There will be a new technology forum and a Spanish-language forum on Monday, and a three-part sales forum on Tuesday.

Curiously, the hottest topic of last year's convention among radio people, AM stereo, is practically a forgotten subject now. It is not the subject of any radio workshops. The forum on new technologies deals with cable, fiber optics, fixed satellites "and other things the competition is considering right now," which appears to leave AM stereo in the dust.

The FCC seems to have turned away from AM stereo, too. It's been a year since the FCC tentatively designated Magnavox's AM stereo system as the industry standard. But the FCC failed last July to confirm its selection of Magnavox, which some broadcasters felt was inferior to four other proposed systems. With a further notice of proposed rule making out it seems that AM stereo may be destined to take its place along side of FM quad, which has been languishing for nine years while the FCC studied the matter.

Billboard Starts Playlist Service

• Continued from page 3

the programming of raw material for the computerized BIN data bank, says Bill Wardlow, associate publisher of the magazine and its chart research director. "From this proven reference system, we've created an expanded telecommunication service which makes instant informational access possible." Further online information services will be made available by Billboard in due course, he adds.

BIN is located at Billboard's headquarters in New York, and will go on line to subscribers via telephone connections with screen or printout terminals.

The basic service will be made available to subscribers for as little as \$125 a week, which includes four hours of access to Billboard's computerized data bank.

By typing into the keyboard of these terminals a subscriber can call up a summary of radio stations reporting to Billboard, individual playlists, regional summaries of stations reporting an individual record title, in depth reports by record title

and region, a national summary by label of all titles by format, regional summaries by label of all titles by format and in depth reports by label, region and format.

Regional information offered in the system breaks down as follows: Pacific Southwest, Pacific Northwest, North Central, Southwest, Mid-West, Northeast, Mid-Atlantic and Southeast.

Aya Assoc. of Teaneck, N.J., a data-processing consulting firm spe-

cializing in telecommunications and information systems technology, has worked closely with Billboard's research department in the development and implementation of BIN.

Bradford National Corp., a leader in securities and financial transaction processing and insurance and health care information systems, has contributed advanced computer expertise and management of information resources in developing the software and hardware systems for BIN.

Team's Defeat Scotches Record

CHICAGO—De Paul Univ.'s loss in the first round of the NCAA Championship Basketball Tournament may have come as a blow to fans, but to WMET-FM here it was devastating news.

A major WMET promotion was being created around the success of the local school's basketball team, including release on WMET Records of a specially produced 7-inch 45 containing two versions of the De Paul "Victory Song." The promotion

was geared to this month's championship tourney.

The promotion also involves a free trip to the NCAA tournament station's ongoing "World Tour" contest. De Paul was rated number one in the nation going into the tournament.

A WMET promotion staffer said that the station would probably lose money on the record project and that the pressing order had been out to 1,000 copies following the team's defeat.

Keep 10kHz Separation; NAB Stand

"They'd have to rebuild their identities."

Realigning sophisticated directional antennas to effect the change, which would allow an increase in the number of stations licensed in a given area, would cost the industry \$30 to \$40 million, he estimates.

Summers notes the cost to consumers is estimated by NAB studies at \$500 million. "That's the number of synthesized radio receivers," he says, "the kind that flip automatically in steps of 10 kHz. They would all be obsolete."

NAB is urging its members to write Federal Communications Commission members, the State Department and members of Congress to oppose the change. The issue will be dealt with exclusively in a seminar on Tuesday (14) morning. NAB general counsel Erwin Krasnow will moderate, with Wally Johnson of the Association for Broadcast Engineering Standards, FCC staffer Richard Shiben and Charles Wright of WBYS-AM Canton, Ill., participating as panelists.

"Unless the FCC changes its mind before November, we're going to be stuck with it," says Summers. Having adopted the position, the FCC will be represented by the U.S. State Department at the Region 2 Conference on radio allocations. The November, 1981, meeting in Rio de Janeiro could then have that body proposing 9 kHz be adopted by treaty throughout the Western hemisphere.

NAB president Vincent Wasi-
(Continued on page 38)

Syndicators Set Previews

LOS ANGELES—The Assn. of Independent Radioproducers, the less than 2-year-old organization comprised of approximately 80 producers of syndicated features, in conjunction with NAB is sponsoring a breakfast meeting at which time syndicators will unveil new programs.

At presstime, 31 syndicators were scheduled to be in attendance to either play demos or pass out printed material.

The Monday (13) continental breakfast in the Hilton's Ballroom A was put together by Pat Shaunessy, president of Dallas-based TM Productions and Bo Donovan, president of AIR under the auspices of NAB.

Among those syndicators who will be in attendance are: Sunbelt Network, Thomas Valentino, JAM Creative Productions, Peters Productions, Radioactivity Inc., Watermark, UPI, The Musicworks, Drake-Chenault, CnB Studios, Wall Street Journal Report, Creative Radio Shows, Century 21 Productions, Sound Communications, Live Sound Inc.

Also: KalaMusic Inc., Nightingale-Conant Corp., Otis Conner Productions, Andrea Canon-Food For Thought, Network Production Music, Sacred Sounds, BPI, Kavox Stereo Productions, Thev From Studio B, Tuesday Productions, TM Productions, TM Programming, TM Special Projects, Concept Productions, Master Broadcast Services and American Image Productions.

CANADA TO BACK 10 KHZ

QUEBEC CITY—Canada will support retention of the 10 kHz separation on the AM band at the 1981 International Telecommunications Union meeting in Rio de Janeiro.

Canada's position was made known April 6 in an announcement by communications minister Francis Fox at a meeting of the Canadian Assn. of Broadcasters meeting here.

"I have concluded that it is in Canada's overall interest to support retention of the current channel spacing over the 9 kHz alternative, since the financial costs and operational disruptions that would result from the conversion outweigh the benefits," Fox said.

Non-technical costs related to advertising and loss of revenue and audiences have been estimated as high as \$32 million by the CAB. "If despite our efforts, a majority of countries vote for 9 kHz, Canada will have to conform to the regional decision," Fox added.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/7/81)

● Continued from page 28

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

- ★ SMOKEY ROBINSON—Being With You 15-9
- ★ THE FOOLS—Running Scared 10-6
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-13
- ★ PHIL COLLINS—I Missed Again 24-20
- ★ JOHN LENNON—Watching The Wheels 28-21
- A TASTE OF HONEY—Sukiyaki—29
- DOTTIE WEST—What Are We Doin' In Love—34
- THE ROVERS—Wasn't That A Party
- SANTANA—Winning—D-35
- DOLLY PARTON—But You Know I Love You—D-33
- CLIFF RICHARD—Give A Little Bit More
- CHRISTOPHER CROSS—Say You'll Be Mine
- DELBERT McCLINTON—Shotgun Rider

WICC—Bridgeport (B. Mitchell—MD)

- ★ JUICE NEWTON—Angel Of The Morning 10-6
- ★ STEVE WINWOOD—While You See A Chance 6-3
- ★ SMOKEY ROBINSON—Being With You 9-7
- ★ THE POLICE—Don't Stand So Close To Me 11-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 13-10
- SANTANA—Winning
- CHAMPAIGN—How Bout Us—30
- RUPERT HOLMES—I Don't Need You
- RICK SPRINGFIELD—Jessie's Girl
- MICHAEL JACKSON—One Day In Your Life
- A TASTE OF HONEY—Sukiyaki

WKCI—New Haven (D. Lyons—MD)

- ★ JOHN LENNON—Watching The Wheels 28-25
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 25-21
- ★ CLIMAX BLUES BAND—I Love You 21-18
- ★ GINO VANELLI—Living Inside Myself 24-20
- STARS ON 45—Medley—15
- A TASTE OF HONEY—Sukiyaki—29
- THE HAWKS—Right Away—30

WTIC-FM—Hartford (R. Donahue—MD)

- ★ SHEENA EASTON—Morning Train 2-1
- ★ SMOKEY ROBINSON—Being With You 13-6
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-7
- ★ TERRI GIBBS—Somebody's Knockin' 11-8
- ★ STEVE WINWOOD—While You See A Chance 3-2
- THE WHO—You Better You Bet—16
- REO SPEEDWAGON—Take It On The Run—15
- STEELY DAN—Time Out Of Mind—17

WFEA(13FEA)—Manchester (K. Lemire—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 13-9
- ★ STEELY DAN—Time Out Of Mind 14-11
- JOHN LENNON—Watching The Wheels
- DON McLEAN—Since I Don't Have You
- CHRISTOPHER CROSS—Say You'll Be Mine—D-25
- DR. HOOK—That Didn't Hurt So Bad—D-30
- DOTTIE WEST—What Are We Doin' In Love—D-29
- SANTANA—Winning
- GET WET—Just So Lonely
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

WTSN—Dover (J. Sebastian—MD)

- ★ JUICE NEWTON—Angel Of The Morning 10-5
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-9
- ★ EMMYLOU HARRIS—Mister Sandman 13-8
- ★ TERRI GIBBS—Somebody's Knockin' 7-4
- ★ SHEENA EASTON—Morning Train 3-2
- JOHN O'BANION—Love You Like I Never Loved Before
- MICHAEL JACKSON—One Day In Your Life
- ANNE MURRAY—Blessed Are The Believers—D-27
- DOLLY PARTON—But You Know I Love You—D-26
- ALAN PARSONS—Time

WGUY—Bangor (J. Jackson—MD)

- ★ STYX—Too Much Time On My Hands 29-21
- ★ JOURNEY—The Party's Over 30-22
- ★ STEVE WINWOOD—While You See A Chance 10-5
- ★ PHIL SEYMOUR—Precious To Me 11-6
- SPANDAU BALLET—To Cut A Long Story
- T.G. SHEPPARD—I Loved 'Em Every One
- JEFFERSON STARSHIP—Find Your Way Back
- CARL WILSON—Hold Me
- A TASTE OF HONEY—Sukiyaki
- ABBA—Super Trouper
- BILLY & THE BEATERS—I Can Take Care Of Myself

WIGY—Bath (W. Mitchell/S. Rogers—MDs)

- ★ JOHN COUGAR—Ain't Even Done With The Night 5-4
- ★ DARYL HALL/JOHN OATES—Kiss On My List 2-1
- ★ ERIC CLAPTON—I Can't Stand It 11-8
- ★ APRIL WINE—Just Between You & Me 4-3

★ REO SPEEDWAGON—Take It On The Run 8-7

- ALAN PARSONS—Time—D-25
- JEFFERSON STARSHIP—Find Your Way Back—D-30

WACZ—Bangor (M. O'Hara—MD)

- ★ EMMYLOU HARRIS—Mister Sandman 10-7
- ★ STEVE WINWOOD—While You See A Chance 15-8
- ★ RICK SPRINGFIELD—Jessie's Girl 30-23
- ★ CLIMAX BLUES BAND—I Love You 26-19
- ★ STYX—Too Much Time On My Hands 23-18
- PHIL COLLINS—I Missed Again
- MICHAEL JACKSON—One Day In Your Life
- KIM CARNES—Bette Davis Eyes—D-27
- YARBROUGH & PEOPLES—Don't Stop The Music—D-25
- T.G. SHEPPARD—I Loved 'Em Every One
- JOHN O'BANION—Love You Like I Never Loved Before—D-29
- STARS ON 45—Medley—D-28
- ROSANNE CASH—Seven Year Ache—D-30
- GREG KINN—Sheila
- GET WET—Just So Lonely
- BILLY & THE BEATERS—I Can Take Care Of Myself

Mid-Atlantic Region

★ PRIME MOVERS

REO SPEEDWAGON—Take It On The Run (Epic)
JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

THE WHO—You Better, You Bet (WB)

● TOP ADD ONS

PHIL COLLINS—I Missed Again (Atlantic)
CHAMPAIGN—How Bout Us (Columbia)
DON McLEAN—Since I Don't Have You (Millennium)

● BREAKOUTS

MICHAEL JACKSON—One Day In Your Life (Epic)
DOLLY PARTON—But You Know I Love You (RCA)
JOURNEY—Partys Over (Columbia)

● WXXY—Pittsburgh (B. Christian—MD)

- ★ THE WHO—You Better You Bet 18-12
- ★ REO SPEEDWAGON—Take It On The Run 13-8
- ★ PHIL COLLINS—I Missed Again 14-11
- ★ REO SPEEDWAGON—Tough Guys 1-1
- ★ STYX—Rockin' The Paradise 4-2
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- JOURNEY—The Party's Over—30
- LOVERBOY—Turn Me Loose—NP
- GREG KINN—Sheila—X
- RUPERT HOLMES—I Don't Need You—X
- JOHN O'BANION—Love You Like I Never Loved Before—X
- SHOT IN THE DARK—Playing With Lightning—X

● WFLI—Philadelphia (D. Fennessy—MD)

- ★ BARRY MANILOW—Lonely Together 16-14
- ★ JOHN LENNON—Watching The Wheels 28-25
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 22-19
- ★ STYX—Too Much Time On My Hands 19-15
- ★ STEVE WINWOOD—While You See A Chance 9-6
- DOLLY PARTON—But You Know I Love You
- MICHAEL JACKSON—One Day In Your Life
- THE WHISPERS—It's A Love Thing—D-27
- GINO VANELLI—Living Inside Myself—D-30
- FRANKE & THE KNOCKOUTS—Sweetheart—D-28
- STARS ON 45—Medley/Stars On 45

● WCCK(K104)—Erie (B. Shannon—MD)

- ★ BRUCE SPRINGSTEEN—Fade Away 8-4
- ★ JOURNEY—The Party's Over 12-8
- ★ STEVE WINWOOD—While You See A Chance 21-16
- ★ OUTLAWS—I Can't Stop Loving You 30-20
- LOVERBOY—The Kid Is Not Tonight—35
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—30
- KIM CARNES—Bette Davis Eyes—D-36
- DOTTIE WEST—What Are We Doin' In Love—D-32
- MICHAEL JACKSON—One Day In Your Life
- JESSE WINCHESTER—Say What

● WFBG—Altoona (T. Booth—MD)

- ★ STYX—Too Much Time On My Hands 18-11
- ★ APRIL WINE—Just Between You & Me 9-6
- ★ PHIL COLLINS—I Missed Again 29-23
- ★ JOHN LENNON—Watching The Wheels 25-19
- STARS ON 45—Medley
- DOTTIE WEST—What Are We Doin' In Love—32
- DOLLY PARTON—But You Know I Love You—D-28
- CLIFF RICHARD—Give A Little Bit More—D-29
- JEFFERSON STARSHIP—Find Your Way Back—D-30
- .38 SPECIAL—Hold On Loosely—D-31
- RAY PARKER JR. & RAYDIO—A Woman Needs Love

● WKBO—Harrisburg (B. Carson—MD)

- ★ JUICE NEWTON—Angel Of The Morning 10-6

★ SMOKEY ROBINSON—Being With You 12-8

- ★ ERIC CLAPTON—I Can't Stand It 16-14
- ★ CLIMAX BLUES BAND—I Love You 13-9
- ★ STEELY DAN—Time Out Of Mind 18-16
- JOHN LENNON—Watching The Wheels—17
- GINO VANELLI—Living Inside Myself—18
- JOHN COUGAR—Ain't Even Done With The Night—D-19
- PHIL COLLINS—I Missed Again—20

● WQXA(Q106)—York (S. Gallagher—MD)

- ★ SHEENA EASTON—Morning Train 4-3
- ★ APRIL WINE—Just Between You & Me 7-5
- ★ JUICE NEWTON—Angel Of The Morning 11-7
- ★ SMOKEY ROBINSON—Being With You 14-8
- ★ REO SPEEDWAGON—Take It On The Run 21-14
- DOTTIE WEST—What Are We Doin' In Love—30
- JEFFERSON STARSHIP—Find Your Way Back
- KIM CARNES—Bette Davis Eyes—D-28
- JOHN O'BANION—Love You Like I Never Loved Before—D-29

● WRQX (Q-107)—Washington, D.C. (F. Holler—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 28-25
- ★ ILOVERBOY—Turn Me Loose 24-22
- AC/DC—Dirty Deeds Done Dirt Cheap—LP
- JUICE NEWTON—Angel Of The Morning—13
- PHIL COLLINS—I Missed Again
- 4 OUT OF 5 DOCTORS—Modern Man

● WPGC—Washington, D.C. (J. Elliott—MD)

- ★ SHEENA EASTON—Morning Train 8-3
- ★ REO SPEEDWAGON—Take It On The Run 23-12
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-9
- ★ JUICE NEWTON—Angel Of The Morning 15-7
- ★ CLIMAX BLUES BAND—I Love You 24-17
- CHAMPAIGN—How Bout Us—29
- PHIL COLLINS—I Missed Again—X
- KIM CARNES—Bette Davis Eyes—D-30
- .38 SPECIAL—Hold On Loosely—X

● WCAO—Baltimore (S. Richards—MD)

- ★ STEELY DAN—Time Out Of Mind 17-9
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love—22-15
- ★ JUICE NEWTON—Angel Of The Morning 10-6
- ★ ERIC CLAPTON—I Can't Stand It 19-14
- ★ STYX—Too Much Time On My Hands 23-19
- DON McLEAN—Since I Don't Have You
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- JOHN O'BANION—Love You Like I Never Loved Before—D-28

● WFBR—Baltimore (A. Szulinski—MD)

- ★ ERIC CLAPTON—I Can't Stand It 8-5
- ★ A TASTE OF HONEY—Sukiyaki 16-11
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 27-22
- ★ PHIL COLLINS—I Missed Again 30-25
- ★ CLIMAX BLUES BAND—I Love You 18-13
- MICHAEL JACKSON—One Day In Your Life
- BARRY MANILOW—Lonely Together
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- KIM CARNES—Bette Davis Eyes—D-29
- DOLLY PARTON—But You Know I Love You—D-27
- DOTTIE WEST—What Are We Doin' In Love—D-28

● WYRE—Annapolis (J. Diamond—MD)

- ★ JOHN LENNON—Watching The Wheels 22-10
- ★ CLIMAX BLUES BAND—I Love You 28-23
- ★ LEON REDBONE—Seduced 26-22
- ★ RICK SPRINGFIELD—Jessie's Girl 25-21
- ★ A TASTE OF HONEY—Sukiyaki 30-26
- DON McLEAN—Since I Don't Have You
- ANNE MURRAY—Blessed Are The Believers
- KIM CARNES—Bette Davis Eyes—D-28
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-29
- PHIL COLLINS—I Missed Again—D-30
- STEVE WONDER—Lately
- DIANA ROSS—One More Chance—X
- SHOT IN THE DARK—Playing With Lightning
- STARS ON 45—Medley

● WGH—Hampton (B. Canada—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 5-4
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 2-1
- ★ DOTTIE WEST—What Are We Doin' In Love 22-15
- ★ DARYL HALL/JOHN OATES—Kiss On My List 20-6
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- NEIL DIAMOND—America
- CLIFF RICHARD—Give A Little Bit More
- TOM JONES—Darlin'
- A TASTE OF HONEY—Sukiyaki—D-20

● WQRK(Q-FM)—Norfolk (R. Bates—MD)

- ★ FRANKE & THE KNOCKOUTS—Sweetheart 15-8
- ★ REO SPEEDWAGON—Take It On The Run 10-4
- ★ A TASTE OF HONEY—Sukiyaki 28-23

● DON McLEAN—Since I Don't Have You—D-30

- KIM CARNES—Bette Davis Eyes—D-32
- JEFFERSON STARSHIP—Find Your Way Back—D-31

● WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ THE WHO—You Better You Bet 24-15
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 21-14
- ★ STYX—Too Much Time On My Hands 18-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-7
- JOURNEY—The Party's Over
- MICHAEL JACKSON—One Day In Your Life
- KIM CARNES—Bette Davis Eyes—D-23
- RICK SPRINGFIELD—Jessie's Girl—D-22

● WAEB—Allentown (J. Ward—MD)

- ★ JOHN O'BANION—Love You Like I Never Loved Before 18-14
- ★ CLIMAX BLUES BAND—I Love You 16-12
- ★ JUICE NEWTON—Angel Of The Morning 7-4
- ★ THE WHO—You Better You Bet 24-21
- ★ STEVE WINWOOD—While You See A Chance 19-16
- CLIFF RICHARD—Give A Little Bit More
- MICHAEL JACKSON—One Day In Your Life
- DON McLEAN—Since I Don't Have You
- FRANKE & THE KNOCKOUTS—Sweetheart—D-28
- PHIL COLLINS—I Missed Again—D-29

● WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ THE WHO—You Better You Bet 28-17
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-12
- ★ JUICE NEWTON—Angel Of The Morning 12-8
- ★ STYX—Too Much Time On My Hands 22-15
- ★ THE WHISPERS—It's A Love Thing 16-11
- REO SPEEDWAGON—Take It On The Run—26
- CHAMPAIGN—How Bout Us—27
- DOLLY PARTON—But You Know I Love You
- BILLY MEDLEY—Don't Know Much
- JIM PHOTOGLO—Fool In Love With You
- DR. HOOK—That Didn't Hurt Too Bad
- SANTANA—Winning

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

- STEVE WINWOOD—While You See A Chance
- STEELY DAN—Time Out Of Mind

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

- STEVE WINWOOD—While You See A Chance
- STEVE WONDER—Lately—D-31
- CHRISTOPHER CROSS—Say You'll Be Mine—D-32
- DELBERT McCLINTON—Shotgun Rider—D-34
- DON McLEAN—Since I Don't Have You—D-30
- DILLMAN BAND—Lovin' The Night Away
- B.J. THOMAS—Some Love Songs Never Die

● WISE—Asheville (J. Stevens—MD)

- No List
- WKIX—Raleigh (R. McKay—MD)
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-10
- ★ EMMYLOU HARRIS—Mister Sandman 20-16
- ★ JUICE NEWTON—Angel Of The Morning 15-11
- ★ SHEENA EASTON—Morning Train 6-1
- T.G. SHEPPARD—I Loved 'Em Every One
- STEELY DAN—Time Out Of Mind—17
- GINO VANELLI—Living Inside Myself

● WSEZ—Winston-Salem (S. Ziegler—MD)

- ★ GINO VANELLI—Living Inside Myself 12-8
- ★ A TASTE OF HONEY—Sukiyaki 33-28
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 17-14
- ★ PHIL COLLINS—I Missed Again 16-13
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 27-20
- SANTANA—Winning
- STARS ON 45—Medley
- LEON REDBONE—Seduced—D-26
- JOURNEY—The Party's Over
- KIM CARNES—Bette Davis Eyes—D-34
- CHAMPAIGN—How Bout Us—D-29
- BARRY MANILOW—Lonely Together—D-33

● WANS—Anderson (J. Evans—MD)

- ★ JUICE NEWTON—Angel Of The Morning 8-5
- ★ CHAMPAIGN—How Bout Us 15-9
- ★ REO SPEEDWAGON—Take It On The Run 19-14
- ★ SMOKEY ROBINSON—Being With You 11-8
- ★ THE WHISPERS—It's A Love Thing 29-25
- DOTTIE WEST—What Are We Doin' In Love
- A TASTE OF HONEY—Sukiyaki
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- T.G. SHEPPARD—I Loved 'Em Every One—D-30
- PHIL COLLINS—I Missed Again—D-28
- RICK SPRINGFIELD—Jessie's Girl
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-26

● WTMA—Charleston (C. Corvello—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 20-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-10
- ★ JOHN LENNON—Watching The Wheels 21-17
- ★ SHEENA EASTON—Morning Train 8-6

WPGA—Savannah (J. Lewis—MD)

- ★ STEVE WINWOOD—While You See A Chance 19-15
- ★ GINO VANELLI—Living Inside Myself 17-14

★ JOHN COUGAR—Ain't Even Done With The Night 24-21

- ★ DOLLY PARTON—But You Know I Love You 20-16
- ★ STARS ON 45—Medley 27-17
- ROSANNE CASH—Seven Year Ache—29
- QUINCY JONES—Ai No Corrida—28
- DON McLEAN—Since I Don't Have You—30

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

- ★ ERIC CLAPTON—I Can't Stand It 16-13
- ★ CLIMAX BLUES BAND—I Love You 20-17
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 24-20
- ★ SMOKEY ROBINSON—Being With You 18-14
- ★ STEELY DAN—Time Out Of Mind 21-18
- SHOT IN THE DARK—Playing With Lightning
- STARS ON 45—Medley
- QUINCY JONES—Ai No Corrida
- KIM CARNES—Bette Davis Eyes—D-24
- T.G. SHEPPARD—I Loved 'Em Every One—D-30
- PHIL COLLINS—I Missed Again—D-29
- ROLLING STONES—If I Was A Dancer
- DON McLEAN—Since I Don't Have You
- FRANKIE SMITH—Double Dutch Bus—27

● WAYS—Charlotte (L. Simon—MD)

● No List

● WFLB—Fayetteville (L. Cannon—MD)

- ★ CLIMAX BLUES BAND—I Love You 18-13
- ★ CHAMPAIGN—How Bout Us 24-16
- ★ KIM CARNES—Bette Davis Eyes 34-26
- ★ LENNY LeBLANC—Somebody Send My Baby Home 23-18
- ★ STEELY DAN—Time Out Of Mind 31-21
- JESSE WINCHESTER—Say What
- QUINCY JONES—Ai No Corrida
- DOLLY PARTON—But You Know I Love You—D-33
- JIM PHOTOGLO—Fool In Love With You—D-35
- DAN HARTMAN—Heaven In Your Arms
- STEVE WONDER—Lately—D-31
- CHRISTOPHER CROSS—Say You'll Be Mine—D-32
- DELBERT McCLINTON—Shotgun Rider—D-34
- DON McLEAN—Since I Don't Have You—D-30
- DILLMAN BAND—Lovin' The Night Away
- B.J. THOMAS—Some Love Songs Never Die

● WISE—Asheville (J. Stevens—MD)

- No List
- WKIX—Raleigh (R. McKay—MD)
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-10
- ★ EMMYLOU HARRIS—Mister Sandman 20-16
- ★ JUICE NEWTON—Angel Of The Morning 15-11
- ★ SHEENA EASTON—Morning Train 6-1
- T.G. SHEPPARD—I Loved 'Em Every One
- STEELY DAN—Time Out Of Mind—17
- GINO VANELLI—Living Inside Myself

● WSEZ—Winston-Salem (S. Ziegler—MD)

- ★ GINO VANELLI—Living Inside Myself 12-8
- ★ A TASTE OF HONEY—Sukiyaki 33-28
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 17-14
- ★ PHIL COLLINS—I Missed Again 16-13
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 27-20
- SANTANA—Winning
- STARS ON 45—Medley
- LEON REDBONE—Seduced—D-26
- JOURNEY—The Party's Over
- KIM CARNES—Bette Davis Eyes—D-34
- CHAMPAIGN—How Bout Us—D-29
- BARRY MANILOW—Lonely Together—D-33

● WANS—Anderson (J. Evans—MD)

- ★ JUICE NEWTON—Angel Of The Morning 8-5
- ★ CHAMPAIGN—How Bout Us 15-9
- ★ REO SPEEDWAGON—Take It On The Run 19-14
- ★ SMOKEY ROBINSON—Being With You 11-8
- ★ THE WHISPERS—It's A Love Thing 29-25
- DOTTIE WEST—What Are We Doin' In Love
- A TASTE OF HONEY—Sukiyaki
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- T.G. SHEPPARD—I Loved 'Em Every One—D-30
- PHIL COLLINS—I Missed Again—D-28
- RICK SPRINGFIELD—Jessie's Girl
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-26

● WTMA—Charleston (C. Corvello—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 20-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-10
- ★ JOHN LENNON—Watching The Wheels 21-17
- ★ SHEENA EASTON—Morning Train 8-6

★ DARYL HALL/JOHN OATES—Kiss On My List 2-1

- KIM CARNES—Bette Davis Eyes—21
- THE WHISPERS—It's A Love Thing—22

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

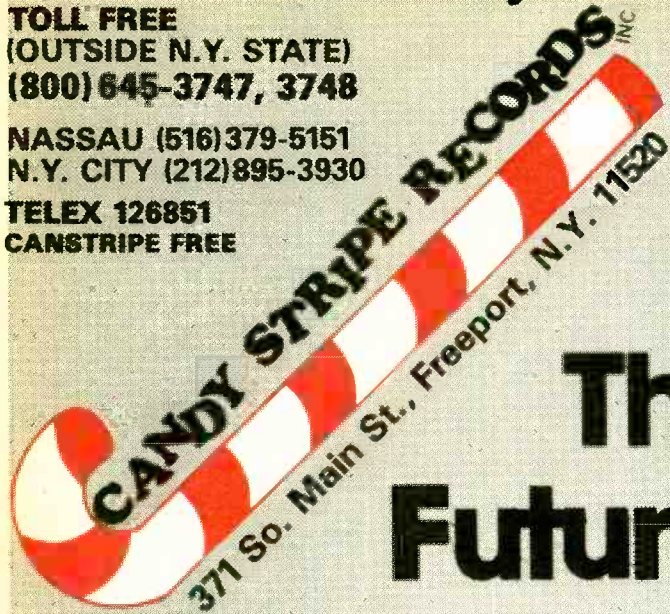
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 23-14
- ★ REO SPEEDWAGON—Take It On The Run 21-13
- ★ THE WHO—You Better You Bet 16-12
- ★

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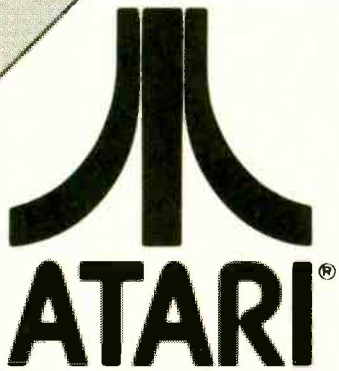
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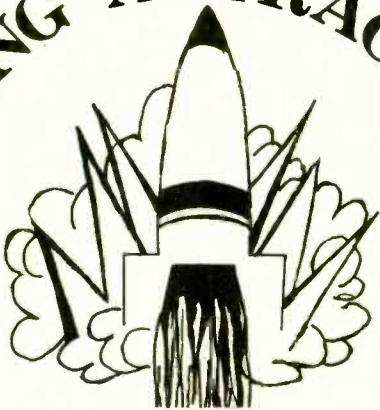
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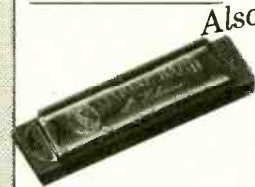
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“YOUNG BOYS”

I've been neglected and rejected, and I had it with men
They wear your mind out when you find out that they left you again
And it gets worse as they get older, they don't care
And when you need 'em most, they're just not there

I was mistreated, wasn't needed and I had to complain
But did they ever, no they never let me have my own way
I looked around for somethin' better, and I found
The thing that turned my whole life upside down

CHORUS: Young boys! Better than toys!
Young boys! Made to enjoy!
Young boys! Better than toys!
Young boys, young boys, ooh!
Young boys, young boys!

Well, I can't touch my boys enough; they drive me totally wild
They turn me on from night to dawn, and they can do it with style
A little practice makes 'em perfect every time
And they respect me like expensive wine

So if you're open and your hopin' that you're really not dead
Just get a younger boy—a wonder boy—to come to your bed
He's like a vitamin—invite him in
And let the best part of your life begin

(CHORUS)

Pretty baby, so young and strong
I'm the lady to take you on
After all that I've been through
I'll bring out the best in you
I've collected lots of tricks
And now it's my turn to get the kicks
The older men can get respect
But look what younger boys can get

(REPEAT LAST TWO VERSES)

(CHORUS)

(CHORUS)

Artist: Karen Le Sande

*Lyrics by Carole Blake
Music by Meryl Sheppard*

© Blake/Sheppard 1981

Exhibit Booths, Hospitality Suites At NAB

ABC Radio Network, New York, Suite: Las Vegas Hilton 29-118.

★ ★ ★

Accurate Sound Corp., Campbell, Calif., Exhibit: North Hall—Booth 214, Product: Audio processors, tape recording electronics for reel-to-reel updating, other audio items.

★ ★ ★

Amco Engineering Co., Schiller Park, Ill., Exhibit: North Hall—Booth 409, Product: Modular cabinets and consoles for broadcast equipment.

★ ★ ★

Ampex Corp., Redwood City, Calif., Exhibit: East Concourse—Booth 702, Suite: Las Vegas Hilton—460, Product: Audio Tape.

★ ★ ★

Ampro/Scully Inc., Newtown, Pa., Exhibit: North Hall—Booth 102, Suite: Las Vegas Hilton, Product: Reel-to-reel tape recorders, tape cartridge machine, audio consoles.

★ ★ ★

Emil Ascher Music, Inc., New York, Exhibit: South Hall—Booth 222-S, Product: Recorded production and background music library.

★ ★ ★

Arbitron Radio, New York, Suite: Las Vegas Hilton 669, Product: audience measurement.

★ ★ ★

ASCAP, New York, Suite: Aladdin, Product: music licensing.

★ ★ ★

Auditronics, Inc., Memphis, Tenn., Exhibit: North Hall—Booth 404, Product: Audio production, consoles, distribution amplifiers; control room furniture.

★ ★ ★

Autogram Corp., Plano, Texas, Exhibit: North Hall—Booth 415, Product: Audio consoles, cart random selector.

★ ★ ★

Best Audio, N. Hollywood, Calif., Exhibit: South Hall—Booth 602-S, Suite: Riviera, Product: Mobile Audio system.

★ ★ ★

Beyer Dynamic, Inc., Hicksville, N.Y., Exhibit: East Hall—Booth 1906, Product: Microphones, headphones, stands and accessories.

★ ★ ★

Billboard, New York, Suite: Los Vegas Hilton 369, Product: On line radio playlist access system.

★ ★ ★

Blair Radio, New York, N.Y., Suite: Las Vegas Hilton 24-121, Product: custom networks specializing in rock shows.

★ ★ ★

Bonneville Broadcast Consultants, Tenafly, N.J., Exhibit: North Hall—Booth 321, Suite: Las Vegas Hilton, Product: Syndicated formats.

★ ★ ★

Broadcast Cartridge Service, Inc., Huntington Beach, Calif., Exhibit: North Hall—Booth 325, Product: tape cartridges, cartridge accessories; alignment tools, storage systems, etc., cartridge reloading service.

★ ★ ★

The Broadcast Center, Tallahassee, Fla., Exhibit: North Hall—Booth 211, Product: Programming, promotion games, I.D. material.

★ ★ ★

BMI, New York, Exhibit: North

Hall—Booth 148, Product: Music licensing.

★ ★ ★

Broadcast Programming International, Bellevue, Wash., Exhibit: North Hall—Booth 316, Product: Syndicated programming.

★ ★ ★

Burkhart / Abrams / Michaels / Douglas & Assoc., Atlanta, Suite: Las Vegas Hilton, Product: Consultation, Networks.

★ ★ ★

CBS Radio Network, New York, Suite: Caesar's Palace.

★ ★ ★

California Microwave, Sunnyvale, Calif., Exhibit: North Hall—Booth 156, Product: Satellite terminals.

★ ★ ★

Capitol Magnetic Products, Hollywood, Calif., Exhibit: North Hall—Booth 506, Product: Audio tape.

★ ★ ★

Cavox Stereo Productions/Tape-Athon Corp., Inglewood, Calif., Exhibit: North Hall—Booth 164, Suite: Las Vegas Hilton 410, Product: Programming.

★ ★ ★

Century 21 Programming, Inc., Dallas, Exhibit: North Hall—Booth 313, Suite: Las Vegas Hilton 3-121, Product: Radio programming services.

★ ★ ★

Cetec Broadcast Group, Carpinteria, Calif., Exhibit: North Hall—Booth 305, Suite: Las Vegas Hilton 1130, Product: Audio and Automation systems.

★ ★ ★

Circuit Research Labs, Inc./CRL Systems, Tempe, Ariz., Exhibit: North Hall—Booth 126-A, Product: Audio Processing Equipment.

★ ★ ★

Compucon Inc., Dallas, Exhibit: East Hall—Booth 1902, Product: Satellite earth station frequency coordination from preliminary site evaluation to FCC filing.

★ ★ ★

Computer Concepts Corp., Kansas City, Kan., Exhibit: North Hall—Booth 168, Product: Playlist computer systems.

★ ★ ★

Concept Production, Roseville, Calif., Exhibit: North Hall—Booth 326, Suite: Las Vegas Hilton 317, Product: Syndicated programming.

★ ★ ★

Continental Plastic Card, Coral Springs, Fla., Exhibit: South Hall—Booth 179-S, Product: Listener promotion cards.

★ ★ ★

Crown International Inc., Elkhart, Ind., Exhibit: South Hall—Booth 190-S, Product: Crown audio amplifiers, microphones.

★ ★ ★

Custom Audience Consultants, Lanhan, Md., Suite: Riviera, Product: Programming research.

★ ★ ★

D-B Electronics, Inc., Gaithersburg, Md., Exhibit: North Hall—Booth 140, Product: Audio tape cartridge reproduce/record machines, turntable preamplifier.

★ ★ ★

Datatronix, Inc., Reston, Va., Exhibit: South Hall—Booth 103-S, Product: Audio equipment, broadcast/recording consoles, console modules, amplifiers.

Dewolfe Music Library Inc., New York, Exhibit: East Hall—Booth 1618, Product: Music library.

★ ★ ★

Dolby Laboratories, Inc., San Francisco, Exhibit: East Hall—Booth 1031, Product: Audio processors.

★ ★ ★

Drake-Chenault, Canoga Park, Calif., Exhibit: North Hall—Booth 116, Suite: Las Vegas Hilton 25-121, Product: Syndicated programming.

★ ★ ★

Elcom Specialty Products, Sacramento, Calif., Exhibit: North Hall—Booth 419, Product: Audio processing equipment.

★ ★ ★

Electro Voice, Buchanan, Mich., Exhibit: East Hall—Booth 1816, Product: Microphone, studio audio monitors.

★ ★ ★

Enterprise Radio, Avon, Conn., Exhibit: North Hall—Booth 120, Suite: Las Vegas Hilton 25-121, Product: Sports network.

★ ★ ★

Eventide Clockworks, Inc., New York, Exhibit: South Hall—Booth 177-S, Product: Time compression, pitch changer, digital line, special effects unit, time reversal.

★ ★ ★

Fidelipac Corp., Mt. Laurel, N.J., Exhibit: North Hall—Booth 204, Product: Audio tape cartridge.

★ ★ ★

Fitzco Sound, Inc., Midland, Tex., Exhibit: South Hall—Booth 626-S, Product: Automation, consoles, equalizers, amplifiers, speakers, microphones, multiple microphone cables; audio connectors.

★ ★ ★

The FM 100 Plan, Chicago, Suite: Las Vegas Hilton, Product: Syndicated programming.

★ ★ ★

Gardiner Communications Corp., Houston, Exhibit: East Hall—Booth 1840, Product: Earth stations.

★ ★ ★

Cliff Gill Enterprises, Marina Del Rey, Calif., Exhibit: North Hall—Booth 160, Product: Cartdecks.

★ ★ ★

Gregg Laboratories, Anaheim, Calif., Exhibit: North Hall—Booth 403, Product: Audio processing amplifiers, turntable pre-amplifier, multiband A.M. audio processing amplifier.

★ ★ ★

Harrison Systems, Inc., Nashville, Tenn., Exhibit: North Hall—Booth 507, Product: Automated post production console recording/remix console.

★ ★ ★

Howe Audio/BCP, Golden, Colo., Exhibit: South Hall—Booth 438-S, Product: Consoles.

★ ★ ★

IGM Communications, Bellingham, Wash., Exhibit: North Hall—Booth 101, Suite: Las Vegas Hilton 336, Product: Multiple cartridge playbacks.

★ ★ ★

International Tapetronics Corp., Bloomington, Ill., Exhibit: East Hall—Booth 501, Product: Audio tape cartridge equipment, reel-to-reel tape recording equipment.

★ ★ ★

Jam Creative Productions Inc.,

Dallas, Exhibit: North Hall—Booth 121, Product: Jingle Packages.

★ ★ ★

Kalamusic, Kalamazoo, Mich., Exhibit: North Hall—Booth 128-B, Suite: Las Vegas Hilton 4-118, Product: Syndicated programming.

★ ★ ★

Keith Monks Audio, Stamford, Conn., Exhibit: South Hall—Booth 509-S, Product: Microphone stands and accessories. Disk care, test equipment. Monitor speakers.

★ ★ ★

LPB Inc., Frazer, Pa., Exhibit: North Hall—Booth 402, Product: Audio consoles, production and on-air studio systems, audio accessories.

★ ★ ★

James B. Lansing Sound, Inc., Northridge, Calif., Exhibit: North Hall—Booth 203, Product: Broadcast monitors, amplifiers, compressor/limiters, mixers.

★ ★ ★

Lexicon, Inc., Waltham, Mass., Exhibit: North Hall—Booth 206, Product: Audio Processors.

★ ★ ★

Live Sound Inc., Hollywood, Calif., Exhibit: North Hall—Booth 127, Product: Programming.

★ ★ ★

Logitek Electronic System Inc., Houston, Exhibit: North Hall—Booth 136, Product: Consoles. Balanced-input phono preamps, presettable timers. Audio power amplifiers.

★ ★ ★

Maxell Corp. of America, Moonachie, N.J., Exhibit: East Hall—Booth 1832, Suite: Tropicana, Product: Blank audio and video recording tape.

★ ★ ★

McCurdy Radio, Elk Grove Village, Ill., Exhibit: North Hall—Booth 113 & 308, Suite: Frontier, Product: Broadcast audio equipment, consoles.

★ ★ ★

MCI, Inc., Ft. Lauderdale, Fla., Exhibit: North Hall—Booth 133, Product: Reel-to-reel audio tape recorders and audio consoles.

★ ★ ★

3-M Magnetic Audio/Video Product Division, St. Paul, Minn., Exhibit: East Hall—Booth 815, Suite: Caesar's Palace, Product: Audio tapes, cassettes and audio accessories.

★ ★ ★

Media Service Concepts, Inc., Chicago, Exhibit: South Hall—Booth 227-S, Product: Microcomputer software for radio programming departments.

★ ★ ★

Micmix Audio Products, Inc., Dallas, Exhibit: North Hall—Booth 406, Product: Reverberation systems for on-line or production use, other audio signal processing devices.

★ ★ ★

MCI/Quantel, Palo Alto, Calif., Exhibit: East Hall—Booth 1207, Product: Digital synchronizer, digital production effects system and digital library system.

★ ★ ★

Microdyne Corp., Ocala, Fla., Exhibit: East Hall—Booth 1317, Product: Satellite communication receivers and antenna systems.

★ ★ ★

Micro-Trak Corp., Holyoke, Mass., Exhibit: North Hall—Booth 508, Product: Consoles, phono preamp, tone arms, turntables.

Al Ham's "Music Of Your Life," Huntington, Conn., Suite: Las Vegas Hilton 1350, Product: Syndicated programming.

★ ★ ★

Musicworks, Inc., Franklin, Tenn., Exhibit: North Hall—Booth 323, Suite: Las Vegas Hilton 334, Product: Syndicated formats.

★ ★ ★

Mutual Broadcasting, Washington, Suite: Las Vegas Hilton 2964.

★ ★ ★

Nagra Magnetic Recorders Inc., New York, Exhibit: North Hall—Booth 510, Product: Portable tape recorders.

★ ★ ★

NBC Radio Division, New York, Suite: Las Vegas Hilton 2932.

★ ★ ★

National Black Network, New York, Suite: Las Vegas Hilton 2980.

★ ★ ★

Neal Ferrograph (USA) Inc., Stamford, Conn., Exhibit: South Hall—Booth 504-S, Product: Tape recorders, cassette recorders.

★ ★ ★

Network Production Music Library, San Diego, Calif., Exhibit: East Hall—Booth 1615, Product: Production music library.

★ ★ ★

Nightingale Conant Corp., Chicago, Suite: Las Vegas Hilton 510, Product: Syndicated programs.

★ ★ ★

Nortronics Co. Inc., Minneapolis, Minn., Exhibit: North Hall—Booth 401, Product: Magnetic replacement heads.

★ ★ ★

O'Connor Creative Services, Inc., Exhibit: North Hall—Booth 115, Product: Syndicated programs.

★ ★ ★

Optek, Inc., Anaheim, Calif., Exhibit: East Hall—Booth 1725, Product: Bulk tape eraser, audio amplifiers.

★ ★ ★

Orban Assoc. Inc., San Francisco, Calif., Exhibit: North Hall—Booth 411, Suite: Las Vegas Hilton, Product: Production studio, processors, graphic equalizers, de-essers, limiters, reverbs, stereo synthesizers.

★ ★ ★

Otari Corp., Belmont, Calif., Exhibit: North Hall—Booth 503, Product: Tape recorders for production and mastering. Automated reproducers.

★ ★ ★

Otis Conner Prod. Inc., Dallas, Texas, Exhibit: South Hall—Booth 182-S, Suite: Las Vegas Hilton 4-121, Product: Custom production music.

★ ★ ★

Pacific Recorders & Engineering, San Diego, Calif., Exhibit: North Hall—Booth 511, Product: Cart systems, consoles.

★ ★ ★

Panasonic Co., Secaucus, N.J., Exhibit: North Hall—Booth 600, Product: Recording and broadcast mixers, amplifiers, speakers, turntables, tape recorder, microphones.

★ ★ ★

Peters Productions Inc., San Diego, Calif., Exhibit: South Hall—Booth 305-S, Suite: Las Vegas Hilton 21-121, Product: Syndicated programming.

(Continued on page 38)

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Playlist Top Add Ons ●

Based on station playlists through Tuesday (4/7/81)

Continued from page 32

WKXX (KXX-106)—Birmingham (L. O'Day—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 6-2
- ★ CLIMAX BLUES BAND—I Love You 9-3
- ★ CHAMPAIGN—How Bout Us 24-20
- ★ PHIL COLLINS—I Missed Again 20-16
- ★ REO SPEEDWAGON—Take It On The Run 13-9
- LEE RITENOUR—Is It You
- ALAN PARSONS—Time
- JEFFERSON STARSHIP—Find Your Way Back—D-29
- LOVERBOY—Turn Me Loose
- DOTTIE WEST—What Are We Doin' In Love
- SANTANA—Winning—D-30

WWSN—Birmingham (W. Brian—MD)

- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 10-7
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-9
- ★ JOHN LENNON—Watching The Wheels 20-15
- ★ REO SPEEDWAGON—Take It On The Run 16-12
- ★ JOHN O'BANION—Love You Like I Never Loved Before 23-20
- DOLLY PARTON—But You Know I Love You
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- ANNE MURRAY—Blessed Are The Believers
- ALI THOMSON—Foolish Child—D-26
- LEE RITENOUR—Is It You
- ROSANNE CASH—Seven Year Ache—D-24
- DON McLEAN—Since I Don't Have You—D-25
- ALAN PARSONS—Time
- BILLY & THE BEATERS—I Can Take Care Of Myself

WAAY—Huntsville (J. Kendricks—MD)

- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 19-10
- ★ REO SPEEDWAGON—Take It On The Run 27-17

JUICE NEWTON—Angel Of The Morning 6-3

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-6
- ★ T.G. SHEPPARD—I Loved 'Em Every One 20-14
- BILLY & THE BEATERS—I Can Take Care Of Myself
- RANDY CRAWFORD—When I Lose My Way
- KIM CARNES—Bette Davis Eyes—D-27
- JOHN O'BANION—Love You Like I Never Loved Before—D-30
- STYX—Too Much Time On My Hands—D-28
- JOHN LENNON—Watching The Wheels—D-29
- STARS ON 45—Medley
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart

WHYY—Montgomery (R. Thomas—MD)

- ★ REO SPEEDWAGON—Take It On The Run 22-17
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 5-2
- ★ JUICE NEWTON—Angel Of The Morning 14-10
- ★ CLIMAX BLUES BAND—I Love You 9-5
- ★ STEELY DAN—Time Out Of Mind 19-15
- SANTANA—Winning
- A TASTE OF HONEY—Sukiyaki
- ROSANNE CASH—Seven Year Ache
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-25
- QUINCY JONES—Ai No Corrida

WJDX—Jackson (L. Adams—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 16-10
- ★ SHEENA EASTON—Morning Train 20-14
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-13
- PHIL COLLINS—I Missed Again
- DOTTIE WEST—What Are We Doin' In Love
- CLIMAX BLUES BAND—I Love You—D-23
- GINO VANELLI—Living Inside Myself—D-22
- JOHN O'BANION—Love You Like I Never Loved Before—D-28

JOURNEY—The Party's Over

- STEELY DAN—Time Out Of Mind—D-30
- THE ROVERS—Wasn't That A Party—D-17

WBJW (BJ-105)—Orlando (J. Long—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 15-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-1
- ★ JUICE NEWTON—Angel Of The Morning 25-19
- ★ KIM CARNES—Bette Davis Eyes 22-17
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 27-22
- STARS ON 45—Medley—38
- PHIL COLLINS—I Missed Again—39
- ANNE MURRAY—Blessed Are The Believers—DP
- DOLLY PARTON—But You Know I Love You—DP
- THE JACKSONS—Can You Feel It—DP
- JEFFERSON STARSHIP—Find Your Way Back—NP
- JIM PHOTOGLO—Fool In Love With You—NP
- CLIFF RICHARD—Give A Little Bit More
- DAN HARTMAN—Heaven In Your Arms
- CHAMPAIGN—How Bout Us—NP
- T.G. SHEPPARD—I Loved 'Em Every One—DP
- THE WHISPERS—It's A Love Thing—D-37
- RICK SPRINGFIELD—Jessie's Girl—DP
- RUSH—Lime Light—NP
- BARRY MANILOW—Lonely Together—DP
- JOHN O'BANION—Love You Like I Never Loved Before—D-40
- MARVIN GAYE—Praise—DP
- THE ROVERS—Wasn't That A Party—NP
- SANTANA—Winning—NP
- DON McLEAN—Since I Don't Have You
- BILLY & THE BEATERS—I Can Take Care Of Myself

WRBQ(Q105)—Tampa (P. McKay—MD)

No List

WLCY—Tampa (M. Weber—MD)

- ★ BARRY MANILOW—Lonely Together 14-10
- ★ A TASTE OF HONEY—Sukiyaki 19-16
- ★ SMOKEY ROBINSON—Being With You 10-9
- ★ CHAMPAIGN—How Bout Us 15-12
- ★ T.G. SHEPPARD—I Loved 'Em Every One 18-15
- ANNE MURRAY—Blessed Are The Believers
- DON McLEAN—Since I Don't Have You
- KIM CARNES—Bette Davis Eyes—D-22
- GINO VANELLI—Living Inside Myself—D-21
- DOTTIE WEST—What Are We Doin' In Love

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

- ★ .38 SPECIAL—Hold On Loosely 10-6
- ★ REO SPEEDWAGON—Take It On The Run 23-12
- ★ KIM CARNES—Bette Davis Eyes 33-21
- ★ GINO VANELLI—Living Inside Myself 25-15
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 19-11
- STANLEY CLARKE—Sweet Baby—38
- CLIFF RICHARD—Give A Little Bit More—39
- JEFFERSON STARSHIP—Find Your Way Back
- JIM PHOTOGLO—Fool In Love With You
- STARS ON 45—Medley—D 31
- ALAN PARSONS—Time—40

WKXY—Sarasota (T. William—MD)

- ★ STYX—Too Much Time On My Hands 14-8
- ★ REO SPEEDWAGON—Take It On The Run 17-10
- ★ THE WHO—You Better You Bet 20-12
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 21-15
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 23-17
- DOTTIE WEST—What Are We Doin' In Love
- T.G. SHEPPARD—I Loved 'Em Every One
- KIM CARNES—Bette Davis Eyes—28
- JEFFERSON STARSHIP—Find Your Way Back—25
- JOHN O'BANION—Love You Like I Never Loved Before—26

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ JUICE NEWTON—Angel Of The Morning 15-9
- ★ JOHN LENNON—Watching The Wheels 20-15
- ★ GINO VANELLI—Living Inside Myself 21-17
- ★ CHAMPAIGN—How Bout Us 18-14
- ★ A TASTE OF HONEY—Sukiyaki 28-23
- STARS ON 45—Medley
- MICHAEL JACKSON—One Day In Your Life
- BARRY MANILOW—Lonely Together

WZGC(Z93)—Atlanta (S. Davis—MD)

- ★ KIM CARNES—Bette Davis Eyes 25-19
- ★ REO SPEEDWAGON—Take It On The Run 26-16
- ★ STYX—Too Much Time On My Hands 27-23
- ★ SHEENA EASTON—Morning Train 8-1
- ★ THE WHISPERS—It's A Love Thing 24-17
- JOHN LENNON—Watching The Wheels
- DOTTIE WEST—What Are We Doin' In Love
- ANNE MURRAY—Blessed Are The Believers
- PHIL COLLINS—I Missed Again—D 26
- RICK SPRINGFIELD—Jessie's Girl—D-29
- GINO VANELLI—Living Inside Myself—D-24
- JOHN O'BANION—Love You Like I Never Loved Before—D-30

WMC-FM—Memphis (T. Prestigiacamo—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 4-1
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 19-15
- ★ KIM CARNES—Bette Davis Eyes 23-19
- ★ STEELY DAN—Time Out Of Mind 10-5
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool I'm 18-14
- T.G. SHEPPARD—I Loved 'Em Every One—25
- GINO VANELLI—Living Inside Myself—24
- JEFFERSON STARSHIP—Find Your Way Back—X
- REO SPEEDWAGON—Take It On The Run—X

WBVQ(92Q)—Nashville (S. Davis—MD)

- ★ JUICE NEWTON—Angel Of The Morning 6-2
- ★ .38 SPECIAL—Hold On Loosely 15-13
- ★ REO SPEEDWAGON—Take It On The Run 17-14
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-12
- ★ DARYL HALL/JOHN OATES—Kiss On My List 2-1
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- A TASTE OF HONEY—Sukiyaki
- DAVID FRIZZELL/SHELLY WEST—You're The Reason God Made Oklahoma
- BILLY & THE BEATERS—I Can Take Care Of Myself—DP
- RUPERT HOLMES—I Don't Need You—DP
- CHRISTOPHER CROSS—Say You'll Be Mine—DP

WHYI(Y100)—Miami (M. Shands—MD)

- ★ GAP BAND—Burn Rubber 26-16
- ★ STEVE WINWOOD—While You See A Chance 21-11
- ★ SMOKEY ROBINSON—Being With You 22-15
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-2
- ★ GINO VANELLI—Living Inside Myself 28-20
- JUICE NEWTON—Angel Of The Morning—29
- ERIC CLAPTON—I Can't Stand It—28
- KIM CARNES—Bette Davis Eyes—30

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APRIL 18, 1981 BILLBOARD

Louisville AMer WAVE Being Sold To Henson

LOUISVILLE—Henson Broadcasting, which operates WLRS-FM here in the Burkhardt/Abrams SuperStars format, will add an AM sister station to operations here with the acquisition of WAVE-AM.

Neither Henson nor seller Cosmos Broadcasting will disclose the sale price, which is unusual since the Federal Communication Commission will disclose the price when it considers approval of the sale.

Cosmos sold the station to make room for the acquisition of Orion stations, which it is acquiring for \$73 million. This acquisition includes two tv stations and an AM-FM combination in Cedar Rapids, Iowa.

Ed Henson, president of Henson Broadcasting says no change will be made in the MOR-formatted WAVE.

Because of a wide coverage pattern of WAVE, Henson will sell off WXVW-AM Jeffersonville, Ind., and WORX-AM-FM Madison, Ind.

Late, Great Hopefuls On Canada Promos

TORONTO — Radio programmers here are coming out of the spring broadcast rating period, having lined up a number of different audience grabbers.

CHUM-FM in this city has had a series of on-air campaigns, like the Top 100 CHUM-FM audience favorites by the Rolling Stones and the Beatles. The station recently compiled a Sunday special, titled "Rock'n'Roll Heaven," which mixed interview clips with commentary and music by a galaxy of deceased rock stars.

This special included material by Jim Morrison, Janis Joplin, Jimi Hendrix, Buddy Holly, the Big Bopper, Duane Allman, Elvis Presley and John Lennon.



RY CHAT—Warner Bros. artist Ry Cooder chats with KTIM-FM deejay Trish Robbins while Cooder was in San Rafael, Calif. on the final leg of a U.S. and European tour supporting his latest LP "Borderline."

NAB: Keep Separation

Continued from page 31

Wilewski explains "instead of separating stations by at least 10 kHz on the dial (for instance, stations at 1390 and 1400 and 1410), the FCC wants to squeeze the dial to nine kHz spacing (stations at 1395 and 1404 and 1413). The Commission adopted this new policy without adequately studying the social, technical and economic ramifications of the shift.

"Subsequent research documents that this policy would reduce the quality of radio broadcasting, prove costly to the listening public, while providing little or no offsetting public benefit."

Although many of the other countries in Region 2 are already broadcasting with a 9 kHz separation and the move would make the U.S. compatible, an NAB fact sheet points out that the U.S. has a number of factors to consider, including having the largest radio listening audience, with 78 million radio households and an average of 5.7 radios per household.

The United States employs over 3,000 directional antennas, the only country in Region 2 to use them, servicing 4,500 AM radio stations.

more than all other Region 2 countries combined. Many of the other countries have less than 100 stations each.

NAB also notes the shift to FM because of the higher quality sound. The shift to 9 kHz would further affect AM quality with increased background static.

Finally, an NAB study shows that listener demand for new stations is in low population areas that would be unlikely to support the stations economically. In major metropolitan areas, the change in spacing would still not allow any significant number of new stations. The FCC, in proposing the change, has hoped to open the door for minority ownership of new stations.

Wilewski will moderate a workshop titled "Washington—A Revolution in the '80s," with panelists Sen. Ted Stevens (R-Alaska), Majority Whip, and Representatives Jim Wright (D-Texas), Majority Leader, Thomas S. Foley (D-Washington), Majority Whip and Robert Michael (R-Illinois), Republican Leader.

Legislative forecasts will be discussed by Senator Barry Goldwater (R-Arizona), chairman of the Senate

(Continued on page 40)

NAB Exhibitor List

Continued from page 35

Procart, Tacoma, Wash., Exhibit: North Hall—Booth 315, Product: Audio carts.

Quad Eight Electronics, N. Hollywood, Calif., Exhibit: South Hall—Booth 300-S, Product: Audio Processing.

Quintek Inc., N. Hollywood, Calif., Exhibit: East Hall—Booth 1959, Product: Audio processing.

Radio Computing Services, Tenafly, N.J., Exhibit: South Hall—Booth 184-S, Product: Programming.

Ramko Research Inc., Rancho Cordova, Calif., Exhibit: North Hall—Booth 146, Product: Consoles, turntables, tape recorders.

RKO Radio, New York, Suite: Las Vegas Hilton 2962.

Rupert Neve Inc., Bethel, Conn., Exhibit: East Hall—Booth 1203, Product: Audio production consoles.

Russco Electronics Mfg., Fresno, Calif., Exhibit: North Hall—Booth 207, Product: Turntables, preamps, tone arms.

Ram Research Co., San Diego, Suite: Las Vegas Hilton, Product: Audience research.

Sacred Sounds, Riverside, Calif., Exhibit: South Hall—Booth 624-S, Product: Syndicated religious music.

Sennheiser Electronic Corp., New York, N.Y., Exhibit: South Hall—Booth 508-S, Product: Microphones, stereo headphones.

SESAC Inc., New York, N.Y., Suite: Las Vegas Hilton 464, Product: Music licensing.

Shure Brothers Inc., Evanston, Ill., Exhibit: North Hall—Booth 107, Product: Microphones, mixers, circuitry and disk reproducers.

Sheridan Broadcasting Network, Arlington, Va., Suite: Las Vegas Hilton 2929.

Simmons Market Research Bureau, New York, Exhibit: South Hall—Booth 201-S, Product: Audience research.

Sono-Mag Corp., Normal, Ill., Exhibit: North Hall—Booth 309, Product: Broadcast automation equipment.

Sony Corp. of America, New York, N.Y., Exhibit: East Hall—Booth 1211, Product: Audio Tape recorders.

Sound Technology, Inc., Campbell, Ga., Exhibit: East Hall—Booth 1132, Product: Distortion analyzers, tape recorder test system, FM alignment generators, system to test phono cartridges.

Stanton Maganetics Div., Plainview, N.Y., Exhibit: North Hall—Booth 118-A, Product: Magnetic, cartridges, styli, headphones, turntables, preamplifiers, record care products.

Studer Revox America, Nashville, Exhibit: North Hall—Booth 602, Product: Audio tape recorders and audio mixing consoles.

William B. Tanner Co., Inc., Memphis, Exhibit: North Hall—Booth 117, Suite: Las Vegas Hilton 360, Product: Station I.D.'s, Commercial

(Continued on page 40)

HANDLE WITH CARE

... THAT'S WHAT WE ARE DOING WITH EACH OF OUR ARTISTS WHOSE ALBUMS HAVE BEEN RELEASED ... REVELATION, TERRY GREGORY, THE PET CLAMS, URBAN HEROES ... AND WHAT WE'LL BE DOING WITH OUR SOON TO BE RELEASED ALBUMS BY AMII STEWART, DEBRA DE JEAN, JOHNNY BRISTOL, RON DANTE, GERALD MASTERS, AND VAN STEPHENSON. HANDSHAKE HAS THE NEW EXCITING ARTISTS, LET'S BREAK THEM TOGETHER.



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NAB Exhibitor Booths, Suites

• Continued from page 38

production, production libraries, merchandise.

★ ★ ★

Telex Communications Inc., Minneapolis, Minn., Exhibit: North Hall—Booth 311, Product: Cartridge recorders/reproducers, reel-to-reel recorders/reproducers, microphones, headphones and headsets.

★ ★ ★

TM Companies, Dallas, Suite: Las Vegas, Hilton 28-121, Product: Syndicated programming, jingle packages.

UMC Electronics Co., North Haven, Conn., Exhibit: North Hall—Booth 108, Product: Cart tape equipment, consoles.

★ ★ ★

United Press International, Chicago, Exhibit: East Hall — Booth 903, Product: News service.

★ ★ ★

United Recording Electronics Ind., Sun Valley, Calif., Exhibit: South Hall—Booth 607-S, Product: Audio signal processing and measurement equipment, limiters, compressors, equalizers, filters, amplifiers, studio monitors and consoles.

U.S. Tape & Label Corp., St. Louis, Exhibit: North Hall—Booth 407, Product: Bumper strips, inside window labels.

★ ★ ★

URSA Major, Belmont, Mass., Exhibit: North Hall—Booth 414-A, Product: Digital reverberation systems.

★ ★ ★

Thomas J. Valentino Inc., New York, Exhibit: North Hall—Booth 412, Product: Production music library. Sound effects library.

★ ★ ★

The Wall Street Journal Report, New York, Suite: Las Vegas Hilton 2030, Product: News report.

★ ★ ★

Watermark Inc., Los Angeles, Suite: Las Vegas Hilton 469, Product: Syndicated programs.

★ ★ ★

Western Union Broadcast Services, Upper Saddle River, N.J., Exhibit: East Hall—Booth 1401-A, Product: Satellite distribution.

★ ★ ★

Wold Communications, Vienna, Va., Exhibit: East Hall—Booth 1221, Suite: Dunes, Product: Lease Satellite space.

3 Stations In Las Vegas Plan NAB Promo Tie-Ins

By IRA DAVID STERNBERG

LAS VEGAS—With the NAB convention bringing 25,000 broadcasters here, only three out of 16 radio stations in this market are planning any promotional tie-in to the annual trade event.

KFMS-FM (KFM-102) is broadcasting live from the convention floor at the Las Vegas Convention Center—a first in NAB history, according to station programming director Doug Shane. DJ Randy Hood will man a custom-built studio. The studio, when not used for broadcasting, is being utilized for demonstrating equipment.

The station's new transmitter from Continental Electronics will also be on display. After the convention, it will be moved to Black Mountain, local site for most of this city's radio and television towers.

KDWN-AM will provide a bus to take delegates from the convention center to the site of their new Harris 50 kw transmitter on Boulder Highway in Henderson, a suburb of Las Vegas. The new transmitter, according to program director Jack London, will allow KDWN to broadcast throughout the Western U.S., plus the Western provinces of Canada.

Carl Jones, a part-owner of KDWN and owner of Carl Jones & Assoc., a consulting firm in Washington, was scheduled to throw a party for members of the Federal Communications Commission and leaders of the NAB on Sunday.

KENO-AM is taking part in "Satellite Live," a hook up of participating stations, featuring Bobby Vinton, Rich Little and a local fire captain. The Los Angeles-based show has moved part of its operations here for the NAB convention, program director Alan Mack explains.

While Mutual Broadcasting's Larry King's overnight talk show is once again originating live from the convention site, no Las Vegas stations planned to carry it.

Michelson Has Office In N.Y.

LOS ANGELES — Charles Michelson Inc., Beverly Hills-based radio drama program syndicator, has expanded by opening a New York office and shipping facility with an enlarged sales and service staff. The move will give the firm dual coast shipping and service capabilities.

The East Coast staff will service agency clients as well as Eastern radio accounts. The head office in California will continue the various international radio and television activities.

In line with the launching of the New York office, the company will soon release another radio drama series. Orson Welles in "The Lives Of Harry Lime!"

The New York address is 127 West 26th St., New York, N.Y. 10001 (212) 243-2702.

Managing director for sales and services is Susan Michelson. The program sales staff will be headed by Bob Michelson.

Wilmington's WAMS Drops Top 40 Format

WILMINGTON, Del.—A change in its musical programming took effect this week at WAMS-AM here. Under the new format, about one-third of the music is middle-of-the-road gold, sticking to relatively easy-going, older songs; one-third current middle-of-the-road songs; and one-third crossover gold featuring country music with a pop slant. The new format replaces WAMS' longtime top 40 format. The change was designed as an effort to attract older listeners to the station.

KLAZ TARGETED Little Rock Stations Aim To Fragment FMer's Audience

By TIM WALTER

LITTLE ROCK, Ark.—Sister stations KAAY-AM (adult contemporary) and KLPQ-FM (Hot 100) are taking direct aim at KLAZ-FM's declining share here, banking on a consistent sound and tight playlists to fight "our only real competition in a 15-station market," according to general manager Phill T. Zeni.

KLAZ dropped to a 11.2 share in the fall Arbitron, off from 13.0 a year earlier. KAAY notched a 7.8, up from 6.8 but KLPQ registered 5.7 down from 6.8 a year ago.

According to Zeni, KAAY avoids hard rock, serving up a heavy blend of oldies with information services and a limited contemporary playlist of 30 selections, including 20 current cuts.

"Our FM is going very music oriented," he notes, "with a sort of top 40/boogie woogie sound. We'll play Styx, the Eagles, Blondie. Including the rock, there's no more than 35 tunes on the play list, with three to five album tracks and secondary cuts off the top five albums. We're gunning for 25 to 49, both male and female, on KAAY, and the 18 to 34 market on FM.

"KLAZ is down for the fifth book in a row, and we're basically trying to fragment their market. They don't have a consistent sound, and

JOINS SENATE PLAN

2nd Deregulation Bill Drafted, Circulating

By JEAN CALLAHAN

WASHINGTON—Two proposals for the further deregulation of radio continue to make the rounds on Capitol Hill.

One, S270, Sen. Barry Goldwater's (R-Ariz.) plan, has already been introduced. The other, Rep. Al Swift's (D-Wash.) brainchild, is currently circulating in draft form. Swift hopes to introduce his version by May 11.

S270, the Goldwater bill, proposes indefinite license terms for radio broadcasters. It also provides freedom from Federal Communications Commission rules requiring minimum standards for news and public affairs programming, does away with commercial time standards and also scraps the public interest standard, leaving the amount and nature of public affairs programming to the discretion of broadcasters.

Noting that recent radio deregulation rulemaking at the FCC has already eliminated much red tape, Broadcast Bureau Chief Richard Shiben applauds the direction of Goldwater's bill.

"The public will get more diverse programming without FCC regulation," Shiben says. "If you have a standard, everyone conforms to it. This doesn't leave much room for creativity and flexibility."

Rep. Swift's draft bill, which covers both television and radio regulation, would require the FCC to qualify the public interest standard by a point system to reward certain amounts of non-entertainment programming, public service announcements and locally produced live entertainment shows.

The Swift bill also creates five-year license terms, eliminates ascertainment, logging and annual reporting requirements as well as petitions to deny and comparative renewal hearings.

Sen. Goldwater, whose bill seems to be more far-reaching and of greater significance to radio broadcasters since it deals with radio deregulation exclusively, will take part in a panel on radio deregulation at the National Assn. of Broadcasters' convention.

Retain 10kHz Separation, Urges Summers Of NAB

• Continued from page 38

Communications Subcommittee. That workshop will be moderated by Edward Fritts, NAB Radio Board chairman.

A combined session of the radio and tv broadcasters will have the topic "Deregulation—What's It All About?" Moderator Erwin Krasnow of NAB will lead panelists Richard Chapin of Stuart Broadcasting, former FCC chairman Richard Wiley of Kirkland & Ellis and Shiben through the discussion.

Related meetings include "What You Are Supposed To Know About FCC Rules & Regulations" and a

joint session "The FCC Looks At The Future." NAB staffer Christopher Payne will also present a paper, "AM Pre-emphasis and Bandwidth Limits."

Summers says recent FCC deregulation won't be an issue at the convention. "It's a great achievement for the NAB; they sponsored it and promoted it. It's the season for deregulation and we look forward to more. Some people have downplayed it, but it's the broadest deregulation in the history of the FCC; it's relieving broadcasters of tons of paperwork and saving them great time and expense."

APRIL 18, 1981 BILLBOARD

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TO EASY LISTENING, COUNTRY

Oahu Format Shifts Show Push For Older, Specialized Listeners

By DON WELLER

HONOLULU—Within the last year, three radio stations on Oahu have changed formats in an apparent attempt to attract relatively older, more specialized audiences. Taken as a whole, these shifts can be seen as a move away from rock and oldies and toward easy listening and country music.

Ron Jacobs, owner and general manager of KDEO-AM radio (which began its operations Feb. 14, 1980), changed his station's format from what he describes as "pop-adult-contemporary-rock-jazz-talk-sports-news" to country music in January.

"We decided to change our format because there had been a notable vacuum of country music on the radio in the state since 1977," Jacobs explains.

"The reaction we've been getting since we switched formats has been major—qualitatively and quantitatively. Quantitatively it's been the wildest thing I've seen since KPOI-AM burst on the scene in 1959 bringing rock'n'roll to Hawaii. Qualitatively it's attracted a textbook demographic audience of 25 to 49, which all the mainland ratings reflect."

Jacobs notes that his music service is provided mostly by Drake-Chenault.

"We follow basic radio guidelines," he says, "and we utilize a full-time country music library. The station is at times live automation assist and full-time automation, depending on the day-part. I integrate local favorites and make spontaneous music selections on my own program during morning drive."

"Interspersed throughout all parts of the day we have the wonderful paniolo (cowboy) country music, indigenous to the 50th state. With perhaps the exception of Nashville, we probably have more homegrown country music here in Hawaii than



Ron Jacobs: going after older listeners with country music.

in any other market in the United States."

In discussing his policy for station promotions during the current ratings, he's quick to take into account the new 90-day rating period used by Arbitron.

"Bringing country music on a full-time basis is first and foremost what we promote, and we intend to do that year-round," Jacobs says. "Coincidentally, with the fact the first 90-day Arbitron sweep is now underway in Hawaii, we're doing our promotions relating to the music primarily."

"Continuously balanced country music in the foreground is the primary programming goal of the station. I think as the trend toward ESF (Extended Sample Frame) ratings from Arbitron develops on the mainland, people will realize the budgetary insanity of running big

money giveaways and programming ratings will be based more on programming than people putting on circuses or outright purchasing their audience."

Jacobs adds that the revenue for his station has increased dramatically since the format change to country music, and that the February/March Burch report indicates that since he began playing country, his station has leaped from 24th place among all stations to 4th place for total listeners over the age of 12.

Within two weeks of KDEO's change, KPOI-AM switched formats from oldies to the "Schulke Two" format, which is a syndicated MOR vocal-oriented music service programming out of New Jersey.

Program director Lan Roberts explains that "the owners of the station felt that KDUK-FM, our sister station, was pretty well competing with itself. They wanted to go after a higher demographic—people like 30 plus, then they could have two different elements to sell."

Roberts points out that KPOI's new programming, which is basically an easy-listening format with vocals, is not automated, and that he plans no specific promotions for the current Arbitron.

He clarifies: "The selling point that we really feel is connected with the station is the fact that it's a more music station, along with the particular type of easy listening music."

While he feels the station hasn't been using the new format long enough to really be able to evaluate it, Roberts believes he sees a trend emerging in radio overall.

"I think that radio, as it becomes more competitive, making the game more exciting, will become more specialized," he says. "And if the sales people will start selling the specialization of the radio station, I think we're not only going to have a more competitive market, but also a lot of people are going to be able to get bigger pieces of the pie."

Another turnaway from rock took place last June, when KORL-AM, one of Hawaii's top 40 staples, brought in a mainland format called "The Music Of Your Life," which p.d. Dick Curtis describes as "basically pop non-rock classics of the past four decades."

Despite the fact that during the format's first rating period last October/November, KORL dropped from a 7.4 to a 4.8 in the Arbitron, Curtis is elated.

"Although it seems like we slipped, we didn't," he explains. "Up to the middle of last year we were an adult contemporary station, but nobody over 35 was listening to us. But then we changed our format for a target audience of 35 plus, and in the last book we came out number two in women 35 plus and number three in total adults. Everything we were told would happen happened. I've been in radio over 25 years and I've never seen anything like this before."

Curtis points out that KORL did no special promotions during that rating period, reinforcing the trend away from giveaways and toward an older, more specialized demographic target.

He adds: "The fact that we're particularly strong in women is great, because I think women are more important than men as a target demographic because they make more buying decisions."



BREADWINNER WINNERS—WISN-AM Milwaukee program manager Dave Denver has some fun with entries in his station's Breadwinner Contest. Promotion director John Scheinfeld looks on in amazement. The contest awarded prizes based on amounts of grocery slips sent to the station.

JOHNSON EXITS SHAMROCK

Case To Sunbelt In Job Change Flurry

LOS ANGELES—Last week was one for major departures in radio. Dwight Case, president of RKO Radio for the past six years, resigned to become a partner in Sunbelt Communications. Bruce Johnson, the man who preceded Case at RKO, resigned as president of Shamrock Broadcasting to count his money. He reportedly took away more than \$1 million in a settlement of his contract.

And as Case joined Sunbelt, John Lund, who moved to the same firm last year as vice president of the broadcast programming division (from being program director of WNBC-AM New York) left to form his own consultancy.

Case will head Sunbelt's broadcast division which consists of KQEO-AM and KZZX-FM Albuquerque, N.M.; KVOR-AM and KSPZ-FM Colorado Springs; KFYE-FM Fresno, Calif.; and KLNK-FM Oklahoma City.

Case will be succeeded by Robert Williamson, who has been vice president of RKO General-owned WNAC-TV in Boston.

In addition to the six radio properties, Sunbelt Communications also owns the Research Group, a re-

search firm serving the broadcast industry, SBCC Inc., a management consulting, marketing and training company and Syndicom, a program syndication firm.

With the addition of Case, Sunbelt is expected to accelerate its activities in hi-tech and software as well as station acquisition expansion.

Under Case's tenure as president, the RKO Radio division expanded to include the first satellite-distributed full radio news networks (RKO I, II, III), in-flight entertainment (Airborn Audio Systems) and consumer products (RKO Tapes and Videotapes).

RKO stations in Los Angeles and Ft. Lauderdale were successful in their oldies formats while the outlet in Chicago was among the first 24-hour FM news and adult contemporary stations. Additionally, RKO's formats include talk, classical, adult contemporary and modern country utilizing automation as well as live programming.

Johnson was president of RKO for three years and left in 1975 to run the broadcast properties of Sterling Recreation Organization, which has facilities basically in the Northwest. A short time later, Johnson took over the reigns of Starr Broadcasting, which was to later become Shamrock Broadcasting when Roy Disney bought the company and took it private. In the almost five years Johnson ran Starr and then Shamrock, he rescued the company from the brink of bankruptcy and restored it to profitability.

It is not clear just who will succeed Johnson. Disney's attorney Stanley Gold is now sitting in the president's seat. Bill Clark, president of Shamrock's KABL-AM-FM in San Francisco, is in charge of radio operations and Pat Shaughnessy continues as president of the TM Companies, a Shamrock subsidiary.

WJOI To Contemporary; Imported Duo Aids Move

By WANDA FREEMAN

NEW ORLEANS—WEZB-FM was so successful in its move from beautiful music to contemporary that parent company EZ Communications has asked general manager Bob Reich and program director Dan Vallie to do the same for WJOI-FM, its Pittsburgh station.

WJOI signed on as contemporary Sunday at midnight with the tag "B94" (and why not? "B97" worked for WEZB).

Vallie and Reich will run both stations now: Vallie is to live in Pittsburgh and visit New Orleans occasionally, and Reich will live here and visit Pittsburgh occasionally. John Volpe, a native New Orleansian and music director at KKKQ-AM, Phoenix, is coming home to serve as assistant program director of WEZB.

The move is considered bold for the reputedly conservative EZ chain, which still owns beautiful music stations in Richmond, Fairfax and Charlotte, and a clear vote of confidence for the B97 honchos.

EZ Communications was reportedly reluctant to change formats at WEZB in 1979, even though the station was faring against beautiful music competitors WBYU-FM and WWL-FM (which began 1981 as Schulke II station WJAY). A change

to disco got disappointing results, and so it was with great trepidation that EZ imported Reich and Vallie from Nashville's WBYQ (92-Q) and allowed B97 to go contemporary in 1980.

WEZB catapulted to the top of the ratings heap, and EZ Communications got braver.

"I'm very excited," says Vallie. "It's wonderful to be able to move inside the company. They've gotten aggressive, and have shown confidence in Bob and me."

Vallie and Reich are noted for running a tight ship. They're said to frown upon staff members who fraternize with personnel from other stations, and some on-air people caught in a flawed performance have wondered if Reich ever sleeps.

But their strictness has paid off, and if Vallie gives anyone a hard time privately, he makes up for it by publicly conveying confidence in his team. Some program directors have expressed a preference for entering a new ratings book with at least a month-old lineup. But when Vallie lost the city's number one jock days before New Orleans went into its current book, Vallie kept his cool; he knew the jock's replacement was good, too, and that his whole station was healthy.



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COUNTRY MEETING—Johnny Lee, left, and Mickey Gilley, center, huddle with WHN-AM New York personality Lee Arnold for a station interview during a live broadcast of performances in New Jersey.

Stations Growing With Service

Country Duo Stressing News, Sound; Ratings Double

By JOHN MEHNO

PITTSBURGH — WEEP-AM didn't have to jump on the bandwagon to take advantage of radio's hottest format. The 50 KW daytimer had a 15-year head start.

But the individuals responsible for programming country formatted WEEP and co-owned WDSY-FM say that the rise in popularity in the music is only part of the reason for the Arbitron increases shown by both stations.

"WEEP's the music alternative on the AM dial and that used to help get 3.0 shares," says former program director Joel Raab, who recently moved to WHK-AM Cleveland. "Now WEEP gets 6.0 shares because it's not only the music alternative, it's a full service station."

The most notable changes at WEEP were made before last fall's measurement when two additional news staffers were added and sports director Bill DiFabio, who had been freelancing for several networks, was hired.

On WDSY, program director Ted Sohler says that the format combining 80% country with 20% adult contemporary has been, "honed and massaged and now we're beginning to reap the rewards from a lot of work."

He feels the station's audience has grown because WDSY appeals to listeners who have been neglected by other stations in the market.

"Our listeners are too young for beautiful music and tired of hearing hard rock," he says. "We fill a void that would ordinarily be filled by a station that programs a mellow kind of adult contemporary music. Stations that have had that format in this market in the past have dropped that and gone on to something else."

Except for a disastrous year-long

Season Opening With A Re-Run

WASHINGTON — In response to ball game fans in the nation's capital, groaning because the season opens April 10 and the city doesn't have a team, WWDC-AM will re-broadcast the last game ever played here.

According to Denise Oliver, vice president of programming and operations, the two-hour plus game between the Washington Senators and the New York Yankees will carry a new series of "more current" commercials.

experiment with a talk format in 1975, WEEP has been playing country music since the '60s. Until a separate identity was established on FM three years ago, WDSY duplicated the AM signal, then as WEEP-FM.

"We take advantage of free publicity," says program director Barry Mardit, who succeeded Raab. "We try to tie in with newsworthy events and make news."

In that direction, the station got good publicity mileage from a train it chartered to take Pittsburgh football fans to Cleveland for the Steeler game there last fall. Television stations have been looking for features on the country-oriented lifestyle and have consistently included WEEP in the reports. The station sponsored a series of free lunchtime concerts in the Market Square area of downtown and tries to circulate through the area as much as possible in the conspicuous WEEP Jeep.

"Our appeal is to families so we try to go where they are," Mardit says. "That's why we'll go to the Civic Arena for the boat show or the recreational vehicle show. We try to match the lifestyle of the audience. We hand out balloons with the station's call letters on them and that makes a lasting impression."

The WEEP audience has grown to a 6.1 share overall, up from 3.6 in the spring of 1980 and a 3.4 in the fall of 1979. Although Mardit says the station hires personalities who can communicate, there isn't an abundance of talk from the DJs. The exception is the morning drive show of Jon & Terry Rhodes, one of the few husband and wife teams in the country. They post a 4.5 share, up from 2.3 in the fall of '79.

The playlist averages between 31 and 40 current records per week, with an average of five adds. Call out testing is done on oldies, but none on currents. Occasionally, WEEP will air test new records to gauge listener response on a very active phone system. Blondie's "The Tide Is High" and Queen's "Crazy Little Thing Called Love" were considered but weren't added. Air Supply's "Every Woman In the World" was added. While Mardit acknowledges that the current peak interest in country music has helped, he doesn't expect the bottom to fall out when some new trend comes along.

"It's not like disco, although the comparison is probably inevitable," he says. "Country has mass appeal.

There are familiar entertainers. If you took the top 20 performers in country music, I think most people would recognize them. They know Charlie Rich is the guy with the white hair who plays the piano and they know that Willie Nelson is the guy with the red bandana.

"There's more continuity on the country charts than you see on the pop charts, with the exception of Elvis and the Beatles. We've gotten new listeners who may have been exposed to country for the first time and wanted to check it out, but there's a big base that's always listened. There's a foundation. It's not a fad."

It would seem that WEEP and WDSY would share audience as a holdover from the simulcast days, but Sohler says that's not the case.

"There's no indication that there is a lot of sharing," he says. "The identities of the station are different and there doesn't seem to be any mass tuning here when they sign off. I think WEEP is a little more chart oriented than we are. I think they use national chart and sales information more than we do. We pick records that fit the format and steer clear of the records that aren't appropriate. We go entirely by our ears."

Sohler means that literally. He does no music research and relies on his own personal judgment in determining whether or not a record gets played on WDSY.

"Our major criterion is whether the record is going to work for us," he says. "We don't care who does it, or what kind of music he's done in the past, we consider the sound of the record. It's a subjective set of criterion not based on facts and figures. We try to be objective about every record and not judge it by the label it's on or who the artist is. If the record doesn't work for our format, it doesn't matter if it's the number one artist in the country, we won't play it."

"Research has its place, but I think it's an extreme mistake to rely on research entirely. I think it's been a crutch for a lot of programmers who have tin ears. Radio's an aural medium and I think you have to have a feel for music. I think the audience senses that."

In the fall Arbitron, WDSY posted a 3.4 overall share, an increase from 3.1 in the spring and 2.4 in the fall of '79.

KLTE-FM Scoring Commercial Gusher

By TIM WALTER

OKLAHOMA CITY—When Dallas Cowboys owner Clint Murchison, Jr. and partner Ken Dowe, new owners of 100 kw KLTE-FM, gave away a share in an oil drilling project to a lucky listener, it was more than mildly symbolic.

The oil well has since come in at 40 barrels a day for the soon to-be wealthy adult contemporary fan. For Murchison and Dowe, the ink is barely dry on their rate cards before they're forced back to the printers.

In a 12-month turnaround, the station has gone from a 3.1 share to 6.0. Rates have gone up five times, from a readily available \$8 to a sold-out \$52. The station grossed over \$1 million in its recently concluded first new year; a hefty five-time increase over previous ownership.

"The feedback we get is... well, people say we sound classy," says Dowe. Dowe claims the station carries the number one share of educated listeners and likewise for high income.

The station's old format was a typical MOR, he explains. "Our adult contemporary is a blend with pop adult, or as we call it, light pop. Instead of a Jerry Vale, we're extending in the other direction, we'll go beyond a Kenny Rogers and Anne Murray to play Larry Gatlin and Don Williams."

Dowe, who personally presents editorials three times every week on the station, was an executive vice president for 10 years and Gordon McLendon. "McLendon invented top 40 and all-news formats," relates Dowe. "He was a big influence on me; no one was his equal."

Dowe says the station playlist covers some 700 titles, and even ventures daringly into light jazz "with a pop sound."

Dowe is also proud that the station's morning DJ, Kevin McCormick was singled out by Drake/Chenault as one of America's top five pop adult DJ's.

The station's promotions don't stop with oil wells. Football star Roger Staubach does tv commer-

cials. "I don't know of another station in the country who's got friends like that."

Dowe says the station's oil well giveaway was valued at several thousand dollars. "We used a registration system, Jim Long's 'Hot Ticket,' with the big prize that 'really capped it off' as the speculative share in the oil drilling venture. The prize was awarded in January after a three month promotion; the winner was a working lady, a nurse, about 30 years old. She's married and lives in an affluent suburb." The exact value of the prize is still unknown, as the well has not been placed in production yet. "It's simply oozing at 40 barrels a day," explains Dowe.

Another of the station's promotions last year was a give-away of 10 Kruggerands. The solid gold coins were valued at nearly \$10,000. "A group of medical students from the University of Oklahoma won," he says. The contest was to count the number of no-commercial hours on the stations (the correct answer was 260).

During the Arbitron sweep, the station is using a daily contest called "Spring Spree." Listeners will register on one day, during a low-rated day part, and win the following day.

"We put people, ideas, on the air," he says. "Our idea is to be a public service station; we're committed to the principle that people own the airwaves."

Although the station has had recent themes of "Music for Grown-ups" and "Music and More for Grown-ups," Dowe is rather taken with a listener's recent comment and may use it in the next advertising campaign. Told that the station acted as if "it really matters," Dowe said he would adopt "it matters" as a slogan.

After McCormick's 6 to 10 a.m. show, program director Joe Jeffrey covers mid-days until noon, John Williams noon to 3 p.m., Doc Dalton 3 to 7 p.m., Dave Darnell 7 to midnight, and Maurice Eaves midnight to 6 a.m.

'Country Radio Seminar' Selects New Name, Scope

NASHVILLE—"Country Radio Seminar" used to serve as a title for both the annual conference and the group that runs it, but now the group has decided to adopt a separate name: Organization of Country Radio Broadcasters.

According to the organization's outgoing president Mac Allen, the change was made to allow the group more flexibility in related radio activities, including the capability of delving into diversified areas of country radio and its promotion. However, a key function of the broadcasting organization will be the continued sponsorship of the annual Country Radio Seminar in Nashville.

Don Boyles, general manager of WKHK-FM New York, has been elected president of the Organization of Country Radio Broadcasters, succeeding Allen who will serve a new three-year term as director-at-large as well as heading the publicity committee of the seminar's present body.

Bob English, general manager of WUBE-AM Cincinnati, replaces Kim Pyle, general manager of

WKIX-AM Raleigh, as agenda chairman for the upcoming year's seminar.

Joining Pyle and English for a one-year term as broadcasting representatives on the board of directors is Lee Masters, general manager of KLOZ-FM El Paso. Other board members are Susan Roberts, Joe Casey, Mac Allen, Al Groomfield, Roy Wunsch, Joe Galante and Erv Woolsey.

Serving as executive vice president will be Terry Wood, with Sandi Smith as secretary and Jeff Walker as treasurer. Vice presidents are Les Acree, Skip Stevens, Del Bryant, Mike Oatman, Kathy Hailey, Bob Doyle, Ed Salamon, Charlie Monk, Jerry Seabolt and Biff Collie.

According to its plans, the organization has announced the awarding of a \$2,500 grant to Middle Tenn. State Univ. as part of a six-year tradition that has resulted in \$15,000 worth of scholarships in communications to accredited U.S. schools.

Frank Mull will continue to serve as executive director for the organization in Nashville.

Basics Help KDUK Honolulu Rise In Ratings

By DON WELLER

HONOLULU—"Personnel, music and promotions, in that order," are the reasons for the success of KDUK-FM here, says program director Ken Hutchinson.

After initiating its adult-oriented rock format 18 months ago, KDUK has leaped from 15th in the market to number five. During the latest Arbitron book, "the Duke" scored a 6.4 share. "We're quite happy," says Hutchinson. "There isn't just one key to the station's success," says Hutchinson, pointing to the combination of personnel, music and promotions.

Although known as a rock station, Hutchinson notes that "the Duke" uses an "adult-oriented" format. "The songs we play are determined by their status on the national charts and the gut-level reaction we have to them. We consult with Burkhardt-Abrams. They give us input as to how a record is doing across the country. Since we're a couple of weeks behind the mainland in delivery of product anyway, it works out pretty well because they get to test-market everything and we can just take the cream of the crop—the things that have kept working.

"Our music includes some DJ discretion working within certain format categories, and there's a wide variety of music within each category. Just before the last Arbitron we cut back on some of the top 40 and increased the personality sound. Before it was like listening to a 100,000 watt jukebox with rock'n'roll on it. Now we've become more of an album rock station.

"I allow jocks freedom to talk and really communicate instead of just saying 'this is' and 'that was' and 'we are.' I've also cut back the commercial load so that we could do half-hour sweeps of commercial-free music every hour. We emphasized these sweeps during the last rating."

Despite KDUK's achievements during the October/November ratings, music director Rick West was terminated March 2.

Explains Hutchinson: "Rick West's termination as music director was more a reflection of his numbers on the air than his performance as a music director. As music director, he was brilliant. His morning-drive numbers just weren't progressing in the same fashion as the rest of the station.

"One other change we've made recently—we brought in Bill Mimms from WORJ-FM (ZETA-7) Orlando Fla., to work the midday shift."

During the last Arbitron Hutchinson used a number of promotions, including bumper stickers, the issuing of preferred-listener discount cards, involvement with major rock concerts, and sponsorship of midnight rock'n'roll movies at various local theaters.

"We ordered 50,000 bumper stickers and had them available at several of our sponsors' places throughout the island," he notes. "We also got very involved with concerts that related to our audience, like Z.Z. Top, the Police, and Blue Oyster Cult. We got a group of 12 girls, dressed them in red and white outfits, called them the '98 Rocketts,' and had them at all the concerts.

"In addition, we had preferred listener cards, called '98 Flock Cards,' which look like credit cards but which are inflation fighters. Our listeners use them at various local clubs and KDUK sponsors for discounts.

"Finally, we've been working a promotion in town through an independent business whereby we spon-

sor various rock'n'roll movies shown at selected theaters at midnight—a time when most theaters normally close for business. People with '98 Flock Cards' naturally get a dis-

count to these movies, movies featuring Jimi Hendrix, the Doors and many contemporary acts. We call this promotion '98 Rock and Theater.'"

Having attracted nearly triple the audience of its closest and more established competitor, KMQ-FM, in the last Arbitron, Hutchinson says that it all confirms his faith in basic

rock'n'roll.

"I knew that rock'n'roll could live here and I knew for years that it could work. And I knew that it wasn't being promoted right.

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	THE WHO —Face Dances, Warner Bros.
2	6	5	REO SPEEDWAGON —Hi Infidelity, Epic
3	3	5	ERIC CLAPTON —Another Ticket, RSO
4	2	5	STYX —Paradise Theatre, A&M
5	5	5	STEVE WINWOOD —Arc Of A Diver, Island
6	4	5	RUSH —Moving Pictures, Mercury
7	7	5	PHIL COLLINS —Face Value, Atlantic
8	NEW ENTRY		AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
9	9	5	.38 SPECIAL —Wild Eyed Southern Boys, A&M
10	11	4	APRIL WINE —The Nature Of The Beast, Capitol
11	8	5	JOURNEY —Captured, Columbia
12	NEW ENTRY		SANTANA —Zebop, Columbia
13	13	4	LOVERBOY —Loverboy, Columbia
14	12	5	GARLAND JEFFREYS —Escape Artist, Epic
15	18	2	CONCERTS FOR THE PEOPLE OF KAMPUCHEA —Various Artists, Atlantic
16	20	5	JAMES TAYLOR —Dad Loves His Work, Columbia
17	27	2	JEFFERSON STARSHIP —Modern Times, Grunt/RCA
18	15	5	JOHN LENNON/YOKO ONO —Double Fantasy, Geffen
19	36	4	ROBIN TROWER, JACK BRUCE, BILL LORDON —B.L.T., Chrysalis
20	NEW ENTRY		THE PRETENDERS —Extended Play, Sire
21	19	3	ROLLING STONES —Sucking In The Seventies, Rolling Stone Records
22	NEW ENTRY		DOC HOLLIDAY —Doc Holliday, A&M
23	10	5	THE POLICE —Zenyatta Mondatta, A&M
24	22	5	STEELY DAN —Gaucho, MCA
25	33	5	PAT TRAVERS —Radio Active, Polydor
26	24	5	DIRE STRAITS —Making Movies, Warner Bros.
27	28	3	THE GREG KIHN BAND —Rockinroll, Berserkley
28	21	5	MANFRED MANN'S EARTH BAND —Chance, Warner Bros.
29	NEW ENTRY		U2 —Boy, Island
30	14	5	BRUCE SPRINGSTEEN —The River, Columbia
31	34	5	RAINBOW —Difficult To Cure, Polydor
32	16	3	ADAM & THE ANTS —Kings Of The Wild Frontier, Epic
33	39	2	ELVIS COSTELLO —Trust, Columbia
34	17	5	THE CLASH —Sandinista!, Epic
35	32	2	CLIMAX BLUES BAND —Flying The Flag, Warner Bros.
36	30	5	BLONDIE —Autoamerican, Chrysalis
37	NEW ENTRY		DAVID SANBORN —Voyeur, Warner Bros.
38	35	5	DONNY IRIS —Back On The Streets, Carousel/MCA
39	NEW ENTRY		GRATEFUL DEAD —Reckoning, Arista
40	50	5	THE SHERBS —The Skill, Atco
41	NEW ENTRY		POINT BLANK —American Excess, MCA
42	41	5	RICK SPRINGFIELD —Working Class Dog, RCA
43	44	5	THE ALAN PARSONS PROJECT —Games People Play, Arista
44	NEW ENTRY		THE SHAKE RUSSELL/DANA COOPER BAND —Southcoast/MCA
45	NEW ENTRY		THE DREGS —Unsung Heroes, Arista
46	48	3	FRANKE & THE KNOCKOUTS —Franke & The Knockouts, Millennium
47	NEW ENTRY		THE FABULOUS THUNDERBIRDS —Butt Rockin', Chrysalis
48	43	3	THE RINGS —The Rings, MCA
49	40	5	JOE ELY —Musta Notta Gotta Lotta, Southcoast/MCA
50	45	5	TED NUGENT —Intensities In 10 Cities, Epic

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	5	THE WHO —You Better, You Bet, Warner Bros.
2	2	5	ERIC CLAPTON —I Can't Stand It, RSO
3	4	5	STEVE WINWOOD —While You See A Chance, Island
4	9	5	RUSH —Limelight, Mercury
5	5	5	STYX —Too Much Time On My Hands, A&M
6	3	5	.38 SPECIAL —Hold On Loosely, A&M
7	6	5	REO SPEEDWAGON —Take It On The Run, Epic
8	10	5	LOVERBOY —Turn Me Loose, Columbia
9	20	2	JEFFERSON STARSHIP —Find Your Way Back, Grunt/RCA
10	NEW ENTRY		SANTANA —Winning, Columbia
11	32	2	STEVE WINWOOD —Arc Of A Diver, Island
12	8	5	RUSH —Tom Sawyer, Mercury
13	11	4	PHIL COLLINS —I Missed Again, Atlantic
14	7	5	JOURNEY —The Party's Over, Columbia
15	13	4	PHIL COLLINS —In The Air Tonight, Atlantic
16	16	5	GARLAND JEFFREYS —96 Tears, Epic
17	23	2	AC/DC —Dirty Deeds Done Dirt Cheap, Atlantic
18	12	5	APRIL WINE —Just Between You And Me, Capitol
19	NEW ENTRY		ROCKPILE w/ROBERT PLANT —Little Sister, Atlantic
20	15	3	WHO —Another Tricky Day, Warner Bros.
21	35	5	REO SPEEDWAGON —Don't Let Him Go, Epic
22	19	2	RAINBOW —I Surrender, Polydor
23	17	5	RICK SPRINGFIELD —Jessie's Girl, RCA
24	18	4	ROBIN TROWER —Into Money, Chrysalis
25	29	5	STYX —Rockin' The Paradise, A&M
26	NEW ENTRY		OZZY OSBORNE —Crazy Train, Jet
27	21	2	THE POLICE —Don't Stand So Close To Me, A&M
28	37	2	THE PRETENDERS —Message Of Love, Sire
29	36	5	REO SPEEDWAGON —Keep On Loving You, Epic
30	NEW ENTRY		U2 —I Will Follow, Island
31	NEW ENTRY		JUDAS PRIEST —Head Out On The Highway, Columbia
32	40	3	FRANKE & THE KNOCKOUTS —Sweetheart, Millennium
33	42	5	APRIL WINE —All Over Town, Capitol
34	NEW ENTRY		JAMES TAYLOR —Stand And Fight, Columbia
35	22	5	ERIC CLAPTON —Rita Mae, RSO
36	38	2	TED NUGENT —The Flying Liplock, Epic
37	27	4	JOHN LENNON —Watching The Wheels, Geffen
38	47	2	MANFRED MANN'S EARTH BAND —For You, Warner Bros.
39	46	2	THE GREG KIHN BAND —Sheila, Berserkley
40	26	2	KROKUS —Winning Man, Ariola
41	NEW ENTRY		THE FABULOUS THUNDERBIRDS —One's Too Many, Chrysalis
42	NEW ENTRY		JOE ELY —Musta Notta Gotta Lotta, Southcoast/MCA
43	43	2	DIRE STRAITS —Expresso Love, Warner Bros.
44	31	5	THE SHERBS —I Have The Skill, Atco
45	51	4	STEELY DAN —Time Out Of Mind, MCA
46	NEW ENTRY		STYX —Snowblind, A&M
47	34	3	PHIL SEYMOUR —Precious To Me, Boardwalk
48	NEW ENTRY		JAMES TAYLOR —Her Town Too, Columbia
49	NEW ENTRY		ROLLING STONES —If I Was A Dancer, Rolling Stone Records
50	33	2	PAT TRAVERS —New Age Music, Polydor
51	NEW ENTRY		POINT BLANK —Let Me Stay With You Tonight, MCA
52	NEW ENTRY		AC/DC —Big Balls, Atlantic
53	NEW ENTRY		GREAT BUILDINGS —Maybe It's You, Columbia
54	NEW ENTRY		GRATEFUL DEAD —Ripple, Arista
55	39	5	DONNY IRIS —Ah Leah, Carousel/MCA
56	55	2	HALL & OATES —Kiss On My List, RCA
57	NEW ENTRY		ADAM & THE ANTS —Dog Eat Dog, Epic
58	NEW ENTRY		JIMMY BUFFETT —It's My Job, MCA
59	NEW ENTRY		THE CLASH —Hitsville U.K., Epic
60	NEW ENTRY		THE HAWKS —It's Alright, It's O.K., Columbia

Top Adds

1	JEFFERSON STARSHIP —Modern Times, Grunt/RCA
2	THE PRETENDERS —Extended Play, Sire
3	THE GRATEFUL DEAD —Reckoning, Arista
4	WILLIE NILE —Golden Down, Arista
5	ROBIN LANE & THE CHARTBUSTERS —Imitation Life, Warner Bros.
6	COLD CHISEL —East, Elektra
7	POINT BLANK —American Excess, MCA
8	OZZY OSBORNE —Blizzard Of Oz, Jet
9	THE GREG KIHN BAND —Rockinroll, Berserkley
10	THE DREGS —Unsung Heroes, Arista

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



ALBUM TALK—Takoma recording artist Doug Sahn of the Sir Douglas Quintet, left, looks over a program schedule as he discusses his reunion album "Border Wave" with WBCN-FM Boston jock Ken Shelton.

AMer In Buffalo Boosts Power, Goes To 24 Hours

By JIM BAKER

BUFFALO—Daytimer WXRL-AM has expanded into a 24-hour operation and boosted power boost from 1 kw to 2.5 kw.

"Joanie and I are absolutely thrilled," says Ramblin' Lou Schriver, who with wife Joanie Marshall the suburban Lancaster station which went country when Schriver bought it in 1970. "We've been working hard for several years to make this happen. Now we're offering a new service to country fans here."

Schriver has his own on-air shifts and handles some sales operations as well. His wife is program director and business manager, his sister Beverly Sionko is traffic director. The Schriver's four children help out as well.

"It's a very informal family operation," Schriver says. "We enjoy what we're doing and we're going to be here for years. We're interested in this community because we live here."

Schriver, who has been playing and singing country music on Buffalo-area radio since 1947, did not need to undertake a large hiring operation for the move to a round-the-

clock effort. Several part-timers now have more airtime. Larry Jones and Sandy Michaels work from 6 p.m. to midnight and Robert P. Beyette has a "Midnight Cowboy" show to 6 a.m. aimed at truckers.

"A lot of truckers drive through Buffalo, many on their way to Canada, and 99% of the fellas who drive those big 18-wheel rigs are country fans," says Schriver.

Schriver became encouraged to expand to a 24-hour station when WACJ-FM (formerly WWOR-FM) dropped country music for an oldies format. That left WWOL-AM as a country station to rival WXRL, but the fulltime move gives Schriver's operation a big advantage in market exposure.

Schriver says his evening format will emphasize a "more music" format, with Jones and Michaels talking little and spinning three discs without interruption. Weekend ethnic programming will continue.

The station's new package is called "Super Country" with modern and tradition country, Western swing, bluegrass, country rock, progressive and country gospel music played. WXRL continues as a Mutual affiliate.

Montreux Fest Via Jazz Alive!

By JEAN CALLAHAN

WASHINGTON—National Public Radio's "Jazz Alive!" opens its spring schedule this year with a three-part series on the Montreux Jazz Festival. Recorded live at Montreux, the series features a multi-national cast of artists.

Miriam Makeba opens the season with her 10-piece African/American ensemble. The South African song stylist is joined by her compatriot Abdullah Ibrahim (Dollar Brand) and his quintet as well as Tito Puente with his Latin Percussion Jazz Ensemble.

Jazz from Montreux continues with highlights from the 1980 festival including the George Coleman octet featuring reedmen Sal Nistico, Mario Rivera and Fran Strozier; flugelhornist Danny Moore; pianist Harold Mabern; bassist Clint Houston and drummer Billy Higgins. Also on the second Montreux program are German trombonist and composer Albert Mangelsdorff and Algerian pianist Martial Solal.

The third Montreux program features duets from the 1979 festival's "piano night." John Lewis is paired

with Hank Jones and in the second performance, Herbie Hancock joins Chick Corea.

Jazz Alive's spring season continues with the Art Pepper Quartet recorded in 1977 at Chicago's Jazz Showcase. Also featured are saxophonist Clifford Jordan and pianist Barry Harris. Tommy Flanagan shares the stage with bassist Will Austin for a duo performance recorded in 1979 at the Detroit Institute for the Arts.

Elvin Jones and His Jazz Machine and the Ahmad Jamal Quartet are paired for another Jazz Alive! Special.

A fusion show features flutist Hubert Laws, saxophonist/flutist John Klemmer and the Latin-tinged fusion group Baya as well as Passenger, a new quintet from Texas.

The season also brings offerings from the Lew Tabackin Trio; John Handy's Rainbow; and the Bill Holman Orchestra.

Two more festivals—the 1980 Art Park Festival held on the New York-Canadian border and the 1980 Manassas Jazz Festival held in the rural

Desert Bloom: AOR Hits Format Tight Playlist, Low-Key DJs Give KFMG 9.7 Share

By TIM WALTER

ALBUQUERQUE, N.M.—With a tight playlist, low-key personalities and a 9.7 Arbitron share, KFMG (FM 108) is blooming in the desert with a format described as "album oriented hits." Program director John Florence claims the concept has since been copied elsewhere.

"A portion of our library is hit songs ... but album oriented," explains Florence. "We can't play the Bee Gees or just any artist in the Hot 100 chart. But Bruce Springsteen, Fleetwood Mac, the Eagles, they're good for us."

"What we do is balance the line. We may play some hit songs that are not strictly AOR, but some of the big hits on the Hot 100 chart we don't play because we don't want to hurt the 18-year-old listener. I guess you'd say we play as much top 40 as possible without the AOR listener upset."

The station has a unique tower situation. With a tower some 6,000 feet above sea level, one of the highest commercial sites in the world, it only takes 22.5 kw to achieve full 100 kw range, says Florence.



THOMPSON SIGNS—Radio consultant Don Thompson, who since 1979 has been known as "the Country Doctor," signs a contract held by Century 21 Programming general manager Dave Scott to put the former WBAP-AM/KSCS-FM Fort Worth program director on the Century 21 team as president of programming of a new consulting division.

Albuquerque sits at the base of the Sandia mountain range and most local television and radio broadcasters locate on the crest.

As to DJs, Florence says "we're looking for guys without big egos. It's a key ingredient. We think people want to be talked to and not yelled at."

He admits the station's format is probably not popular with record people. "We just don't add new product. It's got to be very strong before we add it to the list. That's how we got to a 9.7 (share)."

"It's scary. Nobody's taken this as tight as it could go. We have found that the tighter you go, the higher the rating. I think that scares most other programming people."

Florence claims AOR formats and variations will be the wave of the next decade. "I think things are changing. If you develop AOR mass appeal formats, it'll go. Everybody under 35 grew up on rock'n'roll. On the other hand, our market surveys showed that people didn't like disco, especially with talking DJ's. The personality disco formats were simply a turn-off."

Florence has been with the station since inception two years ago, becoming program director Jan. 1 of this year when Carey Curelop left for WABX-FM Detroit.

"We've got several other success factors, too," he points out. Frankly

Shiben

• Continued from page 31
to increase their present power up to 180 times.

WJR Detroit, for example, currently broadcasts with 50,000 watts. Interference from new Cuban stations could cut WJR's power back to under 550 watts, requiring a power boost of at least 4,500,000 watts to restore present coverage.

WINS New York, also at 50,000 watts, could be cut back to 6510 watts, requiring a power boost of 380,000 watts to restore present coverage.

The same kind of interference faces WMAL Washington, D.C., WCAO in Baltimore, WKRC Cincinnati and KTSA, San Antonio, among many other stations. And that's just interference from Cuba. Other Caribbean demands multiply the problem.

Shiben believes the U.S. needs to compromise by agreeing to a switch to 9 kHz to avoid Caribbean insistence on much enlarged inventories. The spacing switch "won't create interference," Shiben says, according to FCC initial studies. He says further studies being conducted by the FCC confirm initial findings.

Fordham Adds Country Talks

NEW YORK—WFUV-FM, the 50,000-watt operation at Fordham Univ., in the Bronx, is adding a series of artist interviews to its weekly "Let There Be Country" program.

Hank Snow kicked off the taped interview segments April 2. Still to be aired this month are talks with Merle Haggard, Lonzo and Oscar, Bill Phillips and the Wilburn Brothers. Interspersed with the interviews will be samplings of the artist's songs. Each show runs from 8 to 11 p.m.

critical of Burkhart/Abrams formats, he notes "we're consistent. The listener hears what he expects to hear. The problem with Burkhart is that you hear screaming AC/DC or Ted Nugent and then they vary to James Taylor and the Eagles. People will like one but not the other."

"And in our two years, we haven't tampered with the basic formula. Some stations are always changing, trying to beat the trends. KRST-FM (the Crest) dropped their 10 year old AOR format for Country before the last book and didn't gain anything. Stations change so fast, that those that don't end up being the winners."

Florence says promotion is very low key, "our DJs don't make personal appearances." The station now uses T-shirts, albums and a KFMG discount card very selectively.

"We do rely heavily on research," he elaborates. "We do research every week. We do phone surveys of what station listeners are playing or we'll play songs to get reactions."

"Some stations think they can't afford research, but it's not expensive. Everybody on the staff pitches in. I think it's very necessary and valuable if you know how to read it. Some stations research but don't know how to read the data they acquire."

"We sit between KZZX-FM (a Hot 100 format) and KWXL-FM (Burkhart/Abrams AOR) and thanks to our research, we beat both of them."

KFMG morning drive DJ is Craig Martin, 6 to 10 a.m., with Bob Davies 10 a.m. to 3 p.m., Florence 3 to 7 p.m., Tom Marshall to midnight, and Chuck Squires midnight to 6 a.m.

1 Group Drops Bid For FM License In N.J.

OCEAN CITY, N.J.—Three-way competition for a license to set up an FM station at this South Jersey resort at 98.3 on the dial has dwindled to two following federal communications hearings.

Bradley, Hand & Triplett withdrew its application after reaching a settlement with JM Communications to reimburse them for some of the legal expenses incurred during the case.

Bradley, Hand & Triplett consists of Daniel Bradley, a local public relations man; Owen Hand, former owner of WRIO Radio here; and Wendell Triplett, a former RCA engineer from Ohio. JM Communications, which said in its application that it will give special attention to the problems of minorities and described the music to be played as "contemporary," is headed by Malcolm Pryor, a financial consultant from Philadelphia; Jacqueline Pryor, his wife; and Robert L. Archie, an attorney from Sicklerville, N.J.

No decision is expected by the FCC before this spring, and a final decision could take much longer. The other contender is Ocean City Radio of New Jersey, consists of Francis Fernandez, a radio engineer from Springfield, Pa., who is employed at WCAU-AM-FM Philadelphia; Robert W. Spain, also a WCAU engineer, and his wife, Linda; and Charles Kramer, on the staff, at WFGP-FM Atlantic City, and his wife, Lori.

Mike Harrison

The Great American Disk Jockey

LOS ANGELES—It's been almost a half a century since the revolutionary "Make Believe Ballroom" (Al Jarvis, KFWB-AM Los Angeles; Martin Block, WNEW-AM New York) popped up on the dial marking the emergence of that great town crier of the early electric age—the disk jockey (also commonly spelled and termed "disc jockey," "DJ," "deejay" and "jock").

Since then, the role of the disk jockey in radio has undergone extensive evolution and transformation, fractionalizing along with the formats into a number of styles and configurations.

Now, at the onset of the '80s and the dawn of an entirely new era in electronic mass media, the institution known as the disk jockey stands poised at the crossroads of a number of alternative fates ranging from complete obsolescence to one of heightened social leadership and prominence.

Ironically, the position was born of a time and circumstance considered by that period's general radio establishment as "automated," giving credence to the maxim that yesterday's technology becomes today's art. (Sure—back then, records were regarded as a cold and impersonal method of playing music on the air in a radio scene hitherto conditioned to broadcasting live bands and singers before studio audiences. Conversely, today's disk jockey is considered to be one of the last vestiges of "live" radio in the wake of new forms of "automated" technology.)

Although the modern radio scene tends to place such elements as format, music, logos, promotions and outside advertising first in its list of programming priorities, the disk jockey (the on-air human being who speaks on behalf of the station and the slice of life it represents) remains the primary, however underrated, building block of a station's sound and image, the glue that holds the whole thing together.

As a matter of fact, a study of radio history indicates that as far as the old "chicken/egg" question is concerned, the jock came first and the format came second during the formative stages of present-day radio. Unfortunately, we've arrived at

a point in the medium's development in which formats are conceived first and then jocks are scrounged up who can conveniently "fit" into them. I say unfortunately because anytime (other than in the most utilitarian of formats) that the mechanical element takes precedence over the human one, creativity and inherent attractiveness are invariably sacrificed.

Seasoned practitioners of radio programming can attest that the art/science of audio broadcast media is a constant exercise in balancing the elements of form and content. The disk jockey stands (or sits) at the very fulcrum of this balancing act.

On one level, he/she is judged (or hired) on sound and delivery (which is form). But, on the other level, the jock is judged on material and spirit ("personality"); what he/she says or doesn't say (which is content).

The art and craft of well-balanced disk jockeying suffered major setbacks during the de-personalized '70s mechanical age of programming. Then, much of the programming decision-making process was taken away from the on-air performer and given to the off-air program and music director. (Australian radio heavyweight Rod Muir once described this historical trend to me as, "the office people taking over American radio.")

During this period, the scale was tipped way over to the side of form at the expense of content. This created a whole generation of jocks raised to "sound like" specific formats with little regard for what they actually had to say. Now that the pendulum seems to be swinging back in the direction of "personality," it seems that radio suffers from an overwhelming lack of qualified personnel to fill the "shifts." What ye don't reap, ye don't sow.

The term "disk jockey" has become almost synonymous with "radio announcer." I commonly hear listeners on the phones refer to even newscasters as deejays.

With that in mind, the spectrum of jock-types includes everything from staff announcers who read (and I literally mean read) cut-and-dry copy to superficial comedic "schtickers" to music/culture lifestyle devotees to laryngeal musclemen. Of course, it's still common to see 55 minutes of air-time per hour on a radio station slotted as the domain of the "disk jockey" who, in most cases, does

little or no preparation, while the remaining 5 minutes per hour (or more) in preparation.

Another common imbalance in time/energy management rears its head in the practice of a station hiring a "research staff" to spend hours calling record stores and doing music research, while no time whatsoever is devoted to gathering material and input for the poor jock who's left on his own to "fill" the space between music and news.

So, where do we go from here? Well, as I mentioned before, the future holds numerous alternative directions for both the role of the disk jockey and the very fate of radio itself (and in my opinion, the two are strongly tied together). It is basically up to us, the radio broadcasting community, to decide.

As mentioned in last week's commentary, however, the key lies in our predisposed attitude toward the position. I find it hard to see how a station that doesn't consider its on-air representatives (and everything they say, as well as "how" they say it) important could possibly maintain an important position within the mind's eye (ear) of the general listenership and media consumership.

Perhaps the deejay of the future (keeping in mind that the future is now) can become more than "radio person." Perhaps, the deejay of the future can specialize in a variety of contents, representing numerous walks of life, professions, and special interests that people in the new age need desperately to be connected to. Perhaps content can gain a new dominance over form and radio can rise above its pre-conceived trappings which grew out of a "pop era" that is rapidly becoming nostalgic at best and irrelevant at worst. If this can be accomplished, if more than just radio people can be lured into the medium (or radio people can be encouraged to be more than just format or "biz" hacks), then radio, the most abundant of all electronic mass mediums, will fly through the end of this century like never before. And the Great American Disk Jockey will rise to be the movement's flag bearer.

Now all you program directors out there, don't despair or get angry. If what I am saying actually comes to pass, your jobs will not be eliminated, but rather will take on a new and more significant meaning. All signs indicate that the top jobs of the coming age will be those that integrate and synthesize the fractionalized elements of society into new and cohesive wholes.

Goodphone Commentaries

Imitation's High Cost

By MICHAEL R. LEE, Ph.D.

DENVER—Ideas are not sacred. Nor are they the inviolable property of those who have them (copyrights, trademarks and patents notwithstanding). In the unlikely event that I should come by a good idea in the near future, you will be invited to share it.

If I denied ever adapting someone else's idea for my own purposes, I would rightfully be spotted as a bull-thrasher of incomparable magnitude. Technologically and physically, we are supported by the ideas of those who have come before us.

What seems inexplicable to me though is the cultural alliance we have maintained with our peers. The media are, increasingly, prime examples of the imitative process, which I have chosen to break down into two categories, "assumptive imitation" and "adaptive imitation."

Assumptive imitation is the overt act of appropriating someone else's ideas *in toto*. This makes assumptive imitation pretty easy to spot. Like radio station X running the same contest in exactly the same manner as radio station Y. The modern era of assumptive imitation in radio began with the rise of dominant formats. Not long after Bill Drake got "boss" so, too, did a hundred other radio stations. Some of these stations even got their own Charlie Tuna, if in name only. This blatant piracy was reviled only in markets where more than one station went Drake or pseudo-Drake. Trade magazines conveniently assisted those individuals who sought ideas (e.g. promotions, small programming tricks) to appropriate.

In recent years, assumptive imitation has increased slightly, owing not so much to the contest type rip-offs (which remain high), but more to the taking of philosophical precepts and conceptualizations. For instance, AOR radio, as currently constituted, is based largely on the theories of a handful of national consultants. But, broadcasting is not a hard science *a la* physics or biology. Nor are the soft sciences upon which radio research is loosely based, namely psychology and sociology. Therefore, the assumptive imitation of one radio theory, any radio theory, indicates crass adherence to that all too applicable dictum: "If it works for him, it'll work for me."

The second category of imitation, adaptive imitation, has become so pervasive as to be universally accepted. Many large companies owe their existence to this phenomenon, like Pepsi or Burger King. Adaptive imitation is more covert than assumptive imitation. Ultimately, for that reason, it is also more odious. It is as if the media had collectively conspired to enforce norms. Like the 10 or 11 o'clock news. The sports page. Sitcoms and police shows. Two or three record sweeps. Pack journalism. Simple pop music. The list goes forever on, but the point is the same. Some practices have become so widespread that virtually no one dares to change them. Ergo we have media customs, which seriously endanger ideas and persons with which they are at variance. Editors who don't believe in comics sections don't remain editors. AOR programmers who don't play The Who don't remain AOR programmers. Thus, adaptive imitation subscribes to another hackneyed dictum: "I'm just giving the public what they want."

Having sketchily outlined two basic forms of imitation, assumptive and adaptive, it would seem appropriate to address their roots and consequences. Without laying claim to any divine knowledge as to the motivation of mankind, I sense that a need for security and peer acceptance combined with an ease of conformity in this society have largely wrought this penchant for imitation. People who make a strong stand for fundamental change and original ideas are usually found lying by the side of the road. Those who imitate drive by in recent model automobiles, having no time to stop or encourage the wayward.

As to consequences of imitation, one can only speculate. Yes, we continue to advance technologically. Yes, more people earn more money and enjoy more conveniences than ever before. But spiritually and intellectually, imitation has failed to produce a better climate for creation. Imitation has failed to promote deep human progress or even better radio.

Imitation is the sincerest form of ignorance.

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

Vox Jox

NEW YORK—Ellyn Ambrose has been named vice president and general manager of NBC's Source Network and Richard Penn has been appointed to the same title at the NBC Radio Network.

Both jobs were created with the shift of Chuck Renwick to executive vice president of network development (Billboard, April 4, 1981).

Ambrose moves up from vice president of sales for the Source, a post she's held since last fall. Penn comes to NBC's New York headquarters from general manager at WKQX-FM Chicago.

Garry Wall has joined WNCI-FM Columbus, Ohio, as program director. He comes from KVOR-AM/KSPZ-FM Colorado Springs where he was operations director and morning man. Pat Martin has been named program director of WBCS-FM Milwaukee. For the past

five years he has been p.d. at WXYQ-AM/WSPT-FM Stevens Point, Wisc. While at that station, Martin won a number of Billboard radio awards over the past few years. Randy Price is the new morning man on WJEZ-FM (FM-104) Chicago. He comes from WCXI-AM Detroit.

Hockey player Pete "The Stemer" Stemkowski is the new morning man on WDJZ-AM Bridgeport. Before entering radio Stemkowski played for the Los Angeles Kings, the New York Rangers, the Detroit Red Wings and the Toronto Maple Leafs. Charlie Knight has left his air shift at WLAC-AM Nashville to become music director of WCSV-AM Crossville, Tenn. Glen Olson has joined WLOL-FM Minneapolis as afternoon drive jock. He comes from WCCO-AM in the same mar-

(Continued on page 49)

New On The Charts

STARS ON 45—★

"Medley: Intro Venus/Sugar Sugar/No Reply/I'll Be Back/Drive My Car/Do You Want To Know A Secret/We Can Work It Out/I Should Have Known Better/Nowhere Man/You're Going To Lose That Girl/Stars on 45"—

There aren't many Dutch pop songs which make the American charts but when they do, they often score big. Shocking Blue, which had the hit "Venus" in 1970, and Golden Earring, which had "Radar Love" in 1974, are two such examples.

Now, Stars On 45 can be added to the list. But unlike those previous acts, this group is not a real entity as such. Produced by Jaap Eggermont, "Stars On 45" represents the cumulative efforts of some of Holland's top session musicians.

Already a hit in many European countries, "Stars On 45" is a dance-

oriented medley of already popular songs, most of them Beatles compositions. Included in the 12-inch, version of the medley, but not on the seven-inch, are such additional songs as "Boogie Nights," "Funky Town," "Video Killed The Radio Star," "A Hard Day's Night," "Cathy's Clown," "Only The Lonely," "Lady Bump," "Jimmy Mack" and "Rainy Day."

Radio Records, which has released the single here, is releasing a "Stars On Long Play" album this month. The LP features a collage of 29 Beatles songs on one side and three separate medleys on the other.

Stars On 45 has no booking agent or manager. Further information can be obtained through Radio Records, 540 N. Andrews Ave., Ft. Lauderdale, Fla. 33301. The phone number is (305) 462-7407.

38 Christian Stations Selling Time Jointly

NEW YORK—A group of 38 Christian radio stations around the country have formed the Gospel Radio Network to sell their time jointly.

Joseph Battaglia, general sales manager of WWDJ-AM Hackensack, N.J. says, "Gospel radio has grown so rapidly that one out of every seven radio stations in this country now devotes all or part of its weekly programming to religious broadcasting."

The new network includes WWDJ, WZZD-AM Philadelphia, WVXX-FM Chicago, KEST-AM San Francisco, KPRZ-AM Los Angeles, WEZE-AM Boston, KMFM-FM San Antonio and WLQU-AM Detroit.

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	1	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
2	9	2	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
3	12	3	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
6	10	6	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisya, ASCAP)
5	6	5	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
6	4	11	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
9	6	9	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
8	8	8	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
10	5	10	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
10	7	13	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
18	7	18	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
12	11	12	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
13	14	9	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
14	12	13	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
21	5	21	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
22	4	22	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunket, ASCAP)
20	6	20	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
24	3	24	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
25	4	25	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
29	3	29	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
31	3	31	SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
22	17	10	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
34	6	34	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
28	5	28	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
25	16	10	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
26	27	9	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
37	2	37	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
33	3	33	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
29	19	14	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
35	3	35	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
31	15	19	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
40	2	40	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
33	13	13	WOMAN John Lennon, Geffen 49644 (Warner Bros.) (Lenono, BMI)
34	38	4	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
36	32	8	BUT YOU KNOW I LOVE YOU Dolly Parton, RCA 12200 (Tro-Devon, BMI)
37	32	8	IT'S MY JOB Jimmy Buffet, MCA 51061 (I've Got The Music, ASCAP)
37	26	7	SINCE I DON'T HAVE YOU Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
38	26	7	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)
39	39	6	FALLING AGAIN Don Williams, MCA 51065 (Hall/Clement, BMI)
40	43	2	BETTE DAVIS EYES Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
41	43	2	SOME LOVE SONGS NEVER DIE B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
42	42	2	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45 Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
43	44	3	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
44	47	3	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
45	48	2	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
46	46	3	WASN'T THAT A PARTY The Rovers, Cleveland International 19-51007 (Epic) (United Artists, ASCAP)
47	47	3	SWEETHEART Franke & The Knockouts, Millennium 11801 (RCA) (Big Teeth, BMI/Bright Smile, ASCAP)
48	48	2	LET ME LOVE YOU GOODBYE Bobby Vinton, Tapestry 006 (Algee, BMI)
49	49	2	SOMEBODY SEND MY BABY HOME Lenny LeBlanc, Capitol/MSS 4979 (Muscle Shoals Sound, BMI)
50	30	21	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)

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

Radio Specials

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

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

April 17-18, **Ronnie McDowell**, Live From Gilley's, 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, **Parliament Funkadelics**, Westwood One, one hour.

April 18-19, **Kool & the Gang**, Robert W. Morgan Special of the Week, Watermark, one hour.

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

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

April 19, **Utopia**, King Biscuit Flower Hour, ABC FM, one hour.

April 24-25, **Bobby Bare**, Live From Gilley's, Westwood One, one hour.

April 24-25, **Bar-Kays**, Concert of the Month, Westwood One, one hour.

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

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

April 25, **Kansas**, Coca-Cola Night On The Road, ABC FM, two hours.

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

April 25-26, **Earth, Wind & Fire**, Westwood One, one hour.

April 25-26, **Boz Scaggs**, Robert W. Morgan Special of the Week, Watermark, one hour.

April 26, **Humble Pie, Loverboy**, King Biscuit Flower Hour, ABC FM, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Radio Programming

Vox Jox

Continued from page 49

ket where he handled morning drive.

★ ★ ★

John Leeder has joined WBSB-FM (B-104) Baltimore to work the midday shift. He comes from WAPE-AM Jacksonville where he worked middays and was production director. . . . **Mark Staycer** has taken over the 7 p.m. to midnight shift on WBRB-AM Mt. Clemens, Mich. He has worked at several Detroit stations. . . . **Danny Harris** has joined KDKO-AM Engelwood, Colo., to handle middays and **Kevin Brown**, at that station, has been promoted to assistant program director. Harris comes from WDKX-FM Rochester, N.Y.

★ ★ ★

Mike Schmidt has been appointed music director of KBQ-AM Kansas City. Schmidt will continue to handle the 6 to 10 p.m. shift. **Jimmy Byrd** has been named assistant p.d. and will continue in his new afternoon drive assignment. . . . **Vinnie Brown**, a winner in Drake-

Chenault's recent talent search, has joined the on-air staff at WRQX-FM (Q-107) Washington. He comes from WOL-AM Washington.

★ ★ ★

Les Sarnoff has taken over the midday shift on KINK-FM Portland, Ore., succeeding **Ron Allen** who has moved to Los Angeles. Sarnoff continues as music director and vacates his evening shift to **Bill St. James**, who moves from overnight. "Sunday Night Jazz" hosted by **Carl Widing** has been added to the station's lineup and "Focus," an in-depth look at artists has been expanded in the weekend schedule.

WNBC-AM New York has signed morning personality **Don Imus** to a new five-year contract. . . . **Bill Kunkel** has been named general manager of Metromedia's WASH-FM Washington moving over from the chain's WOMC-FM Detroit. . . . Cox Broadcasting has named **George Toulas** general manager of WLIF-FM Baltimore. He moves up from sales manager. And the company has promoted **Donald Dalton** to general manager of KFI-AM/KOST-FM Los Angeles. He moves up from sales manager.

★ ★ ★

Danny McDuff is the new program director of KLIF-AM Dallas/Ft. Worth. McDuff had been programming sister station KPLX-FM as well as doing afternoon drive. KLIF changed to a "country-Texas style" format Jan. 1, from top 40.

APRIL 18, 1981 BILLBOARD

Bubbling Under The HOT 100

- 101-WHEN LOVE CALLS, Atlantic Starr, A&M 2312
- 102-SEVEN YEAR ACHE, Rosanne Cash, Columbia 11-11426
- 103-I CAN'T STOP LOVING YOU, Outlaws, Arista 0597
- 104-DARLIN', Tom Jones, Mercury 76100 (Polygram)
- 105-FOOLISH CHILD, Ali Thomson, A&M 2314
- 106-PRAISE, Marvin Gaye, Tamla 54322 (Motown)
- 107-LET ME STAY WITH YOU TONIGHT, Point Blank, MCA 51083
- 108-SEND A LITTLE LOVE MY WAY, Stephen Bishop, Warner Bros. 49658
- 109-I SURRENDER, Rainbow, Polydor 2163 (Polygram)
- 110-DDDDDDANCE, Rox, Boardwalk 8-70059 (CBS)

Bubbling Under The Top LPs

- 201-DOC HOLIDAY, Doc Holiday, A&M SP-4847
- 202-GENE DUNLAP, It's Just The Way I Feel, Capitol ST-12130
- 203-ALI THOMSON, Deception Is An Art, A&M SP-4846
- 204-ULLANDA McCULLOUGH, Ullanda McCullough, Atlantic SD 19296
- 205-PASSAGE, Passage, A&M SP-4851
- 206-CARL WILSON, Carl Wilson, Caribou NJZ 37010 (Epic)
- 207-BARRY WHITE & GLODEAN WHITE, Barry & Glodean, Unlimited Gold FZ 37054 (Epic)
- 208-SKY, Sky 3, Arista AB 4288
- 209-SOUNDTRACK, Dance Craze, Chrysalis CHR 1229
- 210-STARPOINT, Keep On It, Chocolate City CCLP 2018 (Polygram)

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Survey Says Intermittent Buyers Can Translate To \$

• Continued from page 1

If properly addressed, these prospects could conceivably yield a net gain for the industry in market size and dollar volume.

Identifying a consumer base of 95,870,000 purchasers during the year, the study also finds a 6% hike in dollar spending, although market size as a percentage of the population is seen to dip 2% to account for 51% of the population as compared to '79 findings.

Bar Coding Is Taking Time To Implement

By ROMAN KOZAK

NEW YORK—After about five years of discussion, one would think that the bar coding issue would have been resolved, and there would be little more to say on the subject. But that isn't quite true.

"It is impossible to predict when bar coding will be fully implemented," says Bob Schneider, executive vice president of Western Merchandisers and member of the NARM Operations Committee studying the problem. "The book industry made its decision, and they implemented it. Now the paperback book industry is saving hundreds of thousands of dollars in processing returns.

"The major merchandisers also forced the magazine publishers to adopt it. But this is the record business..." he continues.

To help sell the bar coding concept, NARM this year is holding a seminar, "UPC/Bar Coding: Its Challenges, Opportunities and Issues," which is "to deal with the cost efficient uses of bar coding already employed and even more startling possibilities for the future."

Set to appear on the panel are George Goldberg, editor of Scanning, Coding & Automation Newsletter, who will present a historical overview of the development of bar coding, and look at the efforts of the food industry, health and beauty aids, and periodicals and paperbacks in adopting bar coding. His is the state of the industry report.

Shelley Harrison, president of Symbol Technologies, is reviewing the printing and scanning equipment picture. Sandra Rutledge, vice president of administrative services at Record Bar, is set to discuss the pragmatic applications of bar coding at the retail store level, with an emphasis on inventory management and replenishment.

Richard Bruce, manager of package engineering at CBS Records, is set to describe the way CBS uses bar codes in processing its returns and in its warehouses and factories. And Schneider has prepared a presentation on the issues that are currently unsolved and still need action.

"The biggest need now is to have the codes on the top three configurations: LPs, cassettes and 8-tracks, on products from all the major manufacturers," says Schneider. He adds that all the major manufacturers have committed themselves to the UPS bar code, except PolyGram, "who have not committed themselves at all."

"It's a political football. They

(Continued on page 63)

That point is just one of numerous key findings from this latest in a series of reports derived from research collected and analyzed since the project's inception in 1977. The 43 page booklet is being distributed Sunday (12) during the opening day of the National Assn. of Recording Merchandisers (NARM) convention in Hollywood, Fla., where its contents will also surface during the keynote address by Henry Droz, chairman of Warner/Elektra/Atlantic, Inc. (WEA), and is also being passed throughout all tiers of personnel within the WCI Record Group.

Among other key areas and issues covered in the report:

- Updated data on gift-giving in record and tape purchases earmarks this as a growing market sector, now accounting for 19% of total market dollars. During '80, 7% more of the nation's record/tape consumers, or 4% of the total population, bought prerecorded music for gifts.

- Despite manufacturers' shift to cassettes as the primary tape configuration, those buyers saying they purchased 8-track tapes during the survey year declined by only 1% to account for 23% of the total product purchases. The survey's authors say this variation from recent Recording Industry Assn. of America (RIAA) statistics, which augur a more rapid decline, stems from the continued flow of liquidated merchandise into retail bins. According to WCI, cassette sales doubled to capture 14% of the market while LP sales dipped 7% to represent 54% of the total dollar volume generated.

- Although consumers' perceptions of the value of prerecorded music showed a slight increase in price resistance, price surprisingly registers below convenience and title selection as reasons for buying in a given location. In WCI's research sample, 38% listed convenience first as compared to only 24% influenced most by price.

- The feared "lost sale" due to unavailability of a specific title may in fact be a displaced sale. According to WCI's findings, buyers more often seek product elsewhere, with only 7% of those polled saying they don't buy when the preferred title isn't in the bins. This compares with 58% who said they would visit another store, 24% who will visit the same store later and 11% who order the title through the retailer.

- Family income influences purchasing behavior among potential

ward along the demographic scale to an older median buyer is proving an aid, not an obstacle, to the market's long-term prospects.

Kapp and Dr. Fishbein, who supervised and processed the data collected with Dr. Susan Middlestadt of Attitude and Behavior Research, Inc., see the newly identified population of potential and intermittent record/tape buyers as the survey's top priority. In contrast to past research projects, including the earlier stages of the WCI survey itself, which segregated U.S. consumers into buyers and non-buyers, the new report asserts this third segment can be compared to the blocs of "swing voters" that can determine the outcome of a political battle.

To, Dr. Fishbein, the key to locating this bloc came through the in-

Gift-giving of records and tapes is seen as a growing market force

terview methodology. "The main difference," he says, "was that during this phase we not only looked at current consumer behavior, we asked about their past behavior and their future intentions."

The findings: while 12% of those buying records and tapes in 1980 didn't purchase any product during the prior year, 15% of '80 non-buyers did buy during 1979.

With 6% of the total population entering or re-entering the active buying public during last year and 8% leaving, a net loss of 2% surfaces.

"We believe, and in fact say in our report, that one step the industry has taken toward reaching these potential and intermittent buyers is through its 'Gift of Music' campaign," asserts Kapp.

But he sees a need for more thorough utilization of that market hook, as well as a more sophisticated advertising slant: "Those people within this segment need reasons to buy. Taking the 'swing vote' analogy, to merely say 'Vote For Reagan' or 'Vote For Carter' isn't enough: you have to give those voters reasons to vote for your candidate.

"Similarly, merely saying 'There is a new Van Halen record' is not quite enough. Of course the Van Halen fan is going to buy it, but you must reach the intermittent purchaser with a reason why he or she should buy."

As such, he feels simply dropping

'Reach the intermittent purchaser with a reason why he should buy'

customers more directly than has generally been suggested by past research, including WCI's own. Whereas that project first showed buyers from all income groups spending on average the same amount on prerecorded product, the latest findings locate 43% of the market among buyers earning more than \$20,000 annually. Only 26% of the consumer base makes less than \$10,000 per annum.

Despite the report's detection of the dip in the overall consumer base, both the booklet itself and its principal authors, Warner Special Products president Mickey Kapp and Dr. Martin Fishbein of the Institute of Communications Research at the Univ. of Illinois, are bullish about current and future market prospects, starting with their assertion that the expected swing up-

for 8-track product, however, with the research psychologist noting that the flow of liquidated merchandise and the strong existing 8-track audience in certain U.S. regions are just two indicators of a market often presumed dead based on manufacturer new product shipping tallies.

As for the advent of an adult market, Kapp feels that this, too, remains a perceptual hurdle to much of the industry, which evinces skepticism at the notion that more married persons than non-married purchase LPs and tapes and that the most active demographic sector is now an adult 25 to 44 year-old bracket.

That older market is one factor in the expected rise in country music share of market, measured in the 1980 report as a 6% increase to

LPs and tapes as too high showed a 6% jump to account for 58% of those polled.

As the most comprehensive data summary yet issued through the WCI survey, the new report also offers a section on buyer attitudes and preferences at retail that will likely prove particularly well-read in rack, retail and distribution circles.

That section yields the heartening profile of consumer reaction to a title's unavailability.

As for where consumers buy, the study shows retail record outlets gaining 8% of the buying population to account for 48% of 1980 sales. Discount stores hold steady at 21% as do department store locations at 11%, while record clubs lost 4% of the buyers to attain only 5% of the population.

Dollarwise, record stores garnered 54% of the total purchases, an 8% jump over '77. Discount stores dipped 2% to 14% of dollar purchases, with department stores sustaining the same 8% of the market.

As for other outlets, including audio and video hardware retailers, fewer buyers (six percent in '80 compared to eight percent in '77) were captured but those that were spent more, rising to 10% of the total dollar market.

That compares with 6% during the study's first year of sampling.

The WCI study's methodology, published in detail in this as in earlier pamphlets, is one feature Kapp feels is essential to grasping the survey's significance. He stresses the project's supervision by academic research specialists and its high but worthwhile price tag as two reasons WCI is confident enough about its research to provide a thorough accounting of the techniques used.

Kapp says basic informational goals are set via internal meetings for the WCI Record Group, with pri-

(Continued on page 60)

20% of the market.

In terms of consumer preference, soul, r&b and disco also posted a significant 4% gain, but in actual market share notched only a 1% increase to 14% of the market. Rock share of market increased from 36% to 39%, although the pure rock buyer declined 2% (to 34% in WCI's tally) gauged on music preference.

That redistribution of market by music type is but one facet of a new buyer the survey sees as more selective in their purchasing and thus more elusive as marketing targets. In terms of perceived product value and price, '80 findings showed greater consumer resistance.

Between 1977 and 1980, the majority of respondents finding records and tapes a good value dipped 8% to 67% of the market. And consumer perception of the price of

BETWEEN VENDORS, ACCOUNTS

Marmaduke Seeking Better Communication

By JOHN SIPPEL

LOS ANGELES—When John Marmaduke assumes the presidency of the National Assn. of Recording Merchandisers this week at the annual convention, the 33-year-old becomes the youngest to hold that august office since its inception in the mid '60s.

Despite his youth, Marmaduke isn't lacking in industry experience. The president of Western Merchandising's burgeoning retail wing goes back to his teens working in the Amarillo headquarters. While at Amarillo High, Marmaduke became an avid politico. Forensics and politics left him little leisure time, but he found Saturdays taking him to his father's then-emerging book/magazine/records distribution business.

His father, Sam Marmaduke, took the same early apprenticeship with John's grandfather, Owen, who founded the West Texas News Agency, a periodicals circulator early in the century. Sam Marmaduke was one of the early record rackjobbers, diversifying to Western Merchandisers in 1959.

John spent four years at the Univ. of Texas in Austin, graduating with a Bachelor of Business Administration degree in 1969. He continued his political involvement, lending his allegiance to the unsuccess-

ful presidential campaign of Sen. Eugene McCarthy in 1968. He was Texas state collegiate coordinator and spent time in Indiana working on the McCarthy primary effort in the Hoosier state.

Ironically, John did not develop music as an avocation until he joined Western Merchandising full-time after receiving his degree. What time he had left while on the Austin campus he spent on the Mexican border working with the Office of Economic Opportunity trying to orchestrate a co-operative program to create supplementary income for the impoverished through home work.

John's first position with Western encompassed creating consumer advertising for the rack's accounts while doing promotion for RCA Records in New Mexico and West Texas, where Western was exclusive distributor for the label.

Two years later, the elder of Sam's sons (brother Steve is chief of buying for the record division) moved to the Western Houston office, where he worked a sales route for racked accounts in stores like PG & Y, Fed-Mart, Joske's and others.

John took over the then five Hastings Books & Records retail outlets

(Continued on page 95)

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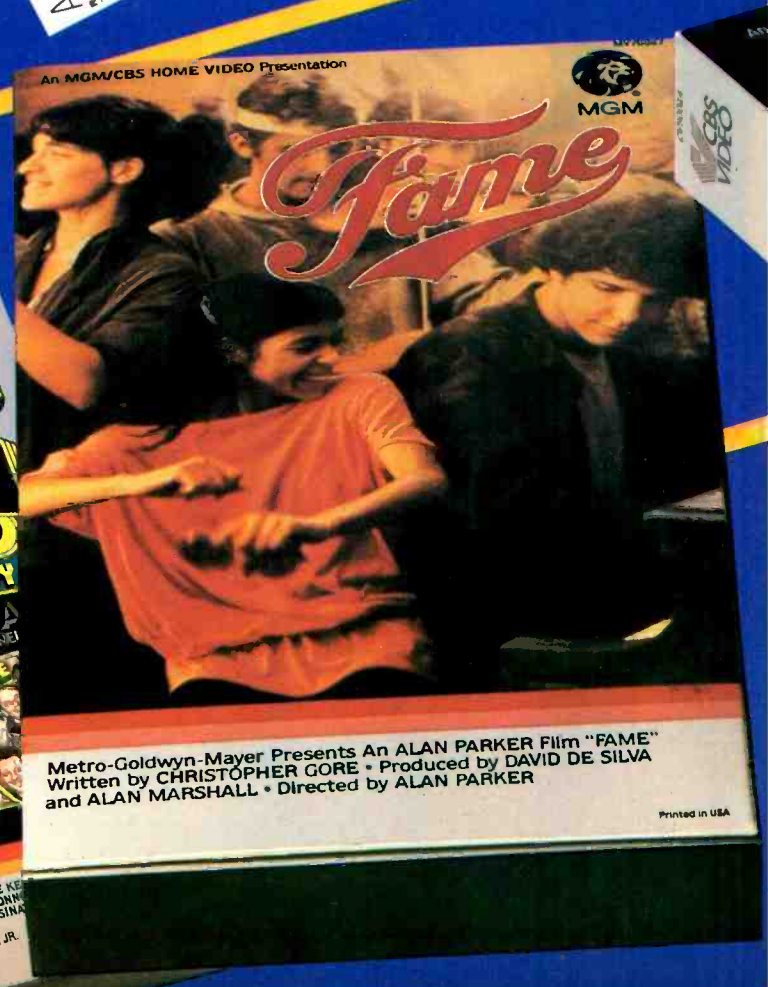
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Tape Packaging Controversy Breeding New Confusion

LOS ANGELES—Just when you thought it was safe to take your cassette and 8-track goods out of locked cases, controversy over the advantages of revamped packaging is breeding new confusion.

If the ultimate effect of current package design and manufacture will clearly be a boost to impulse sales, major album packagers agree with their manufacturer clients that disagreement over which package to use is forestalling a speedy swing toward more dramatic open bin tape merchandising.

This year's NARM convention follows an eventful year for this issue, one in which several much-touted larger packages have wrestled with mixed account reaction and snags in market test methodology.

Add the retailers' and rackjobbers' chronic concern for overhead costs, and the march to a truly universal package for cassette product—the new market leader, and thus the prime candidate for new designs—looks to be a long one.

Until recently, manufacturers have stayed with the molded plastic Norelco "jewel" box dating back to the late '60s launch of the Philips mini-cassette itself. But while the past year has seen Shorewood and Album Graphics, Inc. (AGI) test the waters for their differing solutions to the tape packaging dilemma, more than a few past attempts have been made.

The goal: a larger package affording better display potential and expanded space for package annota-

tion, as well as higher resistance to pilferage, thus allowing merchants to merchandise in open bins and racks.

The problem: disagreement over how to achieve these objectives at minimum cost to packager, manufacturer, distributor and account alike.

"As you probably know, we helped kick off the whole topic of larger packages in 1977 when we

Merchandisers, retailers want standard pack

had a program going that was national in scope," recalls Ivy Hill Communications president Ellis Kern, alluding to the Brugail box, that company's maiden entry into a larger cassette package.

That package, measuring 6 inches by 7 inches according to Kern, was "a precursor to what you're seeing now," but a trade-wide production crunch exacerbated by the death of Elvis Presley and a subsequent boom in Presley catalog sales foiled the launch for the design.

"With the industry going crazy to meet demand, and the added rush on Elvis product, major pressers like Columbia Record Productions just couldn't fill the boxes," says Kern. "We had orders from 15 labels, but the test had to be scrapped."

That design was designed for both cassette and 8-track product, mirroring the then dominant market share still enjoyed by the latter.

Around the same time, Capitol Records, which tested earlier tape merchandising units, would experiment with its "Blister Pak" design, which took a page from drug and grocery merchandising by storing tapes in a clear plastic blister bonded to a large cardboard backing card suitable for hanging from inexpensive wire racks.

Since then, mass merchandisers and larger retail chains have consistently beaten the drum for a universal package that would answer their needs, often employing their own generic spaghetti boxes to fill the void.

Shorewood Packaging's 6 by 6 package was introduced last fall via a market test with CBS, Arista and Chrysalis, each introducing a major new release by an established star to help launch the format.

Touted for its much larger graphic area and the same square dimensions as an LP cover, the design ran afoul of account anxiety over necessary refixturing.

"The 6 by 6 has ostensibly been shelved," admits Floyd Glinert, executive vice president of Shorewood. "The test is over, and the results were mixed, largely on the lukewarm side."

Glinert reports that the NARM convention seminar on tape merchandising will thus address how best to analyze that and other market tests, among other topics.

One immediate lesson has already been absorbed, however. "I think some valid perceptions evolved from the test," explains Glinert. "There was a clear problem in clear identification of the product as a cassette, despite a legend to that effect on the spine of the unit. Some consumers thought it was an open reel tape or a video tape."

AGI's more recent 4 by 9 package test, while drawing higher marks for

Various designs are vying for accounts' favor

its adaptation to existing LP fixtures, also encountered consumer confusion over its contents, confirms Richard Block.

"One of the things that has to be done to the package is to show in bold face on the front panel that it is a cassette," he agrees. "We were less successful in this aspect of the initial design."

That revision could meet with some resistance from label art directors, he admits.

Both AGI and Shorewood faced a common problem during their respective tests, say their label customers, retail and rack accounts, and the packagers themselves. Because the product involved was released in the fall to capture the peak pre-holiday and holiday sales seasons, most sources now see their test results as substantially

obsured by seasonal conditions.

"Stores got this unit during the height of the Christmas rush," Glinert says of the 6 by 6 package test. "Participating accounts were serviced with a special dump display storing the Barbra Streisand, Barry Manilow and Blondie albums involved, and if that display didn't fit comfortably into their tape department, the stores would place them wherever they'd fit."

In some instances, that meant out of the way locations. In every case where the unit was divorced from the tape department, the display's potential for drawing traffic into the tape area or capturing buyers as they left was undermined.

Glinert also agrees that superstar product released during that period may not offer the most useful index, since titles by these artists would naturally sell well.

AGI's experience with its 4 by 9 cassettes, including Bob Seger, Pink Floyd and Neil Diamond's "Jazz Singer" soundtrack from Capitol, and "42nd Street," the RCA original cast album, was similar. Variances in testing at the account level, display problems, and failure of harried store personnel to adequately track sales of the larger package all muddied the waters (Billboard, March 28, 1981).

Less obvious but more pervasive, say packagers, is the variation in accounts' expectations. Because retailers and rackjobbers are still split over the open/closed case issue, all sources polled agree that market

(Continued on page 62)

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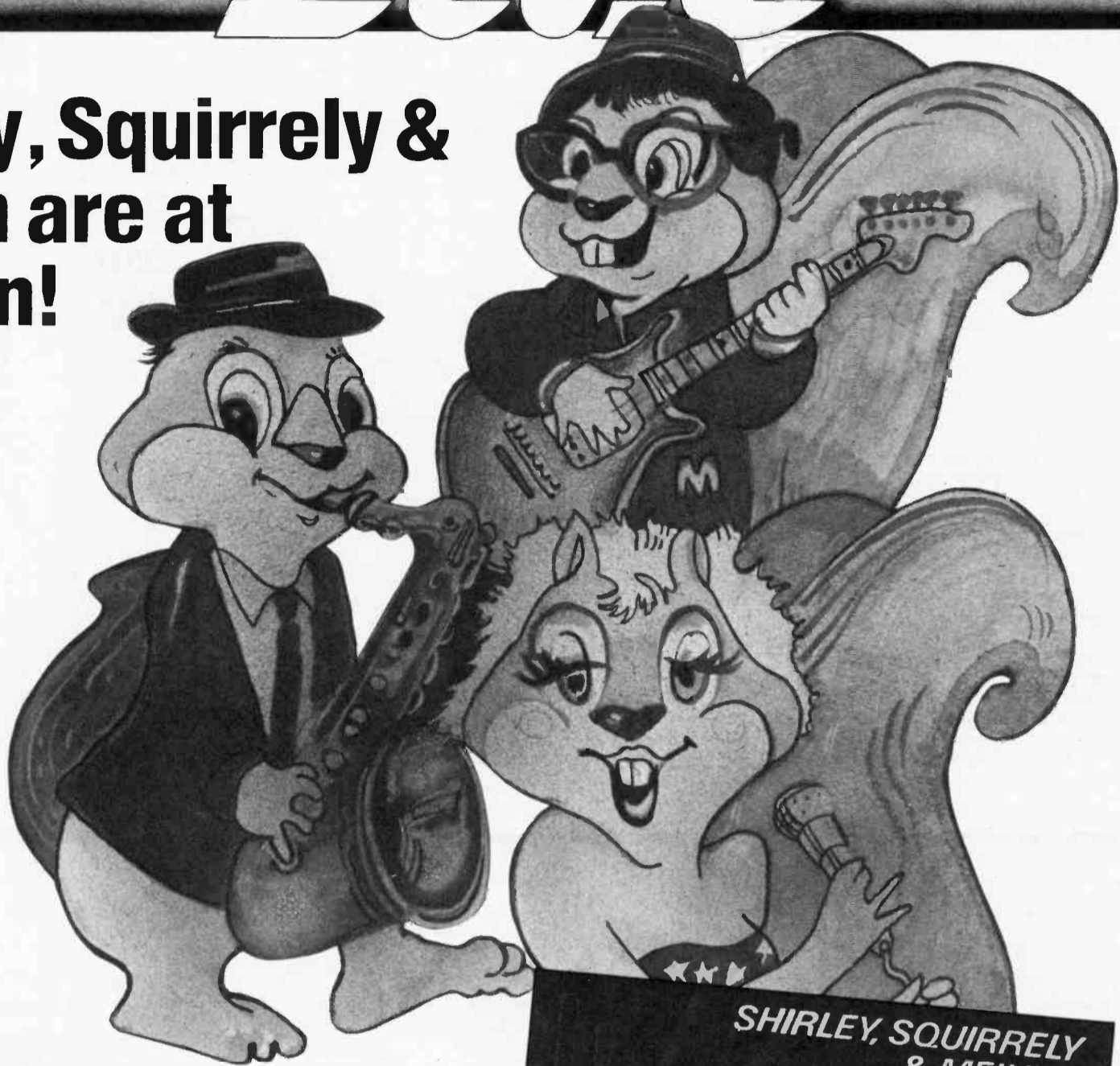
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See More Video Software \$ Through Record Stores

By GEORGE KOPP

NEW YORK—Depending on who you talk to, home video's growth is either stupendous or being blown out of all proportion.

It's true that the business doubled last year, but many observers are quick to point out that the base two years ago was so small that percentage figures are misleading, maybe grossly misleading.

In real growth, however, 1980 was a banner year. It was a year that saw commitments to home video from Warner Communications, MGM/CBS and Columbia Pictures, and increased commitments by 20th Century-Fox' Magnetic Video, Disney Telecommunications and MCA. It was a year that saw VCR sales hit record numbers week in and week out. And it was a year in which the consumer was bombarded, for better or worse, by a seemingly non-stop barrage of news about the "video revolution," cable television, and of course, the videodisk.

What does all this activity mean for the music industry, and especially for the record retailers? Many experts in the field say that record stores are natural outlets for video software and that they will eventually dominate in sales. But the record stores are in a Johnny-come-lately position.

The penetration of video software in record stores is expected to increase dramatically this year. A recent survey (Billboard, March 7, 1981) showed that 26 of 29 major U.S. chains stock video in at least

some of their stores. Most of the dealers surveyed indicate that if the initial results were successful, videocassettes and disks would be offered in all their outlets.

It is also evident that prerecorded cassette suppliers are becoming more attuned to dealers' needs. Magnetic Video, the first major supplier and still the biggest, has set up a Dealer Advisory Council in order to get feedback from the street.

Rentals are increasing through retail

Since the council was inaugurated, Magnetic Video has taken the lead in providing co-op dollars and aggressive price promotions, the most recent a \$20 reduction in the list price of several top-selling Beta cassettes.

Where the suppliers have lagged, and where dealers are increasingly cashing in, is in rentals. The rental question has been debated since the start of the videocassette business. At the time, only about a year and a half ago, there was widespread feeling in the industry that a product with an average price of \$60 would never sell. This turned out to be untrue. At the same time, though, as various rental schemes popped up in retail outlets, the studios chose to look the other way and

hope the rental business would die a natural death.

"We are not a nation of renters," said Magnetic Video's Bob Vandergrift in early 1980. The studios would point to the sale of high-priced "coffee table" books as evidence that their product was viable.

A year ago, the only authorized rental program in the business was Fotomat's Drive-Thru Movies. Several studios went along with Fotomat because the firm's nationwide computer setup allowed them to monitor the rentals and collect their royalties.

But the rental idea proved to be more attractive to the public and the dealer than the studios anticipated. What started as a low-key, almost under-the-counter phenomenon is now heavily promoted by most of the dealers who rent. Two studios, Disney and Paramount, now allow their dealers to rent, with certain restrictions in the case of Disney. But the law is such that any dealer can rent videocassettes whether the studio permits it or not.

Even though record stores are selling more cassettes than they used to, they are way behind video specialty stores and electronics stores in rentals. Probably the primary reason for this is that a rental business requires a much greater inventory than a sale-only business, and record stores are still testing the waters.

But this will change, and the proliferation in rentals will probably be the most dramatic change in the

way record dealers do business. Stark Records and Tapes, which has pledged to greatly expand its video business this year, is putting the finishing touches on its rental plan. In the beginning, probably only a fraction of Stark-owned stores will offer rentals, but as the population of VCRs grows, so will Stark's rental outlets.

Dwight Montjar, who coordinates Stark's video involvement, says that a rental program requires

Disk merchants must establish video identity

double or triple the inventory of a sale-only program. Montjar adds, though, that he looks on rentals as a prelude to a sale.

Everybody's, in the Northwest, has begun its rental program, which it runs like a club. An annual membership fee of \$150 entitles the customer to as many rentals as he wants for an additional monthly \$15. The initial \$150 is in lieu of a deposit. But an added incentive is a big discount if the customer should decide to purchase a cassette he's rented.

But the biggest incentive for record stores to stock video is the videodisk. In New York, Sam Goody is one of RCA SelectaVision's most aggressive dealers. The flagship Goody store has given over one of

its giant window displays to the disk system, and on the floor the store has taken care to rack the disks themselves. Most other retailers here are keeping the disks behind the counter. Goody also racks its inventory of Laservision disks, and even leaves a couple sitting by the display player so customers can see what they look like. Laservision disks cannot be damaged by fingerprints or minor scratches.

Montjar is encouraged by the fact that so many major video suppliers are also record companies. These include Warner Home Video, CBS, RCA and MCA. In all these companies, there is overlap between the record and video marketing teams.

Perhaps no one has been more vocal on this point than CBS Video Enterprises president Cy Leslie. CBS has inaugurated a test program to rack its record accounts with video product for a small start-up cost, and Leslie believes that when the videodisk begins to gain a significant share of the market, record stores will be major outlets for them. CBS has already committed itself to building videodisk pressing facilities, which it expects will be operating by June, 1982.

In the wholesale field, Pickwick has already made an enormous commitment as a video rackjobber. The ITA convention last month heard financial analyst Theodore Anderson of Argus Research report: "Rackjobbers are ideally suited to

(Continued on page 90)



Suite Harmony



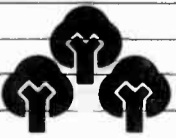
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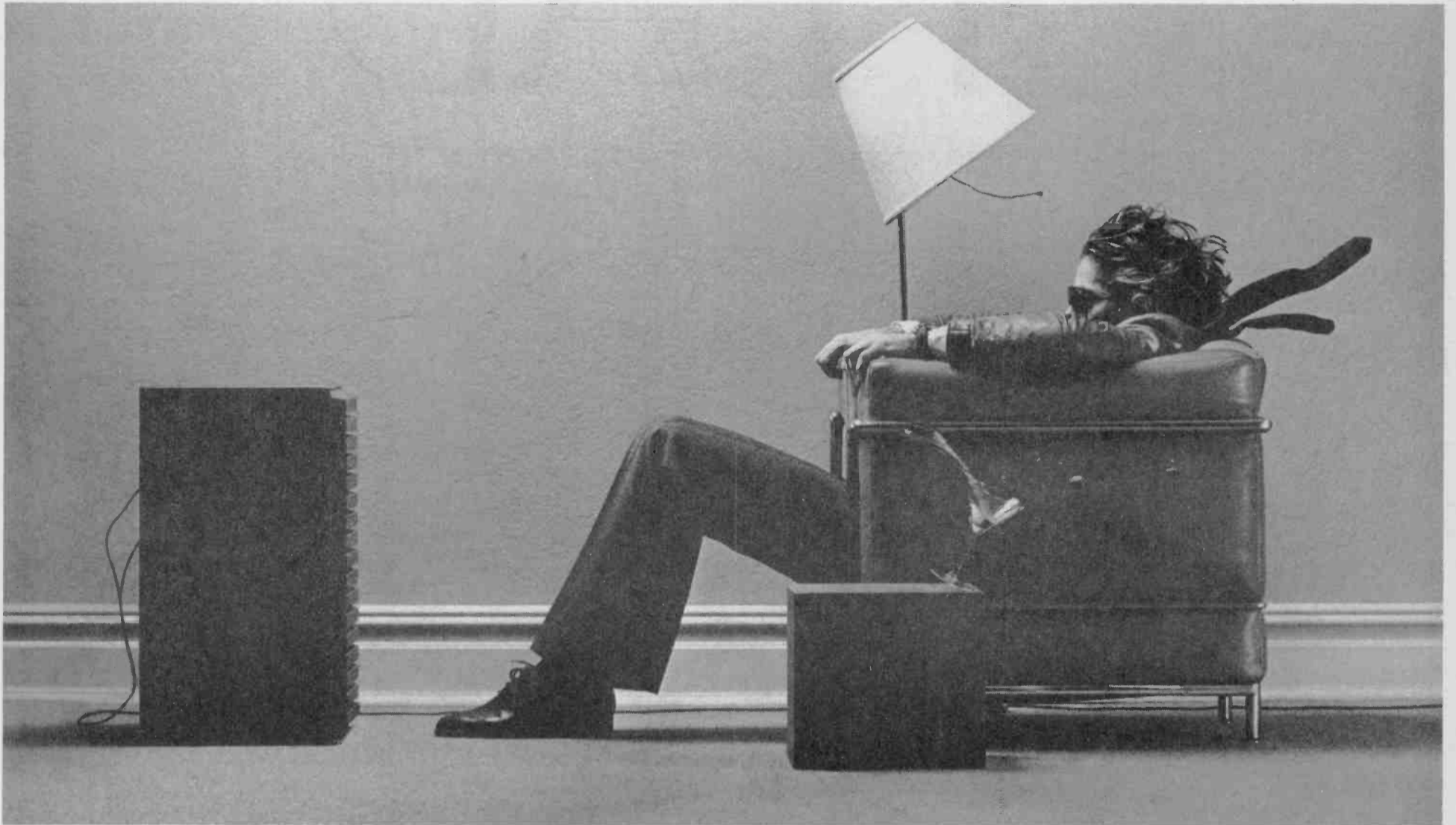
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IT'S WORTH IT.

Black Merchandising Plan Drawing Guarded Support

By JEAN WILLIAMS

LOS ANGELES—Black music retailers are approaching the "Black Music Is Green" merchandising campaign (Billboard, Feb. 14, 1981) with mixed emotions. It's

been developed by the Black Music Assn. (BMA) and NARM, and makes its bow at the Hollywood, Fla. convention.

Robert Johnson, owner of Los Angeles' Delicious retail record

chain, is featured in the "Black Music Is Green" audio/visual presentation. Says Johnson: "The intent of the program appears good, and I believe the campaign will work if BMA, NARM and the manufac-

turers follow through. In addition, the record companies must give black dealers the tools they need to work with.

"If the record companies want to be fair with black dealers, they will

stop pouring their dollars into stores that are not selling black product and put some dollars where it will do everyone some good—in the stores that are selling their product."

John Jackson, owner of Los Angeles' only black-owned one-stop says, "I don't think this program will help black dealers in any way because it will not get us a piece of the pie. By that, I mean that it will not result in more advertising dollars or the other incentives given chain operations."

Jackson, who says he will attend the convention, notes that he will do so, not because the "Black Music Is Green" campaign will help black dealers, but because NARM puts him in a position to meet other people and make "important contacts."

Dave Clark, a BMA board member, who is involved in the "Black Music Is Green" campaign, says, "I am so pleased John (Jackson) has taken this stand. This will help BMA and NARM realize they must work hard to convince black retailers they want to do something to help alleviate some of their problems."

"This is the kind of input needed to let the trade organizations know dealers are not going to just sit still and listen to what they have to say. It's time for some action."

"This convention," he continues, "will be different from any other NARM convention we have attended because for the first time black dealers will have a program. They will also receive information that will help them in their businesses."

"These people are tired of hearing that blacks contribute so much to the industry and we sell so many records but we're always put in the back of the book, on the back burner and we're left out of the important merchandising programs."

Vernell Johnson of Capitol Records plans to attend the convention, though admitting that he knows very little about "Black Music Is Green." "I need to be there to learn more about the program and see how I can use it to better serve the people we deal with."

Dave Anderson from one of Los Angeles' VIP retail record shops says he has attended four NARM conventions, but he does not plan to attend this year "because I can't see how this new campaign will help my business."

On the other hand, James Cephas, owner of Philadelphia's King James retail record chain, says BMA and NARM are attempting to show the entire industry the importance of black music. Cephas and his outlets are included in the audio/visual presentation.

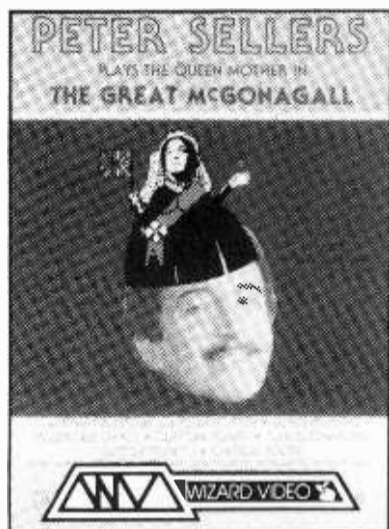
As for the "Black Music Is Green" campaign aiding black dealers, he says, "I don't believe it will help too much. It's going to be good for the manufacturer because other dealers will go into their back rooms and pull out the black product they have stored."

"BMA and NARM are using both black and white dealers in the presentation to show just how important black music is to all of us. They're trying to teach white dealers about black music. We already know how important it is because it's all we have ever sold."

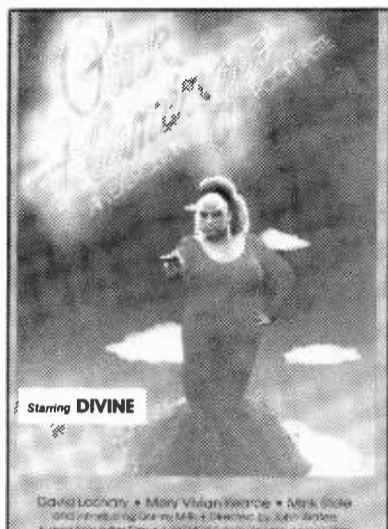
Cephas, who says he has been to every NARM convention, with the exception of one, says he attends the conventions because they are good learning vehicles. "I am able to learn about the overall music business," he says.

(Continued on page 62)

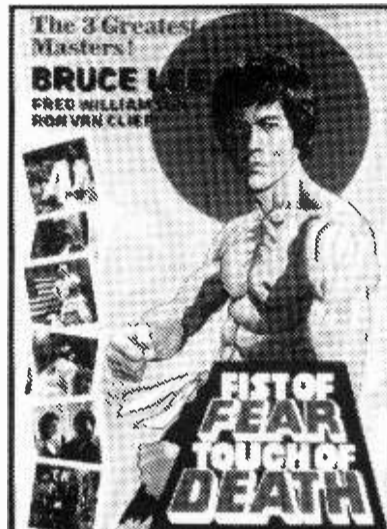
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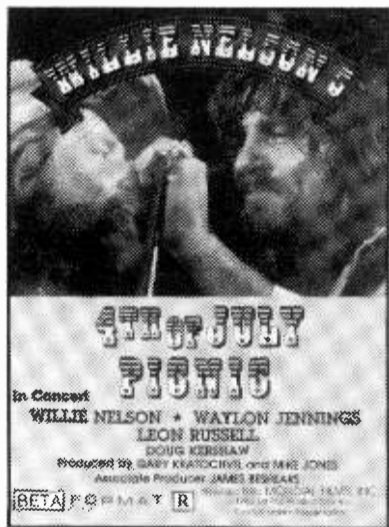
"The Great McGonagall"
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#9202



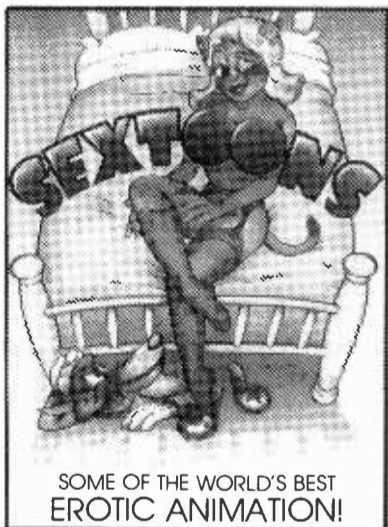
"Pink Flamingos"
DIVINE
#9206



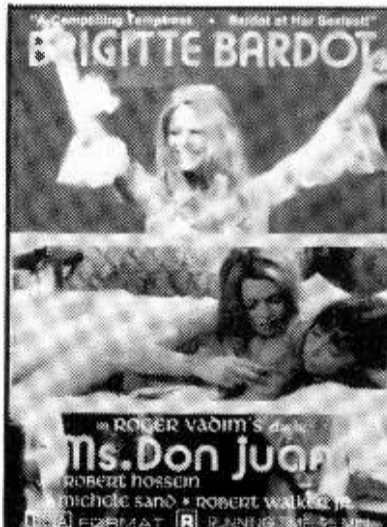
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SERVING MUSIC SINCE 1940

Cautious Optimism Is The Rackjobbers' Signature Tune

By SAM SUTHERLAND

LOS ANGELES—Shifting market conditions, significant policy revisions from major distributors and new merchandising opportunities in tape, video and midline catalog

titles are among the factors inspiring guarded optimism from rackjobbers headed for this year's annual National Assn. of Recording Merchandisers (NARM) convention.

A Billboard sample of representative rack operators doesn't eliminate ongoing conflicts, however. Still generating concern in the rack community are the residual effects of the 1979-80 credit/returns

crackdown by labels and distributors, ongoing hurdles in the crusade to develop tape merchandising ploys and, spanning every sector of operation, the general U.S. economic picture.

Those topics were previewed for NARM member rack executives last fall when the organization held its first rackjobber conference, an event prompted by discussions within the NARM rackjobber advisory board. Well attended and generally hailed as an effective means of affording NARM's rack members greater access to manufacturing and distribution peers, that session may be repeated in the future.

Central to the trends yielding that huddle's theme, "The rack is back," is the rising median age of the U.S. population bringing a greater proportion of the record and tape buying audience into the same buyer target sought by those mass merchandisers using racked services. Such a scenario was outlined by CBS Records' Paul Smith during his presentation to the NARM rack meeting in San Diego, which augured a bullish '80s outlook for the racks.

"That's right on forecast," agrees Eric Paulson, senior vice president, rack services, at Pickwick International. Paulson says the CBS market findings were themselves the outgrowth of Pickwick's own national sales forecasts.

"We had 29 presentations at last year's NARM gathering, showing exactly which accounts would open new stores and where, how the cost of energy would affect consumer movement, the kind of sales volume that would be generated and other consumer trends," explains Paulson.

In essence, those elements anticipate a greater concentration of music purchasers at racked locations, owing to consumers' heightened interest in one-stop shopping to conserve energy, along with the mass merchants' ongoing penetration of those regions of the U.S. experiencing the most promising economic and population growth, such as the Southwestern "Sunbelt" and the Pacific Northwest.

"That type of shopper that already goes into our customers' stores is a good five to 10 years older on the average than that seen in the retail end," adds John Kaplan, executive vice president of the Handleman Co. in Detroit. The veteran rackjobber also points to evidence that mass merchandisers are already positioning themselves to capture this increased consumer base.

"We have one factor that's even more important than the demographic shift," he explains. "I see very few retail record store openings overall. And while I noticed Billboard's forecast on projected retail openings (Billboard, March 21, 1981), I'm also seeing closings that could offset that.

(Continued on page 63)



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WCI Survey

Continued from page 51

orities and topics then converted into the necessary research queries.

What surfaces in the published reports may in fact be just a thin slice of the market pie as portrayed by all the data collected. Kapp notes that demographic data, purchase preferences and retail behavior can be pinpointed by WEA branches where needed.

According to Dr. Fishbein, "It takes time to extract all the findings that are already there, since there are literally thousands and thousands of pieces of useful information there." As a result, he works closely with WCI in tracking priorities for the data and its analysis.

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Tape Packaging Controversy Breeding New Confusion

• Continued from page 54

tests for the Shorewood and AGI designs often suggested a self-fulfilling prophecy: those accounts committed to open bin merchandising and eager for the enhanced display

potential of the larger boxes often found positive results, while those wary of the approach may have scuttled the packages' performance through their own indifference.

"In discussing this type of packaging with our accounts, there still seems to be much confusion," says Ivy Hill's Kern. "There's obvious concern over the testing as well, since there's still a lot of conflict be-

tween retailers."

Kern reports his own experience in visiting one New York account participating in RCA's 4 by 9 test with "42nd Street," noting that the skeptical retailer had parked the

display in a neglected corner of his store.

That hasn't thwarted his commitment to arriving at the right solution anymore than it has that of his competitors. Noting that Ivy Hill already manufactures a package for Atari's computer cartridges roughly equivalent in size to the AGI package, Kern stresses that his company will handle any package his label customers can reach agreement on.

"We're working on some new projects, and you'll see those shortly in releases from one of the largest labels," he hints, adding that Ivy Hill is "in full favor of larger graphics, one way or another."

At AGI, Block says the basic 4 by 9 package, itself an outgrowth of an earlier 4 by 7 book-style cassette package developed for promotional cassettes, is now being groomed for separate mass market and premium applications.

Referring to an updated book-style design scaled to the 4 by 9 size, and due for its first market test via RCA's new line of audiophile software, Block says a number of companies have expressed interest in using such durable packaging as an added consumer lure.

He also reports that a Billboard review of the initial 4 by 9 test elicited inquiries from a vendor of children's product that has since spawned plans for four initial releases using the book-style, premium package.

At the same time, AGI will continue to tout its basic 4 by 9 package as a lower cost mass market packaging solution. With a slide presentation ready for this year's NARM, Block says AGI will show retailers how new merchandising and display strategies can help them take full advantage of the new packages.

Block is a proponent of achieving side-by-side LP and tape merchandising, which he sees as a constant in K-tel's highly successful tv and instore merchandising efforts.

"What we're trying to show is how readily this package can be economically adapted to new ways of merchandising," he says, adding that the project's current chief architect, Dick Dubbel, director of packaging development, was tapped for the task because of a background in cosmetic merchandising and package design.

Regardless of which design may prevail, all packagers claim they're less concerned about "winning" the war with their own design than arriving at a consensus.

Will such a development bring peace after the packaging wars? Not necessarily.

"Video packaging is something that will have to be addressed next," cautions Kern. "In terms of package standardization, everybody's already using a different package." **SAM SUTHERLAND**

Black Campaign

• Continued from page 58

Cephas says he will seize the opportunity to also discuss black catalog product and what can be done to boost sales in this area (Billboard, March 21, 1981).

He notes that this will be the first time in the years he has been attending NARM conventions that there will be an agenda for black product. Therefore, he says, through the "Black Music Is Green" campaign he believes a stronger appreciation for the ongoing business aspect of black music will evolve

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Focus On NARM '81

Returns, Credit Policies Remain Rackjobber Concerns

• Continued from page 60

"On the other hand, our customers see significant new openings in their plans, and nearly every one of the stores planned has a record and tape department." Kaplan believes that a number of the retail sector's projected store openings may actually reflect buyouts or lease transfers from other distressed chains.

"Every major large chain, whether it's a Woolco, a Sears or a Kmart, keeps opening locations," he observes, "and this will be to the racks' advantage. In 1980, we had between 600 and 700 new stores among our customers, and although some were reopenings, many were new stores altogether."

At Alta Distributing Co. in Phoenix, vice president and general manager Lee Weimar differs. "I'd agree with the concept that consumers are aging," says the rack services executive, "and that racked departments are well positioned for such growth."

"But as for those companies serviced having music departments expanding, I'm very pessimistic. They're concerned about gross margins, and they're just not getting them under current conditions."

Weimar's bleaker view cites the recording trade's chronically narrow gap between wholesale cost

and retail price as the cause for alarm. "If manufacturers' wholesale costs rise again, we'll drive even more people out of the business," he warns.

For Weimar, the common denom-

inator for his customers is that margin, regardless of the department involved. "If you look at the available gross margin in the so-called midline product that's out, which is supposed to be our salvation,

you're just not getting the margin customers need," he charges. "At this point, racks have to sell at close to list price to see a reasonable profit."

Those rackjobbers who argue in-

stead to keep shelf prices down in order to compete with area retailers thus face relative indifference from merchandiser customers. "If you go to a chain and tell them they'll

(Continued on page 93)

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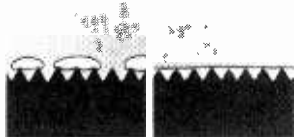
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Bar Coding Is Taking Time To Implement

• Continued from page 51

(PolyGram) use a different system in Europe, where the UPC system is not valid. They want the systems to be compatible, but the UPC system is not usable in Europe, and I don't think the day will ever come when the European system gets adopted here."

The only major manufacturer that puts bar codes on all of its LP product is CBS, says Schneider, who cites Chrysalis as the independent that has been most receptive to bar coding. For the others it is hit or miss. WEA has committed itself, but the code does not appear on every LP, and it is not in the same place on all WEA releases. On the new Who LP, for instance, the bar code is buried in the artwork near the middle of the back cover.

Beyond that, there is the problem of where to put the code on a cassette package. Attempts to put it on the spine have had a mixed success since the wand scanners used by retailers have a problem in reading through the plastic cassette case. For this, the more expensive laser scanners, used in warehouses, are necessary.

However, says Schneider, with tighter returns imposed by virtually all the majors, bar coding becomes more and more important for retailers in managing their inventories. It allows them to save thousands of dollars beyond the costs of installing the components needed to read the bar codes. A warehouse laser scanner, for instance, costs about \$10,000, and it still has to be attached to a computer, which is another expense.

But the merchandisers need it, says Schneider, and the bigger they are, the more they need it. The main problem, as always, is to get those little black lines on every album. And that is taking a long time.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	13	1	KISS ON MY LIST —Daryl Hall & John Oates RCA 12142
2	12	2	RAPTURE —Blondie ● Chrysalis 2485
★ 3	10	6	MORNING TRAIN —Sheena Easton EMI-America 8071
★ 4	10	5	JUST THE TWO OF US — Grover Washington Jr. Elektra 47103
5	14	4	WOMAN —John Lennon ● Geffen 49644 (Warner Bros.)
★ 6	9	12	ANGEL OF THE MORNING —Juice Newton Capitol 4976
★ 7	11	8	WHILE YOU SEE A CHANCE — Steve Winwood Island 49656 (Warner Bros.)
★ 8	10	14	BEING WITH YOU —Smokey Robinson Tamla 54321 (Motown)
9	13	3	THE BEST OF TIMES —Styx ● A&M 2300
10	11	10	DON'T STAND SO CLOSE TO ME — The Police A&M 2301
★ 11	8	11	I CAN'T STAND IT —Eric Clapton and His Band RSP 1060
12	21	9	KEEP ON LOVING YOU —RED Speedwagon Epic 19-50953
★ 13	6	15	HER TOWN TOO —James Taylor & J.D. Souther Columbia 11-60514
14	7	13	CRYING —Don McLean Millennium 11799 (RCA)
15	12	15	HELLO AGAIN —Neil Diamond Capitol 4960
★ 16	14	17	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 41309
17	21	16	9 TO 5 —Dolly Parton ● RCA 12133

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
36	36	12	TURN ME LOOSE —Loverboy Columbia 11-11421
★ 37	42	8	HOLD ON LOOSELY —38 Special A&M 2316
38	39	4	MISTER SANDMAN —Emmylou Harris Warner Bros. 49684
★ 39	41	9	WASN'T THAT A PARTY —The Rovers Cleveland International 19-51007 (Epic)
★ 40	43	4	LOVE YOU LIKE I NEVER LOVED BEFORE —John O'Banion Elektra 47125
★ 41	44	7	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio Arista 0592
★ 42	53	4	WHAT ARE WE DOIN' IN LOVE — Dottie West Liberty 1404
43	20	22	THE WINNER TAKES IT ALL —Abba Atlantic 3776
44	30	26	CELEBRATION —Kool & The Gang ▲ De-Lite 807 (Polygram)
45	45	6	LONELY TOGETHER —Barry Manilow Arista 0596
★ 46	54	4	SAY YOU'LL BE MINE —Christopher Cross Warner Bros. 49705
47	46	24	I LOVE A RAINY NIGHT —Eddie Rabbitt Elektra 47066
48	40	6	ME WITHOUT YOU —Andy Gibb RSO 1056
49	48	19	A LITTLE IN LOVE —Cliff Richard EMI-America 8068
50	49	14	TREAT ME RIGHT —Pat Benatar Chrysalis 2487
★ 51	66	3	FIND YOUR WAY BACK —Jefferson Starship Grunt 12213 (RCA)
★ 52	63	4	BLESSED ARE THE BELIEVERS —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
67	62	6	MEMORIES —Tierra Boardwalk 8-70073 (CBS)
68	68	4	LOVER —Michael Stanley Band EMI-America 8064
★ 69	78	3	SUPER TROUPER —Abba Atlantic 3806
70	70	4	SHOTGUN RIDER —Delbert McClinton Capitol/MSS 4984
★ 71	81	2	AI NO CORRIDA —Quincy Jones A&M 2309
★ 72	80	3	PLAYING WITH LIGHTNING — Shot In The Dark RSO 1061
★ 73	83	2	THAT DIDN'T HURT TOO BAD — Dr. Hook Casablanca 2325 (Polygram)
74	59	8	LOVERS AFTER ALL — Melissa Manchester & Peabo Bryson Arista 0587
★ 75	87	2	WINNING —Santana Columbia 11-01050
★ 76	86	2	LATELY —Stevie Wonder Tamla 54323 (Motown)
77	64	7	WALKING ON THIN ICE —Yoko Ono Geffen 49683 (Warner Bros.)
78	65	6	RIGHT AWAY —Hawks Columbia 11-60500
★ 79	89	2	SEDUCED —Leon Redbone Emerald City 7326 (Atlantic)
80	67	13	GUITAR MAN —Elvis Presley RCA 12158
★ 81	NEW ENTRY	1	ONE DAY IN YOUR LIFE —Michael Jackson Motown 1512
★ 82	NEW ENTRY	1	TIME —The Alan Parsons Project Arista 0598
★ 83	NEW ENTRY	1	POO IN I LOVE WITH YOU —

Jazz

'Renewed' Art Pepper, At 55, Emerging Stronger Than Ever

By SAM SUTHERLAND

LOS ANGELES—Art Pepper sounds as excited as a new rookie player as he proudly reports the size and delirious response of the SRO crowd at a recent Maiden Voyage stand here. But Pepper, at 55, is a jazz survivor whose career has been repeatedly shattered by the harrowing catastrophes that seemed his fated companions throughout life.

Until now. Freed from the demons if not their memory, Pepper has spent the past five years making up for lost time through a heartening and prolific stream of live and studio recordings for Contemporary and Fantasy's acoustic Galaxy label.

This week Fantasy ships an album that will be both the culmination of a long-time dream of the alto stylist and his most auspicious bid yet for a wider audience. "Winter Moon" eschews any crossover conventions, but the pairing of Pepper's emotive, lyrical playing and an atmospheric string section could turn this collection of ballads into a sleeper jazz hit.

Such a breakthrough would make Pepper, like his old musical neighbor Dexter Gordon, one of a handful of lionized '40s and '50s players to shake off that era's sad stereotype of the jazz voyager: like Gordon, Pepper's rise in the Los Angeles jazz world was shadowed by his early introduction to drugs and subsequent heroin addiction, a crucial turn that led to Pepper's multiple stints in San Quentin and other state and county penal and medical institutions.

Unlike Gordon, Pepper was never able to escape to the relatively supportive European exile that has proven redemptive to several American players. That makes the altoist's current visibility all the more exciting.

This Tuesday (14) he kicks off a six-day engagement at Fat Tuesday's in New York City, followed later in the month by his April 21-26 stand at the Blues Alley in Washington, D.C.

If Los Angeles is any index, those could be hot draws: his triumphant

two weekend shows at the Maiden Voyage followed a number of other recent area dates at venues like Pasquale's, Donte's and Univ. of Calif., Los Angeles' (UCLA) Royce Hall, yet were packed solid.

Pepper himself is voluble and nakedly honest about his stormy private life, yet if he often turns to those grim days he also returns always to his obvious muse, the music itself. The new Fantasy/Galaxy project, produced by Ed Michel with haunting charts arranged and conducted by Bill Holman and Jimmy Bond, again yields a boyish enthusiasm.

"It's something I've been wanting to do all my life," says Pepper. "But a certain amount of things had to happen first to justify that album."

One development was the publication of "Straight Life," his stunning autobiography co-written with wife Laurie and published in 1979 by Schirmer/Macmillan. "A num-

ber of writers had approached me about doing that," explains Pepper, "including this guy who came to see me in prison. He'd met with Les Koenig over at Contemporary, and talked about it, but I decided against doing it at that point."

What changed his mind and, he says, his life was meeting Laurie Babitz while both were being rehabilitated at Synanon. Their relationship flowered, Laurie became his collaborator, and Pepper began a seven-year verbal odyssey, reminiscing with devastating candor into a cassette machine.

"I'd read 'The Children Of Sanchez' three times," interjects Laurie Babitz Pepper of the autobiography's conception, which took that landmark history as a model in its synthesis of various tellings and retellings of key events in Pepper's life. Edited together, she has man-

(Continued on page 82)

Gramavision Label Signs Up Saxophonist Dagradi

By WANDA FREEMAN

NEW ORLEANS—"I'm unknown and they're unknown, so we'll grow together," says jazz saxophonist Tony Dagradi, who, after 15 years of playing professionally, has signed on with his first record label, the 1½-year-old Gramavision Inc.

His album, "Oasis," also features trombonist Gary Valente and drummer D. Sharpe, both of Carla Bley's band, with whom Dagradi tours regularly. It's the first LP on which Dagradi stars, but the musician has participated on other records, including Professor Longhair's "Crawfish Fiesta" (Alligator Records).

Dagradi leads a band called Astral Project, and has performed often with Gatemouth Brown and Nat Adderly. He was literally discovered, Hollywood-style, by Gramavision president Jonathan F.P. Rose when Rose was visiting New Orleans in 1979.

Rose produced the "Europeans" movie soundtrack, which he says got

him off the ground, and reports that Gramavision now has Ralph Simon's "Time Being" and pianist Earl Rose's "Solo."

Dagradi says he has a three-year, three-record contract with Gramavision. "This was the first opportunity that seemed comfortable to me. The deal was very nice. I could call the tunes, there's no interference musically. I trusted them with the mix."

He recently recorded "Social Studies" for Watt Records with Carla Bley's band, and hopes his next Gramavision record will be with Astral Project, which was formed three years ago and plays three to six nights a week here.

The group is billed with Nancy Wilson and Ramsey Lewis at the Saenger for the New Orleans Jazz and Heritage Festival, and will also perform outdoors at the Fest. "I hope to pick up some management then," Dagradi says.

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- TIC 1096 ■ LARRY VUCKOVICH—*Blue Balkan*
- TIC 1097 ■ CYBILL SHEPHERD—*Mad About The Boy*
- TIC 1098 ■ WAYNE JOHNSON—*Arrowhead*
- TIC 1102 ■ BUNNY BRUNEL—*Touch*
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- TIC 1125 ■ HELEN MERRILL—*Casa Forte*
- TIC 3007 ■ ERIC DOLPHY—*Stockholm Sessions*
- TIC 6003 ■ THE GREAT JAZZ TRIO—*Love For Sale*
- TIC 6007 ■ JOE SAMPLE—*The Three*
- TIC 6031 ■ LAURINDO ALMEIDA—*Concerto de Aranjuez*
- TIC 6040 ■ ABBEY LINCOLN—*People In Me*
- TIC 6052 ■ LEW TABACKIN—*Rites of Pan*
- TIC 6062 ■ SADAO WATANABE—*California Shower*
- TIC 6063 ■ SADAO WATANABE—*My Dear Life*
- TIC 6064 ■ SADAO WATANABE—*Autumn Blow*
- TIC 6067 ■ HIROSHI FUKUMURA—*Hunt Up Wind*
- TIC 6068 ■ TERUMASA HINO—*City Connection*
- TIC 7010 ■ DIZZY GILLESPIE—*Havin' A Good Time In Paris*
- TIC 7011 ■ ROY ELDRIDGE—*I Remember Harlem*
- TIC 7014 ■ JIMMY WITHERSPOON—*Olympia Concert*
- TIC 7017 ■ GERRY MULLIGAN—*Paris Concert*
- TIC 7018 ■ DON BYAS—*Balladeer*
- TIC 7019 ■ BUCK CLAYTON—*Tenderly*
- TIC 7020 ■ JAMES MOODY/IMAX ROACH—*In The Beginning*
- TIC 7021 ■ JONAH JONES—*Jonah's Walk*
- TIC 7022 ■ J.J. JOHNSON/LAL COHN—*The New York Sessions*
- TCJ 23 ■ STEPHANE GRAPPELLI—*Homage to Django ext. play \$12.98*
- TCJ 31 ■ EARL HINES—*Plays George Gershwin ext. play \$12.98*
- TCJ 120 ■ HELEN HUMES—*Let The Good Times Roll*

Caedmon Into Jazz Market

NEW YORK—Caedmon Records, the spoken word label, will distribute a new jazz label. From The Jazz Vault, featuring mainstream performers recorded from 1957-63.

The label says its product source is Marty Wilson Production Co., a New York company that owns the masters and is pressing the product in England. The firm is said to have also made a distribution deal for the sessions with Vogue in France.

Caedmon plans to introduce the line in the U.S. in August, when it markets 15 albums, including a sampler called "Honor Roll."

The initial release will include performances by Count Basie, Duke Ellington, Bobby Hackett, Marian McPartland, Coleman Hawkins, Kai Winding, Chico Hamilton, Terry Gibbs, Barbara Carroll, Joe Venuti, Buddy Weed, Sy Oliver, Terry Gibbs and Charlie Shavers.

The albums will be available in LP form only, listing for \$8.98.

Over the past year, Caedmon has established a classical label, Arabesque, and plans to record later this month its first original cassettes of a musical production, "Really Rosie." IRV LIGHTMAN

K.C. All-Female Festival Draws 13,000—Best Ever

By PAUL HOHL

KANSAS CITY, Mo.—Jazz swelled from the streets here again this year when more than 13,000 persons convened at the Crown Center Hotel complex for the annual Women's Jazz Festival March 25-29.

Highlighted by performances of more than 25 national and international jazz musicians, including vocalist Flora Purim and percussionist Airtó Moreira, the crowd was the largest in the festival's four-year history.

The event reportedly grossed a record-setting boxoffice in excess of \$22,000. The remainder of the events during the five-day festival were free.

"Overall it was a very successful festival, says festival executive director Carol Comer. "We brought a lot of artists to the forefront that people had never heard of—and that's what we're here for."

Testifying to its success, this year's

festival was expanded from its previous three-day format to five days to include 15 separate events, including three new ones, an open jam Fri-

(Continued on page 86)

Charlie's Club In District Of Columbia

By TIM WALTER

WASHINGTON, D.C. — "We didn't build it to make a profit," says Bob Martin, of the law firm Leva, Hawes, Symington, Martin & Oppenheimer. "We wanted to bring jazz out of the cellar and up to a more respectable level." Martin is a partner in Charlie's, the one-of-a-kind swank Georgetown jazz club to which he alludes.

Named for partner Charlie Byrd, who plays on stage about 26 weeks a year, the restaurant and lounge

(Continued on page 83)

Country Print Sings Happy Song Surveyed Dealers, Jobbers Say Boom Is Nationwide

By EDWARD MORRIS

NASHVILLE—Once the threadbare waif of the print music world, country music has elbowed its way to a substantial share of the business. It is even making inroads into the educational market. Publishers, distributors and retailers say they see no end in sight.

"Basic country/pop print music is selling better now than ever before," contends Dwight Montjar, accessory buyer for Stark Record Service, central distributor for the Camelot chain. "Up until recently, it was strongest in the South. Now it's going into all areas. I don't think the trend is dropping off. But it's not growing as fast as it did just after 'Urban Cowboy' came out."

Columbia Pictures Publications lists "The Best Of Anne Murray," "Top 100 Country Hits Of 1980," and Willie Nelson, Dolly Parton, Waylon Jennings and Eddie Rabbitt songbooks among its most popular folios. "On The Road Again" and "9 To 5" are two of its bestselling sheets, according to Frank Hackinson, Columbia vice president.

Big 3 is active with "Country Goldmine" and "Historical Anthology Of Country Music." "The Kenny Rogers Songbook" is a big item for Cherry Lane. "Urban Cowboy" continues to ride high for Warner Bros.

Ralph LaBletta, purchasing agent for distributor Charles DuMont, says "'Urban Cowboy' has moved better than 'Fame,' and it's almost impossible to keep in stock anything that Kenny Rogers does. 'Crying' and '9 To 5' are hot too."

"There's a strong demand for country music across the country—not just in one region," reports Ron Ravitz, president of Controlled Sheet Music, a national rackjobber, and Music of the Month, which services both educational and consumer accounts. "I can recall when a song

that went to the top of the country charts and hit low on the pop charts would not be considered for print. Now choral and full band arrangements are being done."

Explains Ravitz, "Songs like 'Crying'—which are also easy listening—

(Continued on page 97)

E/A Publishing Arm Grows; Bowen Charts Firm Future

By ROBYN WELLS

NASHVILLE—Just 15 months after opening its doors, Elektra/Asylum Music has built a roster of 10

writers. And, to keep pace with its growth, the company is moving to a larger facility in May.

According to general manager Dixie Gamble Bowen, the idea behind the firm's inception originated with Joe Smith, chairman of the board for Elektra/Asylum.

"Joe felt that it was time for the company to branch out into publishing and approached me with the proposition," explains Bowen, whose credits include a five-year stint in writer relations for Tree and doing a&r work for E/A. "Nashville is an ideal home-base for the company because publishing is very creative and aggressive here."

"E/A has always been very writer/artist oriented," she notes, pointing to the Eagles, Jackson Browne and Carly Simon. "I'd like the publishing branch to follow the label's example."

Currently, only one of E/A's songwriters, Sterling Whipple, is signed to the label. Bowen, wife of Jimmy Bowen, E/A vice president in Nashville, emphatically states that there is no exclusive arrangement between the publishing and recording branches of the company.

"We're building our writers' recording careers carefully," says Bowen. "We don't want them to have one hit record and then never be heard from again."

Signed to the roster are Sterling Whipple, Margo Pendarvis, Alan

(Continued on page 97)

CHAPPELL TO \$2.50 SHEETS

NEW YORK—Chappell Music single sheets will carry a list price of \$2.50, following previous moves by others in hiking the price from \$1.95.

According to sources, the Chappell increase will take place around June and include only sheets marketed after that point. Chappell music print is distributed by Hal Leonard Publishing.

Other firms that have taken single sheets to their highest list prices in history include Warner Bros. Music Publications (the first to do so), Columbia Pictures Publications, Wesley Rose and April-Blackwood, which is handled by Bradley Publications.

Carmen Suing Benedetto Over Song, Record Income

NEW YORK—Singer/songwriter Eric Carmen has slapped CAM-USA, CAM Productions and former CAM executive Vittorio Benedetto here with a \$20 million lawsuit, charging breach of contract, including failure to pay him his rightful share of income from his songs and record sales. Carmen is seeking \$10 million in general damages and another \$10 million in punitive damages, claiming the defendants' actions were "wanton and malicious."

The suit was filed in the U.S. District Court for the Southern District of New York last Monday (30).

In addition to the damages, Carmen's suit asks for a full audit of CAM's books to determine royalties due him, and that CAM be enjoined from representing Carmen further,

with copyrights being reassigned to him.

According to the suit, Carmen and CAM entered into an exclusive publishing agreement in June, 1975. In July, 1975, CAM arranged an exclusive recording contract for Carmen with Arista. The record deal specified that CAM would receive 50% of royalties on the first 250,000 records sold, and 40% on subsequent sales. Carmen alleges that CAM did not pay him the extra 10% on "All By Myself," which exceeded 250,000 in sales.

Carmen also says that CAM has not paid him songwriter's royalties from cover recordings or sheet music sales, and that CAM accounted for royalties on an annual basis instead of the semi-annual basis specified in their agreement. In addition, Carmen says that CAM did not pay royalties within 10 business days from the time the money was received from Arista, as also specified in the agreement.

The suit goes on to say that Benedetto, who was vice president and general manager of CAM-USA in 1978, diverted potential royalty income due Carmen to his own personal use, or the use of companies he controlled. Specifically, this charge relates to Camex Music, which Benedetto formed in 1978. The suit charges that CAM assigned nine Carmen songs to Camex, but that Camex did not fulfill the proper conditions of assignee as laid out in the original agreement.

Carmen also claims that CAM-USA assigned certain rights on the song "All By Myself" to BMI impermissibly.

ATV Wins Suit

NEW YORK—Maclen Music recently obtained a permanent injunction against the manufacture, distribution and sale of posters bearing the phrase "All You Need Is Love" along with the likeness of the late John Lennon.

Judge Walter McGovern handed down the decision in federal court in Seattle, Wash., following a complaint by Maclen Music, an ATV Music Group company representing most of the John Lennon & Paul McCartney copyrights in the U.S.

Maclen charged the defendants, AA Sales Inc., AA Graphics Inc. and Keith D. Russell with violations of Maclen's trademark and copyright rights in the lyrics and title of the song, "All You Need Is Love."

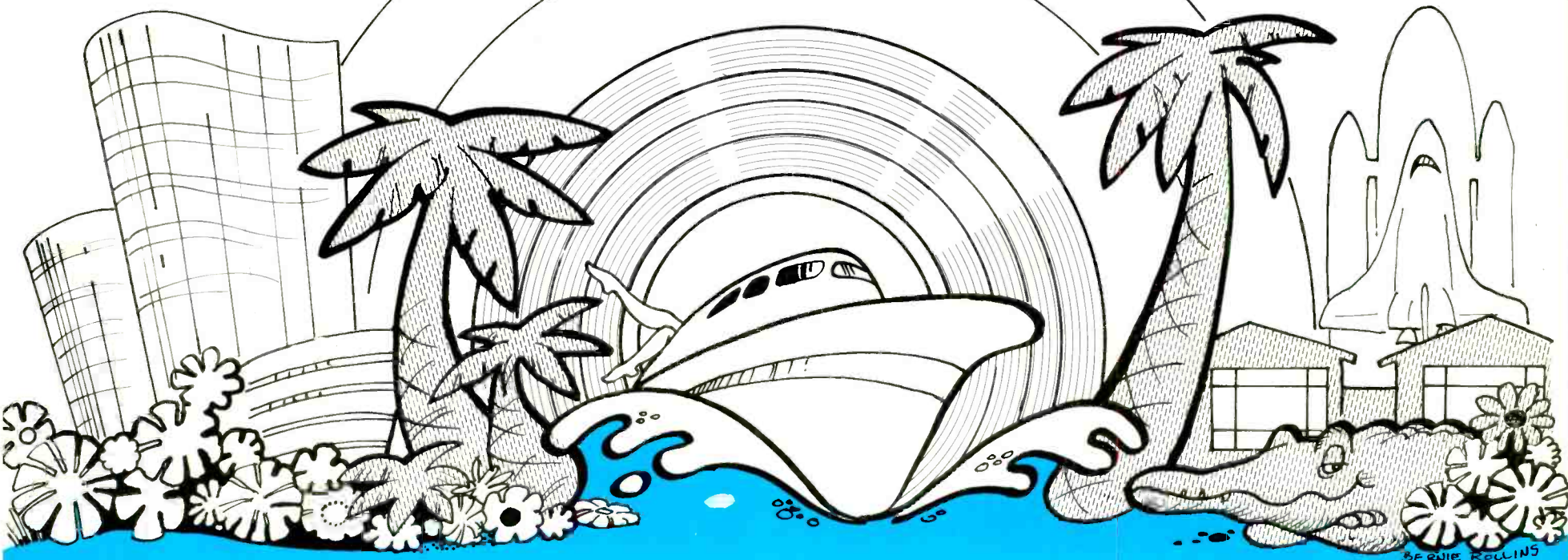
APRIL 18, 1981 BILLBOARD

Survey For Week Ending 4/18/81			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	22	WINELIGHT Grover Washington Jr., Elektra 6E-305
	2	11	VOICES IN THE RAIN Joe Sample, MCA MCA-5172
	3	9	ALL AROUND THE TOWN LIVE Bob James, Columbia Tappan Zee C2X-3686
☆	4	7	MAGIC Tom Browne, Arista/GRP 5011
☆	5	6	MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010
	6	24	CARNAVAL Spyro Gyra, MCA MCA-5149
	7	37	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453
	8	17	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079
	9	18	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793
	10	9	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504
	11	11	GOTHAM CITY Dexter Gordon, Columbia JC 36853
★	14	9	THE HOT SHOT Dan Siegel, Inner City IC 1111
	13	25	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)
	14	27	FAMILY Hubert Laws, Columbia JC 36396
☆	18	4	DIRECTIONS Miles Davis, Columbia KC2-36472
	16	43	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	17	27	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020
	18	23	MR. HANDS Herbie Hancock, Columbia JC 36518
	19	7	A DIFFERENT KIND OF BLUES Perlman & Previn, Angel 37780
	20	26	INHERIT THE WIND Wilton Felder, MCA MCA-5144
	21	22	ODORI Hiroshima, Arista AL 9541
	22	41	RHAPSODY AND BLUES Crusaders, MCA MCA-5124
	23	60	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
	24	4	AT THE WINERY Stephane Grappelli, Concord Jazz CJ-139
★	29	4	BY ALL MEANS Alphonse Mouzon, Pausa 7087
	26	22	TOUCH OF SILK Eric Gale, Columbia JC 36570
★	NEW ENTRY		VOYEUR David Sanborn, Warner Bros. BSK 3546
☆	31	4	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031
	29	26	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284
☆	35	4	RELAXING AT CAMARILLO Joe Henderson, Contemporary 14006
	31	27	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
	32	28	CATCHING THE SUN Spyro Gyra, MCA MCA-5108
	33	30	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130
	34	34	REAL EYES Gil Scott-Heron, Arista AL 9540
☆	45	2	'NARD Bernard Wright, Arista/GRP GRP 5011
	36	36	H Bob James, Tappan Zee/Columbia JC 36422
	37	33	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
	38	32	SEAWIND Seawind, A&M SP-3113
	39	41	THE MILES DAVIS COLLECTION, VOL. 1, 12 SIDES OF MILES Miles Davis, Columbia C2X 36476
☆	NEW ENTRY		GALAXIAN Jeff Lorber Fusion, Arista AL 9545
☆	NEW ENTRY		BEYOND A DREAM Pharoah Sanders & Norman Connors, Arista/Novus AN 3021
	42	42	TRIO Monty Alexander, Ray Brown, Herb Ellis, Concord Jazz CJ 136
	43	43	SAVANNA HOT LINE Native Son, MCA MCA 5157
	44	38	MONTREUX ALEXANDER (Live) Monty Alexander Tno, Pausa 7083
	45	48	A CONCORD JAM, VOL. VI Woody Herman, Concord Jazz JC 142
	46	46	BEFORE THE DAWN Skyline, Accord ST 7001
	47	39	BADDEST Grover Washington Jr., Motown M9-940A2
	48	40	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643
	49	37	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
	50	47	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)

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

RECORDING



IN FLORIDA

Keeping The Outlook Sunny In A Stormy Studio Era

By PAUL GREIN

The last time Billboard spotlighted the Florida recording scene was in July 1978, at the height of the Miami-based Bee Gees explosion which made '78 the hottest year in music business history. Coming on the heels of chart-topping Florida-recorded LPs by the Eagles, Eric Clapton, Neil Young, Crosby, Stills & Nash, Firefall and Andy Gibb, the mood in the Sunshine State was nearly euphoric.

Needless to say, the recording studio scene, the music business in general and the economy itself aren't what they were three years ago—in Florida or anywhere else. The situation in Florida may even have been aggravated by the sudden proliferation of studios there: As recently as early 1977, Criteria was the only 24-track facility in the greater Miami area. Now there are upwards of 10.

However, most Florida studio owners have adapted to the reduced label business and tightened recording budgets by seeking more ad agency work and cutting more demos with unsigned local acts. Florida also attracts considerable reggae and Latin work due to its proximity to the islands and Latin America. Too, there's much anticipation of business benefits from the new video and digital technology.

Mostly, there's the knowledge that, even in difficult times, the potential exists for multi-platinum smash LPs like Barbra Streisand's "Guilty," which was primarily assembled at the Bee Gees' Middle Ear studio in Miami.

"There was an over-proliferation of recording studios all over the country," acknowledges Jim Katt, vice president and general manager of Bee Jay studios in Orlando. "Smaller studios and the ones that were less busy have been dropping like flies.

"But Florida has survived a little better than other parts of the country because when the business gets tight, we still have our natural drawing cards—the good climate and the fact that we're a little bit removed from the hustle and bustle, without being stuck out on a mountaintop somewhere."

Russ Klanet, president of Emerald City Studios, a new room set to open in September in Ft. Lauderdale, stresses another Floridian advantage: cost savings.

"I'll get the same rate for 48-track recording as United Western in L.A. or the Hit Factory in New York," he says. "But the ancillary costs of putting up an act—food, lodging and all those other things—are much less here. And that's what the labels are cutting back on."

Dick Kline, president of Atlantic-distributed Radio Records in Ft. Lauderdale, sees still more benefits. "The facilities down here are as good or better than anywhere in the country," he notes. "There are lots of qualified producers and musicians. And certainly there's better weather and a more conducive working atmosphere.

"We've solved the visibility problem by keeping an office in New York and going back and forth every other week. And,

frankly, the telephone is as close here as it is anywhere else."

The Florida recording scene, clearly, has come a long way since pacesetter Mac Emerman opened Criteria studios in 1955 (see separate story).

"When I founded the business," Emerman notes, "there was no reason to have a studio here; it was just an extension of my ego. And for the first 10 years there wasn't much going on. We just had a little agency work and local acts."

Now a number of top artists, producers and musicians live and work in Florida, including the Bee Gees, Karl Richardson, Albhy Galuten, Bill Szymczyk, Tom Dowd, Ron & Howard Albert, Harry Wayne Casey, Barry Mraz and Cory Wade. The session players based in the state include pianist Paul Harris and highly-praised guitarist Tony Battaglia, now cutting a solo album at Bayshore.

'Florida has survived a little better than other parts of the country because when the business gets tight, we still have our natural drawing cards—the good climate and the fact that we're a little bit removed from the hustle and bustle, without being stuck out on a mountaintop somewhere.'

Bayshore, located south of Miami in Coconut Grove, is Bill Szymczyk's home base—the studio in which he's recorded the Eagles and Bob Seger and mixed the Who. Ron Nevison has also been in to cut the Outlaws, while Stewart Levine recently cut the Marshall Tucker Band there.

"That constant influx of inhouse projects is a real savior," notes Harriet Della Casa, Bayshore's studio manager. "I'm trying to dispel the idea that it's Bill's private studio, but on the other hand that's what's generating the business."

Della Casa, who formerly managed the Hit Factory in New York, says she's used to a larger facility. "With two rooms I can sell triple the time, by being able to juggle between the two. I thought that would be a natural until Bill reminded me that he's not really in the studio business; he's in the produc-

ing business. The room is here as an accommodation to him and his clients: If it makes money apart from that—which it does—fine, if it doesn't, that's okay too."

Della Casa can pinpoint when she first realized that studio budgets were being monitored more closely. "All of a sudden I got these very polite phone calls from labels asking for budget information on the big acts, which they'd never done. Finally it became pretty apparent that they were starting to watch their bucks a little more than they had."

Bayshore opened in 1977, becoming the second 24-track facility in the Miami area, after Criteria. It was followed in quick succession by Coconuts, Quadradiad and several others.

But Della Casa doesn't think this quick proliferation of area studios has hurt Bayshore's business. "Almost all of our work is from out of town," she explains. "As long as you're pulling your business from elsewhere, it doesn't matter how many studios there are in the area."

When Coconuts opened in '77, it reportedly made Shirley Kaye the only woman in the world to solely own and operate a 24-track studio. It also made her a bit of a target in some quarters. "When I first started," she says, "I was considered to be some rich little lady who was playing in the recording scene because she had nothing else to do. It's a terribly chauvinistic industry."

But Kaye believes she's found her niche. "It's more or less like a home here," she says. "I become earth mother to the acts.

"Criteria and I charge the same rates. But people go to Criteria for certain reasons and here for other reasons. Competition's keen, but there's room for everybody."

Coconuts specializes in new groups signed to major labels. Its first gold LP was for the Nempor debut of the Romantics.

Quadradiad, too, has had much success with hot major label rockers. It received a gold album for Ted Nugent's "State of Shock" and has also played host to Niteflyte on Ariola and Benny Mardones on Polydor, both produced by transplanted Chicagoan Barry Mroz.

In addition, Mike Stone has been in to cut the Simms Brothers, Johnny Sandlin to record the Outlaws and Tony Reale to work with Nantucket.

Mary Shahan, who is Quadradiad's studio manager and co-owner (along with Robert Ingria), has an explanation for the attractiveness of Florida recording. "Acts have the opportunity to relax and enjoy themselves. They don't have the hustle and bustle and craziness of New York City."

Doug Weyrick, 31-year-old owner of Triad studios in Ft. Lauderdale, cites another factor. "Record company people don't come bopping in on sessions. The acts can get away from all of that pressure."

Triad opened in mid-'77 and has received platinum disks

Paul Grein is a reporter in Billboard's L.A. office.

(Continued on page F-2)



Stormy Era

• Continued from page F-1

for Neil Young's "Rust Never Sleeps" and "Comes A Time." Weyrick concedes that his label business is off, but notes that he's compensating for that by doing more independent demo work and jingles. Commercials now account for 20%-30% of his activity.

Triad has an informal trade arrangement with Artisan Recorders, an adjacent 24-track mobile facility which has worked with numerous top acts, including the Bee Gees, the Outlaws, Crosby, Stills & Nash, Linda Ronstadt and Heart.

International Sound Studios consists of a studio operation; a production company, Freedom Sound Productions, which is affiliated with Badfinger, George Castro and Silver Platinum;



Dave Graveline, president of dgp Studios (with Fantasy's Greg Kimple, right):

'This is the production center of the Southeast. There are five 24-track studios within a one-mile radius of us.'



Coconuts owner Shirley Kaye:

'Competition's keen, but there's room for everybody.'

and a talent agency, Silver Touch, run by Steve Silvers, which books fledgling acts into local clubs.

"If you're opening a recording studio in today's market," says studio president Lou Pace, "you better know what you're doing—no matter where you're opening it.

"The budgets that we're working with are definitely tighter. Record companies want to make sure there's no nonsense: 'Come in pre-produced, gentlemen, and when you get into the studio, make sure you're doing business.'"

International Sound has two staff engineers, both veterans of cross-town Bayshore: Eric Schifling and Ed Meshel. Studio manager at the facility is Pace's brother, Tom.

Sunshine Sound, a 24-track studio in Hialeah owned by Harry Wayne Casey and Richard Finch, opened to the public on January 1.

"We had two studios," says Milon Bogdan, studio manager and chief engineer, "and neither performed properly. We wanted to get one that sounded great, so we liquidated the equipment in studio two to upgrade the equipment in studio one.

"There was talk at one time of selling the studio and moving out to California," says Bogdan. "All our business offices and managers are out there so everybody's been pushing us

to move. But we've got a tremendous investment here and most of our players and staff live in the area."

Sherry Smith, vice president of Sunshine Sound, says that the local players are excellent. "And here they're delighted to get AFM scale," she notes. "You don't have to give double or triple scale."

The studio opened as an eight-track facility in 1975 and upgraded to 16-track and then 24. A second room opened in 1977 but is now inactive.

Miami's newest 24-track facility is dgp Studios, which converted to 24-track nine months ago. It opened four years ago as an eight-track. Dave Graveline, the studio's president, notes that he made the decision to upgrade when Criteria president Mac Emerman offered to sell off his equipment to make room for transformerless machines.



Radio Records president Dick Kline, producer Steve Wittmack and board chairman Ed McGlynn (from left). Says Kline:

'We've solved the visibility problem by keeping an office in N.Y. and going back and forth every other week. And frankly, the telephone is as close here as it is anywhere else.'

Remembers Graveline: "Mac said, 'good luck Dave, but you couldn't be doing this at a worse time.' And he's right: this is the production center of the Southeast. There are five 24-

(Continued on page F-10)

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Support Service Network Aids Recording Ease

By ROBYN WELLS

It takes more than sunshine to produce a gold album. But all the niceties that a recording location might offer in the way of rest and relaxation can prove to be an intangible plus to the final product.

Musicians venturing down to the Golden Coast of Florida find a tantalizing array of beach houses, limousines, hotels and night spots at their disposal. And gleaming in the glitter of its surroundings are a full-range of instrument and equipment rental services, rehearsal studios and a talented pool of local musicians and singers.

Ft. Lauderdale is the home-base for one of the leading manufacturers in the recording industry, MCI, and many of the state's studios feature MCI boards and consoles. "The industry's extremely active, especially with all the expansion in Orlando," says Dennis Sindrey, sales manager.

Sindrey also notes the growing bond between sound and video. "Television is requiring better quality sound, better quality mixing consoles. MCI's proximity to Miami provides a large channel for export services."

Taking a lion's share in equipment sales and rentals is Ace Music in Miami. Started in 1958, the firm is a full-service instrument and equipment dealer. It designs, installs, sells and rents stage, lighting and studio equipment, keeping in step with the trend toward more sophisticated and complex equipment. Among the major acts Ace Music has serviced are the Eagles, the Bee Gees, Chicago, the Rolling Stones, Firefall, K.C. & Sunshine Band and the Police.

Discount Music Center in Orlando is the largest store offering a full-range of instruments and equipment in central Florida. Owned by Steve Grier, the company handles commercial audio and sound reinforcement. Working closely with area studios, the company also caters to bands traveling through the region, providing that "something special" they might need while on the road. Nantucket, Nazareth, Pat Travers, Molly Hatchet and Doc Holliday are among the groups who have utilized Discount Music's services.

Modern Music in Ft. Lauderdale has helped out "just about everybody on tour in South Florida," says manager Paul Crosta, including the Allman Brothers and Bruce Springsteen. Owned by John Gallagher, the 10-year-old firm sells and rents a full-line of instruments and p.a. systems. Also in Ft. Lauderdale is Belmar Music, a contemporary music store offering instruments and p.a. equipment.

Harrison Audio in Ft. Lauderdale is the exclusive representative for Lexicon and Trident, among other lines, in the region. The firm works primarily with studios, radio stations and clubs. Noting that Florida has not dabbled in digital or video equipment, owner Mike Harrison says, "The market is ripe for high technological European or digital equipments."

Musicians Studio Rentals in Miami offers instrument rental and rehearsal studio facilities. Owned by partners Kerry Childers and Scott Maynard, the firm is situated in a warehouse near several major studios, including Criteria, Studio Center and Quadradial.

Musicians venturing down to the Golden Coast of Florida find a tantalizing array of beach houses, limousines, hotels and night spots at their disposal. And gleaming in the glitter of its surroundings are a full-range of instrument and equipment rental services, rehearsal studios and a talented pool of local musicians and singers.'

A 1,000-square foot room, complete with a TEAC 80-8 with DDX, a couple of TEAC boards, a p.a. system and a 30-foot by 12-foot stage, is available for rent on a weekly or monthly basis. Patrons also find a jacuzzi, sauna and lounge with bumper pool and television at their disposal. Another studio is reserved for several local bands who are managed by Maynard and Childers.

"We're normally busiest during the winter, but with the

Robyn Wells is a reporter in Billboard's Nashville office.



Home At Last ladies with long-time clients and friends, the Bee Gees, in the group's new Middle Ear studio. From left are Robin Gibb, Cindy Johnson, Maurice Gibb, Jeri Jenkins and Barry Gibb.

record companies cutting back, we haven't been doing as much with the studios this season," says Maynard. "We have been doing quite a bit with fairs and touring groups, because people aren't flying in as much equipment as they used to."

As a sideline, Maynard and Childers originated the "Rising Star Show" in 1980, where local bands competed for studio time. Staged at the Agora, the contestants included Critical Mass, Slyder, a popular rock band in Puerto Rico, and the Kids, a pop/rock band comprised of former Tight Squeeze members. The winners received airplay on WSHE-FM in Ft. Lauderdale, via 8-track recordings. Plans are underway for a 1981 contest.

A unique consultation firm is the fledgling International Production Services (IPS) in Miami. The agency is designed to aid both new and established acts in recording, video production and label placement. Heading up the operation are Michael Preger, Stuart Sher and attorney Allen Jacobi.

Groups recording in Southern Florida find a talented, experienced pool of musicians to work with. "It's a pretty loose-knit structure, but there's a nucleus who pop up on most sessions," says woodwind player Whit Sidener, who is the director of studio music and jazz at the Univ. of Miami.

In addition to Sidener, other leading area musicians include tromboneist Peter Graves, trumpet players Jeff Kievit and Ken Faulk, saxophonist/woodwind player Chris Colclessor

(Continued on page F-11)



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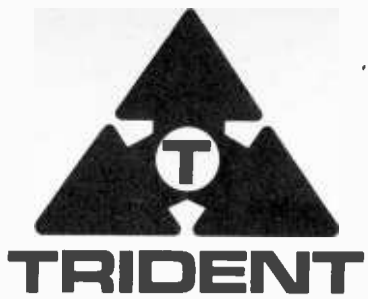
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Michael Harris



Mac Emerman is betting on the business.

The founder and owner of Miami's Criteria Studios is in the midst of a multi-pronged expansion plan which he pricetags at \$1.5 million. And this, even though he freely acknowledges that 1980-81 has been "by far" the worst year in Criteria's 27-year history.

Emerman says that Criteria's business increased every year until the recent double-whammy of tightened economic conditions and a record business slump. "All through the years," he says, "it never went up less than 10% and in some years it went up 35%-40%."

But now business is down nearly 40%. So why the expansion? "I don't think I've got any choice," Emerman replies. "We've gone too far and have too many commitments to pull back. In a way we're trapped by our own success: We're damned if we do and damned if we don't."

Criteria will bow its fifth 24-track room this month and a new automated disk-cutting room in May. "We're basically opening the new room so we can close down one of the other rooms and move into the video field," Emerman says. "I feel we have to do something to make us more diversified. Video will put us on a plane above anything else that's around."

In another expansion, Criteria recently acquired its first wholly-owned mobile facility, a Road 80 remote truck. And it plans to have multi-track digital technology.

"We've thought about closing down a few rooms," Emerman concedes, "but we're going to take a different tack and try to have four super music rooms and put in a super video facility."

Emerman frankly faults the labels for tucking in their tails in this time of reduced sales volume. "In past years when business and sales suffered," he says, "labels would get very aggressive and go into the studio and do a lot of recording. But now they're not doing it. There's a lot of confusion."

"The way it is right now," Emerman says, "it's not really a viable business anymore. There's no way to get a decent return on your investment."

"We've lowered our rates the best we can. But there are all

kinds of studios around here without the history or personnel or some of the equipment we've got. And they're nipping at us: The labels are saying, 'It's good enough.'"

It's tough, it seems, to be No. 1. And in South Florida, beyond a doubt, Criteria is that. In fact Emerman says to the best of his knowledge, Criteria is the "oldest and largest independent recording studio in the world."

It has maintained its leadership position despite the loss of two of its most important clients: the Eagles, when Bill Szymczyk opened Bayshore Studios in 1977, and the Bee Gees, when the Gibbs, Karl Richardson and Alby Galuten opened their own Middle Ear Studios last year.

"The new wing was going to be a joint venture with the Bee Gees," Emerman says, "but then the negotiations broke down. At the same time they got offered a lot of free equipment in return for endorsements and they decided to open their own studio. And there went about 10% of our business. Just like when Bill built his own studio he walked off with 25% of our business. But we lived through that."

Emerman reports that December 1980 was the best December in Criteria's history. Unfortunately it was the exception rather than the rule. "Most of last year were terrible losing months," he says. "January (1981) was about the same as November—just a little bit under what it would take for us to get back in the black again."

Another sign of Criteria's position of leadership in the area is that Emerman is one of the founders of the Society of Professional Audio Recording Studios. There are two other Florida-based member studios, Bee Jay in Orlando and Triad in Ft. Lauderdale.

Among the top producers who use Criteria are Ron and Howard Albert, vice presidents at the company, and Tom Dowd. The total Criteria staff, Emerman allows, has shrunk from 32 to 22. But it continues to be a breeding ground for producers and engineers. In fact Criteria recently arranged with the University of Miami for an intern program for its roving engineers.

Emerman believes the caliber of studio session players in Florida is "good and getting better all the time. We don't have 20 first teams," he says, "but we've got a first, second and third team that are unbelievable."

And Criteria continues to be "Test Center South" for new MCI consoles and studio equipment. "I'm on MCI's board of directors," says Emerman. "We've had an ongoing relationship for years."

It's been a difficult and puzzling year, as Emerman candidly admits. But ultimately he is optimistic. "The recording business is a very viable business," he says. "The record business is going to have some problems for awhile. But there's a lot more to recording than just making records."

"This is a survival business," Emerman emphasizes, "and we will." **PAUL GREIN** *Billboard*

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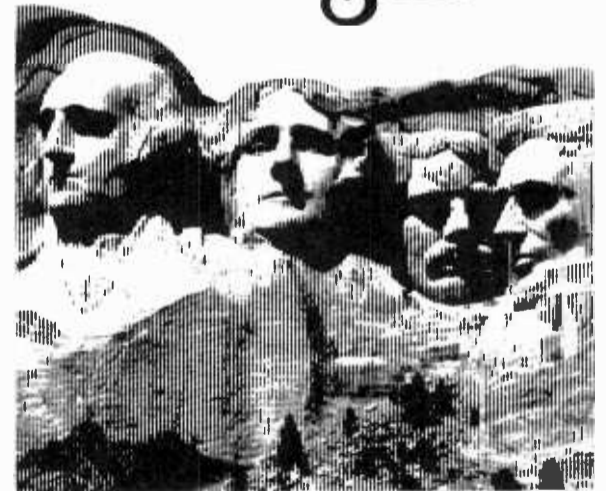
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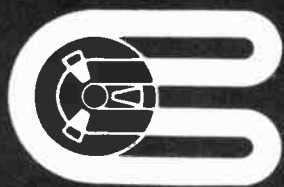
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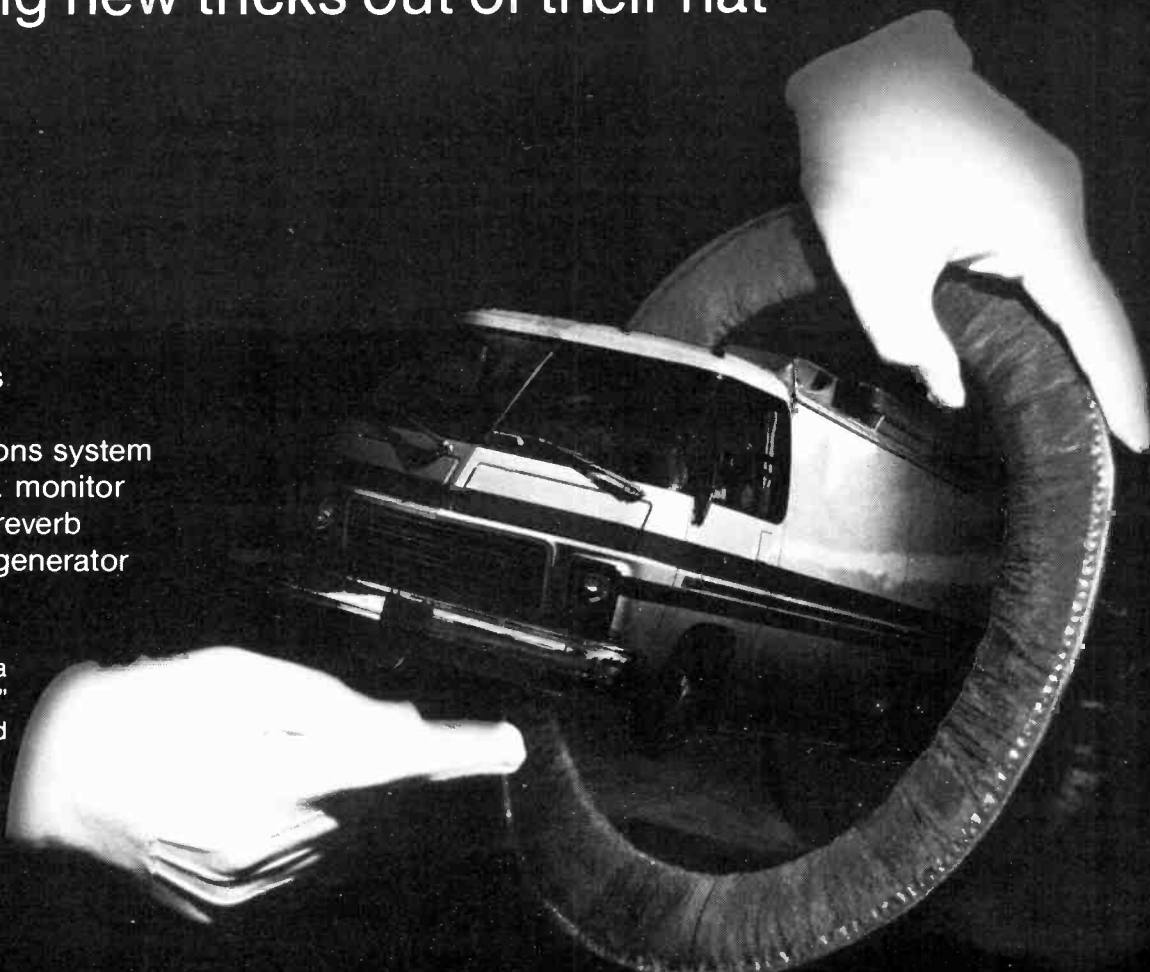
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Stormy Studio Era

• Continued from page F-2

track studios within a one-mile radius of us. But we've been busy with local groups and one known group, Fantasy."

Bee Jay Studios is an important two-room facility in Orlando, four hours north of Miami. "We'd like to think Miami is four hours south of us," quips general manager Jim Katt. "People sometimes think it's all open prairie between Atlanta and Miami. But Orlando is one of the fastest-growing areas in the country, in terms of population, business and commerce. And we're hoping to become a large growth area in terms of the music business."

If you're opening a recording studio in today's market, you better know what you're doing—no matter where you're opening it.'

To that end, Bee Jay is one of the founding members of the Southern Recording Assn, comprised of studio owners from the greater Orlando area. The other members include Ambidextrous Studios, Glen Gedding Productions, Orlando Recording Center and Southeastern Studios.

Bee Jay opened in 1968, but was confined to local acts until 1977, when it unveiled its current facility. The B room was upgraded to 24-track in 1978. Katt says 65%-70% of his business still comes from the record industry.

Emerald City, the Ft. Lauderdale facility due to open in the fall, will also look beyond label business. President Russ Klanet says he'll actively pursue advertising agency work, overseas business and local act activity.

"I intend to let the tape machines spin 24 hours a day," says Klanet. "I'm not going to just stick my nose up in the air and only record major acts."

With the Hot 100 success of Badfinger's "Hold On" on Radio Records, South Florida now has two chart-contending record labels, along with longstanding TK in Hialeah.

At right, Quadradial offers a woody ambience in North Miami. (Photo by Jim Hatfield). Below, Ron & Howard Albert produce at the Criteria board. Below right, Ft. Lauderdale's Triad.



Radio had been distributed through independents, but when Dick Kline took over as president in January, he signed a distribution deal for the U.S. with Atlantic, where he had worked from 1967-78.

Radio, headed by chairman of the board Ed McGlynn, expects to expand to a roster of 10 acts. It now has five: Badfinger, Stars-on, L.A., a Cleveland-based rock group; Lonnie Youngblood, a singer/saxophonist coproduced by Vinnie Castellano; and Glass Moon, an AOR act produced by Raymond Silver.

Clearly, there is new activity and new blood coming into the Florida recording scene. It's been a difficult year, here as elsewhere. But lots of people and lots of dollars are betting on the future.

Billboard

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Vice President

Support Networks

• Continued from page F-4

and saxophonist Neal Bonsanti. Mike Lewis is one of the area's leading arrangers.

A symbiotic relationship exists between the two horn groups, the Boneroo and Miami Horns. In many cases, both groups share the same members. The Boneroo (a Cajun term meaning 'the best of what is') Horns have backed up the Bee Gees on several of their latest albums and tours.

When there's a break in recording, musicians have a dazzling spectrum of posh living quarters, restaurants, night clubs and diversions to choose from.

A favorite alternative to hotels is Home At Last, an eight-year-old Miami firm which provides entertainers with exclusive waterfront homes, ranging in size and price.

"Year-round, we operate with about four houses, expanding to nine during the season," says Cindy Johnson, who owns and operates Home At Last with partner Jeri Jenkins. "Lately, we've been doing a lot of work with the film business. They seem to like big houses for the crew, with something small and nice for the stars."

In addition to renting homes, Home At Last provides a wide range of services, including catering, cars, boats and maid service. Itemized files on clients' preferences are kept, specifying such details as preferred cigarette brand.

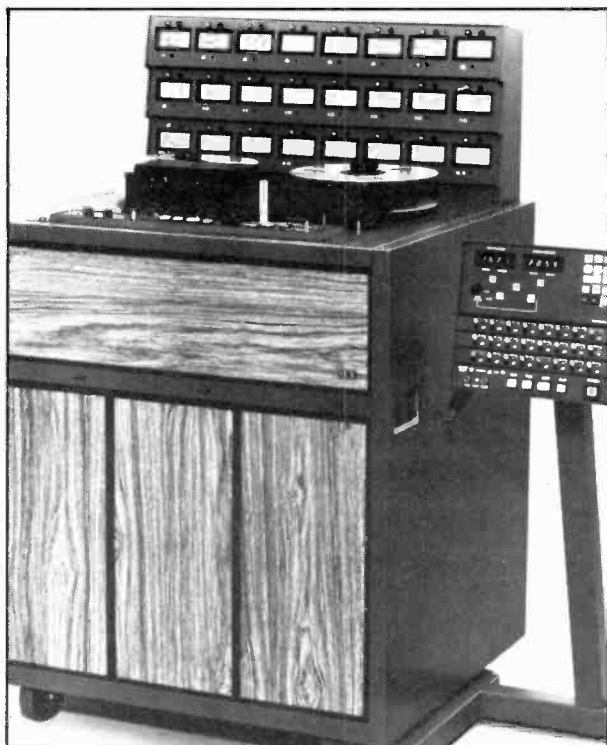
"Our No. 1 cook is Fanny. People book her before they book the house," laughs Johnson. "She supervises the rest of her family, a group of ladies between 30-50 years in age."

The popularity of Home At Last can be measured in the wide range of album lines it has received. Eric Clapton named "461 Ocean Boulevard" after the residence he leased from Johnson and Jenkins. Among the artists who have enjoyed Home At Last's services are the Eagles, Chuck Mangione, Roger Daltrey, George Harrison, Andy Gibb, Barry Manilow, Jimmy Buffett and Joe Walsh.

Johnson and Jenkins act as consultants to operations similar to Home At Last in Philadelphia, and Los Angeles and San Francisco.

Another local favorite is Pete Wagner, who's chauffeured entertainers for about 20 years. He owns a fleet of 17 limousines, coordinating independent drivers. Although Wagner likes to "keep a low profile," his personalized service caters to an exclusive clientele, ranging from Frank Sinatra to Emerson, Lake and Palmer.

Coconut Grove in Miami is an artsy community similar to Greenwich Village, filled with boutiques, bars, theatres, museums, parks and recreational outlets, like sailing. The Coconut Grove Hotel and the Hotel Mutiny accommodate musi-



The latest in recording technology comes out of Ft. Lauderdale's MCI. Pictured here is the MCI JH-24 multitrack tape recorder.

cians in the area. Local clubs include the Ginger Man, a restaurant/bar with a jazz band, the Village Inn, Jamestown and Manley Traynor, a bar with reggae and calypso music. The Agora is in nearby Hollandale. Another favorite hang-out is the PierHouse in Key West, an exclusive hotel with a fine restaurant and private beach.

Nearby Ft. Lauderdale can be a haven for those wishing to escape the crowds in Miami. Deep sea fishing is a favorite pastime there. Local night spots include Pete and Lenny's, Bubba's, which provides jazz music, the Rock Casino, the Candy Store, a rock club, and the Sunrise Theatre, a rock club which seats between 3,000-5,000 people.

Besides the allure of Disney World, Orlando offers some lively night clubs, including Park Avenue and Bakerstreet.

With top-notch recording facilities, strong support services and a variety of living arrangements and entertainment outlets, Florida is carving a special niche in the recording industry.

Billboard

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24	5	TOO MUCH TIME ON MY HANDS— Slyx A&M 2323
25	7	SWEETHEART— Frankie & The Knockouts Millennium 11801 (RCA)
26	5	YOU BETTER YOU BET— The Who Warner Bros. 49698
27	4	BETTE DAVIS EYES— Kim Carnes EMI-America 8077
28	10	IT'S A LOVE THING— The Whispers Solar 12154 (RCA)
29	10	HOW 'BOUT US— Champaign Columbia 11-11433
30	9	I LOVE YOU— Climax Blues Band Warner Bros. 49669
31	5	I MISSED AGAIN— Phil Collins Atlantic 3790
32	7	SUKIYAKI— A Taste Of Honey Capitol 4953
33	4	WATCHING THE WHEELS— John Lennon Geffen 49695 (Warner Bros.)
34	12	WHAT KIND OF FOOL— Barbra Streisand & Barry Gibb Columbia 11-11430
35	8	THE PARTY'S OVER— Journey Columbia 11-60505

53	4	JESSIE'S GIRL— Rick Springfield RCA 12201
54	6	I LOVED 'EM EVERY ONE— T.G. Sheppard Warner/Curb 49690
55	13	PRECIOUS TO ME— Phil Seymour Boardwalk 8-5703 (CBS)
56	20	GAMES PEOPLE PLAY— The Alan Parsons Project Arista 0573
57	13	HEARTS ON FIRE— Randy Meisner Epic 19-50964
58	6	LIMELIGHT— Rush Mercury 76095 (Polygram)
59	9	WHO DO YOU THINK YOU'RE FOOLIN'— Donna Summer Geffen 49664 (Warner Bros.)
60	2	SINCE I DON'T HAVE YOU— Don McLean Millennium 11804 (RCA)
61	2	MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45— Stars On 45 Radio Records 3810 (Atlantic)
62	3	BUT YOU KNOW I LOVE YOU— Dolly Parton RCA 12200
63	4	SOMEBODY SEND MY BABY HOME— Lenny LeBlanc Capitol/MSS 4979
64	11	FADE AWAY— Bruce Springsteen Columbia 11-11431
65	9	GAMES— Phoebe Snow Mirage 3800 (Atlantic)
66	3	I DON'T NEED YOU— Rupert Holmes MCA 51092

84	2	ONE MORE CHANCE— Diana Ross Motown 1508
85	6	HURRY UP AND WAIT— The Isley Brothers T-Neck 6-02033 (Epic)
86	6	96 TEARS— Garland Jeffreys Epic 19-51008
87	6	STILL RIGHT HERE IN MY HEART— Pure Prairie League Casablanca 2332 (Polygram)
88	6	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE— Paul Anka RCA 12225
89	19	I AIN'T GONNA STAND FOR IT— Stevie Wonder Tamla 54320 (Motown)
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91	2	HEAVEN IN YOUR ARMS— Dan Hartman Blue Sky 6-70053 (Epic)
92	4	DON'T KNOW MUCH— Bill Medley Liberty 1402
93	4	YOU LIKE ME DON'T YOU— Jermaine Jackson Motown 1503
94	8	BURN RUBBER— Gap Band Mercury 76091 (Polygram)
95	7	RUNNING SCARED— The Fools EMI-America 8072
96	23	THE TIDE IS HIGH— Blondie ● Chrysalis 2465
97	5	SOMEBODY SPECIAL— Rod Stewart Warner Bros. 49686
98	21	SMOKEY MOUNTAIN RAIN— Ronnie Milsap RCA 12084
99	8	HOLD ON— Badfinger Radio Records 3793 (Atlantic)
100	5	ALL AMERICAN GIRLS— Sister Sledge Cotillion 46007 (Atlantic)



★ Single This Week

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	49	PAVARTTI'S GREATEST HITS London, PAV 2003/4
2	1	9	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
3	2	18	PAVARTTI: Verismo Arias London LDR 10020
4	4	271	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
5	8	75	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
6	5	71	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
7	11	110	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
8	7	36	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
9	9	136	BRAVO PAVARTTI: Pavarotti London-PAV 2001
10	10	23	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
11	16	58	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
12	17	131	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
13	24	18	MOZART: Symphonies, Vol. IV Hogwood, L'Oiseau Lyrie D170D3
14	19	5	VIVALDI: Four Seasons Academy of St. Martin (Brown), Philips 9500-717
15	6	9	MUSSORGSKY: Pictures At An Exhibition Chicago Symphony Orchestra (Solti), London LDR 10040
16	28	31	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra (Maazel), Telarc Digital DG-10042
17	39	23	HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
18	26	27	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
19	21	36	BRAHMS: Violin Concerto Perlman, Angel Q 37286
20	14	18	JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS RCA ARL13777
21	12	36	SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway RCA ARL1 3628
22	NEW ENTRY		RODRIGO: Concierto De Aranjuez Yepes, Philharmonia Orchestra (Navarro), DG 2531 208
23	22	62	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel), Telarc Digital 10041
24	NEW ENTRY		BEETHOVEN: Piano Concerto No. 5 "Emperor" Pollini, Vienna Philharmonic (Bohm), DG 2531 194
25	NEW ENTRY		SAINT-SAENS: Symphony No. 3 "Organ" Philadelphia Orchestra (Ormandy), Telarc Digital 10051
26	13	23	MOZART: The Magic Flute Karajan, DG 2741001
27	27	5	BEETHOVEN: Violin Concerto Mutter, Karajan, DG 2531-250
28	35	40	STRAUSS: Four Last Songs London Symphony Orchestra (Davis), CBS Masterworks M25140
29	33	118	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, CBS Masterworks M 35128
30	15	9	CHOPIN: Waltzes Arrau, Philips 9500 739
31	18	23	HANDEL: Messiah Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
32	20	27	VERDI: La Traviata Callas, Angel ZBX 3910
33	25	23	HANDEL: Royal Fireworks Music Academy Of St. Martin, Philips 9500768
34	29	5	BRAHMS: Piano Quintet Pollini, DG 2531-197
35	30	5	PAVARTTI'S GREATEST HITS, Vol. 2 London PAV 2006
36	32	18	BEETHOVEN: Piano Concerto No. 1 Michalangioli/Giulini, DG 2531-302
37	37	40	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
38	NEW ENTRY		BEVERLY SILLS FAREWELL Angel SZCX 3911
39	NEW ENTRY		SHOSTAKOVICH: Symphony No. 7 London Philharmonic (Haitink), London Digital LDR 10015
40	NEW ENTRY		HOROWITZ: 1979-80 Concerts RCA ARL 1-3775

APRIL 18, 1981 BILLBOARD

Classical

IMPORTS WITHIN 6 WEEKS

Ariola-Eurodisc Through Arista

• Continued from page 3

for developing new classical lines to be channeled through Arista. Arista reaches dealers through an independent distribution network in the U.S.

According to Frey, import product will be brought in as quickly as logistics allow. He said the first Eurodisc release of between 20 and 30 titles might be ready by the end of May. Both catalog product and new releases will be marketed here.

Said Arista executive vice president Elliot Goldman, "This arrangement is an important step for Arista, solidifying our commitment to building a company that leads in all

categories of music. The Ariola-Eurodisc classical line is a distinguished one, and Tiotch has exciting plans for other classical ventures."

Eurodisc is a leading European label, owned by Arista's parent company Ariola. Performers featured on Eurodisc include Rudolf Baumgartner, Lucia Popp, Jorg Demus, Siegfried Jerusalem, Heinz Wallberg, Francisco Araiza, Josef Suk, Rudolf Schock, Gidon Kremer, Hermann Prey, and Kurt Mazur with the Leipzig Gewandhaus Orchestra.

Among the first projects under the new arrangement will be the first digital recording of Wagner's complete "Ring," consisting of four indi-

vidual sets beginning with "Das Rheingold."

"Rheingold," with Theo Adam, Yvonne Minton, Siegfried Jerusalem, Peter Schreier, and Marek Janowski leading the Dresden Staatskapelle, is scheduled for release in the fall.

The recordings are being made with Soundstream digital equipment, which is owned by Ariola's technical wing, Sonopress.

Frey and Mampe also plan to develop a line of classical budget recordings of basic repertoire, and a line of low-priced digital recordings containing versions of the most popular classics, aimed at both the general public and audiophiles.

EARLY EUROPEAN Pre-1800 Works In Digital Technology By Pro-Arte

By ALAN PENCHANSKY

CHICAGO—Digital recording and "authentic" presentation of works written prior to 1800 are two of the magnets pulling classical record buyers into stores today.

A new label that strongly aligns itself with both these trends greatly elevates its chances for broad acceptance. And that's precisely what the new full-price label from Pickwick, Pro-Arte, is aiming to do.

Pro-Arte's debut release of 18 titles shipping this month is a showcase for some of the top European early music specialty performers, and apparently a very good place to sample the sonic excellence of digital technology.

At the same time, however, the label's launch may have been handicapped by failure to address another dominant market trend; demand for high quality pressings in classical product.

Pressing problems are all-too evident in the cross-section of titles from the first release sent to reviewers, and Pickwick reportedly is about to switch pressing plants as a remedy. Once pressing quality improves, the outlook for the new line should be very bright.

Pro-Arte's primary source for material is the German Seon production company, a firm completely attuned to the latest European early music performance practices, and now also a source for audiophile-slanted digital product.

Digital albums in the first release include Tchaikovsky's Fifth Symphony with the Bamberg Symphony, a two-record set of orchestral chestnuts played by the Vienna Symphony, and a Baroque trumpet concerto album featuring Wolfgang Basch, a young performer Seon is grooming, with the German Bach Soloists, the Seon house orchestra and a small group that plays Baroque music lovingly and with a knowing manner.

The trumpet album, the only digital product available for review, has very natural instrumental timbre, heightened realism, and the unre-

stricted "liveness" characteristic of the best digital disks. With productions like this and \$12.98 digital list, Pro-Arte could be a fast mover in the audiophile lane.

Pro-Arte will mine the rich lode of original instrument recordings available from Seon, and from German Harmonia Mundi, another product source. Harmonia Mundi's well-known 18th century specialty orchestra, Collegium Aureum, has three excellent disks in the debut shipment, and well-known Seon artists Franz Bruggen, a recorder virtuoso and conductor, and Gustav Leonhardt, keyboard player and conductor, both are strongly represented.

Bruggen is leader of a new group, the Orchestra of the 18th Century, which will compete in the same class as Harnoncourt's Concentus Musicus and Hogwood's Academy of Ancient Music. With the group's recording of the complete Vivaldi Op. 10 Flute Concertos on the turntable, one is struck by the haunting quality of the wooden period instrument, by the richly grained dark Baroque sound and by the intimate though sharply contoured renditions.

Another beguiling period instrument recording from Seon is the complete Mozart Flute Concertos—including the Flute and Harp Concerto. The two-disk collection was available here through ABC Records and is being returned to the catalog in the first Pro-Arte release.

The antique wooden flute is played by Franz Vester in performances so graceful, delicate and intimate as to virtually transport the listener to an 18th century soiree. Unfortunately, pressing noises intrude and destroy the illusion; the ABC edition was much better technically.

Other Seon titles returning to the catalog include the Leonhardt Bach "Brandenburg" Concertos—with 86-page facsimile score in a two-record set—Leonhardt's performance of the

Bach "Musical Offering," and a Gregorian Chant album.

Leonhardt's performance of the Bach "Art Of The Fugue," played on harpsichord, is a two-record Pro-Arte set that's not had previous circulation here.

The Collegium Aureum performances give us familiar classical repertoire with unique textural and stylistic highlights provided by the period instruments. Most impressive is a 1979 album containing two of Haydn's best-known symphonies—Nos. 94 and 103. Also there is Mozart's "Jupiter" Symphony and two of Haydn's "Paris" Symphonies—Nos. 82 and 83. All of the performances have a winning vitality and are marked by special interpretive insights.

The Ensemble 13 of Baden-Baden is a Harmonia Mundi group new to the U.S. listener. Pro-Arte offers two albums by the group, Schoenberg, Webern and Berg arrangements of Strauss Waltzes and a collection of Mendelssohn String Symphonies.

Pro-Arte also has plans to release product from Supraphon, though it's not represented in the initial catalog. Reportedly, the Czech label's complete Martinu Symphony cycle, a strong seller in import editions, is being prepared for domestic release.

The challenge facing Pro-Arte is to quickly redress the bad impression made by the distortion-plagued pressings in its debut release. Perhaps also it should reach for graphic presentation more attuned to the U.S. market for certain albums. However, the label's job of positioning itself in the all important a&r area is an outstanding success.

Classical Notes

Several hundred persons gathered at Bela Bartok's rain-soaked grave March 25 to mark the 100th anniversary of the composer's birth. Bartok is buried at Ferncliff cemetery in New York. Ferenc Esztergalyos, Hungary's ambassador to the U.S., laid a wreath and delivered the eulogy. ... The Boston Symphony's 1981-82 season will include a free Beethoven Ninth Symphony performance on the Boston Common, Oct. 22, marking the orchestra's 100th anniversary.

Seiji Ozawa will conduct ... Zubin Mehta is set to lead the New York Philharmonic in its 10,000th concert next March 22. The Philharmonic claims to have logged more concerts than any other group.

Telarc Records has announced a switch in Cleveland Orchestra sessions this month. "Also Sprach Zarathustra" has been scratched, and two Tchaikovsky works, "Romeo And Juliet" and "Nutcracker" Suite, substituted.

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14	14	28	BARBRA SIKELISAND Guilty, Columbia FC 36750	42	49	5	ROBIN TROWER WITH JACK BRUCE AND BILL LORDAN B.L.T., Chrysalis CHE 1324	69	66	11	THE CLASH Sandinista, Epic E3X-37037	96	NEW ENTRY	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista AL 9543	
15	17	3	THE ROLLING STONES Sucking In The Seventies, Rolling Stones COC 16028 (Atlantic)	43	48	5	WAYLON & JESSI Leather And Lace, RCA AAL1-3931	70	80	5	CHAMPAIGN How Bout Us, Columbia JC 37008	97	122	5	A TASTE OF HONEY Twice As Sweet, Capitol ST-12089
16	18	27	KENNY ROGERS Greatest Hits, Liberty L00-1072	44	44	5	BRIAN ENO AND DAVID BYRNE My Life In The Bush Of Ghosts, Sire SRK 6093 (Warner Bros.)	71	64	12	T.S. MONK House Of Music, Mirage WTG 19291 (Atlantic)	98	108	5	DAVE GRUSIN Mountain Dance, Arista/GRP GRP 5010
17	15	35	AC/DC Back In Black, Atlantic SD 16018	45	52	4	ALABAMA Feels So Right, RCA AHL1-3930	72	NEW ENTRY	NEW ENTRY	EXTENDED PLAY Pretenders, Sire Mini 3563 (Warner Bros.)	99	77	22	DELBERT McCLINTON The Jealous Kind, Capitol/MSS ST-12115
18	16	9	JOURNEY Captured, Columbia KC-2-37016	46	56	7	JUICE NEWTON Juice, Capitol ST 12136	73	71	10	ELVIS COSTELLO & THE ATTRactions Trust, Columbia JC 37051	100	114	8	SHERBS The Skill, Atco SD 38-137 (Atlantic)
19	19	62	CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383	47	47	9	TOM BROWNE Magic, Arista/GRP GRP-5503	74	NEW ENTRY	NEW ENTRY	MODERN TIMES Jefferson Starship, Grunt BZL1-3848 (RCA)				
20	33	6	SMOKEY ROBINSON Being With You, Tamlia T8-375M1 (Motown)	48	60	3	JUDAS PRIEST Point Of Entry, Columbia FC 37052	75	83	4	ROSANNE CASH Seven Year Ache, Columbia JC 36965				
21	20	17	THE GAP BAND Ill, Mercury SRM-1-4003 (Polygram)	49	42	15	SHALAMAR Three For Love, Solar BZL1-3577 (RCA)	76	NEW ENTRY	NEW ENTRY	RECKONING Grateful Dead, Arista A2L 8604				
22	25	12	LOVERBOY Loverboy, Columbia JC 36762	50	55	7	RAINBOW Difficult To Cure, Polydor PD-1-6316 (Polygram)	77	70	26	RONNIE MILSAP Greatest Hits, RCA AHL1-3772				
23	30	6	PHIL COLLINS Face Value, Atlantic SD 16029	51	51	5	TED NUGENT Intensities In 10 Cities, Epic FE 37084	78	NEW ENTRY	NEW ENTRY	ZEBOP Santana, Columbia FC 37158				
24	21	20	DOLLY PARTON 9 To 5 and Odd Jobs, RCA AHL1-3852	52	58	29	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL 7403	79	89	6	ATLANTIC STARR Radiant, A&M SP-4833				
25	NEW ENTRY	NEW ENTRY	DIRTY DEEDS DONE DIRTY CHEAP AC/DC, Atlantic SD 16033	53	53	10	TERRI GIBBS Somebody's Knockin', MCA MCA-5173	80	68	11	MARVIN GAYE In Our Lifetime, Tamlia T8-474M1 (Motown)				
26	27	12	APRIL WINE The Nature Of The Beast, Capitol S00-12125	54	65	6	SHEENA EASTON Sheena Easton, EMI-America ST 17049	81	99	5	CAROL HENSEL Dancersize, Vintage VNJ 7701 (Mirus)				
27	29	9	.38 SPECIAL Wild Eyed Southern Boys, A&M SP-4835	55	40	19	ABBA Super Trouper, Atlantic SD 16023	82	75	12	JOE SAMPLE Voices In The Rain, MCA MCA-5172 (CBS)				
28	28	10	DON MCGLEAN Chain Lightning, Millennium BXL1-7756 (RCA)	55	83	9		83	85	9	BOB JAMES All Around The Town Live, Columbia/Tappan Zee CZX 36786				

NEW & HOT

29	29	9	APRIL WINE The Nature Of The Beast, Capitol S00-12125	53	65	6	SHEENA EASTON Sheena Easton, EMI-America ST 17049	82	75	12	JOE SAMPLE Voices In The Rain, MCA MCA-5172 (CBS)				
30	28	10	DON MCGLEAN Chain Lightning, Millennium BXL1-7756 (RCA)	55	40	19	ABBA Super Trouper, Atlantic SD 16023	83	85	9	BOB JAMES All Around The Town Live, Columbia/Tappan Zee CZX 36786				

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★ LP This Week

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Survey For Week Ending 4/18/81

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	5	PRIORITY The Imperials, Day Spring DST 4017
2	6	55	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
3	7	31	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
4	13	36	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
5	9	55	FORGIVEN Don Francisco, New Pax NP 33042
6	2	18	FAVORITES Evie Tournquist, Word WSD 8845
7	3	18	ARE YOU READY? David Meece, Myrrh MSB 6652
8	5	55	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
9	11	55	HEED THE CALL The Imperials, Dayspring DST 4011
10	14	18	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
11	10	5	A PORTRAIT OF US ALL Farrell & Farrell, New Pax 33076
12	4	23	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
13	12	55	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
14	16	55	MUSIC MACHINE Candle, Birdwing BWR 2004
15	21	31	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
16	20	31	THE PAINTER John Michael Talbot & Terry Talbot, Sparrow SPR 1037
17	18	55	NO COMPROMISE Keith Green, Sparrow SPR 1024
18	15	5	COLOURS Resurrection Band, Light LS 5783
19	22	18	PRAISE IV Various Artists, Maranatha MM 0064
20	26	9	LIGHTS IN THE WORLD Joe English, Refuge R3764
21	25	55	AMY GRANT Myrrh MSB 6586
22	27	5	LIVE ACROSS AMERICA Bill Gaither Trio, Word WSX 8847
23	8	55	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
24	19	55	NEVER THE SAME Evie Tournquist, Word 8806
25	29	36	LIVE Andrus Blackwood & Co., Greentree R3570
26	28	9	THIS AIN'T HOLLYWOOD The DeGarmo & Key Band, Lamb & Lion LL 1051
27	36	44	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
28	17	55	LIVE Dallas Holm & Praise, Greentree R 3441
29	35	18	STRAIGHT AHEAD Jamie Owens Collins, Sparrow 2028
30	24	27	THIS IS MY SONG Dallas Holm & Praise, Greentree R3714
31	30	55	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
32	NEW ENTRY		HOME WHERE I BELONG B.J. Thomas, Myrrh 6574
33	31	9	STAND UP The Archers, Light 5755
34	NEW ENTRY		STANDIN' IN THE LIGHT Denny Correll, Maranatha 0058
35	NEW ENTRY		INSIDE JOB Dion, Day Spring, DST 4022 (Word)
36	32	5	IN CONCERT B.J. Thomas, MCA/Songbird 5155
37	34	9	ALL THAT MATTERS Dallas Holm & Praise, Greentree 3558
38	38	13	CELEBRATE The Archers, Light LS 5773
39	40	55	MIRROR Evie Tournquist, Word WSB 8735
40	39	9	HAPPY MAN B.J. Thomas, Myrrh 6593

APRIL 18, 1981 BILLBOARD

Gospel

TO HELP RETAILERS

Sparrow Publishes Fact Sheets

By EDWARD MORRIS

NASHVILLE—Sparrow Records has developed and put into use a detailed fact and tip sheet to help retailers move Sparrow product. The sheets are also used as an aid for the company's road and phone salespeople.

Each time an album is ready for the market, a "new release sheet" is prepared for it. The sheet specifies catalog number, the title of each cut, album artist(s), album title, selling points of that particular album, target audience, location and schedule of print and radio advertising to support the album, the nature and availability of co-op ad opportunities, point-of-purchase materials and the titles and order numbers of other albums in the Sparrow catalog by the artist(s) in question.

Sparrow spokesman Bill Hearn says the sheets have been in use since last October and that they were modified in January to carry additional at-a-glance information.

As Hearn explains it, the sheets are used in three ways: They are hand-delivered to the approxi-

mately 1,200 retailers that Sparrow's six regional salespeople call on each quarter. They are also dropped in with record orders and used as direct mail pieces for the prospects on Sparrow's mailing list of 4,200.

The ones that are hand-delivered are accompanied by an audiotape presentation that features excerpts from each of the new albums. Hearn says that each road rep has a phone rep to help coordinate the dealer visits.

Before adopting the new release sheet, Hearn says, the sales force worked basically with catalog and inventory forms as sales tools. "Retailers like the new release sheet," Hearn reports. "Where it helps most is providing information that will allow us to put product where it will sell best." Sparrow does not operate an automatic release program for its retailers. Records are shipped on order only.

An "on tour" sheet is also prepared and coordinated to boost new

album sales. "We don't mail out these sheets to the stores," Hearn says, "but our salespeople carry them, and they're available from us on request."

While the new release sheets cite specific co-op ad possibilities, they do not tell how much of the advertising Sparrow will pay for. Explains Hearn, "We go according to the individual store's opportunity and need—we don't state a percentage."

At one time, Hearn notes, Sparrow's clients were almost autonomous in their use of co-op ad dollars. "Now," he says, "we require advance approval—either through our sales rep or our marketing department."

Sparrow's album releases for the second quarter are "Rejoice," by 2nd Chapter of Acts; "A Song Shall Rise," Terry Talbot; "Finer Than Gold," Barry McGuire; an as-yet-untitled collection by Lamb; and "Ants'Hillvania," a children's album by various gospel artists.

NAMED SPIRITUAL UPLIFT

Studio Starts New Label

NASHVILLE—Sound Suite, a Detroit recording studio, has launched the Spiritual Uplift gospel label. Its debut album is "Praise The Lord, I Found A Friend" by Joe Harris.

John Lewis Jr., a former Motown engineer and co-owner of Sound Suite, says, "I've always had the desire to do gospel. So when the opportunity came along, I jumped for it." In addition to recruiting Harris for the label, Lewis produced the album.

A traveling evangelist, Harris has used his journeys to promote his album on radio and television stations in Washington, D.C., Detroit, Norfolk, Memphis and Pittsburgh. Company surveys indicate that more than 40 gospel stations in the East, Midwest and South have added the album to their playlist since its release in January.

The most programmed cuts, according to Lewis, are "Praise The Lord, I Found A Friend," "My God Is A Consolator" and "Keep Looking For A Blessing."

To date, Spiritual Uplift has been handling its own distribution. "We work directly with retailers and a few one-stops," Lewis explains. "We felt that if we went to distributors without having initially established our credibility as a label they wouldn't be interested."

Given its relatively small first pressing of 2,000 albums, distribution has not been a major problem for the label. "So much of the coun-

try is not even tapped yet," Lewis concedes. "It's basically a matter of finances. We don't want to take the album into other areas until we can support it."

Jack B. Tann, a Sound Suite engineer, says the company learned some valuable lessons about distribution when it produced a novelty hit last year on its Cue-2 pop label. The song was a sports-oriented takeoff on "Another One Bites The Dust" and was, in fact, marketed under the same title.

Local demand for the single was so strong, Tann says, that distributors were calling in orders for thousands at a time. "We decided we needed payment up front to cover our costs," Tann says, "so we told the distributors that we'd fill their orders C.O.D."

The first reaction to this proposal was disbelief, according to Tann. But he says the company stood by its policy and that, in time, even large distributors acquiesced. Others, faced with a no-return cushion, ordered with greater restraint. "I saw one order drop from 3,000 to 200," Tann says.

Cue-2 says it racked up sales of 60,000 singles of "Another One Bites The Dust" in four weeks, Tann reports. The record's wholesale price was 75 cents.

Gospel being a less imperative commodity, Lewis says he is marketing Spiritual Uplift conventionally—that is, placing albums on consignment and accepting returns.

Lewis says his gospel label should eventually have three to five artists on its roster. Jerome Williams and the Everready Singers has just been signed.

Gospel Festival List Underway

NASHVILLE—Billboard's gospel music department is compiling a list of 1981 outdoor gospel festivals. Artists, bookers and promoters may send the details of their festivals to Gospel Editor, Billboard, P.O. Box 24970, Nashville, Tenn. 37202 or phone them in to (615) 748-8147.

New Nashville Venue To Debut

NASHVILLE — Gospel artist Wally Fowler will open Music City Jubilee here on Easter weekend to showcase gospel and country music acts. The 400-seat facility will be located in the Music Row Entertainment Center near the Country Music Hall of Fame.

Fowler and guest artists will be featured in two-hour Sunday afternoon gospel concerts. Country, western swing and bluegrass shows will be staged for Friday and Saturday nights.

Ed Hamilton, Jubilee manager, says that amateur talent shows are scheduled for each Saturday afternoon. "We must already have 75 or 100 entries from all over the country," Hamilton reports.

Amateur and professional talent can audition for the Jubilee. Hamilton says, by sending him tapes, records and bio material to Music City Jubilee, 115 16th Ave. South, Nashville, Tenn. 37212.

Tickets for each show are \$6 for adults. Children under 12 will be admitted free.

Opryland Jubilee

NASHVILLE—Opryland U.S.A. theme park here will hold its second annual Opryland Gospel Jubilee, May 23-25. The event will be arranged like the old-time gospel singing conventions, according to the park's publicists.

Hosting the jubilee will be the Opryland Gospel Quartet, an act regularly featured in the park's show, "Sing The Glory Down." The quartet will also perform daily during the event.

Other artists scheduled include the Hemphills, the Rex Nelson Singers, the Hinsons and the Scenicland Boys (May 23); the Kingsmen, the Brakemen, the Hinsons, the Inspirations and the Florida Boys (May 24); and the Brakemen, the Rex Nelson Singers, the Florida Boys and the Lewis Family (May 25).

Access to the Jubilee is included in the regular admission price to Opryland. A one-day ticket costs \$10.75. Two-day tickets are priced at \$15.25 each.

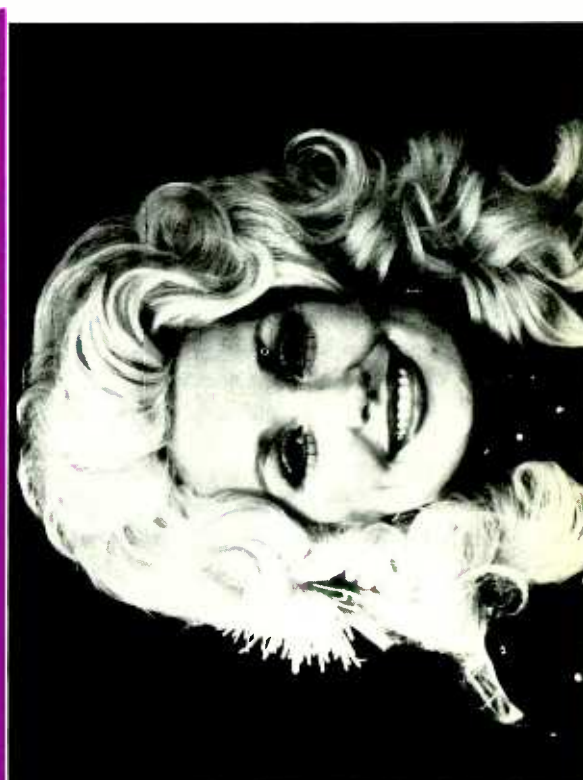
Word Promotion

WACO, Tex. — Word Music Group is using a double purchase-credit stamp program to enhance sales of two new albums. Leon Pattillo's "Don't Give In," on Word, and Paul Clark's "Minstrel's Voyage," on Seed.

Normally, each Word album carries one stamp—four of which can be exchanged for a free album. The Pattillo and Clark albums have two stamps each.

The promotion is being announced by in-store banners, print ads and radio spots.

9	1	14	YOU'RE THE REASON GOD MADE OKLAHOMA —David Frizzell & Shelly West Warner/Viva 49650	33	3	IT'S A LOVELY, LOVELY WORLD —Gail Davies Warner Bros. 49694	9	11	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 5173	34	20	SONS OF THE SUN —The Bellamy Brothers Warner/Curb BSK 3491
10	11	10	LEONARD —Merle Haggard MCA 51048	34	7	HOLD ME LIKE YOU NEVER HAD ME —Randy Parton RCA 12137	10	103	GREATEST HITS —Waylon Jennings ▲ RCA AHL 1-3378	41	11	I'M COUNTRIFIED —Mel McDaniel Capitol ST 12116
14	7	7	ROLL ON MISSISSIPPI —Charley Pride RCA 12178	35	4	HEART OF THE MATTER —The Kendalls Ovation 1169	11	35	I BELIEVE IN YOU —Don Williams MCA 5133	36	25	TEXAS IN MY REAR VIEW MIRROR —Mac Davis Casablanca NBLP 7239
15	9	9	SEVEN YEAR ACHE —Rosanne Cash Columbia 11-11426	36	6	JUST A COUNTRY BOY —Rex Allen Jr. Warner Bros. 49682	12	25	REST YOUR LOVE ON ME —Conway Twitty MCA 5138	45	8	BLUE PEARL —Earl Thomas Conley Sunbird ST 50105
16	7	7	MISTER SANDMAN —Emmylou Harris Warner Bros. 49684	37	5	HIDEAWAY HEALING —Stephanie Winslow Warner/Curb 49693	13	5	LEATHER AND LACE —Waylon Jennings & Jessi Colter RCA AAL13931	38	28	HARD TIMES —Lacy J. Dalton Columbia JC 36763
14	7	12	LOVIN' WHAT YOUR LOVIN' DOES TO ME —Conway Twitty & Loretta Lynn MCA 51050	38	3	WHAT ARE WE DOIN' IN LOVE —Dottie West Liberty 1404	18	4	JUICE —Juice Newton Capitol ST 12136	43	24	LOOKIN' GOOD —Loretta Lynn MCA 5148
19	6	6	HEY JOE (Hey Moe) —Moe Bandy & Joe Stampley Columbia 11-60508	39	3	BLESSED ARE THE BELIEVERS —Anny Murray Capitol 4987	15	40	THAT'S ALL THAT MATTERS —Mickey Gilley Epic JE 36492	40	46	MUSIC MAN —Waylon Jennings ● RCA AHL1-3602
20	7	7	IF I KEEP ON GOING CRAZY —Leon Everette RCA 12177	40	5	NO ACES —Patti Page Plantation 197	16	29	GREATEST HITS —Anne Murray ▲ Capitol S00 12110	41	48	URBAN COWBOYS —Soundtrack ▲ Asylum DP 90002
17	18	9	STORMS NEVER LAST —Waylon & Jessi RCA 12176	41	14	DRIFTER —Sylvia RCA 12164	17	9	GUITAR MAN —Elvis Presley RCA AHL1 3197	42	30	THESE DAYS —Crystal Gayle Columbia JC 36512
23	6	6	PRIDE —Jane Fricke Columbia 11-60509	42	7	FIRE IN YOUR EYES —Gary Morris Warner Bros. 49668	18	24	BACK TO THE BARROOMS —Merle Haggard MCA 5139	44	44	SAN ANTONIO ROSE —Willie Nelson and Ray Price Columbia 36476
24	7	7	CHEATIN'S A TWO WAY STREET —Sammie Smith Sound Factory 427	43	3	WHISPER —Lacy J. Dalton Columbia 11-01036	19	24	GREATEST HITS —The Oak Ridge Boys MCA 5150	44	44	SAN ANTONIO ROSE —Willie Nelson and Ray Price Columbia 36476
22	8	8	SOMEBODY LED ME AWAY —Loretta Lynn MCA 51058	44	4	I CAN'T HOLD MYSELF IN LINE —Paycheck & Haggard Epic 19-51012	20	23	LOOKIN' FOR LOVE —Johnny Lee Asylum 6E 309	45	2	DAKOTA —Stephanie Winslow Warner/Curb BSK 3529
26	8	8	BETWEEN THIS TIME AND THE NEXT —Gene Watson MCA 51039	45	3	FIRE AND SMOKE —Earl Thomas Conley Sunbird 7561	21	40	THAT'S ALL THAT MATTERS —Mickey Gilley Epic JE 36492	46	43	HABITS OLD AND NEW —Hank Williams Jr. Elektra/Curb 6E-278
27	7	7	ALICE DOESN'T LOVE HERE ANYMORE —Bobby Goldsboro Curb/CBS 67-0052	46	4	IN THE GARDEN —The Statler Brothers Mercury 57048	22	29	I AM WHAT I AM —George Jones Epic JE 36586	47	2	MR. HAG TOLD MY STORY —Johnny Paycheck Columbia FE 36761
28	7	7	ANGEL OF THE MORNING —Juice Newton Capitol 4976	47	8	WASN'T THAT A PARTY —The Rovers Cleveland Int. 19-51007	23	4	HEY JOE, HEY MOE —Moe Bandy & Joe Stampley Columbia FC 37003	48	19	WHO'S CHEATIN WHO —Charly McClain Epic JE 36760
29	4	4	FRIENDS/ANYWHERE THERE'S A JUKEBOX —Razzy Bailey RCA 12199	48	4	EVIL ANGEL —Ed Bruce MCA 51076	24	6	WILD WEST —Dottie West Liberty LT 1062	49	12	GREATEST HITS —Larry Gatlin and the Gatlin Brothers Band Columbia JC 36488
32	6	6	I DON'T THINK LOVE OUGHT TO BE THAT WAY —Reba McEntire Mercury 57046	49	4	GETTING OVER YOU AGAIN —Ray Price Dimension 1018	25	29	LOVE IS FAIR —Barbara Mandrell RCA 5136	50	13	I'LL BE THERE —Gail Davies Warner Bros. BSK 3509



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DON'T MISS THE MOST IMPORTANT INTERNATIONAL INDUSTRY MEETING OF THE YEAR

APRIL 26-29, 1981

BRISTOL HOTEL KEMPINSKI BERLIN, WEST GERMANY

AGENDA

SUNDAY, April 26

10 am-5 pm **REGISTRATION**
 6 pm-7:30 pm **COCKTAIL RECEPTION HOSTED BY BILLBOARD**

MONDAY, April 27

9:00 am **WELCOMING REMARKS**
 LEE ZHITO, Publisher, Billboard Magazine

9:30 am-10:45 am **CABLE & SATELLITE—NEW VISTAS FOR THE MUSIC INDUSTRY**
Chairman:
 MONTI LUEFTNER, President
 Ariola Records Group, Germany
Panelists:
 DR. LUTZ GONAS
 Bertelsmann AG, Germany
 JACK SCHNEIDER, President
 Warner Amex Satellite Enter. Co., United States
 PROF. ERICH SCHULZE, President & General Mgr.
 GEMA, Germany
 HANS SIKORSKI, General Manager
 Hans Sikorski (Int'le Musikverlage), Germany
 HUBERT J.M. TERHEGGEN, Head of Musical Affairs, Radio Luxembourg
 CHRIET TITULAER, Head of Educational Study Teleac Co., Holland

11:00 am-11:30 am **VIDEO RIGHTS NEGOTIATION SURVEY BY GILIAN DAVIES**, Assistant Director General, IFPI—United Kingdom

11:30 am-1:00 pm **FACING THE CHALLENGE OF HOME VIDEO**
Co-Chairman:
 NESUHI ERTEGUN, President
 WEA International, United States
Co-Chairman:
 HARVEY SCHEIN, President & Chief Exec. Officer
 PolyGram Corp., United States
Panelists:
 BRUCE LUNDEVALL, President, CBS Records, U.S.A.
 LEE MENDELL, Vice President Video
 WEA International, U.S.A.
 ROBERT MONTGOMERY, Managing Director
 MCPS, United Kingdom
 STEVE ROBERTS, President
 Telecommunications Div. 20th Century-Fox Corp., U.S.A.

1:00 pm-1:30 pm **LUNCHEON BREAK**

1:30 pm-3:15 pm **NEW BATTLE PLAN AGAINST PIRACY & HOME-TAPING**
Chairman:
 JOHN HALL, Director General
 IFPI, United Kingdom
Panelists:
 JOHN DEACON, Director General
 BPI, United Kingdom
 PATRICK HURLEY, Vice President-Operations
 CBS Records, France
 DR. HENRY MUHSAL, Director
 Association Against The Misuse Of Film & Video Rights, Germany
 DR. HELMUT STEINMETZ, Managing Director,
 Austro-Mechana, Austria
 DR. NORBERT THUROW, Managing Director
 IFPI, Germany

6:30 pm **RECEPTION AT HOTEL GEHRHUS HOSTED BY SENATOR FOR ECONOMIC AFFAIRS—BERLIN**

TUESDAY, April 28

ALL DAY SPOUSE TOUR

9:00 am-10:30 am **THE PROTECTION OF PROPERTY RIGHTS IN THE FACE OF RAPID TECHNOLOGICAL DEVELOPMENTS**
Chairman:
 SAL CHIANTIA, President
 MCA Music, United States
Panelists:
 HAL DAVID, President
 ASCAP, United States
 MICHAEL FREEGARD, General Manager
 Performing Rights Society, United Kingdom
 JOHN MILLS, General Manager
 CAPAC, Canada
 JEAN LOUP TOURNIER
 SACEM, France

10:45 am-12:15 pm **PROMOTION IN THE GLOBAL VILLAGE—HARNESING ITS POWER FOR THE BIG PAY-OFF**
Chairman:
 TONY SCOTTI, Chairman
 Scotti Brothers Industries, United States

Panelists:
 HARVEY GOLDSMITH
 Independent Promotion, United Kingdom
 CLAUDE NOBS, European Artist Relations
 Director
 WEA International, Switzerland
 JEAN CLAUDE PELLERIN, President
 Jean Claude Pellerin Org., France
 FRITZ RAU, President
 Lippman & Rau, Germany
 THEO ROOS, President
 The Flying Dutchman, Holland
 DR. ROGER SCHAWINSKI,
 Director Radio 24, Switzerland

12:15 pm-12:45 pm **LUNCHEON BREAK**

12:45 pm-2:15 pm **THE SOUNDS OF THE 80's—WHAT WILL EXCITE TOMORROW'S RECORD BUYER**
Chairman:
 DICK ASHER, Deputy President & Chief Executive Officer
 CBS Records, United States
Panelists:
 HOWARD CARPENDALE, Artist
 EMI Electrola, Germany
 BOB FEAD, President
 Alfa Records, United States
 TARQUIN GOTCH, A&R Director
 Arista Records, United Kingdom
 PETER KIRSTEN, Owner/Director
 Global Musik, Germany
 FREDDY NAGGIAR, President
 Baby Records, Italy
 JEAN VANLOO, President
 Unidans, Belgium

2:15 pm-3:30 pm **THE EMERGING MARKETS—WHAT DOES THE FUTURE HOLD?**
Chairman:
 NESUHI ERTEGUN, President
 WEA International, United States
Panelists:
 WLADYSLAW JAKUBOWSKI, General Manager
 Author's Agency, Poland
 ROBERT OEGES, Managing Director
 Decca Ltd., Nigeria
 JACK REINSTEIN, Sr. Vice President/Treasurer
 Elektra/Asylum Records, United States
 DR. PAVEL SMOLA, Int'l Department Manager
 Supraphon, Czechoslovakia

WEDNESDAY, April 29

9:00 am-10:30 am **THE INDEPENDENT LABEL—HOW CAN IT SURVIVE?**
Chairman:
 CHRIS WRIGHT, Joint Chairman
 Chrysalis Records, United Kingdom
Panelists:
 BOB FEAD, President
 Alfa Records, United States
 MICHAEL KARNSTEDT, Managing Director
 Peer Musikverlage GmbH, Germany
 LUCIO SALVINI, General Manager
 Corosello CEMED, SrL, Italy
 GERHARD SCHULZE, Managing Director
 Teldec Telefunken Decca Schallplatten GmbH, Germany

10:45 am-12:15 pm **THE EXECUTIVE ROUNDTABLE—AN OPEN DISCUSSION OF CRUCIAL PROBLEMS (A) PUBLISHING**
Chairman:
 MIKE STEWART, President
 April-Blackwood Music, United States
Panelists:
 STIG ANDERSON, President & General Manager
 Polar Music, Sweden
 LEONARD FEIST, President
 National Music Publishing Assoc., United States
 BOB GRACE, Managing Director
 Rondor Music (London) Ltd., London, United Kingdom
 RALPH SIEGEL, Owner/President
 Siegel Music Companies, West Germany
 TATS NAGASHIMA, President
 Taiyo Music Inc., Japan

12:15 pm-12:45 pm **LUNCHEON BREAK**

12:45 pm-2:15 pm **(B) RECORD COMPANIES**
Chairman:
 SIGGI LOCH, Managing Director
 WEA, Music GmbH, Germany
Panelists:
 ROGERIO AZCARRAGA, President
 Orfeon Videovex, SA, Mexico
 MARCUS BICKNELL, Managing Director
 A&M Records Europe, France
 WILFRIED JUNG, Managing Director
 Central Europe
 EMI Electrola GmbH, Germany
 DAVIDE MATALON, President
 Ducale Ind. Musicali SpA, Italy
 MEL POSNER, Vice-Chairman
 Elektra/Asylum Records, U.S.
 CHRIS WRIGHT, Joint Chairman
 Chrysalis Records, United Kingdom

7:00 pm **TRENDSETTERS' AWARDS BANQUET**

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Promoters Gloomy About Summer Prospects

• Continued from page 3

Hudson River in New Jersey, who is also planning to open a club this summer.

"If the agencies are telling you the summer is going to be better, than maybe it will be better than the spring, the winter and the fall, because it couldn't be any worse. Literally the number of major acts touring has been down 50%, and the economy has been murderous, at least in the Northeast," he continues.

"The marginal shows that were marginally successful are now less than marginally unsuccessful. I think that a number of acts that haven't been out for a while are going out this summer: people like James Taylor, Linda Ronstadt, for a few dates, Jefferson Starship, Peter Frampton, which could be a real sleeper of a tour. Santana is going out. Rod Stewart, the first time in years. In my camp, the Grateful Dead and the Allmans are going out. The Who are talking about late summer, early fall. There is great talk of the Stones going out.

"So I think there is going to be more activity, but if the promoters, managers, and agents in this business don't open up their eyes, it will not get better. I think the concert industry is changing right before our very eyes. I think the record industry changed two or three years ago, when average sales of records went down. The record business learned to adjust, and now we have to learn how to adjust. The great days of the early and mid '70s are over with," he says.

Scher says that last fall, in New Jersey, Eastern Pennsylvania, and upstate New York, where he does his shows, business was "disastrous, week after week, after week. We would do shows that played to half empty theatres. Traditional acts, who would normally sell out the venues, were not doing the business they should have."

In the winter, Scher says he decided at his Capitol Theatre in Passaic, where once "for just opening the doors we could get 2,500 people," he would go back to the theatre's beginnings nine years ago, and put together solid three-act packages. Johnny Winter, Gamma, and Roy Buchanan, one night, and then a Jorma Kaukonen, New Riders of the Purple Sage, and Levon Helm show the next night both sold out.

"What we accomplished by that, is that we realized that we could give

a kid a lot for his money. If for a regular ticket you give him a whole night's entertainment, not just two or three hours worth so that at 10:30 he was looking for something else to do, but you kept him there till 1:00 a.m.,

try are going to wake up one morning and find out that there is no industry."

Scher himself also is involved in video production, and manages such acts as the Allman Brothers, Jack



Billboard photo by Chuck Pulin
SAVOY TOAST—New York promoter Ron Delsener shares a toast with Olivia Newton-John, Cliff Richard and Peter Frampton during the opening of the Savoy, Delsener's new club on Times Square. Richard was the first act to play the Savoy.

then we found that even without a superstar act, you could sell out.

"I think the agents still have not realized this. And managers have to be realistic. Where a year ago an act could sell out with a \$500 support band, now you have to spend \$2,500 or even \$3,000 to have three acts."

Scher predicts that unless agents and managers learn how to package shows, and to structure deals better, there will be no relief this summer.

"Even though there is less income coming in, the major artists, not just the superstars, have not changed the structure of their financial arrangements with promoters. It used to be you could make up a bad show with two winners, but now you need four or five winners to make up for the one loser. And there are more than one loser.

"So the promoters are incredibly behind the eight-ball. My promotional company's overhead is \$9,000 a week. I have to make \$9,000 a week to stay in business. So what is happening, and it has started, promoters are going out of business. What is going to happen is that the wise-guy managers, and the wise-guy acts, who have no concern for the indus-

Bruce and Renaissance, and is the road manager of the Grateful Dead. But on the promotion side of this business, he says that since September he has lost about \$150,000. At this rate, he says, he may get out of the concert business altogether.

Art Pepper: Stronger Than Ever

• Continued from page 71

aged to sharpen the story's content while retaining its teller's characteristic speech.

When that tome was published, Pepper had already begun his climb back into the spotlight, playing his first, long overdue date as a leader in New York where he played and recorded three LPs' worth of strong jazz at the Village Vanguard, since issued as a boxed set in Japan, where Pepper's star has clearly been ascendant based on crowd and sales response.

Contemporary has also issued two different nights from the Vanguard dates as single disk packages, with the third volume to arrive later this year.

That groundswell of live and recording interest has been paced by both Pepper's final Contemporary studio sessions from 1975-1977 and his first three Galaxy albums as a leader. Soundtrack dates for two Clint Eastwood films and his haunting music for the Jack Kerouac biopic, "Heart Beat," have further attested to Pepper's new vitality.

With those ventures arguing that the once on-again, off-again career was being attacked with a new stability, Pepper was ready to tackle his goal, an album of orchestrated jazz that would return the one-time Stan Kenton featured soloist to a larger ensemble context after a late '70s output dominated by small group dates.

"It was like a childhood thing," he continues in recalling the project's genesis. "I'd always loved Artie Shaw, being I was a clarinet player myself, and he had this thing called 'Concerto For Clarinet,' back in '39 or '40."

"It was sort of part of the Fantasy agreement that Art would get to do a big date with an orchestra," notes

Scher says another thing that is hurting the promoters during the summers is that a promoter works 52 weeks a year, doing everything from stadium shows to colleges. But many top acts, will go out only in the summer, and will play the Pine Knobs and the Saratoga summer festivals, where the promoter sees none of their business.

Though Scher is opening his own 1,500 capacity club, he is ambivalent to the idea that the growth of the large clubs has bitten into the business of traditional promoter venues.

"That is why the promoters have to put together three act packages, because why should a kid pay \$7.50 to see Johnny Winter at an auditorium, when he can see him for the same \$7.50 at a club, where he can spend the whole night, dancing, drinking and seeing the show.

"The realistic solution is to have three acts in the theatre so there is a whole night's entertainment, and also for realistic bands which at one time could play arenas, now to suck in their guts, and go to the theatres and sell out 3,000 seats, or 3,500 seats," he says.

On the West Coast promoters are counting on a fairly busy summer to counteract a lethargic winter and spring when comparatively few acts ventured out on the road.

"The outlook for L.A. is good," says Gary Perkins, one of the partners of Avalon Attractions which books shows in Los Angeles, Fresno, Santa Barbara, San Diego, San Bernardino and elsewhere. "Usually, we lose volume in the summer to the

outdoor Greek Theatre and Universal Amphitheatre. But the Universal Amphitheatre is going to be closed this year so we may get some of the overflow business." The Amphitheatre is closed due to the adding of a roof due to complaints about noise levels from neighbors.

"Right now, there's not a whole lot of talent to buy," says Jim Rissmiller, of Wolf & Rissmiller Presentations in Los Angeles. "Indoors we won't be very busy this summer but we are looking at a couple of outdoor shows. There is an audience for this type of an event, especially the younger audience who are into the heavy metal and hard rock acts." Rissmiller says the shows will probably be at the L.A. Coliseum.

"We'll be doing 20% more shows this summer," says Barry Fey, head of Denver's Feyline. "But this is because we did fewer shows in the winter and spring. At year's end, you'll find the total number of shows for the 12 months will be about 15% to 20% loss."

New acts seem to be the ones which may suffer the most. "We're always looking for new talent but the way things are, not that many can afford to go out," comments Ivy Bauer, partner in John Bauer Concerts in Seattle which presents shows in the Northwest.

"We can't get out and start the careers of young bands anymore," adds Avalon's Perkins. "A lot of acts are playing the Roxy and the Whisky now. Also, there seems to be a move back to packaging as with
 (Continued on page 84)

Laurie Pepper. "When the actual contract was finished, it wasn't in there, but it was all right as it turned out. Ralph Kaffel was involved with the signing, and he took care of the project."

Even so, the first serious discussions with producer Ed Michel didn't augur well, Pepper recalls. "We discussed everything from funk to salsa as possibilities for material," he says, "and as we got going I was really unhappy. Because what I really wanted to do was an album of all ballads."

Michel reportedly questioned the commercial reception such a package might meet, but since Fantasy's Japanese licensee had already requested exactly that marriage of balladic turns and orchestration, Pepper and Michel set about assembling their basic ensemble.

Using a quartet format (with pianist Stanley Cowell, bassist Cecil McBee and drummer Carl Burnett) augmented by guitarist Howard Roberts, Pepper cut the entire package and a second, free-blowing group LP in just three days last September at the label's Berkeley studio.

For the ballads, a seven-piece string ensemble played live in the studio with Pepper and his band, with the orchestral sections then doubled through overdubs to yield the final lushness heard during the program of standards like "Here's That Rainy Day," Hoagy Carmichael's title tune and "Blues In The Night" by Johnny Mercer and Harold Arlen, along with Pepper originals like "Our Song" and "That's Love."

On the venerable "Blues In The Night," Pepper even dusts off his clarinet chops after decades of focusing on alto, the instrument he's associated with, and tenor saxophone, which he played often in the

'60s in a frustrating effort to grapple with the mythic influence of John Coltrane.

But it's as Art Pepper, a fluent conversationalist on the alto sax, that this Californian is finally reaping his critical due. And his uncompromised devotion to pure jazz burns with apparent conviction as he traces his return to the clarinet simply to the need for a challenge, or quietly explains his improvisational credo:

"I could please crowds a lot more easily, but I wouldn't be playing jazz. You know, set up those gigs that will always bring listeners to their feet. But I never play quotes from other songs, or little nursery rhymes, because to me it's like a gimmick, it's corny."

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Jazz Out Of The Cellar At Georgetown Charlie's

• Continued from page 72

opened last summer and has been presenting a spectrum of talent. Bobby Short sold out two weeks before opening. Red Norvo plays in tandem with Byrd; Laurindo Almeida (with whom Byrd has just released an album on Concord), Herb Ellis, Carrie Smith and Oscar Brown, Jr. are also among featured artists.

"We wanted a place where we could bring our own friends," adds Martin. "Everything has been created the way we want it for our own enjoyment." The 10,000 square foot club, with two piano bars in addition to the main dining showroom, has been attracting a mix of repeat locals and tourists drawn by the name entertainment, he says.

"I just play the guitar," says Byrd, though the club was his idea. Martin, whose wife grew up with Byrd, mentioned it to banker John Safer, who also became a partner. The K Street location on the banks of the Potomac is in a miniature mall and office complex developed by Safer. Other partners include Ron Nessen, Bess Able and others from both Republican and Democratic circles. Customers, too, include local society from both sides of the fence.

The entrees, even the coffee, are comparable to the carefully chosen wines. The piano bars have no cover and offer a light menu from \$4 to \$10. The main room, seating 146, carries a \$7 to \$10 cover with a two drink minimum. The minimum is waived with dinner; the a la carte menu has entrees from \$10.95 to \$15.95.

The Riverfront Piano Bar seats 80 patrons, providing a spectacular view of the Virginia skyline over the Potomac. Charlie's Back Room, with a dance floor, boasts a re-built 1946 Wurlitzer jukebox stocked with big band disks.

The main room has excellent

acoustics for Byrd's quiet, mellow, neo-classical stylings. Kitchen noise is isolated by having two sets of doors for servicing. "We choose acts that fit in well," says Byrd. "The volume level is important." The room also has a sound and light board, a fixture that might be considered rare for a restaurant; few Las Vegas lounges have equal facilities.

"We're still experimenting," says Byrd of talent selections. "Of course, I have a personal devotion to jazz and we showcase a lot of jazz. I wouldn't know how to choose other types of acts." Byrd will appear with saxophonist Bud Shank in May while Jackie Cain and Roy Kral open April 14.

Byrd is a well-known figure in Washington circles, having lived here 30 years. His 10-year-old music store "primarily devoted to teaching" is a fixture. His new album with Almeida is an anthology of Brazilian pop "going all the way back to 1910," he explains.

"The group that put this together," says Martin, "have all arrived at a stage in life when we can do what we want to do. We can afford to take the risk. We wanted a place that we enjoyed going to ourselves."

Garden State Controls Set

HOLMDEL TOWNSHIP, N.J.—Recognizing that rock shows are an important part of the summer concert season, the Garden State Art Center here announced new regulations designed to improve crowd and ticket controls for such concerts. The new regulations were announced by F. Joseph Carragher, executive director of the New Jersey Highway Authority, which presents the summer shows at the Arts Center.

Starting in late June until early

Old Bocce Ball In S.F. Now The Jazz Palace

SAN FRANCISCO—The Jazz Palace, a new 350-capacity venue for jazz, blues and r&b acts, has opened on the Broadway strip here at the site of the former Bocce Ball.

Booker/manager Delano Dean, former part owner of San Francisco's well-remembered Both/And jazz spot, says that despite the name of his new venture "we feel we can accommodate a wide diversity of styles here. I feel that it's a versatile room. I don't think in these times we could make it by offering just one form of music."

The first acts have been Les McCann, Bobby Hutcherson and John Handy, Esther Phillips, the Joe Henderson Quartet, Barney Kessel & Mark Murphy and Marlana Shaw. Mongo Santamaria is scheduled April 21-26. Almost all acts thus far have been booked for Tuesday-Sunday runs, although Dean says "we can do one-nighters, three-nighters, or six-nighters, whatever the act desires." Dean says he expects to use the club "to develop local talent" during weeks when a major act is booked only for late-week or weekend dates.

JACK McDONOUGH



Billboard photo by Chuck Pulin

TV BLUES—R&B guitarist Texas Slim is videotaped for the syndicated "P.M. Magazine" television show during a recent performance at Tramps in New York.

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It's Act Guidance From Now On, Mottola Declares

By ROMAN KOZAK

NEW YORK—"As a manager I have realized one thing. I am a personal manager of artists and entertainers. I don't want to run a label. I don't ever want to have my own record label. It is nothing but a nightmare."

So says Tommy Mottola, whose Champion Entertainment manages such acts as Hall & Oates (who have the chart topping single, "Kiss On My List"), August Darnell (aka Kid Creole & the Coconuts), Split Enz, and Tom Dickie. Mottola is also involved in film production.

Mottola knows what he is talking about when speaking of running a label. Until recently, he was head of N.Y. International Records, a label distributed by RCA, that recorded such artists as Walter Murphy, Cory Day, "a group called Susan, and a few other odds and ends." Adds Mottola: "It was fairly successful."

But, he says, in running both a label and a management company, "none of the artists you are involved with gets a fair shot. Because if one succeeds, one or two of the others in-

evitably have to fail. You are allowed only to do so much with the budgets you are working with. And then it becomes a conflict."

Now, continues Mottola, he likes to have artists on different labels. He is also able to build internationally. In Australia, he says, "through Split Enz and through Michael Gudinski of Mushroom Records, we have formed a whole new relationship. They promote our tours and we have an open door policy to them. There is now an abundance of talent coming out of Australia."

Mottola is busy with Hall & Oates projects. A new single, "You Make My Dreams" will soon be released, which will be backed by a spring-time college tour. The duo is finishing its new album, which is expected to be released in June or July on RCA, titled "Head Above Water."

In the summer, Hall & Oates will tour the U.S. supporting the new LP, with the band going to Japan, Australia and then Europe. The two musicians are also interested in outside production, and Mottola expects

that by the end of the year one or the other will have produced another artist.

"One of our projects is Tom Dickie & the Desires, who are on Phonogram," says Mottola. "We



Billboard photo by Chuck Pulin
Tommy Mottola: Taking care of business.

have just put the first LP out, building a pretty nice AOR base. Tom Dickie is now on a tour of the Northeast, and from April 27 he will be on the Hall & Oates tour."

Mottola says he expects Dickie to be out on tour through the summer. In the fall he will record another LP, "regardless of what happens with the (debut) LP, one way or the other."

Split Enz' last LP sold 350,000 units in the U.S. and Canada, says Mottola, and the next is due at the end of April with a May/June tour of new markets. The act will play theatres and dance halls, plus a few support dates. Then it will go to Europe and in the late summer return again for more U.S. dates.

Coming later in the spring as well will be a new LP by Kid Creole & the Coconuts, to be released on Sire Records, distributed by Warners. Kid Creole is the brainchild of Savannah Band member August Darnell. The Sire release represents the first major label release for Kid Creole. The debut release by the band was on Ze Records, which remains the production company on the new LP.

"As a management company we can go after this in a big way, because whatever we do will be magnified by the Warners' machinery," says Mottola.

"What we are going to do with August this time, is that we are not going to do a tour. We are looking right now for either an off-Broadway theatre or some venue we can use for X amount of time.

"We will be putting on this as a rock musical in June because the album follows a story. All of August's projects are very theatrical. August is a playwright first, and a lyricist second and a rock musical seems the most logical thing. It dovetails into

our other interests as well," he continues.

Mottola is getting involved in film production, and he says that such a project, creating a rock musical, and then hopefully turning it into film or video, is the direction he wants to take Champion. Mottola says now is a time of great transition in the entertainment field with the advent of the videodisk, and the continued growth of cable.

Mottola represents Darnell in all aspects of his work, including production, and he expects that Darnell will remain "stationary" during the run of the rock musical. He will be able to produce a number of other artists, including a new artist, Dutch Robinson, also represented by Mottola. Mottola no longer represents the Savannah Band.

Mottola has a deal with Alan Ladd Jr.'s film company at Warner Bros. He will produce a film that is a "fictionalized story of an urban priest," a non-musical project. Mottola says that if he can bring in music people to write or appear in a film he is producing, that is fine, but his first priority as a film producer is to make sure the film works on the screen.

Mottola himself has a long musical history. He has managed Hall & Oates since about 1974, working with the duo prior to that when he was with Chappell Music. In the '50s, he was in a backup band that played at record hops for WMCA-AM, then a rock station.

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Promoters Gloomy In Evaluating Concert Prospects For Summer

• Continued from page 82

the current Rainbow/Pat Travers tour where you have two headliners."

"We're trying to package acts where each has some pull instead of

Assistance in preparing this story provided by Cary Darling in Los Angeles and Ed Morris in Nashville.

just having one headliner trying to pull everybody," agrees Rissmiller. "But we don't want to book more than two or three acts because the show becomes too hard to manage."

Garden State Set

• Continued from page 83

time will help in the efficient processing of crowds. While the majority of fans are well-behaved, the earlier curtain will mean an earlier closing and is seen as a deterrent for those fans who misbehave after the show is over.

Even more significant is the fact that rock show patrons will be prevented from entering the Arts Center with containers, coolers, packages or boxes of any kind. Carragher says that patrons who have such articles will be stopped at the turnstiles and will either have to surrender them or immediately leave the premises. This regulation will be strictly enforced, he says.

For better ticket control and to eliminate the ticket scalpers as much as possible, the Arts Center will limit the number of tickets any one patron can buy for rock shows and the other high ticket-demand pop shows. Carragher says this limitation of only four tickets maximum for any one show will also give all patrons an opportunity to purchase tickets to their favorite shows.

MAURIE ORODENKER

There won't be a large renaissance in stadium shows in the West though. Rissmiller is considering two stadium shows and Bill Graham continues his "Day On The Green" outdoor series.

Ticket prices seem to be holding steady with Avalon keeping its tickets in the \$8.75 range and Bauer keeping its in the \$8.50-\$10 range. Feyline has raised its average ticket from \$9.50 to \$10 and Rissmiller doesn't plan to raise his at all.

Outside Los Angeles, Perkins says things may be rougher. "In Los Angeles, Fleetwood Mac can charge \$17.50, as they did at the Hollywood Bowl for box seats, and still sellout. Anytime you have nine million people bouncing around on one piece of ground, it's fairly easy to find 18,000 people for a show," he notes. "Fresno and San Bernardino are smaller and are stone-hard rock markets. In the summer, there are fewer Rushes out on the road and there are more James Taylor types out."

Wallace Barr, director of concert promotion and production for Sound Seventy, Nashville, reports an increasing inability to package acts according to the promoter's preference: "On our own, we want artists who get airplay and are product sellers. But often we'll buy a package from an agency and be forced to take a support group."

Ticket prices, according to Barr, are reasonably stable. "They're staying the same or, in some cases, going up by \$.50 or \$1."

Although he says his company is constantly looking for new artists to promote, he adds "There probably aren't as many up-and-coming acts as there were a few years ago—due to the economy. In fact, there are no \$3,500-\$5,000 support acts anymore.

The acts are either headliners or nothing."

Barr's grievances are echoed by Philip Lashinsky, president of Entam Productions, Charleston, W. Va. "There's no such thing as packaging anymore," Lashinsky maintains. "Once the headliners go on the road, they set their own support." He says that even the rise in country music popularity is doing little to brighten the picture for promoters. "Country music is still very limited when you get beyond Willie Nelson, Waylon Jennings and Kenny Rogers," he says.

Lashinsky estimates that the number of acts available to promoters is off 30%-40%. "Small acts," he notes, "aren't on the road. But I'm more concerned with how things will be two or three years from now—when this year's headliners are gone and no new ones have been developed. REO Speedwagon is the biggest act to break this year, and I've worked with them for over 10 years."

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Talent In Action

THE KNACK THE POP

Country Club, Reseda, Calif.
Admission: \$8.00

In a last ditch effort for credibility, the Knack returned to the concert spotlight for three club shows in its hometown of L.A. This April 2 performance, in the soldout 1,000-seat venue, shows that the jury is still out for this quartet.

While the group doesn't deserve a life sentence of derision and near obscurity (which is what it was given by the public after its second LP), neither did it provide enough evidence in the 90-minute, 21-song set that it should go scot free into the ranks of stardom.

First the bad news: the new songs, which leader Doug Fieger has said would vindicate the band and point the group in a new direction, are not remarkable in the slightest. Only the jazz-edged, harmonically interesting "Art Wars" smacked of anything fresh.

Of course, the Knack is a pop band—at its best a very good one—but the new songs don't have the same edge as its best older material.

Now the good news. Stripped of their matching outfits and Beatlesque poses, the members come across as real people. Fieger still has an obnoxious edge but is toned down some. However, it is the powerful rhythm machine of guitarist Berton Averre, bassist Prescott Niles and (especially) drummer Bruce Gary which makes the band steam musically. From the sly hooks of "Your Number, Your Name" to a jazzy reworking of "Tequila" and, of course, the sledgehammer on stone crunch of "My Sharona," the Knack proved that when it is good, it is very, very good.

It is ironic that the Pop opened the show. Contemporaries of the Knack on the L.A. scene, the group released an Arista LP in 1979 which stiffed. Now on Rhino Records with a revamped lineup, the foursome is playing a more acces-

sible version of its dense, thickly layered pop. However, the 12-song, 45-minute set here, though there were occasional highlights as in "Emotion," shows the group is hampered by mediocre songs. Also, the use of three lead singers doesn't help establish a focus.

CARY DARLING

LEON EVERETTE Country Roads, Atlanta

Admission: \$4

RCA newcomer Leon Everette proved to be a fireball performer of the good ole boy genre in a vigorous 13-number, 70-minute set April 3.

The foot-stompin' and hand-clappin' began with the opening tune, a sizzling rendition of "Good-Hearted Woman." The crowd's enthusiasm never waned, as Everette skillfully wended his way through country standards and his own upbeat selections, including "It's Not Supposed To Be That Way," "Giving Up Easy," "Over" and "If I Keep On Going Crazy."

One of the evening's high points came when Everette, saying "This is how this sound would sound if George Jones cut it in 1981," surged

through a rock-out version of Jones' 1964 hit, "The Race Is On."

Throughout the show, Everette projected a dynamic image, obviously enjoying himself as he strode across stage, at times raising his acoustic guitar to keep pace with the intensity of the music.

The aptly-named High Energy Express backed his distinctive vocals. Although it was the debut performance for three of the eight members, the band played a cohesive set.

ROBYN WELLS

Baltimore Concert Venue Seats 2,000

BALTIMORE—A new concert venue seating 2,000 during the summer months will be opened in time for this season. The facility is being built at a downtown pier here. The concert pavilion, made of fiberglass and polyurethane sculpted to look like sails, is a weatherproof pavilion, built by the city.

K.C. All-Female Festival Draws 13,000—Best Ever

Continued from page 72
day night, a Saturday afternoon jazz dance clinic and a "Fun With Jazz" program attended by more than 500 area Head Start children.

The program also included seven other open jazz jams fronted by a variety of local and national artists, including Stan Kessler and the Flat Five; Ann Patterson, leader of the

Los Angeles-based women's jazz band, Maiden Voyage; the John Lyman quartet; the Kansas City-based jazz band Calice; and members of Salamander, an all-woman jazz band from Sweden, which also performed on the Friday evening TNT (Top New Talent) Concert.

Thursday evening kicked off the first of the festival's major performances with the Student Big Band Invitational Concert featuring the North Texas State "Yes M.A.A.M. (Musicians Ain't Always Men) Band" and the Jazz Band from the Univ. of Missouri, Kansas City. Also on the program were the Winnetonka high school jazz band and the Indian Creek junior high jazz band, one of the few junior high jazz groups in the region.

Making their American debut, the Swedish quintet Salamander highlighted the soldout (900 capacity) TNT concert Friday evening in the Centennial Ballroom of Crown Center Hotel. Also on the program were the Chicago-based seven-piece band, Sojourner Las Vegas vocalist Deborah Brown backed by the Kip McAtee Trio and Uranus recording artists, Alive!

The festival's concert programs closed Sunday evening with its main concert at the Music Hall, attended by more than 2,000 persons. Headlining the nearly four-hour program were Flora Purim, backed by her husband, Aírto Moreira, and a six-piece jazz ensemble.

Opening the evening were performances by the 1981 WJF All-Stars, a group composed of this year's festival clinicians, Rosemary Galloway (bass), Marilyn Donadt (drums), Brandy Anthony (guitar), Jean Fineberg and Kathryn Moses (reeds), and led by Judy Roberts (piano) Seattle-based vocalist Ernestine Anderson, a festival newcomer and veteran jazz organist, Shirley Scott.

Recipient of this year's \$1,000 Women's Jazz Festival Scholarship, donated by the H & R Block Corp. was Shari Feder, a sophomore attending the Eastman School of Music in Rochester, N.Y. A National Assn. of Jazz Educators summer camp scholarship was also awarded to Sauna Reif, a 17-year-old trumpet player from Kansas City.

The concert was hosted by L.A. Times jazz critic Leonard Feather, who also presented a film and lecture series, and who moderated a panel discussion on the "Business Of Music."

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	STYX—Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 3 & 4 (2)	27,354	\$7.50-\$12.50	\$304,542*
2	BILLY JOEL—Perryscope Concert Productions, Colis., Edmonton, Canada, April 5	18,022	\$14.50	\$260,225*
3	STYX—DiCesare-Engler Productions, Civic Arena, Pittsburgh, Pa., April 2	25,794	\$9.75	\$251,541*
4	BILLY JOEL—Albatross Productions/Isle Of Man Productions, Arena, Winnipeg, Canada, April 3	11,629	\$12.25	\$142,455*
5	STYX—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., April 1	14,600	\$9-\$10	\$140,998*
6	REO SPEEDWAGON/707—Star Date Productions, Arena, Milwaukee, Wisc., March 30	11,685	\$9.50-\$10.50	\$117,917*
7	TED NUGENT/DONNIE IRIS—Cross Country Concerts, Civic Center, Hartford, Ct., March 30	11,341	\$7.50-\$9.50	\$102,993
8	GAP BAND/CAMEO/SLAVE/YARBROUGH & PEOPLES—WB Enterprises, Muni. Aud., Kansas City, Mo., April 5	9,988	\$9-\$10	\$96,380*
9	WHISPERS/LAKESIDE/SALAMAR/CARRIE LUCAS—WG Enterprises/CNE Enterprises, Convention Center Arena, Dallas, Tx., April 5	9,486	\$11-\$12	\$94,796*
10	GAP BAND/CAMEO/SLAVE/YARBROUGH & PEOPLES—WG Enterprises/Alan Haymon Presents, Kiel Aud., St. Louis, Mo., April 4	10,502	\$8.50-\$9.50	\$93,509*
11	B.B. KING/MILLIE JACKSON/BOBBY BLAND—Capricorn Entertainment/Ron Bookman, Summit, Houston, Tx., March 30	7,409	\$11.50-\$12.50	\$92,155
12	WHISPERS/LAKESIDE/SALAMAR/CARRIE LUCAS—WG Entertainment/Lee King, Colis., Jackson, Miss., April 3	10,002	\$8-\$9	\$84,500*
13	WHISPERS/LAKESIDE/SALAMAR/CARRIE LUCAS—WG Entertainment, Summit, Houston, Tx., April 4	7,382	\$11.75-\$12.75	\$79,002
14	MOLLY HATCHET—Jet Set Enterprises/Sidney Drashen, Colis., Jacksonville, Fla., April 3	9,186	\$8-\$9	\$78,998
15	GAP BAND/CAMEO/SLAVE/YARBROUGH & PEOPLES—WG Enterprises/Alan Haymon Presents, Noble Center, Norman, Ok., April 3	8,660	\$9	\$76,140*
16	SUGAR HILL GANG/GRANDMASTER FLASH/SEQUENCE/FUNKY FOUR—Scorpio Productions, Reunion Arena, Dallas, Tx., April 4	7,091	\$9-\$10	\$70,748
17	SANTANA—Gulf Artists, Convention Center, Tampa, Fla., April 4	7,535	\$9	\$67,815*
18	KANSAS/LOVERBOY—DiCesare-Engler Productions, War Mem'l., Johnstown, Pa., April 1	6,314	\$8.75	\$55,818*
19	B.B. KING/MILLIE JACKSON/BOBBY BLAND—Alan Haymon Presents/Tiger Flower & Co., Convention Center, Indianapolis, Ind., April 5	5,327	\$8.50-\$9.50	\$44,505
20	PAT TRAVERS/RAINBOW—Pace Concerts/Louis Messina/Pantera, Colis., Houston, Tx., April 5	4,511	\$8-\$9	\$40,599
Auditoriums (Under 6,000)				
1	TEDDY PENDERGRASS—Don Delsener, New Westchester, Theatre, Tarrytown, N.Y., April 4	3,574	\$17.50	\$62,545*
2	WHISPERS/LAKESIDE/SALAMAR/CARRIE LUCAS—WG Enterprises, Mini-centroplex, Baton Rouge, La., April 2	5,990	\$8.50-\$9.50	\$56,722*
3	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Colis. Concert Hall, Wichita, Kan., April 3	5,800	\$7.75-\$8.75	\$50,000*
4	PETER, PAUL & MARY—Pace Concerts/Louis Messina, Irwin Center, Austin, Tx., April 4	4,634	\$8-\$10	\$46,079
5	PETER, PAUL & MARY—Pace Concerts/Louis Messina, St. Fair Music Hall, Dallas, Tx., April 5	3,420	\$12.50-\$15	\$42,950*
6	PETER, PAUL & MARY—Pace Concerts/Louis Messina/BMO, Saenger Center, New Orleans, La., April 3	3,000	\$11-\$15	\$42,800*
7	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Mem'l Aud., Wichita Falls, Tx., April 5 (2)	5,000	\$7.50-\$8.50	\$41,000*
8	BO DIDDLEY/HANK BALLARD/DRIFTERS—H.J.D. Entertainment, Stanley Theatre, Pittsburgh, Pa., April 4 (2)	5,263	\$7.75-\$9.75	\$40,773
9	DIONNE WARWICK/JEFF LUBICK—Pate & Assoc. Productions, Shea's Theatre, Buffalo, N.Y., April 5	2,895	\$12.50-\$14.50	\$40,724
10	AYERS/SMITH/TURRENTINE/HUMPHREY/CARN—Alan Haymon Presents, Aud., Theatre, Chicago, Ill., April 3	3,541	\$10.50-\$12.50	\$39,500
11	PETER, PAUL & MARY—Pace Concerts/Louis Messina, Music Hall, Houston, Tx., April 2	3,029	\$12.50-\$15	\$38,523*
12	JOHN McLAUGHLIN/AL DI MEOLA/PACO DE LUCIA—Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 4	3,264	\$11.50	\$37,596*
13	GAP BAND/YARBROUGH & PEOPLES—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 1	3,588	\$9.75	\$34,983*
14	AYERS/SMITH/TURRENTINE/HUMPHREY/CARN—Alan Haymon Presents/Tiger Flower & Co., Masonic Aud., Detroit, Mich., April 5	2,986	\$11.50-\$12.50	\$34,500
15	UTOPIA—Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 3 (2)	3,160	\$10	\$31,600*
16	BEATLEMANIA—North Shore Productions, Art Center, Red Bank, N.J., April 1	2,736	\$10-\$12	\$31,200
17	AYERS/SMITH/TURRENTINE/HUMPHREY/CARN—Alan Haymon Presents, Music Hall, Cleveland, Ohio, April 4	2,754	\$10	\$27,540*

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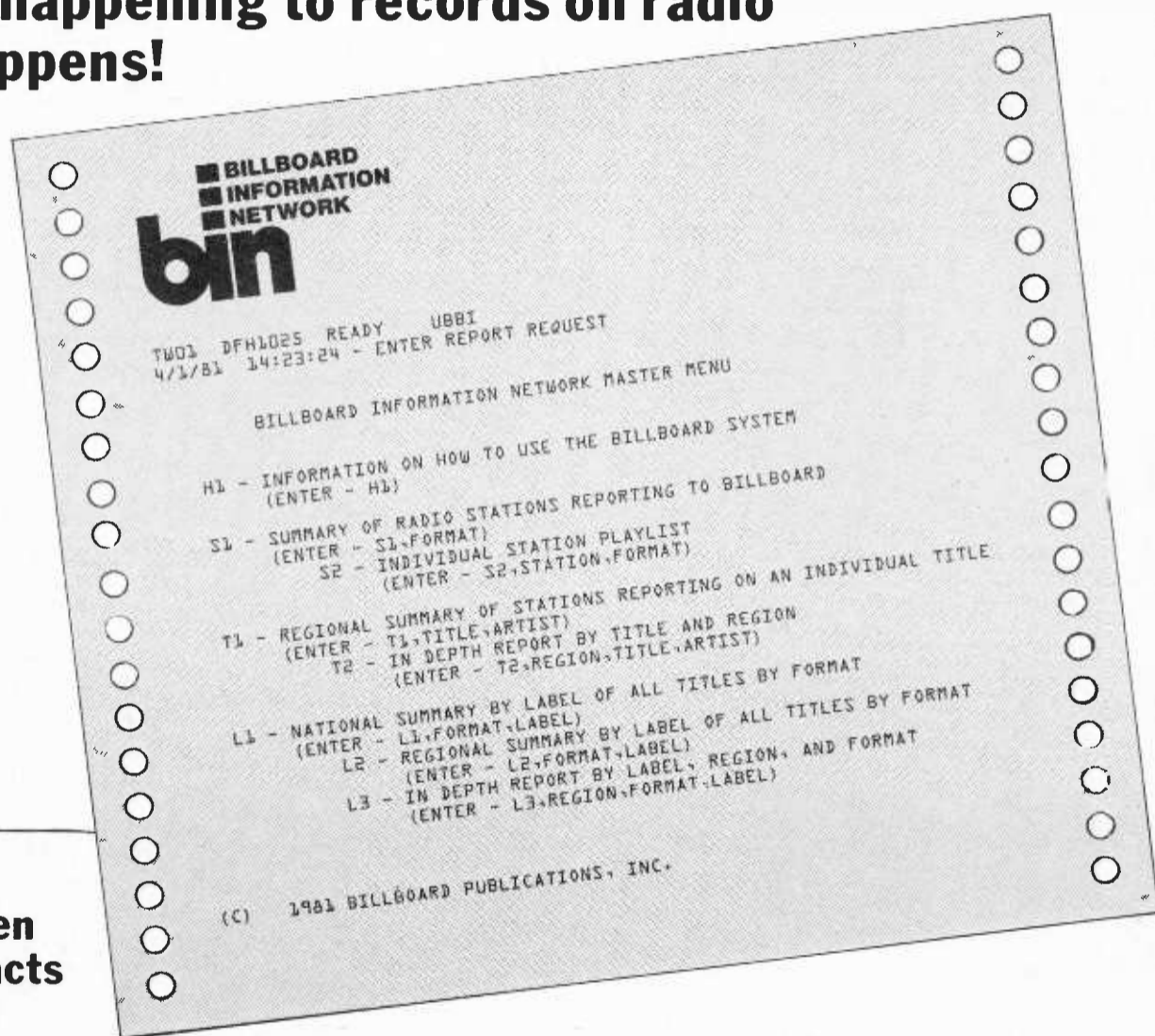
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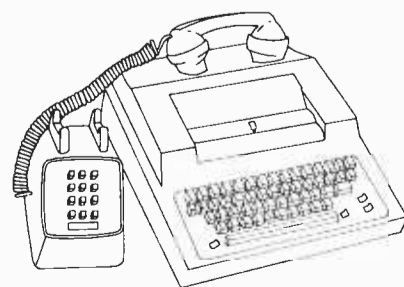
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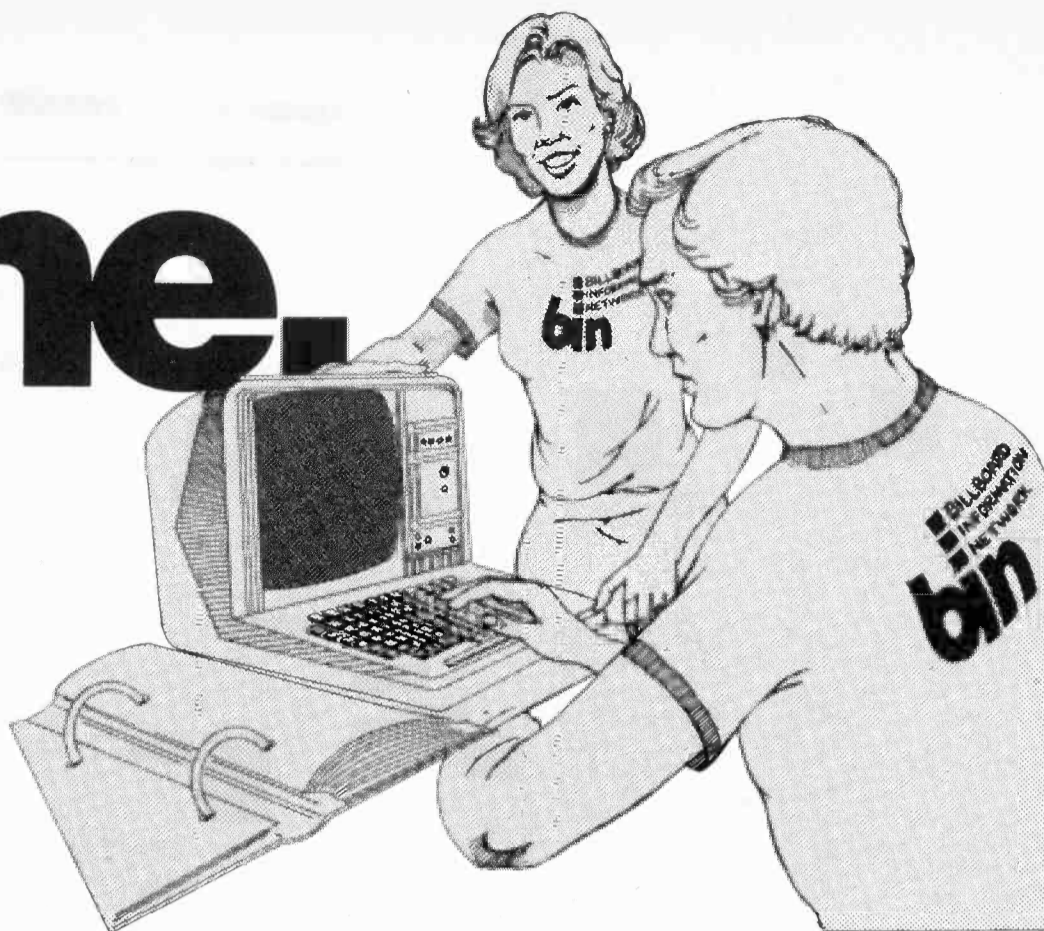
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Labels' Midline Releases Gain Merchandisers' Approval

By IRV LIGHTMAN

NEW YORK—Merchandisers voice hearty approval of the \$5.98 midline series of albums, although they differ how big a deal off list should be offered to the consumer.

The premise of a \$5.98 series of albums, featuring product that generally has had an outstanding chart run at normal price tags, got underway in the fall of 1979, when CBS marketed almost 400 albums by key performers, most prominently in the contemporary music area.

Others followed over a span of time, including the WEA labels, MCA, Capitol, Arista, among others. According to the Recording Industry Assn. of America, CBS' initial shipment was followed in 1980 by the release of at least 540 titles industrywide and this year so far PolyGram Records Inc. has entered the field with 100 titles, while others are continuing to add titles.

"We find they're doing terrifically well at retail, but moving slowly at our rack locations," says Jay Jacobs of Knox Record Rack Co. in Knoxville, Tenn.

Jacobs adds, however, that he thinks he's solved the rack problem by a shift in merchandising emphasis. "They were apparently getting lost because we put the product out on an artist basis, displaying them with regular line albums by the performer." Now, the firm's 600 racked accounts are

Care must be taken in choice of \$5.98 titles

starting to cross-merchandise them, also setting them up in separate fixtures.

Jacobs, with four retail units of his own, says his pricing structure of charging list price, except for admittedly heavy promotions, is the "first time we've had a chance of making 50% of mark-up on a profit on cost basis." Retail costs on these midlines range from about \$2.80 to \$3.10.

But, promotions, including three or four half-page ads from time to time, bring the \$5.98's in at \$4.69 or three for \$10.99.

Jacobs' rack problems do not seem to be shared by Handleman Co., which racks between 5,000 and 6,000 accounts. The firm's John Kaplan claims that \$5.98's represent a "significant part of our business, especially in view of today's economy."

Yet, Kaplan warns, labels should be taking more care in selecting product for \$5.98's. "They've got to be more discriminating, since I'm seeing less meaningful product coming out."

"\$5.98 margins are what you make out of them," declares Roy Imber of Elroy Enterprises of Freeport, L.I., which services the 30-plus TSS/Record World Stores. "If there's no great competitive incentive, why sell them for less than we can get?"

Imber says his \$5.98 prices range from \$4.99 to list, adding that the consumer can expect a wide selection of midlines at all TSS/Record World Stores.

To Al Franklin of Al Franklin's Music World—a four-store chain in the Connecticut/Massachusetts area—the midline success is a clear indication that "people will buy good product if the price is right."

Franklin's fears are that the \$5.98's may soon be raised in price.

"They've established a beautiful price-point and now they may destroy it." Franklin, as others, has made the midlines a center of promotions, offering them at \$3.99 when they are offered in this manner.

As for the possibility of price hikes on midlines, there have been

'People will buy good product if price is right'

such rumors, particularly concerning Warner Bros. However, some retailers note that they've received a June product flow from Warners with no indication at this point that its midlines are due for list increases.

At the Harmony Hut chain in the Northeast, the midlines have been "tremendously successful," comments Dave Blaine, vice president and general manager of the 24-unit retailer. "They're fully integrated into chain-wide promotions," Blaine notes, adding that sale prices run between \$3.99-\$4.49 instead of the shelf price of \$4.99-\$5.49. To Blaine, \$5.98's have become "great building blocks" for retailers who want to build a catalog inventory base.

In the face of industry move to a \$8.98 list, Alan Dulberger, who operates two William Tell Overture stores in Milwaukee, believes the

\$5.98's take on even greater significance. "You've got to treat them separately, as you would rock, jazz, soul, new releases and charted merchandise.

Dulberger says he's in the process of separating and "mass merchandising" product, including running specials on a per label basis that bring the price down to \$4.48 from a shelf price of \$5.40. Even with shelf price, Dulberger makes a point of noting that the consumer pays under \$10 if he buys two specials or one each from shelf and special price categories.

Perhaps midline success as a whole is summed up by a merchandising ploy adopted by the 12-store Eucalyptus Records & Tapes based in Suisun, Calif.

John Wong, operations manager, says the chain is merchandising the product with a slogan designed to stand for all-label \$5.98's and their respective slogans. It's "Light Price," a phrase that appears wherever the merchandise is displayed—cross-merchandised or not.

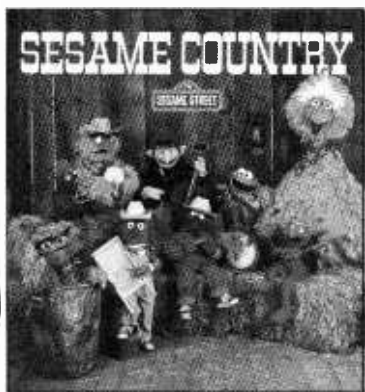
The Eucalyptus price image for the \$5.98's is \$4.66, with Wong saying they move so well at that price that the chain doesn't have to offer specials on them.

Sometime soon, Wong notes, the company will have a better idea of where midlines stand in relationship to overall recording sales. Cash registers have an individual department key on the product, a recent move to isolate \$5.98 volume against other albums.

GREETINGS from SESAME STREET



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Shy Raiken, President

Plenty Of Activity Set For Wives

NEW YORK—For spouses, NARM conventions have always been a source of activities, mostly designed to keep one in shape.

Of course, a NARM convention for wives wouldn't be a NARM convention if one manufacturer or another didn't supply a special gift; wives' benefactor this year is RCA. We're not telling what it is—because we don't know as of press-time.

On Sunday (12) at 3 p.m., there's yoga and "jazzroebics" conducted by Gayle Carson at the poolside, west building of the Diplomat Hotel, or wives can join their husbands in a jogging clinic at the same time. Latter includes a lecture and "Fun Run" conducted by James D. Richardson, marathon running coach at Miami-Dade Community College. Or, they can participate in round

(Continued on page 96)

NARM Video

• Continued from page 56

distribute videodisks." He said that videodisks were "ideal impulse purchases" and predicted that 50% of all videodisk sales would take place at record outlets within the next few years.

The task for record merchants now, says Montjar, is establishing an identity as video dealers. It is often pointed out that selling video can have the added benefit to a record store of attracting an older consumer. It is generally admitted that profit margins are low right now, but that an entry into video is an investment in the future. Recent developments on the technological front should help bring the costs of prerecorded software down, and as volume increases, profits should follow as well.



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New Technology Featuring Prominently At Convention

• Continued from page 1

With Them," (Billboard, Feb. 28, 1981).

Traditionally a sensitive subject at NARM meetings, the counterfeit issue was heightened at last year's meeting in Las Vegas by an address by Stan Gortikov, president of the Recording Industry Assn. of America. Many merchandisers chided Gortikov for what they perceived was an overstatement of merchandiser complicity in dealing with unauthorized product. A contingent of RIAA staffers, including Gortikov, plans to be at this year's gathering, however.

Somewhat fewer numbers of industryites have registered for this year's convention, due to smaller contingents from major manufacturers (around 1,800 registered last year). But East Coast NARM meetings usually swell the number of European representatives present, as is the case this year.

The convention theme, "Plan To Be There," is to be fleshed out by keynoter Henry Droz, president of WEA, the distribution arm of the Warner Bros., Elektra/Asylum and Atlantic labels Sunday (12).

Throughout the confab, merchandisers will be presented with demonstrations and discussions of new technologies that some are already beginning to deal with, such as home video (both tape and disk). And then there's the promise of the pure digital disk, which could be a consumer reality by the next NARM annual meeting.

Some heated moments are likely among NARM's regular membership of retailers and rackjobbers. Some retailers, notably Lee Hartstone of Integrity Entertainment Corp., which operates the 136-store Warehouse/Big Ben retail chain, are at odds with NARM.

Hartstone amplified his reasons for quitting NARM in a Billboard Commentary (March 28) by attacking what he termed the trade group's "swing" to the needs of rackjobbers, as witness, he felt, last fall's "Rack Is Back" San Diego meet hosted by NARM.

Dealer/rack confrontations are most likely to take place on Tuesday morning (14) when "W-rap Up" sessions take place among retailers, rack jobbers, independent distributors and one-stops.

While pricing policies, rack dissatisfaction with returns authorizations and ad coop dollars are crucial topics of discussion, public debate on specifics are largely discouraged by NARM's legal counsel. But manufacturer suites and the corridors and lobby of the Diplomat Hotel continue to be the private forum for such matters.

NARM's convention this year should see a sea of personal stereo units like Sony's Walkman. These portable cassette and/or FM stereo units have taken the industry by storm over the past year. Lots of traders will be previewing new product with them.

Jan Young, vice president of Sony Corp. of America's Southwestern division will, in fact, speak on the subject Tuesday (14) at a seminar session entitled "Exploiting New Developments In The Tape Merchandising And Packaging Arena." His topic: "New Hardware Technology: The Impact Of Personal Stereo On The Expansion Of The Tape Market."

Speaking of product flow, merchandisers may put manufacturers to task for what they consider (and release schedules this year so far verify) a dearth of strong act names who have gone to market in the first

quarter of 1981, although indications are that they'll have some relief soon.

A number of recording acts are scheduled to make appearances ei-

ther in performance or otherwise. They include Chuck Mangione (A&M), Emmylou Harris (Warner Bros.), Stephanie Mills (20th Century), the Charlie Daniels Band

(Epic) and Peter Allen (A&M).

Perhaps the greatest excitement over an act who does not plan to perform will involve tenor Luciano Pavarotti. The opera superstar is

scheduled to be feted by the London label division of PolyGram Classics Inc. Sunday (12), at which Pavarotti will personally meet and greet convention attendees.

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Focus On NARM '81

Returns, Credit Policies Remain Rackjobber Concerns

• Continued from page 63

only see 15% to 25% margins, they're not going to be very interested," Weimar asserts.

A middle ground on that market

forecast comes from Lieberman Enterprises president Harold Okinow, one rack veteran who indicates he was initially skeptical of the more bullish adult market growth touted

in other quarters.

"Those forecasts seem to be more accurate now than they were earlier," he says. "What we faced before in terms of an economy that

was clearly down is now being offset by a general feeling in the country of a little more confidence that we can solve our problems.

"And you can see that in busi-

ness. We're seeing it within the companies we service." Okinow points to national figures showing a slight recovery in such bellwether sectors as the auto industry, and argues that with employment up and consumer confidence buoyed, music merchants may reap greater sales along with other businesses.

A similar spectrum of views is elicited by recent shifts in manufacturer and distributor sales, credit and returns policies. All rack sources polled agree that the initial remedial policies set by labels and branch vendors to curb the runaway flow of returns and the alarming rise in credit delinquencies wreaked havoc for the racks.

Returns allowances set by the majors were for the most part unrealistic, they charge, saddling the racks with restraints that only served to retard sales volume and inhibit the risk-taking vital to launching new recording careers.

Signs that some majors are re-vamping their credit/returns controls to build in greater flexibility for their mass merchandiser customers are cited as good news, however. "I'm very encouraged by the move CBS made in differentiating returns allowances vis-a-vis rack percentages versus retail percentages," says Pickwick's Paulson. "I don't necessarily agree with the figures they arrived at, but I like the trend."

"The revisions have helped," agrees Liberman's Okinow. "The WEA policy never gave us any problems, but the CBS, PolyGram and RCA policies did." With CBS changing its tune, Okinow's hopeful RCA and PolyGram will follow with re-vamped rack terms.

Bob Schneider, executive vice president for Western Merchandisers at Amarillo, has mixed feelings about the net benefit of the revisions. In essaying future growth potential, he adds prudent label and distribution policies built to realistic controls as another element, along with the demographic shift and the swing toward suburban and rural population density from cities, that will aid racks.

But, he adds, any rigid returns/credit stance could still pose obstacles. "I think those policies are still a factor," he theorizes. "If you check with PolyGram and RCA on how their customers feel, you'll know that: that problem is still there."

"So long as it's a hard-line ceiling on returns, it can be a problem."

Schneider agrees with other rack peers that more flexible policies like WEA's, which answers the returns problem through a combination of suggested ceilings and invoice penalties on excess returns, rather than a fixed cutoff point.

"If anybody had a problem with those policies, they'd still have it," and Alta's Weimar, who claims his firm wasn't concerned with the ceilings but the implementation of them. Although he notes Alta has generally kept its returns below 15%, lack of adequate lead time on returning goods did cause problems.

Although Weimar is a critic of midline goods because of the narrow margin potential, most of his peers are enthusiastic about the spread of lower priced catalog by recognized acts, crediting the trend with restoring catalog sales and encouraging multiple and impulse buys as well as converting some non-buyers into buyers.

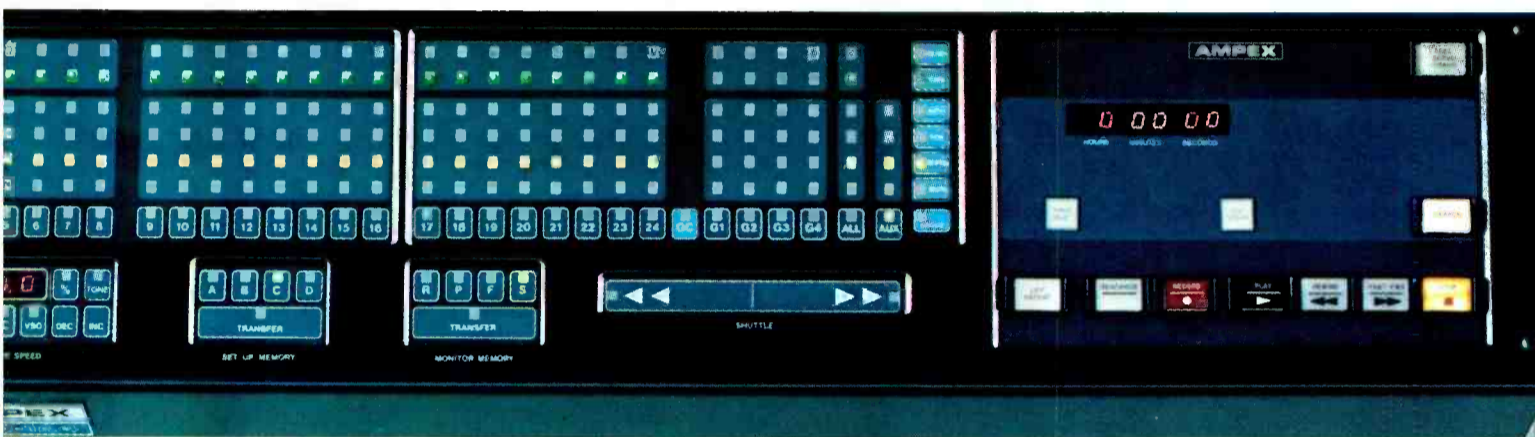
"It hasn't created a problem," says Kaplan of the Handleman Co.,

(Continued on page 95)

from the future: ATR-124.

to the standard output, there is an optional auxiliary output with each channel that enhances flexibility. So don't think that ATR-124 is going to

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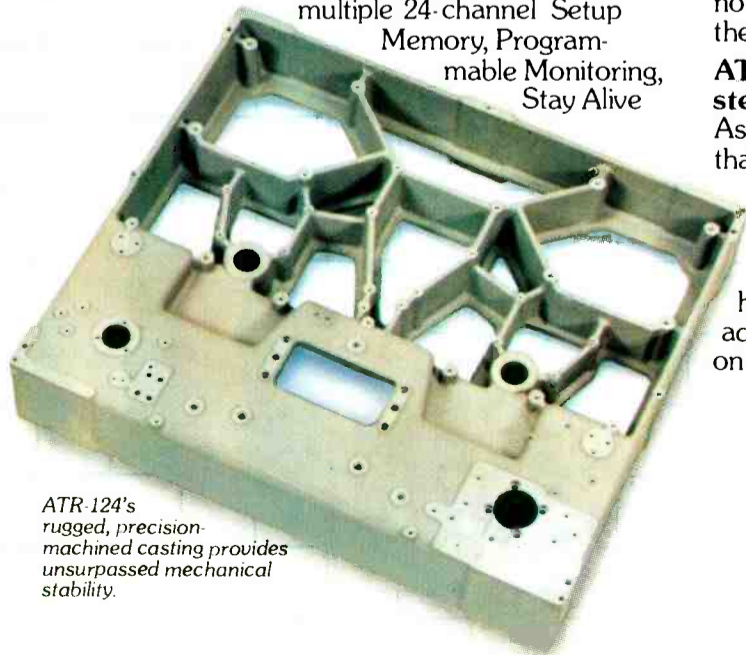
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New Technology At Seminars

NEW YORK—As befits its theme of "Plan To Be There," this year's NARM meet has set aside a number of seminars and events to showcase new recording and home video technology.

Things get underway quickly during the opening business session (12) with a demonstration of CBS' CAX compatible noise-reduction system for LPs, while during the same morning home video entertainment will be tackled through discussion of the recording mer-

chandiser's role in this emerging consumer product.

Home video, in fact, gets a two-part seminar at 10 and 11 of the morning of Monday, April 13.

"Video 1" addresses itself to "Introducing Video Into The Retail Music Environment: How To Sell Sight With Sound." Here's the panel lineup: Jim Schwartz, president of Schwartz Bros., chairman; speakers: Gene Silverman of Video Trend and Herb Mendelsohn, vice president of marketing for CBS Video; Russ Bach, senior vice president of

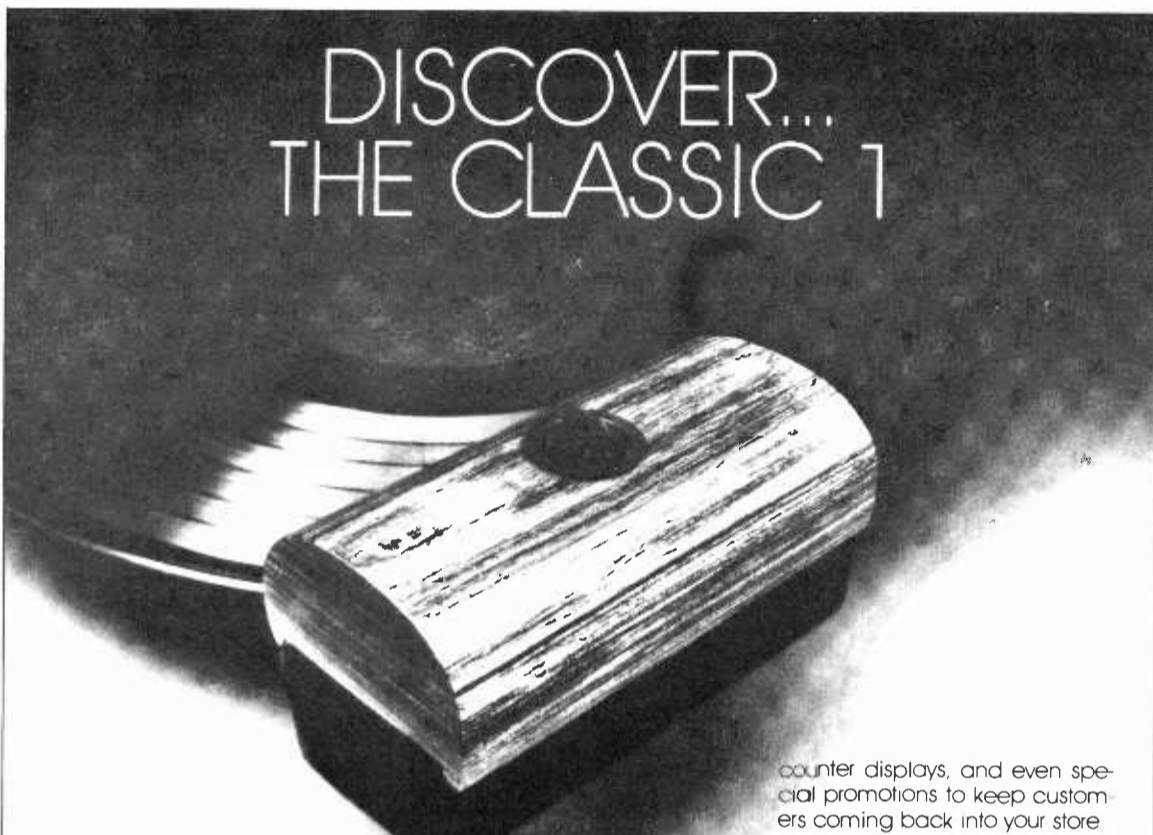
marketing development at WEA Corp.;

Also, Al Bergamo, president of MCA Distributing Corp.; Robert Blattner, director of sales at Columbia Pictures Home Entertainment; Jack Dreyer, vice president of Magnetic Video's product division; and David Heneberry, staff vice president of marketing at RCA SelectaVision videodisks.

"Video 2" calls attention to "Marketing Video In The Retail Music Environment: How It's Done" (Continued on page 96)

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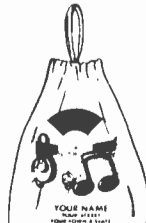
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Marketing Black Product

NEW YORK—Although black retailers may differ on the degree of assistance gained by NARM's "Black Is Green" merchandising push in conjunction with the Black Music Assn., there should be general agreement that it's good news the marketing of black product is a specific subject of a NARM business session this year.

The session, "Black Is Green," takes place Monday (13) starting at 9 a.m. It'll include an audio visual presentation demonstrating techniques for marketing black product and a panel discussion that will review "in the field" case studies of successes.

The panel includes Eddie Gilreath, national sales manager of black music at Warner Bros. Records, chairman; LeBaron Taylor, president of BMA and vice president/general manager of divisional affairs at CBS, speaker; Howard Applebaum, vice president of Kemp Mill Record Shops; David Lieberman, chairman of Lieberman Enterprises; Sydney Silverman, president of United Record & Tape; Cal Simpson, president of Simpson's Wholesale; James Cephas, president of King James Records.

The Monday luncheon in honor of

black music will feature a performance by Stephanie Mills, the 20th Century Fox recording star, with RCA, the manufacturer and distributor of 20th product, hosting the fete.

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**M&M
EXPORTS**

Marmaduke Looks To Improve Vendor, Account Dialog

• Continued from page 51

as vice president in late 1972. He was made president in 1974. Today, there are 52 retail locations in the Western empire. Twenty-three are Record Towns and 29 are Hastings, spread over New Mexico, Oklahoma, Texas and Arkansas. John can point to a consistent 30% increase in gross revenue in each of the eight years he's been at the tiller.

John's record-collecting interest really perked about 1964 when he admits to becoming a "folk freak." Dave Van Ronk was his favorite. John met his wife, Marty, at a friend's home in 1974. He laughingly recalls she had the "world's worst record collection in the worst condition." He describes her albums as mostly "schmaltzy romantic ballads."

But there was a solid affinity between the young music merchandiser and the Amarillo schools' teacher of the deaf. They wed in 1976. Meg, 4, and Owen, 2, share their parents' interest in recorded music. Because Hastings was moving more into classics in 1978 and John could not find a qualified classical buyer, he took a course in that repertoire at Amarillo College in 1978. Today, John prefers the works of composers like Mahler, Bruckner and Beethoven on his home turntable.

John's hobbies are expansive. Snow skiing and fishing in exotic places like the shallow waters of the Caribbean for bone or Wyoming and Idaho wilderness brooks for trout intrigue the young father. At home, he often replaces Marty in a kitchen apron as he prepares primarily Northern Italian dishes, emphasizing his own pasta and pastry. He currently is teaching a night school course in Italian culinary art. Politics take some of his time. Try talking to him more than five minutes and politics will almost always emerge. He admits too he is often writing letters to legislators and others regarding his conservative views.

John is a visionary. During his tenure at the helm of NARM he hopes to excite its membership in technological advances. He feels industry executives must become more informed and resultantly more personally interested in the prospect of future product which will be more miniaturized like the Mashushita digital audio disk player or Soundstream's version of the smaller record. "It will do for our business what the pocket calculator did for home electronics," Marmaduke opines.

As NARM chief, John hopes to re-weld the communication lines between vendors and accounts. "Since the scare of 1978 sent people into hiding and they have

not come out yet, I hope the next year will have all of us relating more on the basis of talking things over. The 1980 rackjobbing conference staged by NARM in San Diego

shows we must zero in on particular problems," John feels.

NARM must pace an industry drive toward computerization. "Eighty percent of the working day

is spent in communication. Computers can aid in accelerating communication and improving the quality of the information. It will liberate us in the long run," he predicts.

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Returns Policies

• Continued from page 93

alluding to early fears that the markdown would sacrifice total net dollars in its pursuit of renewed volume. "It's given us a new category of product to sell."

"It's helped our business," agrees Paulson at Pickwick, "although we haven't been able to use it to our maximum advantage."

Paulson cites label policies reducing return credit on older goods ordered at a higher list as retarding rapid implementation of the new category. Since rackjobbers and their customers couldn't absorb that loss, they were forced to "burn off" their stock of the affected product.

Overall, though, he says he's
(Continued on page 96)

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APRIL 18, 1981 BILLBOARD

Technology Seminars

• Continued from page 94
Now; How To Do It Better."

This event will focus on in-store merchandising and display, advertising and promotion of video software; and will explore new creative marketing opportunities.

The panelists are: Russ Bach, speaker; David Crockett, president of Father's & Sun's/Karma; Noel Gimbel, president of Sound/Video Unlimited; Burt Goldstein, vice president of Crazy Eddie's; James Lara, vice president of marketing at Largo Music Corp.; and Larry Munder, executive vice president of retail operations at Stark/Camelot.

On Tuesday (14) beginning at 9 a.m., "The Sounds Of Tomorrow Today," moderated by Billboard Los Angeles bureau chief Sam Sutherland, will feature demonstrations of advanced technology in hardware and software. Panelists will include Louis Albagnaro, director of sound reproduction technology at CBS; Herb Belkin, president of Mobile Fidelity; and Steve Krauss, president of Nautilus Recordings.

At 10 a.m., Jim Young, vice president of the Southwest region for Sony Corp., will talk on "New Hardware Technology: The Impact Of Personal Stereo On Tape Sales."

NARM Wives

• Continued from page 90

one of the "Spouse Tennis Tourney," also starting at 3.

The tourney, NARM's first, continues at 9 a.m. on Monday (13), while that afternoon (3 p.m.) it's back, too, to jogging, yoga and jazzroebics, or round 2 of the tennis tourney. The final round of the tourney starts at 9 a.m. on Tuesday (14) or if round 1 or 2 of the tourney were enough, a "Day At The Races: Hialeah," featuring the "Gift Of Music" stakes is planned for 10:45 a.m.

Yes, it's back to jogging or yoga and jazzroebics at 3 in the afternoon. Since Hollywood, Fla. isn't Las Vegas, there might be some money for a shopping visit to the Bal Harbour Shopping Mall starting at 3, too.

Are Digital Recordings Luring Back The 'Lost' Disk Buyer?

By ALAN PENCHANSKY

CHICAGO—Audiophile recordings continue to be one of the industry's most exciting fringe markets and the prospect for sustaining growth is excellent.

Not long ago veteran industryites were predicting that the craze would subside as it did in the '50s, but a new technological idol has upset that thinking—digital recording.

This new recording technique—perhaps the biggest single change in all sound recording history—and in some cases resistance to it, is stimulating more and more people to experience high fidelity today.

It's safe to say that more than half of the nation's record stores now have set aside special display areas for the digital, half-speed mastered, "super-analog" and dwindling direct-disk merchandise. Pickwick, Record Bar, Camelot are just a few of the major chains that have gotten involved in this specialty product.

At the same time, a surprisingly large number of audio and electronics stores are maintaining their record inventories, a pattern that some record executives failed to predict.

Increased record retailer partic-

ipation has meant the beginning of some discount activity, stimulated by the entry of several majors into the field.

The audiophile customer is one of the most sophisticated buyers found in the record store today. "People who buy that type of record are very current, they subscribe to all kinds of publications," says Randall Stokes of Music Millennium in Portland where audiophile is given a big push.

Music Millennium also has an audiophile new release and top seller wall in its pop department, where the higher-priced records also stir great interest.

"The key to it is the better pressing and there's definitely a market for that," Stokes reveals. "I have quite a few people willing to spend 50% to twice as much more to get a good quality pressing."

At Minneapolis' Great American Music chain, audiophile sales are leveling off, manager Mickey Fischer reports. "It's cooled down somewhat," says Fischer. "The audiophile is a good steady catalog but nothing more than that right now. Still, it's definitely here to stay."

Fischer said his customers are

very well informed, and that there is even some opinion that they should postpone buying records until the launch of the impending all-digital playback systems.

At the Record Theatre store in Cincinnati, the enclosed classical record section is crowned with a big bin area for audiophile stocking. "We maintain a separate audiophile section. It easily gets the most attention in the entire classical department," Tom Marriner, classical buyer, informs.

"Telarc is one label people don't ever think twice about, the quality's been so good."

According to Pickwick, there is audiophile product throughout the Musicland chain today, with increasing signs of consumer awareness and sophistication, and with the biggest interest centering on digital.

"It's not enough anymore to say half-speed or this is digital," a Pickwick executive relates. "At least on the classical side I'm seeing more selectivity."

Reportedly, Pickwick's movement on half-speed mastered pop titles has slacked. "What I see as far as sales movement is the digitals beginning to eclipse all of them," the executive says.

Rackjobber Issues: Credit, Returns Policies

• Continued from page 95

"very encouraged" by the trend, "because I think it offers the consumer a very credible, attractive product."

Another cause celebre among racks is the need for a universally accepted tape package that will serve the need for open bin merchandising capability and a larger graphic display area on the package (see separate story, this section).

"We've always been proponents of the long box," says Alta's Weimar, "and we've stayed with that concept in the face of accounts who've been reluctant to take tape out of locked cases."

"I think the 4 by 9 box better win, and better win in a hurry," warns Paulson at Pickwick, alluding to the Album Graphics, Inc. (AGI) design market tested in recent months by Capitol, RCA and others. "It will absolutely be a shot in the arm."

Lieberman's Okinow, while unchanged in his strong support for such a package despite some objections to the initial AGI design, does see another tape development that could aid in building sales. To Okinow, the boom in personal cassette players like the Sony Walkman—a topic on this year's NARM Convention agenda—augurs a boost to prerecorded tape sales.

"I look for that category of product to be as significant or more so than CB radio was a few years back," he forecasts. "I think that record and tape stores that have never sold electronics may want to carry those units, and we could have an explosion the likes of which we haven't seen since the introduction of stereo. It's just got to be a monster."

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Country

Country Print Sings Happy Song Surveyed Dealers, Jobbers Say Boom Is Nationwide

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seem to be getting to all age groups. If a country artist comes out with a hit song, we'll buy his sheets as big as if he were a pop artist."

"Print sales have doubled for us in the last year," says Keni Wehrman, office manager for DebDave/Briarpatch, the publishers of Eddie Rabbitt's hits. Within the past six months, according to Wehrman, "I Love A Rainy Night" has sold 22,000 sheets and "Driving My Life Away" 20,000.

Columbia Pictures Publications handles the print publishing for DebDave/Briarpatch. It is now preparing a "Best Of Eddie Rabbitt" folio which will carry 18 of his hit songs.

"Our big sheet sales started with Dr. Hook's 'When You're In Love With A Beautiful Woman,'" Wehrman says. "It was a huge seller."

Pi-Gem/Chess, whose print publisher is Screen Gems, has established an active print catalog with songs made popular by Ronnie Milsap, Barbara Mandrell and Bonnie Tyler—specifically, "It Was Almost Like A Song," "What A Difference You've Made In My Life," "Sleeping Single In A Double Bed" and "It's A Heartache."

Mary Del Frank, copyright administrator for Pi-Gem/Chess, notes that "every month we get two or three folios that have our songs printed in them." As a folio selection, "It Was Almost Like A Song" racked up 183,000 sales last year and almost 4,300 as a single sheet. During that same period, it sold over 6,000 in educational arrangements.

"What A Difference You've Made In My Life" has had as much gospel activity as country, Frank says. "It's been a big gospel seller in choir arrangements," she adds. Last year, the song had 58,000 folio and 5,200 sheet sales.

Frank says she expects to get substantial print profits from such recent Pi-Gem/Chess hits as "They Never Lost You," "My Heart," "Silent Night," "Years" and "Crackers."

Linda Press, general manager of Controlled Sheet Music, says that in

markets where there used to be virtually no demand for printed country music, it now accounts for about a 15% share of sales. And in markets where there was significant country buying, she says, the share is "up to 30% conservatively."

Press links the increases to media fascination with western imagery. "There was 'Saturday Night Fever' being turned into 'Saturday Night Cowboy' and there was 'Honey-suckle Rose' and 'Coal Miner's Daughter.' All of a sudden, every store had a western motif. I think the country trend is still on the rise—you see signs of it all over."

Margaret Rusher, print music buyer for the three-store C&S Music chain in Fort Worth, says, "I ordered at least a third more country music this year than last. And I ordered more last year than the year before. It's been coming up progressively for the last four years."

Top selling folios for the company, Rusher says, include "9 To 5," "Urban Cowboy," "The Kenny Rogers Songbook," "Country Goldmine," "Historical Anthology Of Country Music," "Greatest All-Time Country Standards" and "Complete Works Of Hank Williams."

"All of Willie Nelson moves well—so does Loretta Lynn," Rusher says, "and you'd be surprised at how much Bob Wills music we sell." The most prominent Wills item, according to Rusher, is "Bob Wills & His Texas Playboys' Greatest Hits," published by Creative Concepts.

Including the country crossover material, Rusher says she estimates that country music accounts for "at least 40%" of C&S print sales.

"For many years, publishers never did anything country for the educational market," observes Bob Dingley, vice president of sales for J.W. Pepper & Sons. Now, he reports, schools have a lot of country material to work with.

According to Dingley, Hal Leonard has recently released a Kenny Rogers medley for concert bands, and its arrangement of Anne Murray's "You Needed Me" is one of the educational market's "biggest sell-

ing choral works." "She Believes In Me," a Rogers standard from Cherry Lane is available—and popular—in marching band editions, Dingley says.

"Educational publishers are considering tunes now they wouldn't have looked at five years ago," Dingley maintains. "It used to be common wisdom that anyone who dared to publish country music for this market was way out in left field."

Dingley says that one of the biggest trends in choral music today is the "show choir," which involves choreography as well as singing. Country music, he adds, is well suited to this form.

Limelitters Sign 18 Acts To Perform For Buyers

NASHVILLE—In an effort to spotlight fledgling acts without label affiliation, booking agency Limelitters Inc. hosted its first annual "Theatre Of Talent" here April 5.

18 acts, an even split between urban cowboy country groups and Hot 100 dance bands, were scheduled to perform before the crowd of more than 300 talent buyers at the Maxwell House Hotel.

RCA artist Leon Everette and Epic's Nightstreets, appearing through special agreement, were the evening's star attractions. Country acts slated to appear included the Mike Miller Band, Bullet, the Cumberlands, the Moss Back Mule Band, Southern Ashe and Jebry Lee Briley, a recent addition to the IBC roster.

Among the pop-oriented bands on the bill were Little Rock, Alfalfa, Still Creek, Flying Colors, Remote Control, and Platinum. Groups played 20-minute sets; rotating between three stages in the main room. Solo artists performed in a lounge area.

The showcase was designed to be mutually beneficial to both band and buyer, says Dan Stephens, co-owner of Limelitters Inc., a three-year-old Nashville operation devoted to building unknown sets.



Top Award: Songwriters Curly Putman, left, and Bobby Braddock, right, receive their awards as songwriters of the year for "He Stopped Loving Her Today," during the taping of the Music City News Top Country Songs Of The Year show. Making the presentation are George Jones, who recorded the song, and Tanya Tucker.

Top Tunes Of Year Cited At Opry Event

NASHVILLE—Bobby Braddock and Curly Putman took top honors as songwriters of the year for "He Stopped Loving Her Today" at the Music City News Top Country Songs Of The Year awards show, videotaped at the Grand Ole Opry House April 1.

Jim Stafford and Tanya Tucker hosted the event, which spotlighted writers of 16 of the biggest country songs in 1980. It was the first time country songwriters have been honored exclusively on a national television show.

George Jones, Tammy Wynette, Conway Twitty, Chet Atkins, the Statler Brothers, Johnny Lee, Rex Allen Jr., Crisly Lane and Lacy J. Dalton were among the artists performing the selected tunes.

Jones received a standing ovation for his rendition of the Grammy-winning "He Stopped Loving Her Today," which was also recently named song of the year by the Nashville Songwriters Assn. Another highlight of the evening was a medley of tunes by Nashville Songwriters Hall of Famer Tom T. Hall.

Award-winning songwriters included: Clifford Crawford, John Durrill and Snuff Garrett, "Charlotte's Web"; Wayland Holyfield and Bob House, "Could I Have This Dance"; Roger Bowling and Billy Edd Wheeler, "Coward Of The Country"; Bucky Jones and Curly Putman, "Do You Wanna Go To Heaven"; David Malloy, Even Stevens and Eddie Rabbitt, "Drivin' My Life Away"; Bobby Braddock and Curly Putman, "He Stopped Loving Her Today"; Roger Cook and Sam Hogin, "I Believe In You"; and Johnny MacRae, "I'd Just Love To Lay You Down."

Also honored were: Mac Davis, "It's Hard To Be Humble"; Lionel Ritchie Jr., "Lady"; Wanda Mallette, Bob Morrison and Patti Ryan, "Looking For Love"; Hugh Moffatt and Pebe Sebert, "Old Flames Can't Hold A Candle To You"; Willie Nelson, "On The Road Again"; Kris Kristofferson and Marijohn Wilkin, "One Day At A Time"; Waylon Jennings, "Theme From The Dukes Of Hazzard"; and Roger Cook and Sam Hogin, "Two Story House."

The award-winning songs were selected by subscribers to Music City News, a Nashville-based publication. The program will be syndicated nationwide, airing in Nashville Monday (20).

E/A Publishing Arm Grows; Bowen Charts Firm Future

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Shapiro, Tricia Johns and Denise Draper. Recent additions are Bobby Boyd and Rick and Janis Carnes. Jake Brooks and Bob Milsap do much of their writing for E/A, although they do not have exclusive contracts. Bowen is also working with Josh Leo, a Los Angeles-based guitarist who has played with Kim Carnes, J.D. Souther and Jimmy Buffett.

An impressive list of cuts has been amassed by the staff. Whipple's credits include an upcoming Johnny Lee single co-written with Gerald Metcalf, "Prisoner Of Hope," several cuts on Dave Rowland and Sugar's upcoming album, "Pleasure" and selections for Tanya Tucker and T.G. Sheppard.

Rick and Janis Carnes have racked up quite a few songs, including cuts by Dave Rowland and Sugar, T.G. Sheppard, Ronnie McDowell, Reba McEntire, Steve Wariner, and Janie Fricke's "Gonna Love You 'Til The Cows Come

Home." Janis also co-wrote Joe Stampley's "After Hours" with Margo Pendarvis.

Bob Milsap has songs by Johnny Duncan and Neil Diamond to his credit, while Jake Brooks penned "Gotta Outrun The Blues," which Eddy Raven sings on the soundtrack for the upcoming movie, "Uforia."

Although most of the E/A staff's songs have been cut by country artists, Bowen is striving for "multi-media songs in the straightahead commercial vein."

"We're making important inroads into the pop world," she notes. "Three or four years ago, people thought that all Nashville had to offer was country tunes. Now, they're calling us when they want all types of songs."

With the move to new offices, which will include several writer's rooms, Bowen plans to continue working closely with the writers themselves. "I'm very open to listening to unknown writers. We're willing to give everybody a chance."



Flames Award: Lacy J. Dalton presents writers Pebe Sebert and Hugh Moffatt their Music City News award for penning "Old Flames (Can't Hold A Candle To You)." The show was taped live at the Grand Ole Opry House.

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Billboard Hot Country Singles

Survey For Week Ending 4/18/81

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	OLD FLAME —Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	35	44	4	HEART OF THE MATTER —The Kendalls (J. Rushing, D. Schlitz), Ovation 1169 (Hawklite, BMI/Night Music, ASCAP)	68	77	2	SPREAD MY WINGS —Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dea Jay 111 (NSD)
2	3	10	A HEADACHE TOMORROW (Or A Heartache Tonight) —Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	36	43	6	JUST A COUNTRY BOY —Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	69	79	2	A LITTLE BIT OF HEAVEN —Roger Bowling (R. Bowling, P. Richey), Mercury 57049 (ATV, BMI)
3	4	10	PICKIN' UP STRANGERS —Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	37	40	5	HIDEAWAY HEALING —Stephanie Winslow (O. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	70	NEW ENTRY	NEW ENTRY	YOU'RE CRAZY MAN —Freddie Hart (F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Partline, Blackwood, BMI)
4	5	9	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream) —Conway Twitty (B. Gibb), MCA 51059 (Sligwood/Unichappell, BMI)	38	51	3	WHAT ARE WE DOIN' IN LOVE —Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	71	NEW ENTRY	NEW ENTRY	MONA LISA —Willie Nelson (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)
5	6	9	HOOKED ON MUSIC —Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	39	55	3	BLESSED ARE THE BELIEVERS —Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	72	82	2	IF I SAY I LOVE YOU (Consider Me Drunk) —Whitney Shafer (W. Shafer), Elektra 47117 (Acuff-Rose, BMI)
6	12	5	AM I LOSING YOU —Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	40	50	5	NO ACES —Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Expertise, ASCAP)	73	NEW ENTRY	NEW ENTRY	MY WOMAN LOVES THE DEVIL OUT OF ME —Moe Bandy (B.P. Barker), Columbia 11-02039 (Baray, BMI)
7	9	6	I LOVED 'EM EVERY ONE —T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	41	8	14	DRIFTER —Sylvia (D. Pfirmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	74	NEW ENTRY	NEW ENTRY	DARLIN' —Tom Jones (O.S. Blandemer), Mercury 76100 (September, Ye-low Dog, ASCAP)
8	10	9	FALLING AGAIN —Don Williams (B. McMill), MCA 51065 (Hall-Clement, BMI)	42	48	7	FIRE IN YOUR EYES —Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris)/WB, ASCAP)	75	84	2	LET'S FORGET THAT WE'RE MARRIED —Gary Stewart (J. Lewis, G. Stewart, S. Tackett), RCA 12203 (Cedarwood, BMI)
9	1	14	YOU'RE THE REASON GOD MADE OKLAHOMA —David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	43	56	3	WHISPER —Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	76	NEW ENTRY	NEW ENTRY	LOVE DIES HARD —Randy Barlow (F. Kelly), Paid 133 (Frebar, BMI)
10	11	10	LEONARD —Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	44	54	4	I CAN'T HOLD MYSELF IN LINE —Paycheck and Haggard (M. Haggard), Epic 19-51012 (Blue Book, BMI)	77	NEW ENTRY	NEW ENTRY	DOES SHE WISH SHE WAS SINGLE AGAIN —Burrto Brothers (R. Leigh, M. Blackford), Curb/CBS 01011 (Unitec Artists, ASCAP)
11	14	7	ROLL ON MISSISSIPPI —Charley Pride (K. Fleming, O.W. Morgan), RCA 12178 (Pi-Gem, BMI)	45	60	3	FIRE AND SMOKE —Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	78	45	7	BRIDGE OVER BROADWAY —The Capital (G. Oobins, T. Rocco), Ridgetop 01281 (Chappell/Intersong, ASCAP)
12	15	9	SEVEN YEAR ACHE —Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	46	53	4	IN THE GARDEN —The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)	79	NEW ENTRY	NEW ENTRY	SOME LOVE SONGS NEVER DIE —B.J. Thomas (A. Kiestler, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Youngun, ASCAP, BMI)
13	16	7	MISTER SANDMAN —Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	47	49	8	WASN'T THAT A PARTY —The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	80	NEW ENTRY	NEW ENTRY	HERE'S TO THE HORSES —Johnny Russell (R. Bourke, G. Oobins, H. Moffatt), Mercury 57050 (Chappell, ASCAP, Rightsong, BMI)
14	7	12	LOVIN' WHAT YOUR LOVIN' DOES TO ME —Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	48	57	4	EVIL ANGEL —Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	81	52	10	ARE WE DREAMIN' THE SAME DREAM —Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)
15	19	6	HEY JOE (Hey Moe) —Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	49	59	4	GETTING OVER YOU AGAIN —Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)	82	62	9	DOESN'T ANYBODY GET HIGH (On Love Anymore) —The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)
16	20	7	IF I KEEP ON GOING CRAZY —Leon Everette (R. Murrar, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	50	66	2	BY NOW —Steve Wariner (D. Pfirmer, C. Quillen, D. Oilon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	83	63	13	WHAT I HAD WITH YOU —John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)
17	18	9	STORMS NEVER LAST —Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)	51	13	11	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW —Barbara Mandrell (K. Fleming, O.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	84	NEW ENTRY	NEW ENTRY	NOBODY LOVES ANYBODY ANYMORE —Kris Kristofferson (K. Kristofferson, B. Swan), Columbia 11-60507 (Combine, Resaca, BMI)
18	23	6	PRIDE —Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	52	72	2	SURROUND ME WITH LOVE —Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	85	88	2	SHE SINGS AMAZING GRACE —Stan Hitchcock (J. Foster, B. Rice), Ramblin 1711 (NSD) (April, ASCAP)
19	24	7	CHEATIN'S A TWO WAY STREET —Sammi Smith (M. Bernard, C. Duval), Sound Factory 427 (Crown Dancer, ASCAP)	53	67	3	DO I HAVE TO DRAW A PICTURE —Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	86	89	2	WHY DON'T WE JUST SLEEP ON IT TONIGHT —Glen Campbell and Tanya Tucker (J. Parker, H. Shannon), Capitol 4986 (ATV, BMI/Welbeck, ASCAP)
20	22	8	SOMEBODY LED ME AWAY —Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	54	73	2	I WANT YOU TONIGHT —Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)	87	90	2	MAKING THE NIGHT THE BEST PART OF MY DAY —Lincoln County (W. Holyfield, B. Peters), Soundwaves 4629 (Bibo, ASCAP/Ben Peters, BMI)
21	26	8	BETWEEN THIS TIME AND THE NEXT —Gene Watson (R. Griffith), MCA 51039 (Blue Echo, ASCAP)	55	65	4	FRIDAY NIGHT FEELING —Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)	88	NEW ENTRY	NEW ENTRY	OLD FAMILIAR FEELINGS —Wyvon Alexander (W. Alexander), Gervasi 644 (I.R.D.A.) (Gervasi, BM)
22	27	7	ALICE DOESN'T LOVE HERE ANYMORE —Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	56	17	11	TAKE IT EASY —Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	89	64	13	SOMETHIN' ON THE RADIO —Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)
23	28	7	ANGEL OF THE MORNING —Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	57	21	12	CRYING —D. McLean (R. Orbison, J. Nelson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	90	62	14	I HAVE A DREAM —Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)
24	29	4	FRIENDS/ANYWHERE THERE'S A JUKEBOX —Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, BMI)	58	58	5	FOOL'S GOLD —Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)	91	71	11	PERFECT FOOL —Debbi Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)
25	32	6	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)	59	69	3	MAGIC EYES —Jack Grayson (J.A. Gray, J. Grayson, T. Purvin), Koala 331 (Hinsdale, BMI/Temar, ASCAP)	92	74	5	SINGLE GIRL —Cindy Hurt (M. Sharpe), Churchill 7767 (Combine, BMI)
26	37	4	I'M JUST AN OLD CHUNK OF COAL —John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	60	70	3	YOUR WIFE IS CHEATIN' ON US AGAIN —Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)	93	NEW ENTRY	NEW ENTRY	FRIENDS BEFORE LOVERS —Gabriel (G. Farago), Ridgetop 01381 (Mik/Klar, ASCAP)
27	38	5	THE BARON —Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	61	25	9	IT DON'T GET BETTER THAN THIS —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	94	NEW ENTRY	NEW ENTRY	YOU'RE THE REASON —Stigo Studio Band (E. Bivens), G.B.S. 708 (Bivens, BMI)
28	34	4	LOUISIANA SATURDAY NIGHT —Mel McDaniel (B. McMill), Capitol 4983 (Hall-Clement (Welk), BMI)	62	30	13	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN —Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mulet, BMI)	95	76	17	WANDERING EYES —Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)
29	35	5	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To) —Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	63	31	11	TEXAS WOMEN —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	96	78	10	ONE MORE LAST CHANCE —Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)
30	39	3	A MILLION OLD GOODBYES —Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Piarus, ASCAP)	64	33	14	THIRTY NINE AND HOLDING —Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	97	80	3	SOMEWHERE TO COME WHEN IT RAINS —John Wesley Ryles (R. Lane), MCA 51080 (Tree, BMI)
31	42	2	BUT YOU KNOW I LOVE YOU —Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	65	NEW ENTRY	NEW ENTRY	LOVIN' ARMS/YOU ASKED ME TO —Elvis Presley (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, Chandos, ASCAP; Baron, BMI)	98	81	10	IT WAS YOU —Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)
32	46	3	ELVIRA —The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	66	36	14	IF DRINKIN' DON'T KILL ME (Your Memory Will) —George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	99	83	4	MARIANNE —Lane Brothers (Gilkyson/Miller/Dehr), FXL 0026 (Montclare, BMI)
33	47	3	IT'S A LOVELY, LOVELY WORLD —Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	67	75	3	I'M ALMOST READY —Leona Williams (V. Gill), Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)	100	85	3	FALLING IN —P.J. Parks (K. Bell, T. Skinner, J.L. Wallace), KIK 903 (Hall-Clement, BMI)
34	41	7	HOLD ME LIKE YOU NEVER HAD ME —Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	68	75	3					

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Nashville Scene

By KIP KIRBY



CAPITOL KEITH—Keith Stegall finishes up his set on the Mid-South Hayride recently in Meridian, Miss.

With the addition of local Nashville artists Van Stephenson and Kathy Barnes to Handshake Records in New York, label president Ron Alexenburg is fulfilling his goal of tapping the Nashville talent market. And, emphasizes Alexenburg, neither of these artists is country. Stephenson is being produced by Bob Montgomery and Jeff Silbar at House Of Gold in Nashville, with a single due out this month and an album in May. Barnes (who scored some pop and country success when she was on Republic Records several years ago) has just released her first Handshake single, "In The Beast Of A Heart."

(Interestingly enough, Handshake's first country artist is not from Nashville at all but from California instead. She's Terry Gregory whose first single is "Just Like Me.")

"I want Handshake to be a label devoted to giving now artists a chance to break," explains Alexenburg. "Of course, I'd love to have us involved in the country field in Nashville because

the audience for country is so broad. But there's great talent in Nashville that has nothing to do with country. Van and Kathy are pop artists, and we will be marketing them as pop acts."

Which is good news for other pop-styled acts in Music City seeking to break through the country image.

Isn't CBS Records hush-hushing a top-secret new vocal project involving three or four of Nashville's hottest female singers? Reportedly, the ladies (two of whom, say Scene's spies, are Marshall Chapman and Pam Rose, both acts with Epic ties) have been in the studio with Billy Sherrill working on an album that could come out under the billing of "Calamity Jane."

The Exit/In may be closed, but if Hugh Bennett has anything to say about it, the Original Writer's Night Series will continue to live on—albeit at a different location. Bennett (who has staged Writer's Night in Nashville for years) is moving the popular event to Jersey Lilly's, a new Nashville country nightspot which opened here several weeks ago. Auditions for Writer's Night will be from 2 to 4 p.m. every Tuesday afternoon, with the show taking place Tuesday nights beginning at 8:30 p.m. Writer's Night has helped launch more than one songwriter's career in town, and it's a deservedly valuable development ground for upcoming talent in this area.

Singer Sami Jo Cole, who has just signed with Elektra Records, has been inked as a regular on three syndicated "Country Countdown" tv specials airing in April, May and June. Each of the 90-minute programs will count off the month's top 20 hits and feature numerous country guests. Dennis Weaver will host. Sami Jo's also scheduled to tour with Johnny Lee and Mickey Gilley for part of this month.

R&b legend Ray Charles (in town to tape "Country Comes Home" a few weeks back) dropped by Columbia Recording Studios here to join Johnny Cash on a new Cash LP, and ended up singing a duet.

Favorite Scene Quote of the Week: It's a good thing Sissy Spacek won an Oscar for best female performance. . . . When asked by reporters what she would say if Spacek had lost in the Academy Awards, Loretta replied unhesitatingly, "I'd say it stinks."

The "Mike Douglas" tv show recently turned over cohosting duties for an entire week to country performers. The five who taped segments to air starting April 27 are Ronnie Milsap, T.G. Sheppard, Eddy Arnold, Jim Stafford and Conway Twitty (who doesn't do a lot of tv appearances).

A total of 33 women will be seen when "Johnny Cash And The Century Girls" airs Wednesday, April 29. This network special—which has undergone several changes of title since first announced—runs the gamut of female country performers, from known to not-so-

of two panels along with a luncheon show headlined by Bobby Bare.

The morning panel on Tuesday will deal with the topic of "Country Music: A Business Success Story," with an afternoon "presidents panel" composed of top-level record executives discussing ways to spread the message of country music across the ocean. This panel is titled "A Transatlantic Dialogue." Bruce Lundvall, CBS Records president and CMA chairman of the board, will moderate this session. The seminar ends Tuesday evening with a cocktail reception cosponsored by CMA and Billboard. Chairing the entire seminar event is Ralph Peer II, board member and past CMA president.

The official CMA board meeting begins Wednesday with meetings of the organization's international committee, international subcommittee and international development committee chairmen from various nations.

Following the two-day board meetings, CMA executive director Jo Walker-Meador and several other board members are slated to attend Billboard's IMIC in Berlin where the CMA will present a country music program at a luncheon April 28 for conference registrants.

Alabama In Vegas

NASHVILLE—As its current single, "Old Flame," soars to the top of the country charts, Alabama continues to stay busy on the road. Along with the band's "Feels So Right" tour, Alabama made its Las Vegas debut at the Aladdin Hotel.



NARAS STEVENS—Ray Stevens does his Tarzan imitation during a rendition of his classic "Guitarzan" performed at a Nashville benefit for the local NARAS chapter.

well-known. Besides Rosanne Cash, Emmylou Harris, June Carter Cash and Minnie Pearl, the special cameos Kelly Foxton, Reba McEntire, Connie Smith, Shelly West, Kitty Wells, Sylvia, Helen Corneilus, Wendy Holcombe, Billie Jo Spears and Jeanne Pruett, among many others.

Singers Bonnie Bramlett and Russell Smith (formerly of the Amazing Rhythm Aces)—both residents of Tennessee these days—are down in Muscle Shoals doing albums for Muscle Shoals Sound Production. Delbert McClinton's runaway chart activity has generated additional steam again for Muscle Shoals' enthusiastic music community and for southern artists in this region.

CMA Board Off To U.K.

NASHVILLE—London is the setting for the Country Music Assn.'s second quarterly board meeting of 1981, slated for Tuesday through Thursday (21-23) at the Royal Garden Hotel.

The confab will start with a special seminar session titled "Country Music: Music Of The '80s" to consist

Promo For Riley Song

NASHVILLE—In an unusual promotional tie-in, F&L Records and Toof Audio Systems in Nashville will give away a Code-A-Phone telephone answering unit as part of the marketing effort behind the label's new release, "Code-A-Phone" by Larry Riley.

The top of the line Code-A-Phone model is to be given away to a deejay through a national contest, with the winner chosen by a drawing May 11. Stations are not required to play the record, but all entries must be submitted on company letterhead to be eligible.

Also supporting the single's release will be a tie-in between F&L Records and Ford Industries in Portland, Ore., manufacturer of Code-A-Phone. Promotional giveaways are scheduled to be made via local Code-A-Phone dealers in all 50 states to radio listeners in each participating market.

Coordinating this promotion are F&L's Bobby Fischer, promotion director and co-writer of "Code-A-Phone," and Joe Lucas, marketing and merchandising director.

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Survey For Week Ending 4/18/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	19	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	40	34	46	MUSIC MAN ● Waylon Jennings, RCA AHL1 3602
	2	3	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	41	35	48	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002
	3	2	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	42	49	30	THESE DAYS Crystal Gayle, Columbia JC 36512
	4	4	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	43	39	47	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
★	8	5	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	44	42	44	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476
	6	5	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	★	55	2	DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
★	12	5	FEELS SO RIGHT Alabama, RCA AHL1 3930	46	51	43	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
	8	6	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	★	56	2	MR. HAG TOLD MY STORY Johnny Paycheck, Columbia FE 36761
	9	9	SOMEBODY'S KNOCKIN' Terry Gibbs, MCA 5173	48	46	19	WHO'S CHEATIN' WHO Charly McClain, Epic JE 36760
	10	10	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	49	38	12	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	11	11	I BELIEVE IN YOU Don Williams, MCA 5133	50	40	13	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
	12	15	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	51	52	10	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
	13	13	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AHL1 3931	52	57	3	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BSK 3474
★	18	4	JUICE Juice Newton, Capitol ST 12136	53	58	169	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
★	23	4	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	54	53	19	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
	16	16	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	★	NEW ENTRY		ROLL ON MISSISSIPPI Charley Pride, RCA AHL1 3905
	17	7	GUITAR MAN Elvis Presley, RCA AHL1 3197	56	50	43	OUTLAWS Waylon Jennings, RCA AFL1-1321
	18	14	BACK TO THE BARROOMS Merle Haggard, MCA 5139	57	62	8	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
	19	17	GREATEST HITS The Oak Ridge Boys, MCA 5150	58	59	24	DREAMLOVERS Tanya Tucker, MCA 5140
	20	19	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	59	64	15	IT'S HARD TO BE HUMBLE ● Mac Davis, Casablanca NBLP 7207
★	29	29	I AM WHAT I AM George Jones, Epic JE 36586	60	68	32	RAZZY Razzy Bailey, RCA AHL1 3688
	23	27	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	61	60	123	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
	24	26	WILD WEST Dottie West, Liberty LT 1062	62	69	6	I HAVE A DREAM Cristy Lane, Liberty LT 1083
	25	28	LOVE IS FAIR Barbara Mandrell, MCA 5136	63	63	34	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
	26	24	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	★	NEW ENTRY		I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
	27	30	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	65	72	4	IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916
	28	20	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	66	67	12	BLUE KENTUCKY GIRL ● Emmylou Harris, Warner Bros. BSK 3318
★	37	8	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178	67	73	75	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	30	32	SOUTHERN RAIN Mei Tillis, Elektra 6E 310	68	65	14	URBAN COWBOY II Various Artists/Soundtrack, Full Moon/Epic SE 36921
	31	21	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	69	47	8	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
	32	36	ENCORE Mickey Gilley, Epic JE 36851	70	75	47	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
	33	22	STARDUST ▲ Willie Nelson, Columbia JC 35305	71	74	37	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571
	34	33	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	72	54	94	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
★	41	11	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	73	66	47	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
	36	31	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	74	48	124	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
★	45	8	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	75	61	18	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	38	44	HARD TIMES Lacy J. Dalton, Columbia JC 36763				
	39	43	LOOKIN' GOOD Loretta Lynn, MCA 5148				

★ 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.)

Country Singles A-Z

A Little Bit Of Heaven (Walter Haynes-Charles Fach).....	69
A Headache Tomorrow (Or A Heartache Tonight).....	2
A Million Old Goodbyes (Jimmy Bowen)....	30
Alice Doesn't Love Here Anymore.....	22
Am I Losing You (R. Milsap-T. Collins).....	6
Angel Of The Morning.....	23
Are We Dreamin' The Same Dream.....	81
Between This Time And The Next.....	21
Blessed Are The Believers (Jim Ed Norman).....	39
Bridge Over Broadway (Joe Bob Barnhill).....	78
But You Know I Love You (Mike Post-Gregg Perry).....	31
By Now (Tom Collins).....	50
Cheatin's A Two Way Street (P. Baugh-B. Emmons).....	19
Cowboys Don't Shoot Straight (Like They Used To) (Chip Moran).....	29
Crying.....	57
Darlin' (S. Popovich-B. Justis).....	74

Do I Have To Draw A Picture (B. Vaughn-J. Grayson).....	53
Does She Wish She Was Single Again (Michael Lloyd).....	77
Doesn't Anybody Get High (On Love Anymore).....	82
Drifter.....	41
Elvira (Ron Chaney).....	32
Evil Angel (Tommy West).....	48
Falling Again.....	8
Falling In (Johnny Morris).....	100
Fire And Smoke (Nelson Larkin, P. Grissett, E.T. Conry).....	45
Fire In Your Eyes (Norro Wilson).....	42
Fool's Gold (J. Vinneau).....	58
Friday Night Feeling (Michael R. Radford).....	55
Friends/Anywhere There's A Jukebox (Bob Montgomery).....	24
Friends Before Lovers (Bill Harris).....	93
Getting Over You Again (Ray Pennington).....	49
Heart Of The Matter (Brien Fisher).....	35
Here's To The Horses (Jerry Kennedy).....	8Q

Hey Joe (Hey Moe) (Ray Baker).....	15
Hideaway Healing.....	37
Hold Me Like You Never Had Me (Mike Post).....	34
Hooked On Music.....	5
I Can't Hold Myself In Line (Billy Sherrill).....	44
I Don't Think Love Ought To Be That Way (Jerry Kennedy).....	25
I Have A Dream.....	90
I Loved 'Em Every One (Buddy Killen).....	7
I Want You Tonight (Billy Sherrill).....	54
If Drinkin' Don't Kill Me (Your Memory Will).....	66
If I Keep On Going Crazy (Ronnie Dean & Leon Everette).....	16
If I Say I Love You (Ronnie Gant).....	72
I'm Almost Ready (D.G. Bowen-J. Bowen).....	67
I'm Gonna Love You Back To Loving Me Again.....	62
In The Garden (Jerry Kennedy).....	46
I'm Just An Old Chunk Of Coal (Norro Wilson).....	26
It Don't Get Better Than This.....	61
It's A Lovely, Lovely World (Gail Davies).....	33
It Was You.....	98
Just A Country Boy (R. Allen-C. Allen).....	36
Leonard.....	10
Let's Forget That We're Married (Jim Vinneau).....	75

Louisiana Saturday Night (Larry Rogers).....	28
Love Dies Hard (Fred Kelly).....	76
Love Is Fair/Sometime, Somewhere, Somehow.....	51
Lovin' Arms/You Asked Me To (Felton Jarvis).....	65
Lovin' What Your Lovin' Does To Me.....	14
Magic Eyes (B. Vaughn-J. Grayson).....	59
Making The Night The Best Part Of My Day.....	87
Marianne (Walter Haynes).....	99
Mister Sandman (Brian Ahern).....	13
Mona Lisa (W. Nelson, P. Buskirk, F. Powers).....	71
My Woman Loves The Devil Out Of Me (Ray Baker).....	73
No Aces (S.S. Singleton).....	40
Nobody Loves Anybody Anymore (Norbert Putnam).....	84
Old Familiar Feelings (Bob Saporiti-J. Schook).....	88
Old Flame.....	1
One More Last Chance.....	96
Perfect Fool.....	91
Pickin' Up Strangers.....	3
Pride (Jim Ed Norman).....	18
Rest Your Love On Me.....	4
Roll On Mississippi (Jerry Bradley & Charley Pride).....	11
Seven Year Ache.....	12

She Sings Amazing Grace (Foster and Rice).....	85
Single Girl (B. Milsap).....	92
Some Love Songs Never Die (Larry Butler).....	79
Somebody Led Me Away.....	20
Somethin' On The Radio.....	89
Somewhere To Come When It Rains (Ron Chancey).....	97
Spread My Wings (L.D. Allen-Joe Gibson).....	68
Storms Never Last.....	17
Surround Me With Love (Larry Rogers).....	52
Take It Easy.....	56
Texas Women.....	63
The Baron (Billy Sherrill).....	27
Thirty Nine And Holding.....	64
Wandering Eyes.....	95
Wasn't That A Party.....	47
What Are We Doing In Love (Brent Maher-Randy Goodrum).....	38
What I Had With You.....	83
Whisper (Billy Sherrill).....	43
Why Don't We Just Sleep On It Tonight (Gary Klein).....	86
Your Wife Is Cheatin' On Us Again (D. Walls-W. Kemp).....	60
You're Crazy Man (Nelson Larkin-Earl Conry).....	70
You're The Reason (Ernie Bivens).....	94
You're The Reason God Made Oklahoma.....	9

Chart Fax

By ROBYN WELLS

Alabama scores its third consecutive No. 1 single as "Old Flame" burns atop the country chart this week. Since signing to RCA in mid-1980, this dynamic quartet has enjoyed unprecedented chart success for a group in recent years. Their previous back-to-back chart-toppers were "Tennessee River" and "Why Lady Why."

A pair of innovative songwriters, **Mac McAnally** and **Donny Lowery**, celebrate their first No. 1 single with "Old Flame." McAnally's strongest chart showing previously was his rendition of "It's A Crazy World," which hit 37 on the Hot 100 in 1977. **Jimmy Buffett's** version of another McAnally tune, "It's My Job," recently peaked at 57 on the Hot 100.

While a triplet of No. 1 singles is an impressive showing for a group, the leading scorer among solo artists is **Merle Haggard**, who racked up a string of nine top tunes between 1973 and 1976. The chain of hits included "Everybody's Had The Blues," "If We Make It Through December," "Things Aren't Funny Anymore," "Old Man From The Mountain," "Kentucky Gambler," "Always Wanting You," "Movin' On," "It's All In The Movies," and "The Roots Of My Raising." Still going strong, Haggard's current single, "Leonard," climbs to starred 10 this week.

Willie Nelson enters the chart at starred 71 with "Mona Lisa," a gentle number which has not graced the country chart since **Moon Mullin** took it to 8 in 1950. Oddly enough, this song appeared on the pop chart twice in August, 1959. **Carl Mann's** rendition reached 25, while rock'n'roller **Conway Twitty's** version peaked at 29. But even more astounding, four artists hit the pop chart with this tune between June and August of 1950. It was a No. 1 hit for **Nat King Cole** on June 2, followed in rapid succession by **Victor Young** (number 10, June 23), **Art Lund** (number 14, June 30) and **Dennis Day** (number 25, August 11).

Also debuting on the chart this week are **Elvis Presley**, **Freddie Hart**, **Moe Bandy**, **Tom Jones**, **Randy Barlow**, the **Burrito Brothers**, **B.J. Thomas**, **Johnny Russell**, **Kris Kristofferson**, **Wyvon Alexander**, **Gabriel** and the **Sligo Studio Band**.

Prime movers this week include **Charly McClain**, **Johnny Rodriguez**, **Leona Williams**, **Anne Murray**, **Steve Wariner**, the **Oak Ridge Boys**, **Gail Davies**, **Earl Thomas Conley**, **Billy Swan**, **Dottie West** and **Lacy J. Dalton**.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:
FRIENDS BEFORE LOVERS—Gabriel (Ridge-top)—KHAK-AM, Cedar Rapids; KNOE-AM, Mon-

roe, La.; WTMT-AM, Louisville; KZUN-AM, Opportunity, Wash.; WHIM-AM, Providence; KOYN-AM, Billings; KYNN-AM, Omaha; WDXB-AM, Chattanooga; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.; WKSJ-AM, Mobile; WTSO-AM, Madison; KWKH-AM, Clovis, N.M.; WTOD-AM, Toledo; KCEY-AM, Modesto.

OLD FAMILIAR FEELINGS—**Wyvon Alexander** (Gervasi)—KHAK-AM, Cedar Rapids; WIQS-AM, Jackson, Miss.; WTMT-AM, Louisville; WHIM-AM, Providence; KOYN-AM, Billings; WDXB-AM, Chattanooga; WDD-AM, Chattanooga; WSDS-AM, Ypsilanti; WKSJ-AM, Mobile; KUUY-AM, Cheyenne; WDEM-AM, Macon; KBBQ-AM, Ventura, Calif.; WTOD-AM, Toledo; KCEY-AM, Modesto; WVOJ-AM, Jacksonville; WCBX-AM, Eden, N.C.

BUBBLING UNDER THE TOP 100:
101—**I THOUGHT I HEARD YOU CALLING MY NAME**—**Pam Hobbs** (50 States)
102—**I SOLO ALL OF TOM T'S SONGS LAST NIGHT**—**Gary Gentry** (Elektra/Curb)
103—**FOOTPRINTS IN THE SAND**—**Edgel Groves** (Silver Star)
104—**LADY'S MAN**—**MUSIC ROW** (Debut)
105—**GO HOME AND GO TO PIECES**—**Donna Hazard** (Excelsior)

LP CHART ACTION:
New artists are doing well on this week's chart. In the top 10 are **Alabama**, at starred 7 with "Feels So Right" and **Terri Gibbs** at 9 with "Somebody's Knockin'." Moving to starred 14 with "Juice" is **Juice Newton**, while **Rosanne Cash's** "Seven Year Ache" surges to super-starred 15. At starred 35 is **Mel McDaniel's** "I'm Countrified," closely followed by **Earl Thomas Conley**, at starred 37 with "Blue Pearl." **Stephanie Winslow** moves to starred 45 with her debut LP, "Dakota," as **Janie Fricke** enters the chart at 66 with "I'll Need Someone To Hold Me When I Cry."

Awards Show On April 30

LOS ANGELES—"Oh, What a Year It's Been" is the theme for the 16th annual Academy of Country Music awards show telecast live on NBC from Shrine Auditorium here April 30.

Fourteen awards will be presented on the show, hosted by **Larry Gatlin**, **Tammy Wynette** and **Don Meredith**. Entertainers include **George Jones**, **Dottie West**, **Mickey Gilley** and **John Schneider**.

Fabor Label Back

NASHVILLE—Fabor Records, a small label which had a number of hit songs in the '50s, including **Ned Miller's** "From A Jack To A King" and the **Jim Reeves** and **Ginny Wright** duet, "I Love You," is back in operation. The first release is a multiformat offering, **Sean Soroka's** "Runnin' Free"/"Do What You Do Do Well."

Star In Nashville

NASHVILLE—Dallas Star Records is opening a Nashville base of operations headed by **Harrison Tyner**, who will coordinate distribution and promotion of all product for the label.

Country John.

"He's brought renewed beauty and elegance to the twin-fiddle, steel-guitar tradition of the old-time honky-tonk balladeer."

—Us Magazine



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Sound Business

STARTS APRIL 20 AT SOUND EMPORIUM

Digital May Progress In Nashville Via Workshop

NASHVILLE—A major analog/digital workshop sponsored and coordinated by Sound Emporium Studios, Masterfonics, Inc. and the Nashville Music Assn. here may bring the Nashville recording community a step closer toward entering the digital arena fully.

At least, that's the game plan behind this five-day event, believed to be the first of its kind held in the U.S. Slated for the week of Monday (20) at Sound Emporium, the workshop is designed to allow producers, engineers and artists an opportunity to evaluate current state-of-the-art

By KIP KIRBY

analog equipment and compare these systems with new digital systems now available on the market.

Five leading manufacturers of digital recording equipment have been invited to participate in the open-house workshop by importing their hardware for on-site demon-

Some East European producers are now running their own independent recording studios, rather than relying on state-owned facilities that are booked solid. Details in the International section.

stration. Expected to participate are JVC, Sony, Mitsubishi, 3M and Soundstream, each of whom has been a pioneer in the field of digital recording manufacture.

Invitations are being mailed by Sound Emporium to leading industry representatives, studio staffers, producers and artists throughout the Southeast encouraging participating in the digital workshop and offering complimentary studio time for evaluation of all on-hand systems.

Sound Emporium is donating a week's worth of free studio booking

(Continued on page 104)



Testing Records: Sophisticated Hewlett-Packard computer at left in a sound evaluation room at Keysor Corp., Saugus, Calif., a leading supplier of vinyl compound to the industry, is able to analyze records with a high degree of sophistication. Firm maintains that this approach and level of sophistication is unique among compound manufacturers.

Blank Tape Still Being Plugged By Artists Despite Controversy

• Continued from page 3

settes as well as consumers taping an LP for that medium after having purchased both the album and the tape.

In addition to Blondie, Ampex has just signed the Bee Gees for a third year of the ongoing "Tape of The Stars" campaign—an ad approach which links the professional

studio heritage of the firm to the artist.

According to Ampex market development manager Pete Cain: "The campaign has been effective for us. If it wasn't we wouldn't be renewing our association with the artists." In the past Ampex has also featured such acts as Blue Oyster Cult and Alicia Bridges.

"We pre-test all our ad concepts," he continues, "and it's proven to be effective. We think it's a good concept and unique in that it plays off our professional recording tape heritage."

Full page print ads featuring the Bee Gees and Blondie will appear in Ampex ads scheduled for upcoming issues of Playboy and Rolling Stone. The campaign also extends to radio spots.

According to Philip Stogel, Philip Stogel Agency, Manhattan, which put together the Stevie Wonder-TDK campaign: "It really helped in the beginning. The Memorex and Scotch campaigns were tie-ins with the whole recording industry. The TDK campaign was specific. TDK was known for its high dominance and quality tape and they wanted to come into the mass market with the D cassette. Stevie was the vehicle to

(Continued on page 106)

EXTRA \$\$

VCRs Spur Market For Accessories

• Continued from page 3

a good program with rackjobbers and one-stops. In a record store it's a tougher sell, because the clerks don't sell our product. We've changed our advertising somewhat to reach a more mass audience. This is because the customer has to ask for our product by name."

Osawa marketing vice president Jack McMurray agrees that the accessories market is strong. "There are more people in the field," he says, "but not with a full line. Dealers like full line suppliers because their ordering is easier and more sensible.

"Accessories have a broad distribution channel—everybody can sell something. Some of our products retail for \$100, and some go for \$2. Obviously, you can't sell a \$100 record mat in a record store. We're making a big push in mass merchandisers with a broad range of product."

McMurray points out that "part and parcel of selling accessories is

(Continued on page 107)

Major Upscaling At Keysor Corp.

By JIM McCULLAUGH

SAUGUS, Calif.—Keysor Corp. here, a major vinyl compound and resin supplier to the record industry, has undergone a major technological upscaling, according to Howard Hill, president.

The plant, located on a 35-acre site, was rebuilt beginning last year after an electrical fire in April of 1980.

Among new approaches are automation of all equipment, as well as computer-operated control of many processes.

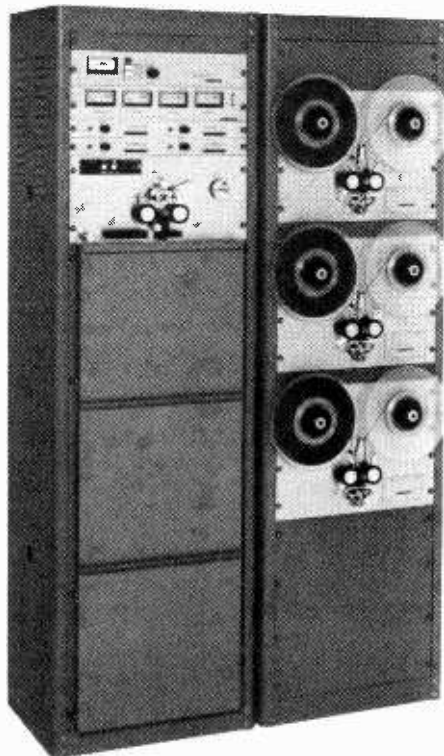
One advantage of the computerized control and automation, emphasizes Hill, who adds that the plant will have a capacity this year to produce approximately 65 million pounds of PVC, is that it enables the firm to take advantage of both large and small size reactor plants, as well as medium and small size reactor plants.

One newer element, also, maintains Hill, is a sound evaluation system room which is utilized to

(Continued on page 110)

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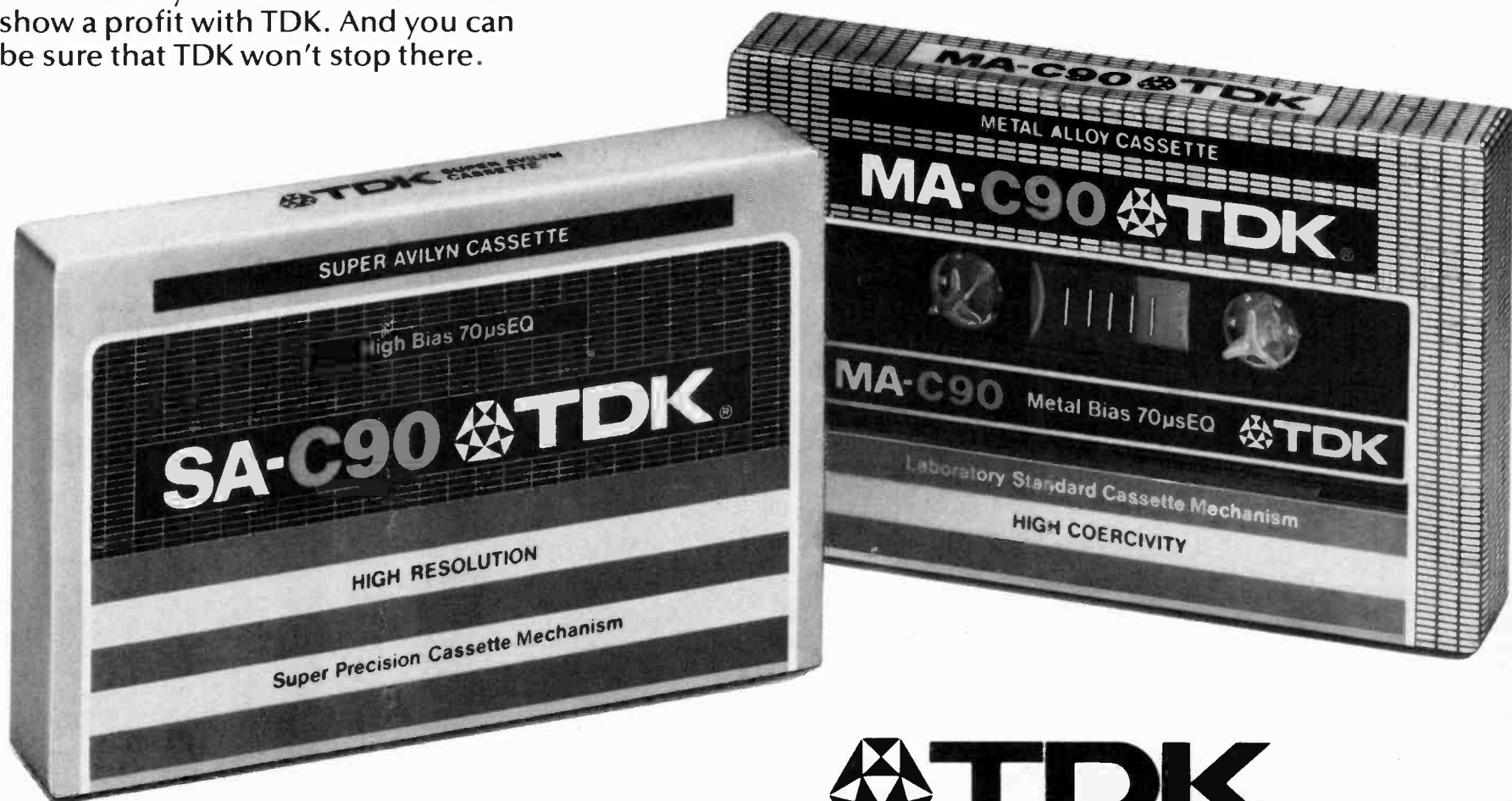
Once you've set a standard, it's hard to stop.

TDK has become the reference standard in high bias with the TDK SA cassette. It's the same story with the TDK metal, and it seems that every TDK product sets a standard of its own.

Whether it's in the superb Premium Series or the high end Reference Series, TDK is the only tape manufacturer to offer two or more cassettes in every bias. Standards of quality hard to equal.

And the quality doesn't stop there. It's consistent in over 100 audio and video products, with more than fifteen different accessories all backed by TDK's solid warranty. And the proof is in the profitable inventory turnover of up to eleven times a year!

Look at your bottom line. It can show a profit with TDK. And you can be sure that TDK won't stop there.



 **TDK**
THE FUTURE IN SOUND AND PICTURES.

Workshop May Spur Digital Use In Nashville

• Continued from page 102

for this event. Any producer, engineer or artist interested in experimenting with the various analog and digital systems may have two hours of studio time at no charge for either live recording or mixing, using as many different manufacturers' models as he chooses.

All of the equipment featured in this demonstration will be set up together at Sound Emporium for concentrated evaluation purposes. Representatives of each manufacturer will be on hand to answer questions

and demonstrate functions and capabilities of each series.

Among the hardware scheduled to be available for on-site usage during this workshop are 3M's 32-track digital recorder/reproducer, 4-channel recorder/reproducer, and digital editing system; JVC's BP90 processor, 8200 ¼-inch U-Matic tape machines and AE90 digital audio editor; Sony's BVU-200B ¼-inch U-Matic video machines, PCM-1610 processor and DAE 1100 editor; Mitsubishi's X-80 2-track recorder/reproducer; Ampex's analog ATR-102 ½-inch 2-track recorder/repro-

ducer and ADD-1 audio delay line; and Studer's 24-track analog recorder/reproducer and 2-track analog recorder/reproducer.

"It would normally cost a producer thousands of dollars to fly all over the country to compare equipment and systems," explains Jim Williamson, president of Sound Emporium. "We're making it possible for industry representatives to see all the new components under one roof at one time."

So far, studios in Nashville have been slow to leap onto the digital bandwagon. They claim the prohibi-

tive cost of purchasing digital hardware as a major drawback, coupled with the lack of uniform industry standards governing digital equipment. Also, they say, Nashville labels and producers haven't exactly been beating down their studio doors to cut digital recordings yet.

Says Norm Anderson, who manages Columbia Studios here, "We've got a Sony digital system available to us any time we want it. But few Nashville producers or record companies seem interested in paying the additional cost to record their product digitally."

There are signs, however, that this "wait-and-see" attitude may be changing. Recently, producer Jimmy Bowen, vice president of Elektra Records in Nashville, digitally mixed and mastered the forthcoming Dave Rowland and Sugar debut album for his label, using the JVC digital Audio Series 90. He used the same equipment to mix a just-released Glaser Brothers single, "Loving Her Was Easier," as well as an Eddy Raven single titled "I Should Have Called."

Bowen says, "I think there's a market for country digital recordings, absolutely. For one thing, today's country listeners are more discerning. They've been raised listening to high-quality pop studio records. They're more critical of what they listen to, even in country and especially with crossover acts. Eventually I want to have the entire Elektra country catalog done digitally."

Country's biggest foray into the field of digital came when California's Firstline Records decided to cut a country album with singer Paul Williams. Label owner and producer Charles Underwood flew in a 3M 4-track digital system for the project at a shipping cost of nearly \$3,000. The album, titled "Country Love," was recorded live in two days at Woodland Sound Studios and mixed in California.

Why digital? "Well," says Underwood, "we wanted to do a first-class country album with Paul, since this was the first time he'd ever recorded an album of non-original material. We wanted to use Nashville session players, and we like the clean, distortion-free sound you get with digital. So we just decided to import the equipment ourselves."

The album is scheduled for release this month, and its digital version will list at \$17.95. Included on the LP will be such country standards as "Crazy," "When I Stop Dreaming" and "(Now And Then) There's A Fool Such As I."

Glenn Meadows, co-owner of Masterfonics in Nashville, believes that digital will be making stronger inroads into country music within the coming year as more producers and label heads hear the differences in sound and quality. He also sees a direct link between digital and the future digital audio disks where accurate reproduction with full dynamic range would be critical.

SWITCH

Audio Media On The Rise In Nashville

By KIP KIRBY

NASHVILLE—Five years ago, the bulk of Audio Media's studio business resulted from in-house production and specialty sessions. Today, the facility operates two rooms, claims a string of gold records, and qualifies as one of Nashville's busiest studio operations.

Dolly Parton's "9 To 5" album (excluding the title track) was cut at Audio Media, as was Mickey Gilley's biggest-selling album to date, "That's All That Matters To Me," which has spawned three No. 1 singles and appears to be heading for a fourth with "A Headache Tomorrow (Or A Heartache Tonight)."

"Chipmunk Punk" and "Disco
(Continued on page 106)

The new generation of plating systems for audio and video disks

Audio Matrix Mark II

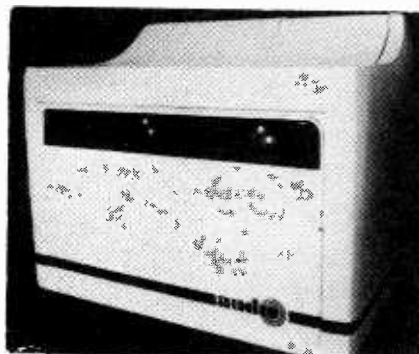
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Built-to-last construction includes rugged, reliable all-new cathode head and drive mechanism.

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Excellent matrices have been and are being plated at 375 amperes.

Individual plating positions are separated by fiberglass dividers.

Programmable rectifiers provide sophisticated automatic plating cycle control.

Continuous monitoring of pH, temperature, current and voltage is provided on digital LED displays.

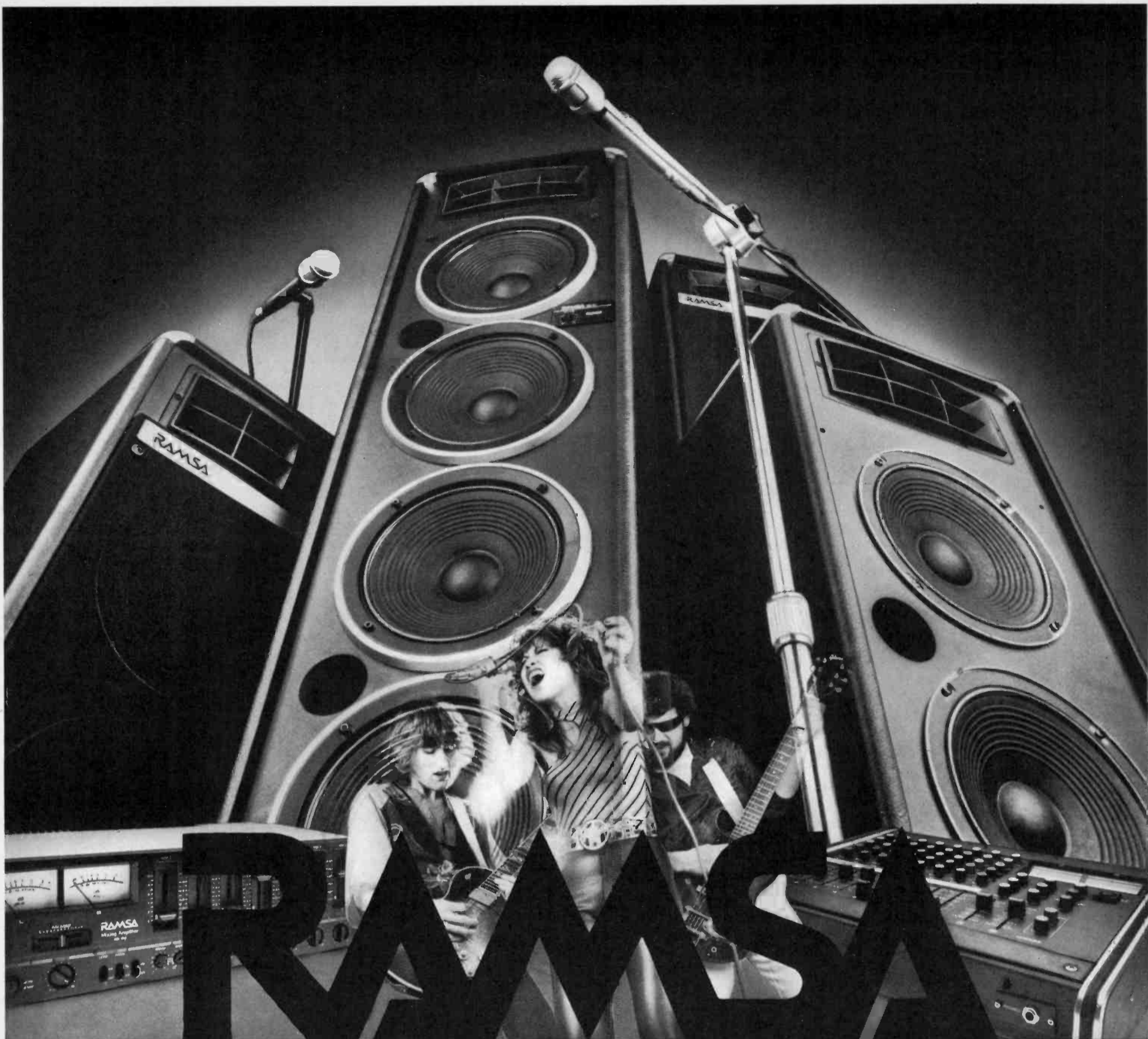
Submicronic filter stage removes particles down to 0.2 microns.

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With Ramsa, you can choose the system that works best for you with mixer-amps, mixers and line array speakers, all designed for fast setup, with a minimum of lines and clutter.

Take our extremely versatile mixer-amp (WA-140). In addition

to its two 60-watt channels (from 20Hz to 20kHz into 8 ohms with 0.3% THD), the WA-140 gives you a 4 mike mixer, 5 point equalizer, 2 phono and 2 aux inputs. Add the Ramsa line array speakers (WS-130 or 135) which resist burn-out even when you're really cooking.

There are also Ramsa line array speakers with built-in amps (WS-160 or 165). When hooked up to our portable mixer (WR-130), this system is versatile enough for both sound reinforcement and recording. And both speakers

employ horn drivers for wide dispersion and extended high frequency response.

Add Ramsa hand-calibrated unidirectional microphones with floating suspension and double windscreens to produce a sound that won't let you down.

So when you think you're ready for Ramsa, call 800-447-4700 (in Illinois, 800-322-4400) and audition the new name in sound reinforcement.

Panasonic
PROFESSIONAL AUDIO DIVISION

Some Disk Artists Still Endorsing Blank Tape

• Continued from page 102

get brand identification. TDK had to sell six million cassettes in six months—they sold them in four

months.

"The contract with Stevie is being negotiated. TDK in the U.S. would like to continue the association. It

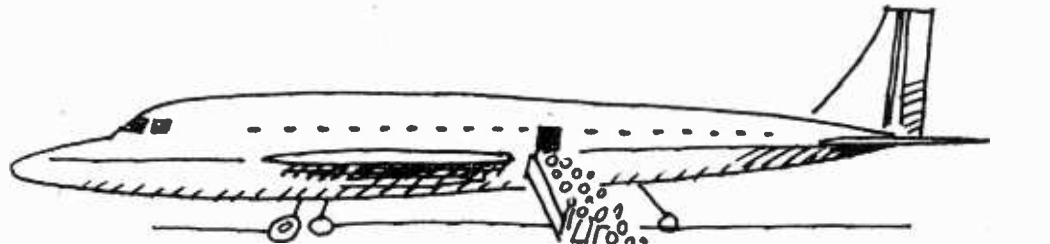
was of mutual benefit to both TDK and Stevie. I think the tape companies have much to talk about, what with video and metal, that they

don't want a spokesman to dominate with one tape. With the new tapes, like chrome and metal, each tape is geared to a specific market."

Interestingly, the 3M Corp. discontinued celebrity advertising in its consumer campaigns last year. It is now using "associative advertising" in its ads to the professional market.

Says a spokesman: "We offer a forum in which the celebrities, who are well known within the recording business, can express themselves to the industry. They have to use our tape, but they don't have to use it exclusively. The campaign is called 'On Tape,' because the headline on the ad reads, for example, 'Umberto Gatica On Tape.' These are not endorsements and the people we use aren't stars. Most of them worked as engineers for mainstream stars, like Tony Bennett, Frank Sinatra and Debby Boone. We have three people now: Gatica; Bruce Swedien, Quincy Jones' engineer; and Mick Gazuski, Chuck Mangione's engineer."

THE SHOW'S OVER AND BILLBOARD KEEPS WORKING



APRIL 18, 1981 BILLBOARD

CES — The Consumer Electronics Show — will take place in Chicago, at McCormick Place, from May 31st to June 3rd. If you're going to be selling there, we have a way to help you sell at CES and after the show is over.

Billboard, the only weekly trade serving the Tape/Audio/Video market will be very much on the scene at CES. As a matter of fact, we'll be distributing thousands of additional copies over and above our audited, worldwide circulation. And, editorial coverage of CES will again take the form of a special, expanded section in the June 6th issue.

You'll want your selling message to reach those prospects who are there and those who are not. If you happen not to be exhibiting, all

the more reason to reserve space in the CES section of Billboard in that June 6th issue.

Every week, all year, Billboard provides more news of Sound Business and Video to more people, in more places, around the world. News of products and people in video hardware and software, in professional equipment, accessories and more. Billboard makes contact with more buying decisionmakers than any other publication: retailers, distributors, reps and sub-distributors.

Call your advertising space representative and make a date to sell in the June 6th issue. Billboard will keep selling for you, during and after the show.

Nashville's Hot Studio

• Continued from page 104

Mickey Mouse," both platinum albums, were recorded at Audio Media. Ricky Skaggs has finished his debut Epic LP in the studio. Producer Steve Buckingham did a double album on singer Dionne Warwick there recently. And a new Walter Hawkins album cut at Audio Media skyrocketed onto the Billboard gospel chart at an impressive number 4.

Paul Whitehead (who owns Audio Media with partners Jack Jackson, Pat Patrick and Doug Yoder) attributes Audio Media's rapidly-rising popularity to a combination of factors: quality equipment, competitive sound, personalized attention, an in-house rhythm section and a good percentage of return business.

"When we first built Audio Media in 1971, we had a shoestring budget of \$12,000 and looked at the studio as a place to work on our group projects," says Whitehead. "From there, we found we had developed a distinctive rhythm section that eventually made a name for itself and drew in business. They still do all our in-house production work."

The studio began inauspiciously enough as a 4-track operation located in a little house in a Music Row alley. By the time English rocker Joe Cocker arrived to finish his "Stingray" LP in the mid-1970s, Audio Media had built its reputation on doing K-tel sessions, tv packages, specialty and budget records, industrial scores and jingles ("lucrative sessions which no one else in Nashville seemed interested in," recalls Whitehead). In 1978, however, independent and small-label production slacked off visibly, and Audio Media decided to go after the major record company accounts.

The modern new building and studio was constructed entirely from the ground up by its owners to ensure the sound they wanted. The larger Studio A has a Harrison 32C console, while Studio B uses an MR-2 board. The rooms have Studer 24-track tape machines and Westlake monitors. Independents handle almost all the engineering, with Marshall Morgan, Joe Neil and Pat McMakin the mainstay engineers behind the consoles.

Whitehead maintains that a key to succeeding in the increasingly competitive studio market of Nashville lies in studios' ability to entice repeat business.

CES Issue Date: June 6th

Advertising Deadline: May 21st

Billboard®

The Weekly Authority in Tape/Audio/Video Coverage

Test New Audio Imaging System

Omnisonix Unit Designed For Professional Studio Use

By GEORGE KOPP

NEW YORK—The Trod Nossell recording studio in nearby Connecticut has become the testing lab for an audio imaging system that its inventors hope will find wide studio use.

A consumer version of the imager, the Omnisonix 801, has been on the



Omnisonix Imager: Consumer device plugs into a hi fi auxiliary jack and restores sound depth. The technology may have professional applications in recording and broadcasting.

market for almost a year. A version for the car stereo market was introduced a few weeks ago. The two units list for \$149.95 and \$199 respectively.

According to Omnisonix executive director Trod Nossell and producer Thomas "Doc" Cavalier, sales have grown 25% per month since the 801 was introduced. It works, he says according to psychoacoustic principles and is not a signal processor.

"Because of our hearing apparatus," he says, "when we're in a concert hall a sound and its followup are heard differently in terms of an angle differential. In the recording process, this becomes a time differential, and may be lost because of the common source of the sound. The imager's circuitry restores the angle differential and the live ambience."

A similar result is achieved by the Carver holographic amplifier, which Cavalier says is a "good system." He believes his system is better because it is less dependent on the location of the listener in relation to the speakers.

In the professional market, Cavalier says that the system can be used with recordings and in broadcast. "We're doing two pilots now with mono sound," he says. According to Cavalier, the imager can be used to create a simulated stereo with a mono signal.

In the recording studio Cavalier says he has encountered a certain amount of resistance from engineers. "They claim that the sound is not natural. Really what they're saying is that they've always heard the sound in a certain way, and this sounds different to them. In fact, it's a more natural sound than conventional recordings."

To get the imaging effect on a disk

would mean encoding it, but Cavalier says there is no problem using the image code along with a noise reduction code. "We like it to be used with noise reduction," he says. "Any noise, such as an inherent rumble, will be imaged along with the program material." Cavalier adds that the encoding process is more successful on tape than on disk.

In broadcast, the Omnisonix imager is being tested to provide 360

degree imaging in a lateral or horizontal plane.

Cavalier says the company "would like to license the technology, but we have to overcome fixed ideas." He feels that the success of the consumer version, which is sold through 450 retail outlets, may help push the pro market into accepting the technology. The consumer version, he notes, is backordered heavily.

Accessories On Rise

• Continued from page 102

packaging and display. We have three point-of-purchase displays available, and we can cater to any type of merchandiser."

On the video side, Recoton is one hi fi care company that has made the move to video successfully. The company says that bulk tape erasers will emerge as one of the strongest video accessories, along with the connectors that are currently the bread and butter of the accessory business. In January, the company introduced about 35 items at CES. It now has more than 100 in its catalog,

with more to come. A spokesman reports that a number of record jobbers are signing on as distributors.

One of the biggest makers of video accessories is RMS Electronics. Says vice president Al Goldstein: "Accessories manufacturers are suddenly the darlings of the industry as more and more VCR retailers realize the profits in accessories." RMS boasts more than 1,000 items in its catalog.

"We're an old, old company," says Goldstein, "and we're different from most people who just jumped into the business. We were the first at the

(Continued on page 108)

A work of art should be rewarded with another work of art.



Introducing the Scotty Award.

The Scotty Award is an original oil portrait commissioned for each of the best recording artists in the business. It's a work of art as unique as the honor it represents. And it represents quite an honor.

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But these select few will not be the only ones who win. A \$5000 music scholarship will be awarded by 3M to a promising new artist chosen

by the Best of Show winner. An additional \$1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And \$100 will be awarded to Muscular Dystrophy for each qualified nomination.

Who will the first Scotty Award winners be? That's up to you. We're now accepting nominations for recordings that reached gold or platinum status during 1980.

So contact your 3M Field Representative for details and nomination forms. Help the fortunate, and the less fortunate, win a Scotty Award.

Scotch Recording Tape



Magnetic A/V Products Division

"Scotch" is a registered trademark of 3M.

3M Hears You.

3M

EQUIPMENT CRACKING LP CREDIT LISTS

LOS ANGELES—While it's hardly a rarity anymore for an LP not to list recording studio credits, citing particular audio items of equipment is less common.

On jazz musician's Alphonse Mouzon's just released "By All Means" album, he takes time out on the liner notes to single out the JBL 4313 studio monitors he used at Hollywood's Studio Sound Recorders.

Stevie Wonder wrote a paragraph singling out Sony digital audio equipment for his recent "Hotter Than July" LP.



FINAL CONFLICT—The Tazmanian Devils, along with a few friends, listen to finished mixes of a new Warner Bros. LP at San Francisco's Different Fur recording studios. Shown seated, left to right, are: Don Mack, second engineer; Steve Mantoani, engineer; Devils Barry Lowenthal and Pat Craig; Erik Jacobsen, producer/manager; and Devils Dennis Hogan and Dave Carlson. Standing, left to right, are: Devil Duane Van Deman; Larry Butler, Warner Bros. Records; and Sheila Rene, KSJO radio personality.

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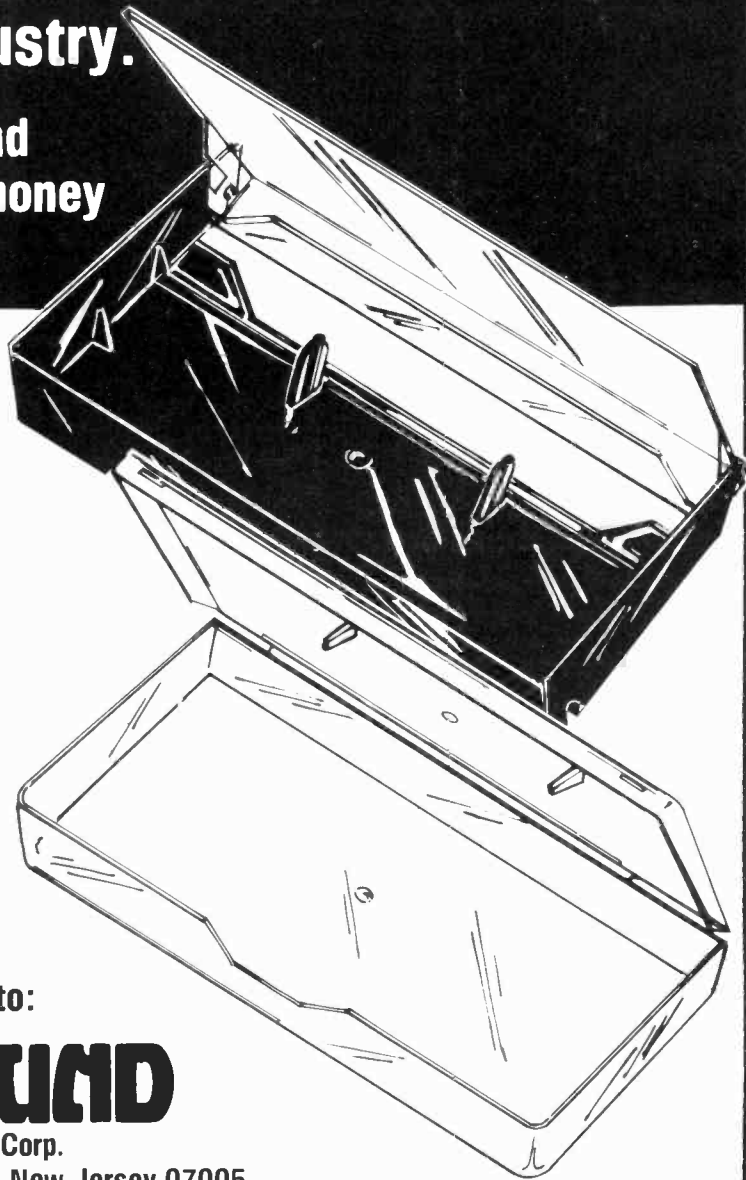
The MAX-SOUND Poly-box snaps shut and locks firmly. Looks soft, but this one's tough. Closed box can support up to 100 lbs. static weight!

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501 Division Street, Boonton, New Jersey 07005



Accessories On Rise

• Continued from page 107

January CES with videodisk accessories. Our engineers discovered that on both videodisk systems, after you hook it up to your television set, you can't get UHF stations. So we built a hook-up that allowed you to retain UHF."

Among the most important products for RMS are its kits, which allow multi hookups of several tv sets to a single VCR, videodisk player or video game. "We're preparing a number of accessories that can be used with cable tv, interactive tv and videogames. We're preparing things before there's a need for them."

Nortronics sales manager Ken Lubitz agrees that "the real growth area is in video." But he feels that too many companies are jumping in, and that some of this activity was behind the controversy regarding head cleaners.

"A lot of head cleaning cassettes

don't do any good, and do definite harm. We tested several in our labs and found that to be the case. We still feel the only way to effectively clean a video head is with a kit, such as one that we manufacture."

Lubitz says that new accounts for video accessories have tapered off during the first quarter. "The smaller people are going out of business," he says, "but the good people are still maintaining it."

Discwasher executives also expect good growth this year. Marketing manager Dale Berlau says: "Too much has been made of records being at death's door, and we disagree." Berlau agrees that video presents an enormous growth potential for the industry, and he says that Discwasher will enter the field at some future time. "We don't yet know the problems we'll have to solve, especially with the videodisk. But we are always involved in ongoing research."

PHILIPS/MAGNAVOX/PIONEER

Koss Beats Drums For Laser Disks

By ALAN PENCHANSKY

CHICAGO—Koss Corp., a leading headphone and speaker manufacturer, is stepping up public relations activities in support of the Philips/Magnavox/Pioneer optical laser videodisk system, with company founder and president John C. Koss renewing the call for audio industry backing of the system.

Koss and other audio industry executives have favored the laser optical technology because of its potential for superior audio reproduction, and the impact this will have on audio product sales.

In a recent interview here, Koss said that the video boom's short-term negative impact on audio would be followed by a profitable audio-video product "marriage" in the 1980s, but that audio's biggest benefit is dependent on the laser system's adoption.

"In the not too distant future, audio and video will be married. We are interested in seeing a happy wedding," Koss explained.

Koss said the optical laser disk "offers the most advanced technology and the best opportunity to help the audio industry sustain a meaningful growth rate."

Adds Koss, "As the industry developed we continually supported the best technology, from tubes to transistors, from AM to FM radio, and countless other advances. Today, optical disks are clearly the best technology in video."

Koss estimated that audio industry volume was down between 30% and 40% since 1975-76 when the industry "peaked out."

Said Koss, "The industry is not only maturing, but a hell of a lot of disposable income is going into video."

"The short term impact of video on audio has been a decreasing effect and now hopefully a stabilizing effect. Now I believe we're going to stabilize and start moving ahead."

"If we can get married and really get into the audio-video thing, a great new opportunity and new growth are ahead for the audio industry."

Koss said videodisk incompatibility would impact on the audio business.

"If we could get one record settled on like the LP and go ahead and work on hardware that would repro-

duce it, that would be the way to go.

"What will make audio return to rapid growth will be a clear advance in sound reproduction—sound so exciting consumers will rush to upgrade their equipment. Only the laserdisc offers this possibility."

He added, "It is unquestionably the best way to fly technologically, and we're in that camp."

Koss maintains that RCA's videodisk is being marketed only as an add-on to television and he questioned the full stereo capability of the system.

"They are pre-judging the American consumer. They think they are going to hit the factory guy who doesn't care whether the sound's good or not."

Said Koss, "The VHD system is also capacitance-based. Neither offers the amount of information the laserdisc can store and transmit."

(Continued on page 109)

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L.A.'s The Complex Lures Act Patronage

By JEAN WILLIAMS

LOS ANGELES—Artistic comfort and technical excellence, with an ear toward creating a distinctive new sound, best describes the recently completed multi-million dollar facility here, the Complex, says Harry Grossman, general manager, and George Massenburg, technical director and consultant. The complex is owned by Robert Cavallo, Joe Ruffalo and Earth, Wind & Fire's Maurice White.

The multi-purpose facility houses the George Massenburg Studios, ARC (American Recording Co.), Nova Sound Research, specializing in touring sound systems, soundstage facilities and large rehearsal halls. The owners are also gearing up for video production.

Although The Complex officially opened the first of the year, several ARC and other artists were using its services last year.

Among the artists using the facility are Fleetwood Mac, Deniece Williams, Average White Band, Ramsey Lewis, the Edwin Hawkins Singers, Weather Report, Little Feat, the Emotions, Valerie Carter and Earth, Wind & Fire.

According to Massenburg, the organization is careful not to advertise the studios as Earth, Wind & Fire studios, fearing other artists may believe the facilities were designed specifically for the group and may not fit their needs.

"We have a lot of plans for The Complex," says Massenburg. "We're trying to bring in classical, legitimate theatre productions and we're going to get into video post-production."

Two studios have been completed in the 35,000-square-foot facility, with a third, and the largest, set to begin construction in December. Massenburg maintains the third studio will be large enough to accommodate an orchestra.

Grossman explains that all studio equipment was built inside the building, adding that \$400,000 was invested in each of the two completed consoles. Two additional consoles are under construction. "Everything in the studio is hand-crafted," says Grossman.

Adds Massenburg: "We're setting out to create a distinctive sound at this studio, a sound that we will be identified with in the way that Motown created its sound, or the

Muscle Shoals sound. Therefore, after the consoles are built we check everything ourselves." The consoles were designed by George Massenburg Labs.

One studio is set up for live recording, overdubbing and mix-down, while the second studio is designed primarily for overdubbing and mixdown. The Massenburg studios also include two Ampex ATR 124 24-track tape machines.

The Complex's soundstage is de-

signed for technical flexibility, says Grossman. The room is equipped for flying sound lights. The room also is used as a mini-theatre for showcases and recordings with audience (250 persons).

Complex Production Services is capable of packaging entire showcases and mini-theatre productions, says Grossman.

First group to use the theatre to record with an audience was Weather Report for its "Night Pas-

sage" LP. Grossman notes that Neil Diamond's representatives are measuring the stage for set design.

The rehearsal room is designed to provide a comfortable, well balanced acoustical environment. The combination of hard and absorbent wall surfaces are utilized to provide the amount of "live or dead" response desired by the artist for his session.

Options include side-fill sound with microphones and console, floor

wedge monitor system with microphones and console, choreography mirrors, lighting system for showcase presentations and eight and four-track recording capability.

The complex, a former bank and later the County Welfare office, has been three years in design and construction. The facility maintains a permanent staff of 25, although crews swell for national and international tours, location recording and special assignments.

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Koss Campaign

• Continued from page 108

Koss also is concerned that many audio dealers are "jumping on the video bandwagon with their eyes closed."

He explained, "It's a viable option to add video lines to an existing audio store but the basic premise of the audio store should not be forgotten—and that's consistent service to the customer, regardless of trends or fads.

"When it comes to video, the smaller dealer will never be able to compete effectively with the chains. The price differential is too great."

Koss Corp. is credited with introducing the stereophone in the U.S. in the 1950s. Since then the company has diversified into loudspeakers, digital delay units, and a soon-to-be introduced hand-held stereo radio receiver. Worldwide sales of \$25 million were reported last year.



ANDY ACTIVE—Andy Williams, middle, listens to drummer Jerry Carrigan, left, during a playback in the control room at Nashville's Sound Emporium Studios, while engineer Billy Sherrill sits at the console. Steve Popovich is producing the Williams LP for CBS.



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SONY DECISION

15% Price Cut On Beta Vidcassettes

By GEORGE KOPP

NEW YORK—The video hardware division at Sony is pulling out all the stops in an apparent effort to increase the Beta format's share of the videocassette market. The company last week drastically reduced its prices on Beta videocassettes to duplicators, chopping prices by 15%.

The price reduction may have played a role in Magnetic Video's decision to cut prices of several top-selling titles in the Beta format by \$20 (Billboard, April 11, 1981).

Tape executives note that Beta cassettes have always been less expensive in bulk than similar lengths on the VHS format. The Magnetic Video promotion is the first indication at retail that companies may begin to pass some of that savings along to the consumer.

The reasons behind the Sony move are almost certainly related to the hardware business. There is no glut of Beta videotape, and the Sony magnetic tape division says that the decision to effect the price cut was made on the hardware side. Sony is reportedly introducing a portable Beta VCR in the U.S. later this year that will be as compact as the Technicolor quarter-inch machine, though slightly heavier.

One question arising out of the Beta push is whether an increased share for the format will have an effect on the videotape shortage. The main suppliers of Beta tape are Sony, 3M and Fuji.

Says 3M's Dennis Farmer: "We are watching the situation very
(Continued on page 112)

SPEECH COMPRESSION CIRCUITRY

VSC Will Bare \$179 Cassette At May CES

LOS ANGELES—The Variable Speech Control Co. of San Francisco will debut a low-priced, portable cassette recorder for the consumer which uses the firm's speech compression circuitry.

Product introduction of the VSC model C-4 Speech Controller is expected at the Summer Consumer Electronics Show in late May at Chicago's McCormick Place. Expected list will be \$179.

The firm to date, according to company chairman Marvin Flaks, had been making its speech compressor technology available on industrial-oriented models aimed at training centers, college libraries,

doctors, lawyers and other professionals. Price of the units had ranged between \$300-\$600.

The price reduction is attributed to a new custom integrated circuit (IC) developed by VSC Co. Capability is similar, however, enabling the user to play back any standard audio cassette at speeds of up to 100% faster than normal and still be comprehensible.

Flaks says he sees an initial target market comprised of everyone who buys a single speed mono cassette recorder—particularly students who tape lectures as well as businessmen. There are no music applications. There are, however, applications in the broadcast area.

Flaks also sees applications among those consumers who listen to pre-recorded cassettes. He now estimates over 500 cassette publishers who are selling and/or renting tapes on a variety of subjects. Recorded novels on cassette, for example, is a recent growing trend.



Speed Listening: The Variable Speech Control Company of San Francisco is now making a consumer portable tape recorder available which uses a new generation IC. Dubbed model C-4 Speech Controller, the unit will enable the user to play back any standard audio cassette at speeds of up to 100% faster than normal without the so-called "Donald Duck" effect. A summer CES debut is anticipated. Suggested list: \$179.

Keysor Corp.

Continued from page 102
analyze finished records. With the assistance of a Hewlett-Packard computer, Keysor is now able to measure compound and resin factors on disk to a highly sophisticated degree—what the firm also claims is unique in the industry.

Keysor has three compound plants which cover the U.S. and Canadian markets, one here, one in Delaware for the East, South and Midwest and one in the Toronto area for Canada.

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DOUBLE CONGRATULATIONS—Capitol Records recording engineer John Arrias, left, and veteran Capitol studio manager John Krause shake hands with each other after receiving Ampex Golden Reel awards. The reason: Bob Seger & the Silver Bullet Band's "Against The Wind" LP.

Studio Track

LOS ANGELES—Record Plant action: Jacques Morali producing the Village People for Can't Stop Productions; John Boylan producing Seafood Mama for Warner Bros.; Paul Grupp and Phil Jantaas engineering; Rod Stewart mixing live tapes, Rick Delena and Kevin Eddy assisting at the console; Jack Douglas producing the Rockets, Lee DeCarlo and Bill Freesh at the console; Peter Suley producing Oingo Boingo for A&M, Steven Brown and Cary Pritikin engineering; and Ron Wood and Andy Johns coproducing on Wood's upcoming CBS solo LP, his second, Johns and Eddy Delena engineering.

At Rusk Sound, Pete Bellote producing Sun Ann Carwell for Warner Bros.; Juergen Koppers engineering, Steven D. Smith assisting. Also

there, Mike Rox producing Rox for Boardwalk Entertainment Co.; Steven D. Smith and Juergen Koppers engineering, Mark Zarek assisting.

Pat Benatar at Sound City recording her next Chrysalis LP, Keith Olsen producing, Chris Minto engineering. Also there: Jimmy Iovine producing Stevie Nicks with engineer Shelly Yakus, while David DeVore produces/engineers Felony.

Chick Corea's band working on an LP project at Sound Masters Recording Studio, Brian Ingoldsby engineering with Joe Beniche and Paul Gillis assisting.

At Songshop Recording Co., N.Y., the Shirts, producing themselves, in mixing tunes for a video production.

Edited by JIM McCULLAUGH

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Conference Nov. 12-15

LOS ANGELES—Billboard's third International Video Entertainment/Music Conference has been set for Nov. 12-15 at the Beverly Hilton Hotel here.

This year's event will once again be organized and chaired by Billboard's Sound Business/Video editor Jim McCullaugh.

While there will again be a major focus in the emerging video music area, the Conference this year will embrace other forms of video software entertainment.

Central initial topics include video hardware, video software, legal issues, distribution/retailing/merchandising, cable, publishing, satellite and programming.

Seminar and workshop sessions will be announced shortly, as well as speakers. The Conference will also once again feature nightly as well as daily—video software showcases.

SURVEY

Vid Software Boom Seen For Germany

By WOLFGANG SPAHR

HAMBURG—Almost all the major German record companies will be marketing video software within the next 12 months, according to a survey conducted by Billboard. And top executives believe that within two years the record industry will account for 50% of all videocassette sales, as well as the lion's share of the videodisk market.

PolyGram has established a video department under the direction of Gotz Kiso and is now distributing for Deutsche Grammophon, Metro-nome and Phonogram. WEA, one of the home video pioneers, is pleased with sales of its first 16 titles, which include "Woodstock." Manager Michael Haentjes and managing director Siegfried Loch are able to point to good figures in their first video balance.

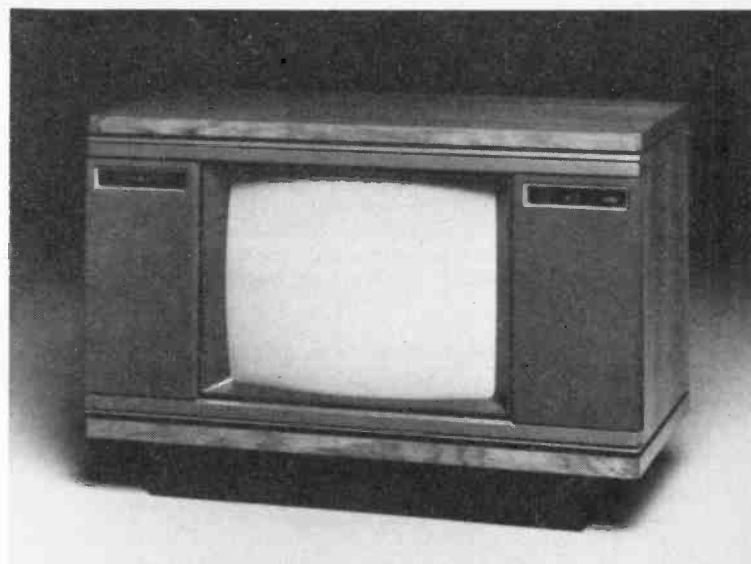
EMI Central European director Wilfried Jung has announced the launch of a video catalog for May this year. Hansa Music managing director Hans Blume says his company will be distributing its first videocassettes, through Ariola in Munich, within the next year, including music programs.

Also in Munich, Joachim Neubauer of the Siegel publishing company says: "We're just at the beginning of the video era, but we shall be exploiting our own material commercially before the end of this year, and are just preparing our own video studio."

From Stuttgart, Intercord managing director Herbert Kollisch reports: "We don't know yet when and whether we will start distributing videocassettes, but it definitely won't be before September 1982." A similar message comes from Peter Kirsten of Global Music in Munich. RCA chief Hans Georg Baum says he has no plans to offer videocassettes within the next months.

In Frankfurt, CBS Germany managing director Jorgen Larsen says: "We shall start test marketing before the end of the year." While software is confined to videocassette, Larsen feels the total market will not amount to more than 10% of audio disk sales. "How large a share of this

(Continued on page 111)



Stereo Television: General Electric's model 2GEM2870P tv set boasts a 10 watt per channel amplifier, two nine-inch woofers and two two-inch tweeters, with 0.5% THD. No price has been set for the unit, which debuts at the June CES.

Stereo TV Sets Among New Items At Chicago CES

By GEORGE KOPP

NEW YORK—The new video technologies will be reflected in more than the videodisk at the upcoming Summer Consumer Electronics Show. Television manufacturers are expected to be introducing new models of cable-ready and stereo capable tv sets in great num-

ber. Stereo VCRs, however, appear to be farther down the line.

The cable-ready sets allow the user to connect the cable directly to the tv set without a converter box and receive unscrambled signals with the benefit of superior cable reception. This also allows users to program VCRs to record cable and network offerings. Scrambled cable

signals would still require a converter.

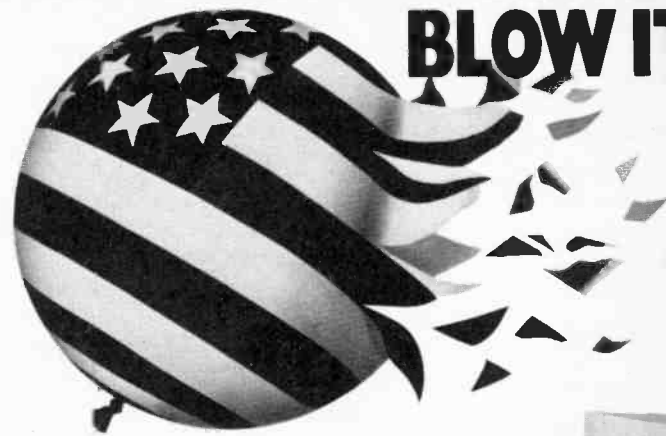
At a press conference last week here General Electric announced it would offer superband cable tuning in 11 tv models and in its new model rear projection big screen set. The big screen set and one of the sets in the regular line also boast stereo capability with two woofers, two tweeters and a 20-watt per channel amplifier.

According to tv division head Lud Huck, the company does not expect stereo broadcasts until 1983. The stereo capability will allow users to receive simulcasts through their tv speakers, and also allow users to play stereo videodisks through the tv set.

Several Japanese and Korean firms have stereo capable sets available. Japan has had stereo television broadcasts for more than 10 years.

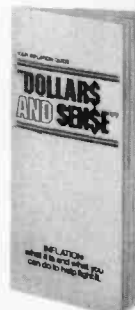
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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
2	2	10	AIRPLANE Paramount Pictures, Paramount Home Video 1305
3	4	5	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
4	7	7	FAME MGM/CBS Home Video M70027
5	3	9	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
6	5	5	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
7	8	10	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
8	13	10	XANADU Universal City Studios Inc., MCA Distributing Corp. 66019
9	9	20	ALL THAT JAZZ (G) 20th Century-Fox Films, Magnetic Video 1095
10	16	10	BEING THERE MGM/CBS Home Video 60026
11	12	9	SMOKEY & THE BANDIT II Universal City Studios, Inc., MCA Distributing Corporation 66020
12	6	20	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858
13	28	28	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
14	14	3	CRUISIN' MGM/CBS Home Video CV 60029
15	27	10	BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
16	NEW ENTRY		MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111
17	20	7	MAGNUM FORCE Warner Bros. Inc., Warner Home Video WB 1039
18	22	22	CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
19	11	14	2001: A SPACE ODYSSEY (G) MGM/CBS Home Video 60002
20	NEW ENTRY		EMANUELLE Trinacra Films Columbia Pictures Home Enter., VH 10200E/BE 51205E
21	34	3	MUTINY ON THE BOUNTY MGM/CBS Home Video MV 90031
22	15	7	HONEYSUCKLE ROSE Warner Bros. Inc., Warner Home Video WB 1043
23	23	24	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
24	24	9	SHOGUN Paramount Pictures, Paramount Home Video 1423
25	17	20	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000
26	26	3	OKLAHOMA MGM/CBS Home Video CV 70020
27	35	5	PROM NIGHT Universal City Studios Inc., MCA Distributing Corporation 66021
28	21	44	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
29	29	3	OH GOD BOOK II Warner Bros. Inc., Warner Home Video WB 1044
30	36	7	TOM HORN Warner Bros. Inc., Warner Home Video WB 1042
31	NEW ENTRY		INVASION OF THE BODY SNATCHERS National Telefilm Assoc., Nostalgia Merchant 0283
32	NEW ENTRY		JFK MGM/CBS Home Video CB 50030
33	10	40	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
34	18	60	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
35	33	73	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
36	38	17	WIZARD OF OZ MGM/CBS Home Video 60001
37	30	14	DR. ZHIVAGO MGM/CBS Home Video 90003
38	32	12	BEN HUR MGM/CBS Home Video 90004
39	39	3	TREASURE ISLAND MGM/CBS Home Video MV 50032
40	40	5	COAST TO COAST Paramount Pictures, Paramount Home Video 1342

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Video

DUE WITHIN 12 MONTHS

German Video Software Spurt

• Continued from page 112

the record companies will have it hard to say, but I would imagine that within a couple of years half of all videocassette sales could be made by the music industry.

"And once the videodisk is introduced—which could take at least three years in Europe, then I would guess that the record industry will be marketing most of the software."

Ariola is a step ahead since it has been marketing videocassettes, through its sister company UFA, ever since autumn 1979. Dr. Lutz Jonas, chief of the central program department there, says development of sales in the next few years will depend on hardware development—especially videodisk systems—pricing and the balance between sales and rental. These are all currently imponderables, he says, so any predictions have to be a matter of faith rather than accurate prognosis.

Wolf Jochen Euler, chief of Maritim in Hamburg, also strikes a cautionary note. Software business will only become interesting, he feels, when West Germany's VCR population reaches 1.5 million. Currently it's only 600,000.

Euler also sees problems in the impending introduction of two or more rival videodisk systems, and in piracy, which will not help record companies build up their video business over the next few years.

Intercord's Kollisch, Siegel's Neubauer and Hansa's Hans Blume are united in forecasting only moderate rates of growth, but they see great possibilities in combined promotion of audio and video formats. Musical material available on album, cassette and videocassette could be made the subject of tv advertising campaigns, reducing the risks of the \$750,000 investment and hastening break-even.

Ariola's Dr. Lutz Jonas agrees: "This combined media approach is without any doubt crucial with the introduction of video software. But only if the musical product is given high visual interest."

Jonas favors the music-and-story approach, pointing in illustration to Pink Floyd's "The Wall" in

Dortmund. "Just seeing somebody playing the guitar or the keyboards is no good at all on video."

Some chiefs remain skeptical about the possibilities of combined promotion. Teldec managing director Gerhard Schulze says it's too soon and the market is too little known. Hans Blume at Hansa thinks there are too few titles of the right sort: only if there were an international superstar involved would the game be worth the candle. EMI's Wilfried Jung says simply: "It sounds great but it is hardly a workable proposal."

Other objections come from Herbert Kollisch, who foresees problems over release dates, and Phonogram's Dr. Gerhard Weber, who points out that video consumers are mainly interested in movies anyway: the market for musical videocassette is not large.

Jorgen Larsen at CBS tends to agree with this: "I think it will be possible from time to time to advertise videocassettes on television, but in most cases a direct tie-in with the audio album would not be worthwhile because the audiences will

usually be quite different."

All record companies are already involved in the use of video promotion clips of course, both for the mass media and for in-store promotion, but they are uncomfortably aware of the high cost. "To use video as the only way of making promotion is too expensive," says Ariola marketing chief Albert Czapski, "for instance, and we don't have fixed budget for this in our company."

Hansa, also conscious of costs, is now producing its own video clips and Intercord, which uses a lot of videos, mostly sent from overseas, is thinking of doing the same. EMI's Wilfried Jung says: "It's a well-established procedure and it goes without saying a very expensive one. It's hard to say what we will spend on clips this year, but it's certainly a substantial part of our budget."

There's an obvious temptation to go for the lowest possible cost, but independent producers like Videoring who provide the video clips warn that a professional job is essential when the presentation of a new artist at the beginning of his career is at stake.

APRIL 15 CEREMONY

Video Segments For Bay Area's Awards

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area Music awards ceremony, slated for Wednesday (15) at the Warfield Theatre, will for the second year in a row have a video segment conceived and executed by Mobile Video under the direction of Danny Walker.

Mobile Video will augment the live proceedings with video clips of nominated performers and with a hot mix of action on a 15-foot closed circuit screen, while simultaneously documenting the entire show for possible future use.

Walker says a five-second videotape roll-in featuring the performer will run as each of the five nominees is announced in the 20 different categories. Some of these, says Walker, have been excerpted from existing video pieces, and others were created by Mobile recently to fill the purpose.

The playing of an entire song of a major nominee, says Walker, will be accompanied by full video pieces averaging about three minutes. All of these, says Walker, are pre-existing pieces done for promotional or commercial showing, and have been supplied by bands themselves. Other video segments from sources such as Mike Nesmith's Pacific Arts Co. also will be used.

"We're trying to take the opportunity," says Walker, "to make a special music audience more aware of video."

Walker says he plans to use a staff of nine for the show, with four cameras in use: three CEI 310s and an Ikegami HL79. Walker says he feels the lightweight, 15-pound CEIs, which have a three-inch adjustable viewfinder, "are about the best for music. You can hold them away from your body and be fluid."

Walker has been doing local camera work for eight years and has operated Mobile for two and a half. Previous video work has been with Sammy Haggard and Blue Oyster Cult. Mobile also documented Tribal Stomp I, a festival event held at the Greek Theatre in 1978.

Dennis Erokan, publisher of

BAM Magazine which sponsors the awards show, says the three previous events have all been videotaped, with the first two shows shot simply to provide in-house documentation. Following last year's event One Pass Video did a 25-minute post production edit, which was used by BAM in an attempt to interest cable or network customers in upcoming awards shows.

Erokan notes that AFTRA fee demands have hampered attempts to place the shows, although he is confident that breakthroughs are coming. "I think," he says, "the situation is similar to when BMI was formed in response to ASCAP. I think there will be so much video activity that a new licensing organization may come into existence."

Rental Plan Devised By L.A. Firm

LOS ANGELES—Home Theatre here has devised a rental plan for more than the 40 "Show Me How" videocassette titles in their library. According to the plan, authorized dealers will be permitted to rent any of the cassettes in the library and retain 100% of the rental revenue, after giving up 5% of their discount.

The plan, according to Dran May, vice president of marketing for Home Theatre, is similar to one already utilized by Paramount Home Video, a method that adds to the retail price in order to make up for the potential revenues lost through rental.

The "Show Me How" cassettes are part of a library of 250 "How To" programs now in production by Cinema Associates, Seattle. Among titles: "Aerobic Dancing," "Learning Massage" and "Basic Car Care." Titles have \$50 suggested retail sales lists.

Beta Price

• Continued from page 110

closely. Right now we're substantially backordered for Beta from duplicators. This leads one to believe that Sony can't supply all the people who want the tape."

Farmer goes on to say that 3M is "in an excellent position to see increased Beta demand." He doesn't believe, however, that the VHS camp will sit by and watch Beta make substantial inroads into its market dominance. He feels that price reductions of prerecorded cassettes at retail in any format will help increase the sale of VCRs in general. He notes, though, that only 25% of VCR owners buy prerecorded cassettes.

Fuji's John Dale feels that his company will also benefit from an increase in Beta's market share. He believes that Fuji is much better equipped to increase its Beta production than other Japanese tape companies, who have concentrated in supplying the VHS market. TDK, for example, manufactures only VHS tape into recently opened Georgia plant.

Neither 3M nor Fuji have plans to follow Sony's lead in price reductions, although Farmer says that 3M has no plans "at present."

FOURTH IN A SERIES.



A Discussion Of Ideas And Trends In Video Entertainment

Everyone in the video entertainment industry is being asked to assess the effect on our business of the national introduction of the videodisc. This is both a fair and timely question.

As a primary supplier of prerecorded videocassettes, Magnetic Video welcomes the new infusion of capital required to build manufacturing capacity.

We are also pleased that the advent of new disc formats promises large investments in advertising to develop consumer awareness and appreciation of the values of prerecorded video entertainment. Because they are essentially playback devices, disc units require the best in software. That's why Magnetic Video will soon be releasing many exciting titles from its vast library on laser optical disc format and on other disc formats as manufacturing capacity becomes available. Many will feature stereo playback, adding additional entertainment value.

Magnetic Video does not believe that the mass of consumers will turn away from the distinct advantages of being able both to record and playback offered by VCR. Current sales growth and shortages of VCR hardware attest to that consumer demand. Therefore, we expect that these different technologies will coexist quite comfortably in the marketplace, filling consumers' preference for quality video entertainment. The

public will make its decision based on availability of programming, reliability of the product and the advantages offered by the equipment.

Already major manufacturers, such as Sony, have announced they are reducing the costs of blank videocassettes, a step which promises the possibility of lower costs of prerecorded programming which will create a greater stimulus for consumer purchase.

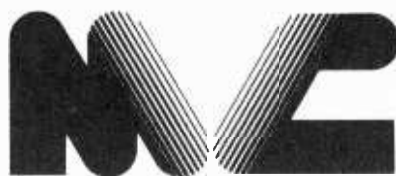
Further, we think that newer retailers of videodisc will see great merit in providing videocassette hardware as well.

There may ultimately be a format shakeout in the disc field, but one fact is certain — the consumer will be bombarded with new and exciting alternatives to broadcast TV fare, creating an even greater awareness of the benefits of viewer-controlled video.

As we stated previously, we believe the video industry will benefit totally as a result of this new dimension of choice in home entertainment. Welcome, discs.

Sincerely yours.

Andre Blay
Andre Blay
President



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Rock Is Serious Art In Musician

Continued from page 18
 this generation: that is, the generation that makes up the population bulge after World War II. It may sound corny, but this music expresses peoples' hopes and fears and they live by it. We try and relate to people who treat it as an art, a form of play acting that has a certain charisma. Of course a lot of rock is just humorous junk, but we try to feature the sort that is uplifting.

"We have a lot of rock artists on the cover because we draw a lot of people who otherwise might not be interested," Holdsworth adds. "We try and educate people, broaden everybody's scope. Radio is tightening up, so there aren't too many outlets."

Holdsworth tries to review about 70 records a month, and notes that "not all of them are major labels."

"We operate from the premise that when you're paying \$9.98 for an album you can't take chances. But if something is a killer we say so."

"A lot of our readers who aren't professional musicians still have a professional interest," he says. "We have radio programmers and the like, and lots of Billboard readers, we found."

Musician, Player & Listener was acquired by Billboard Publications Inc. this year. BPI is also involved in art book and magazine publishing and professional photography publications, besides programming music for airlines and other custom users.

"We have readers with other interests, also," says Holdsworth, "such as the collector and the aficionado."

"The readership profile is interesting," he says. "It seems there are about three separate markets, but they overlap. We attract top end audio manufacturers, record labels, and instrument manufacturers, including concert sound, such as microphones and amplifiers."

"We're trying to have our editorial reflect this," says Holdsworth. "We're installing a music instrument

editor and expanding our equipment box feature.

"Half of the creative process takes place in the studio," maintains Holdsworth. "Our approach to that coverage is a humanistic one. We're not into graphs and listing all the specs. We focus on how to use the equipment to get a specific result, and what the equipment can do, for example."

"Our other editorial features a lot of question and answer stories because our readers want to talk to the artist. Maybe half our stories are interviews, while the other half are features."

Musician, Player & Listener writers include Dave Marsh, David Breskin, Crispin Cioe, Brian Cullman, Robert Fripp, Mikal Gilmore, Vic Garbarini and jazz critic Rafi Zabor, who launched his career in its pages.

Both Holdsworth and his partner, advertising director Gordon Baird, are musicians themselves, although neither one finds much time to perform in public these days. Baird, 29,



plays drums, Holdsworth, 27, plays piano and guitar.

The pair put up \$20,000 in 1977 and set up business in Boulder, Colo., where they wrote, edited, sold ads, packaged and distributed the fledgling magazine themselves.

"We always knew it would sell," says drummer Baird, "because we liked it."



BEAUTIFUL BALLOONS—A surprise delivery from Balloon Bouquets of Los Angeles to Warner Bros. staffers brought greetings from Leon Russell and Paradise Records marking the release of "The Live Album" by Russell and New Grass Revival. Russell is in the midst of a West Coast swing as part of his 1981 tour.

PRODUCER PROFILE

Simmons Branching Out With Own Label

Continued from page 10
 brough & Peoples' "Don't Stop The Music" holds at number 19, while the Gap Band's "Burn Rubber" drops 10 points from its peak.

"I thought 'Burn Rubber' had a very good chance of becoming a big pop record," Simmons says. "It has a rook hook and even a country banjo sound. But I guess 'Don't Stop' did better because there's not that much going on in the song. It has a very clean arrangement and only half the number of instrumental tracks as 'Burn Rubber.'"

Simmons is aware of this resistance at pop radio to some black records, but has an attitude that you can't change the system, so you might as well adjust to it.

"The only way around that is to go back into the studio and try to develop something that every station can relate to," he says. "I try to work with the situation instead of banging my head against the wall. I want our groups to be universal: We're definitely trying to make our music more appealing to a wider range of people."

Simmons is most excited at the moment about Total Experience Records, the label he's now in the process of structuring. "We're negotiating with various labels for distribution rights," Simmons says. "It's not definite that we're going to leave PolyGram. We're trying to work things out there, too."

Simmons hopes both the Gap Band and Yarbrough & Peoples will be on the Total Experience label. "I have no plans to go anywhere without them," he says. "They're what made us."

For that reason, Simmons also expects to remain heavily involved in all aspects of both group's careers. "As we grow and bring in other

acts," he says, "I'm going to have to delegate more responsibility, but not with these groups."

Simmons says he's not opposed to a new act coming into the organization with outside management. "In the future we're going to be dealing more with the record end of it," he says, "and less so with management, because we know that as we grow we can't do it all."

Simmons is now scouting for other talent. He produced an LP for Robert "Goodie" Whitfield, a former Gap Band side musician, which he's now waiting for PolyGram to release. He's also talking to the Buster Brown Band.

"Our main goal is to have a multimedia organization," Simmons says, noting that he has a three-to-five year plan for expanding into video and film. The present Total Experience complex was built step-by-step over the past 10 years. It has 30 employees.

"First I want to establish Total Experience as a record label," Simmons says, "and then I'll move into other areas. As long as everything is running successfully, I can stay less involved."

Gurren Expands

LOS ANGELES — E.J. Gurren Music & Associates has expanded its operation into a full service national marketing and promotion firm specializing in pop, r&b and crossover material.

All marketing campaigns will include comprehensive primary and secondary radio promotion and weekly contact with all major retail outlets and one-stops.

Offices are located in Studio City, Calif.

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Disco Business

D.C. Disco-To-Rock Clubs Suffer—Pool

By TIM WALTER

WASHINGTON, D.C.—Club audiences are not dancing to rock music in the Washington/Baltimore area and, as a result, every dance club that has dropped disco for live rock music has gone out of business.

So states Sundance, head of the 100-member Seemingly Better Productions disco deejay pool which serves the Washington/Baltimore area.

Sundance, an ex-policeman who formed the pool in August, 1976, claims that club owners in his market are getting frustrated. "The economy's tight and they don't know what the people want. As a result, clubs that once enjoyed healthy business Wednesdays through Saturdays, are now reduced to doing business only on Fridays and Saturdays."

Sundance says that clubs oriented to white audiences in Baltimore are leaning toward rock entertainment with "no real degree of success. They're speculating with local rock groups which are community favorites, but the people don't dance, they just observe. They welcome a break for disco to come back on."

Sundance states that the mobile disco business is stronger than ever. He claims that 25% of his membership is mobile operators, and charges record labels with not recognizing the viability of the mobiles.

He says, "The record labels have put us in a squeeze. They are in a cutback situation and are reluctant to recognize the mobile operator. They have also put us on a 25-record quota, stating that we should distribute them only to our key spinners. The problem is that we are stuck with trying to decide which deejays should receive the product, and at the same time avoid being charged with favoritism."

Sundance argues that even though some labels forward the remaining promotional records at a later date, it is never quite the same as if they are all received at once.

Members of Seemingly Better Productions pay monthly dues of \$40 each. They meet every two months, but turn in feedback sheets on a weekly basis. New members must be endorsed either by a record label representative, an older member of the pool, or, if new to the city, present an endorsement from the pool in the city from which he comes.

Operators of mobile discos are evaluated on the basis of their equipment. They must also submit monthly itineraries.

Sundance, in turn, actively processes information to local record retailers, staying in close telephone contact.

He emphasizes that this kind of ongoing promotion helps to sell records, and points to Troublefunk, a hot local group that was able to sell 30,000 copies of its record in Washington and Baltimore with no airplay. "We've had some other good rap records too, but only Sugar Hill gets airplay," Troublefunk, he adds, does make an appearance locally almost every weekend.

Washington is a good market for mobile DJs because embassies, lobbying groups and corporations are always throwing parties. "They'll rent a cabaret with no sound system, or someone will throw a rooftop pool party. These guys are really making a lot of money. Two or three are even cutting their own rap records; they're always running in and out of the sound studios."

Sundance suggests that DJ seminars ought to be in smaller hotels, "closer to home and with more energy, more of a family feeling. Not everyone can go running off to L.A. or afford New York." He explains that many of his members are interested in seminars, but their clubs won't pick up the expense and they're hard pressed to do it on their own.

"As far as charts go, a lot of us don't read the books anyway," he claims, "the stores I service read the street. We found out that the record companies and magazines weren't listening to black input. We found, too, that black DJs couldn't get records in the mail, while white DJs could. There was just no recognition that mobile DJs could break product. There was a void."

Sundance, who carries a Bachelor of Science from Washington, D.C.'s Teachers College, had made a hobby of being a mobile DJ since 1969. When he decided to go for his master's degree, he landed a job with the Foxtrappe disco so he could leave the police force and work nights. He has since also branched into independent r&b promotion to local radio stations.

"This whole thing's about to explode," he notes, "now we've got kids asking their dads for two turntables and a mixer for Christmas. The potential and the power of the mobiles is going to be unreal."

Sundance is verbal about the sociological implications as well. His police work was primarily with young people. "I'm seeing the same kids I used to work with, but now they're DJs!" he says. "A lot of the blacks don't have the kind of background that would get them a job if they just walked in somewhere. As DJs, they get a chance to manipulate creatively to get a job."

Billboard®

Disco Top 100

Survey For Week Ending 4/18/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	13	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	51	58	6	DRIVING ME WILD—The Stylistics—TSOP (LP) JZ 36470
☆	3	13	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	52	61	11	JUST BE YOURSELF/TELL ME—Nightlife Unlimited— Uniwave (LP)
☆	4	9	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	53	41	23	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen— Elektra (LP) GE 302
4	2	12	YOUR LOVE—Lime—Prism (12-inch) PDS 409	54	54	4	UP ALL NIGHT/ELEPHANT'S GRAVEYARD—The Boomtown Rats—Columbia (LP) JC 37062
5	5	10	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING— Kleeer—Atlantic (LP) SD 19288	55	65	9	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
6	6	7	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608	56	40	9	KEEP MOVIN'—Beverly Hill—Old Town (12-inch) OT 121981
☆	8	7	AI NO CORRIDA—quincy Jones—A&M (LP) SP-3721	57	35	13	FANCY DANCER—Lenny Whit—Elektra (LP) GE 304
☆	12	7	HEARTBEAT—Taana Gardner—West End (12-inch) 22132	58	64	28	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478
9	7	18	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	59	69	3	HELP ME SOMEBODY/THE JEZEBEL SPIRIT/AMERICA IS WAITING—Brian Eno & David Byrne—Sire (LP) SRK 6093
10	9	32	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/ 12 (LP) MP-310	60	45	7	JUST A GIGOLO/PAY MY BILLS—Barbi & the Kens—"O" Records (7-inch) OR 811
11	10	11	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	61	75	2	SIXTY THRILLS A MINUTE—Mystic Merlin—Capitol (LP) 12137
☆	20	4	DON'T STOP/DO IT AGAIN—K.I.D.—SAM (12-inch) S-12337	62	80	2	STAY THE NIGHT/NIGHTS (Feel Like Getting Down)—Billy Ocean—Epic (12-inch) 48-02049
13	13	7	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683	63	63	20	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130
14	11	12	WON'T YOU LET ME BE THE ONE—Michael McGloir— Airwave (12-inch) AW12 94964	64	67	3	WHAT ARE YOU GOING TO DO WITH IT—Betty Wright— Epic (LP) JE 36879
15	15	10	HIT M' RUN LOVER—Carol Jiani—(12-inch) OP 2208	65	74	3	DREAMING OF ME—Depeche Mode—Mute (7-inch) Import
16	23	22	FEELS LIKE I'M IN LOVE—Kelly Marie—Coast to Coast/ CBS (12-inch) 428-02023	66	76	3	GUILTY—Classix Nouveax—Liberty (LP) Import
☆	30	3	PARADISE—Change—RFC/Atlantic (LP) 19301	67	77	3	YOUNG MEN DRIVE FAST—The Quick—Epic (12-inch) Import
18	14	15	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER—The Whispers—Solar (LP) BZL1-3578	68	78	3	PLANET EARTH—Duran, Duran—EMI (7-inch) Import
19	17	17	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	69	79	2	TAKE ME TO THE BRIDGE—Vera—Rio Records (12-inch) Import
20	22	10	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	70	46	9	SHACK UP/DO THE DU—A Certain Ratio—Factory (12- inch) FACUS 4
21	21	10	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	71	NEW ENTRY	NEW TOY—Lene Lovich—Stiff (12-inch) IT 97	
☆	42	6	GET UP (Rock Your Body)—202 Machine—Fire Sign (12- inch) FST 1451	72	NEW ENTRY	CALL IT WHAT YOU WANT—Bill Summers & Summers Heat—MCA (LP) 5176	
23	16	13	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd— Prelude (LP) PRL 12181	73	NEW ENTRY	LOVE RESCUE—Project—PBI (12-inch) 1001	
24	19	15	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	74	NEW ENTRY	(We Don't Need This) FACIST GROOVE—Heaven 17— B.E.F.—(12-inch) Import	
25	18	20	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS— Frankie Valli—MCA/Curb (LP) 5134	75	55	14	DANCE—Silver Platinum—SRI (LP) SW 700004
26	26	18	BURN RUBBER/HUMPIN'—The Gap Band—Mercury (LP) SRM 76091	76	56	10	GYRATE—all cuts—Pylon—D.B. Records (LP) 54
27	27	11	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	77	57	5	AND LOVE GOES ON—Earth, Wind, & Fire—ARC/Columbia (LP) KC 2 36795
28	33	19	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet— Chrysalis (LP) CHR 1331	78	NEW ENTRY	STARS ON 45—Stars on 45—Radio Records/Atlantic (7-inch) 3810	
29	34	4	BAD COMPANY/WARM & GENTLE EXPLOSION— Ullanda McCullough—Atlantic (LP) 19296	79	NEW ENTRY	YOU ARE THE ONE—Cerrone—Mafagator (LP) Import	
☆	60	3	PULL UP TO THE BUMPER—Grace Jones—Island (LP) ILPS 9624	80	70	5	CHANGE OF LIFE—I Spies—"O" Records (12-inch) OR 711
31	25	8	FEEL IT—Revelation—Handshake (12-inch) AS 887	81	71	4	YOU'RE LYING—Linx— Chrysalis (7-inch) 2461
32	28	20	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE/ SEARCHIN' TO FIND THE ONE—Unlimited Touch—Prelude (LP) PRL 12184	82	NEW ENTRY	HUNGRY, SO ANGRY—Medium Medium—Cherry Red (7-inch) Import	
33	29	19	YOU'RE TOO LATE—Fantasy—Pavillion (LP) JZ 37151	83	NEW ENTRY	IF YOU FEEL IT—Thelma Houston—RCA (LP/12-inch) AFL1 3842/JD 12216	
☆	62	3	DYIN' TO BE DANCIN'—Empress—Prelude (12-inch) PRLD 607	84	NEW ENTRY	PARTY LETS PARTY (Part 1)—Oxygen—Etcetera (12-inch) V50	
35	37	9	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats— Arista (LP) Import	85	NEW ENTRY	LOOKING OUT FOR NUMBER ONE—Laura Branigan— Atlantic (7-inch) 3807	
36	43	7	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi— Antilles/Ze (12-inch) AN 807	86	66	10	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
37	38	8	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843	87	83	5	THE BIRTHDAY PARTY—Grand Master Flash and The Furious Five—Sugar Hill (7-inch) 759
38	31	12	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP E3x 37037	88	86	25	TAKE IT TO THE TOP/CELEBRATION—Kool & the Gang— DeLite (LP) DSR 9518
39	32	13	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	89	59	10	IT'S OBVIOUS—Au Pairs—021 Records (7-inch) Import
☆	51	4	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME— The Spinners—Atlantic (LP) 16032	90	73	4	ISRAEL—Siouxie & the Banshees— Polydor (12-inch) Import
41	39	13	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	91	81	11	BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811
42	36	18	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk— Mirage/Atlantic (LP) 19291	92	82	9	STRUT YOUR STUFF—Young & Company—Brunswick (LP) BL7 54227
43	24	14	LET'S DO IT—Conversion—SAM (12-inch) S-12336	93	68	10	AIN'T GOT TIME/HOT LOVE—Holt '45—Sutra (12-inch) SUD 002
44	44	13	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	94	84	10	ELECTRICITY—Trixie—Brass/Brasilis (12-inch) BRDS 2514
45	47	7	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125	95	85	11	TRY/COLOR—Delta 5— Rough Trade (7-inch) RTUS 002
46	48	21	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	96	88	6	BOOGIE LAND—Ike Strong—Willkerr (12-inch) 1126
47	49	28	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	97	89	19	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203
48	50	5	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197	98	92	10	WHAT A FOOL BELIEVES—Aretha FranMin—Arista (LP) AL 9538
49	52	5	JUKE BOX BABE—Alan Vega—Ze/PVC (LP) PVC 7915	99	91	14	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39
50	53	8	I WILL FOLLOW—U2—Island (LP) ILPS 9646	100	72	4	IN THE CONGO/MAMBO SUN—The Bongos— Fetish (12-inch) FET 005

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).

HOT & NEW

12"—Bits & Pieces, 1,2,3; Grace Kennedy; Kasso; Funky Be-Bop; Claudia Barry; Billy Ocean; Space; Harlowe (remix); Bongos; I Spies; UFO; Oxygen; Queen; Samantha; Quincy Jones; Esther Williams; Lena Lovich; Gen X; Jerome; Bongos; Au Paris; Depeche Mode; Duran Duran; Simple Minds; The Rah Band; Bernard Wright; Melody Stewart (new); Wilson Beasley; Boney M.; Empress; Billy Ocean; Telex; Spectrum; Funk Master; Janet James; Grace Jones; Love-D-Luxe; Change; Sylvia Mason; Vera; Kelley Marie (remix); Rainbow Team; 202 Machine; Selection; Adal-Scandy Band; Carol Jiani; Escorts; Night Life Urd.; Ronnie Jones; Johnny Bristol; Katmandu (remix).

LP's—Rainbow Team; Goodie Music; Strange Affairs; Fantasy; Space; Elite; Pylon; Alan Vega; Ullanda McCullough; Fabi; Unlimited Touch; Tom Browne; Snob.

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N.Y. Enjoying Roller Disco As Rinks Boom

NEW YORK—Roller disco dancing, an outgrowth of the conventional disco boom, is quietly escalating in popularity in New York and outlying areas.

In the last couple years, about 50 roller discos have sprung up in New York City and its environs. Of these, 13 are located in the Bronx alone. All are reportedly doing windfall business.

Among the most recent of these rooms to open their doors to the public are the Skate Key and Graffiti in Bronx, and the \$1.5 million Weehawken Roller Rink in nearby Weehawken, N.J.

The Skate Key, a converted bowling alley, accommodates 1,000 people, and emphasizes activities for school age children. It features a daily 4 p.m. to 7 p.m. skate matinee for children at \$2 per person admission. Saturday and Sunday mornings are also reserved for kids. If the youngsters are accompanied by their parents, the adults are admitted free.

Skate Key also emphasizes "Family Night" on Tuesdays. On those nights it admits whole families for a single \$5 admission fee.

This promotion-minded club also reduces its admission fee to \$1 for patrons wearing the Skate Key T-shirt, and is in the process of promoting an Easter skate marathon designed to keep the youngsters active and out of trouble during their Easter vacation.

The rink also ties in its promotions with such dance music oriented radio stations as WKTU-FM, WBSL-FM and WXLO-FM.

On April 23, the rink will sponsor a skate-a-thon to aid the March Of Dimes organization, with all proceeds going to that fund for research and prevention of birth defects. Many members of the staff of WXLO-FM are expected to be on hand for that event, along with a fire eater and the group. Free Expression.

The Skate Key features a light show and state-of-the-art sound system designed and installed by Accent Sound & Lights. Skate Key's main floor and private elevated floor are constructed of Northern Maple.

The Graffiti Skate Rink is built on two levels. The second level is scheduled for opening within a week. The room's capacity is also 1,000, with the downstairs room accommodating 600 and the upper level geared for about 400 dancers/skaters. As with the Skate Key, Graffiti depends heavily on radio promotions, also using the facilities of WBSL, WKTU-FM and WXLO.

As with the Skate Key, Graffiti gears much of its operations to young people, especially those of school age, with special in-house promotions, and attractive admission fees.

The new Weehawken Roller Rink is owned and operated by a pair of senior citizens who wanted to spend their retirement years involved with "a fun project."

Dorothy Shapiro, president of the operation, claims that the 1,000 patron facility is already syphoning disco and roller skating enthusiasts from nearby New York City facilities. She also claims that the rink is the only one in the country to feature three separate skating areas.

On the ground level of this converted textile dyeing facility are two rinks, a training facility and a professional floor. On the upper level is a private rink designed to accommodate an additional 250 people. Skaters on the lower level skate to the popular dance music sounds of the day. Those on the upper level

have the final say in what music they want programmed to the room.

The rink features suspended dance floors, designed to provide resilience and support for the skaters.

They are concrete based, stacked with a layer of two foot by four foot wooden beams. On top of the beams are two layers of 3/4 inch plywood which forms a base for a platform

of special grade Wisconsin maple. The intricate patterns on the floors were also designed with the skaters in mind.

The sound and light system at the

Weehawken Roller Rink were designed by Robert Lobi and Michael Rana of Design Circuit, N.Y. in association with Richard Long of

(Continued on page 118)

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Disco Business

N.Y. Grand Jury Studies Shooting

NEW YORK—A grand jury has been convened in Bronx, N.Y., to investigate the circumstances surrounding a shootout between police and a young disco dancer at the Rollerdam roller disco, which left one bystander dead, and another one critically injured. It is believed that both victims were struck by police bullets.

According to spokespersons for Mario Merola, Bronx District Attorney, the shooting occurred March 21 when Bronx police accompanied a teenager to the roller disco, in the hope of getting him to point out a suspect who had threatened to shoot him the night before.

However, when the suspect, William Perry, 17, also of Bronx, saw the uniformed policemen, he allegedly drew a handgun and fired at them. The police reportedly returned the fire. Herbert Torres, 24, and John Gonzalez, 21, both employees of the disco were caught in the crossfire. They were taken to a nearby hospital, where Torres died on the operating table. Gonzalez, who was struck four times, was listed in stable condition.

Perry who was unhurt, was arrested and charged with attempted murder, weapons possession and assault. Pending the outcome of the grand jury investigation, police officials are maintaining that the officers involved in the shooting were justified in using force.

Florida Pool Revamps Policies, Restructures

NEW YORK—The Tampa Bay Record Pool, Fla., has undergone a restructuring of its operation. Changes in policy include member feedback, as well as contacts with key radio stations and retail outlets in the Tampa area, according to Jerry King, the pool's new director.

King further states, "We have recognized the need to service only those deejays and clubs which expose product to the masses. As a result, we have established stringent guidelines for the admission of new members to the pool.

Among the safeguards against unprofessional members is a mandate that they report weekly to the pool's office. Pool officials also monitor club activities by members to ensure the music played "is progressive and well-presented."

Concert Marks N.Y. Fun House 2nd Anniversary

NEW YORK—Canadian entertainer France Joli headed a lineup of prominent dance music artists from the Prelude label in a marathon concert March 27, to celebrate the second anniversary of the Fun House discotheque here.

The midnight to dawn concert, sponsored by the Fun House in association with Prelude Records, also featured Sharon Redd, Bobby Thurston, the Strikers, Unlimited Touch, and Gayle Adams.

The Fun House discotheque is a 24,000-square-foot room on Manhattan's lower west side. It opened with much fanfare two years ago, and featured the talents of some of the city's best-known deejays including Bobby Guttadaro, Roy Thode, Jonathan Fearing and Jim Burgess. It was designed, in part, as a replacement for the fire-razed Infinity disco, and for a time drew much of the crowd that had frequented Infinity.

In more recent times, the room has run afoul of the law for allegedly serving alcoholic beverages without a liquor license, and was the target of a much-publicized police raid, that forced it to shutter its doors, briefly.

With a new lease on life, the club modified its entertainment format to conform to the changing directions of the disco business. Within recent months, it has offered more live talent spanning such broad entertainment tastes as rock, r&b, funk and new wave. However, its emphasis remains centered on dancing, and its physical environment remains a disco-oriented one.

Pocono Club Charged With Liquor Violation

TANNERSVILLE, Pa.—The operator and two employees of the Ice Factory Disco in this Pocono Mountains resort area will stand trial in Monroe County Court for allegedly selling alcoholic beverages without a license. The State Liquor Control Board charged that the disco, catering to a young crowd, was selling alcoholic beverages because beer was included in the admission price.

Club operator John Maxman contended that the beer was being given away, which is legal. Charged with Maxman are his wife, Brenda, and bartender Richard Tillman. A liquor board agent said he paid \$4 admission to the disco and obtained three cups of beer at the bar without paying for them.

Two 18-year-old witnesses testified that they were served beer at the disco without showing proof of age.

Roller Disco Is Booming In N.Y.

• Continued from page 117
Richard Long & Associates.

Featured audio components include Crown amplifiers, Bozak mixers, Technics model 1500 turntables and custom-built speakers designed by Long.

There are special kiddie matinees on Saturday and Sunday afternoons, when patrons are admitted for \$4 per person. During the week, early afternoon sessions at the rink are also available to young people for a \$5 admission charge. There are also 7 p.m. to 9:30 p.m. sessions at \$6 per person, and from 10 p.m. onwards patrons pay \$7 each to get in. All prices include the use of the rink's skates.

The Weehawken Roller Rink's many promotions include a disco skating competition which will run from April 15 to May 16, 1981. There will be a \$1,000 first prize, \$500 second prize, and \$300 third prize.

Meanwhile, in New York City, the newest rink to join the growing list of roller discos, is Rainbow. The giant room in Manhattan's trendy Chelsea district, occupies 30,000 square feet of space in a converted warehouse.

The club's state-of-the-art sound system alone is said to have cost in excess of \$200,000. The lighting system was designed to enhance the room's 22-foot ceilings, and is manipulated by an extensive maze of lifts, winches and pulleys.

The room is within a stone's throw of the very popular Roxy roller rink, and is expected to come into direct competition with that room for a share of the lucrative roller disco market.

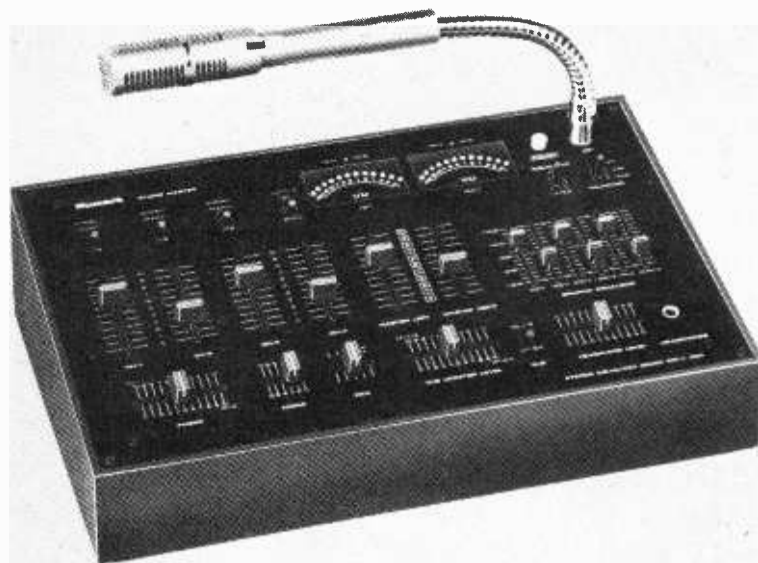
Meanwhile, the promotion-oriented Roxy roller disco, which has been in business for about two years, is not resting on its laurels. The club, already with in excess of 800 members on its rolls, has launched a drive to attract beginning skaters.

Steve Greenberg, president of Roxy has allocated Wednesday, Friday and Saturday evenings between 8 p.m. and 10 p.m. for beginners. He has also instituted a "Twilight Skate" for beginners on Tuesday, Wednesday and Thursdays between 5 p.m. and 7:30 p.m.

Admission to these events is free, providing the beginning skater rents a pair of skates from Roxy for \$3. Instructors are on hand to offer their services without charge, according to Greenberg.

Roxy has also been enjoying success with its "Family Affair" parties instituted in February. This is open to children and their parents to perpetuate the club's ongoing appeal for this group.

The Family Affair sessions are on Mondays from 5 p.m. to 9:30 p.m., and one child with a parent is admitted for \$3.50.



NUMARK MIXER—Numark Electronics has developed a studio quality console mixer/preamplifier. The unit, model DM1800, features three stereo phono/line inputs, plus a balanced/unbalanced input that will accept a microphone with either a phono plug or an XLR connector. A 12-segment, multi colored LED output meter is provided for each stereo channel to ensure optimum output without overload. The unit also features a built-in low-noise preamplifier with high output.

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SHURE GOLD—Members of the S.H.U.R.E. Record Pool, Eronx, N.Y., beam happily as they receive a "Gold" record from Brunswick Records vice president, Ray Daniel, third from right, for their efforts in helping to promote "I Like What You're Doing To Me," by Young & Co. Others in picture, from left to right, are, Frank Hudson, Al Pizarro, the pool's president; Paul Marin, Keith Harris and Henry Knowles.

Disco Mix

By BARRY LEDERER

NEW YORK—One of the sure-fire 12-inch 33½ rpm releases this year was "Ai No Corrida." Its pop/r&b format found immediate acceptance on the radio and in the clubs. "The Dude," another 12-incher, followed this success with its sassy/funk moods. The latter is the LP title of Quincy Jones' A&M LP from which these selections are taken. All of the selections, whether meant for listening or dancing, are infectious, free flowing and well produced by the artist. "Betcha Wouldn't Hurt Me" and "Turn on the Action" stand out as the most danceable material. Jones has effectively packaged an album that can do no wrong as evidenced by the fine selection of talent that participated on this work: Patti Austin, Paulinho DaCosta, Herbie Hancock, James Ingram, Stevie Wonder and Michael Jackson.

K.C. is on his own with his "Space Cadet: Solo Flight" album for T.K. Records. He has left the Sunshine Band and his pop sound, in favor of a rock/funk direction. His familiar vocals are accompanied by a mid-tempo beat emphasized by strong guitar and percussion instrumentation. Highlighting the title cut "Space Cadet," are "Redlight," and "I Ask Myself." All show potential for a 12-inch release. Nice ballad material like "Holdin' On So Long" is included.

Fantasy's chartbuster, "You're Too Late" is part of the group's debut album for Pavillion Records. This seven-cut package is full of smooth tunes ranging from ballads to disco. A semi-rap feeling is maintained in "Fantastic Voyage" and "Love Explosion" while "Now I Have Everything" has a perky island flavor with a catchy 1950 melody. "Too Much Too Soon," and "You Can't Lose What You Never Had," have a feeling similar to "You're Too Late." There is no doubt that the album will have radio and club play.

Another successful group is Change. Their second LP, now on RSC/Atlantic, is already on the charts. Titled "Miracles," the most formidable cuts include the title tune "Heaven Of My Life." The rhythmic, uptempo tracks of these selections are dominated by a pulsating guitar and a fast pace carried by sweeping horn and string arrangements. "Stop For Love" is a pretty ballad that demonstrates the versatility of lead singer Luther Vandross.

Rock/dance clubs should take notice of the following album and 12 inchers. From Vanguard is the Ring's first album, "Savage Lover," the title of a former 12-inch release. The group's current 12-inch, "Theme From 'The Saint'" and "Call Me" are included. The latter is a 4:02 minute churning, upbeat rocker with rhythm tracks reminiscent of the "Peter Gunn Theme," accented by screechy vocals and electronic effects. Unfortunately, most of the other cuts are not as potent.

Handshake Records has potential with the Debra Dejean 12-inch "Goosebumps" b/w "Underfire." Both are electronic rock numbers that are laid back in feeling and emphasized by key-

board synthesizer. The artist's unique and powerful vocal style, captured on this release, is sure to find favor in the clubs.

One of the most entertaining 12-inchers released is from Radio Records, distributed by Atlantic. "Stars On 45" is both the title and the European studio group which performs admirably. Side one is a 10:15 minute medley that includes "Boogie Nights," "Funky Town," "Video Killed The Radio Star," "Venus," "Sugar Sugar," and a pastiche of eight Beatles tunes. The disk continues with more '50s classics such as "Cathy's Clown," "Only The Lonely," and "Jimmy Mack." What makes this album so endearing is the closeness of the group's singing ability to the artists they are covering. The tracks are high energy disco that has a fully orchestrated sound. The flipside is a 6:18 min., mostly instrumental, rendition of the "Stars On 45" theme. Following on the release of the single, Radio Records will be releasing an album titled "Stars On Long Play" later this month. The LP will feature a collage of 29 Beatles songs on one side, while side two will consist of three separate medleys—incorporating a total of 22 well-known rock'n'roll and pop songs.

Merger Forms Entertech, Inc.

NEW YORK—Audio-Tech Systems, a sound design company located here, and Spencer Designs, creator of special effects and general lighting systems for clubs, have merged to form Entertech, Inc.

The new company, headed by Peter Spar, Audio Tech Systems, and Joseph Spencer, Spencer Designs, will specialize in audio, lighting, special effects and space planning for discotheques, nightclubs, cabarets, theatres and concert halls.

In the past, Spar and Spencer have collaborated on such projects as the Dreamland disco, San Francisco; Salvation, Miami; Stop 33, Toronto; and Pastiche and Cinnamon, Nassau, Bahamas.

Spar and Spencer together have over 30 years of experience in the entertainment business. They've had their early training in the theatre, and have been nominated for professional awards for sound, and lighting for such projects as Trocadero Transfer, San Francisco; 12 West, New York; and the Saint, N.Y. Their work has been featured in such magazines as Interior Design, Industrial Design and Architectural Digest.

Entertech's first project will be a multi-media entertainment complex at the new multimillion-dollar Saint discotheque in New York.

Disco Business

I.R.S. Offers Audio, Video Promo Service

LOS ANGELES—The International Record Syndicate has introduced a new promotional service for dance clubs called the I.R.S. Secret Service.

Clubs that pay the yearly \$100 membership fee required to join will receive monthly packages from I.R.S. containing new releases, a newsletter and promotional items such as T-shirts, buttons and posters as they are available. Ron Felmus, national club coordinator, says that a video service will also be provided for a yearly fee of \$350. Clubs that subscribe will receive four, 30-minute-long compilation videos of old and new I.R.S. artists per year.

Belonging to the Secret Service "entitles the clubs to become active members of I.R.S., to become a very important part of our promotional scheme," Felmus says. "It allows us to have closer contact with the people that are playing the records in the clubs."

He notes that while some dance clubs are routinely serviced, most do not receive product on a regular basis from the label, something that Secret Service membership guarantees.

Membership numbers are premature as yet as letters explaining the service were just sent out to between 75 and 100 dance clubs throughout the country. **KAREN KELLY**



Billboard Photo by Chuck Pulin

COCONUTS DANCE—The Coconuts, backup group to Kid Creole, present one of their many earthy dance routines, at the Ritz rock disco, during a recent appearance at the club by some of the leading rap artists in the country.

Disco Big On WTGI-FM

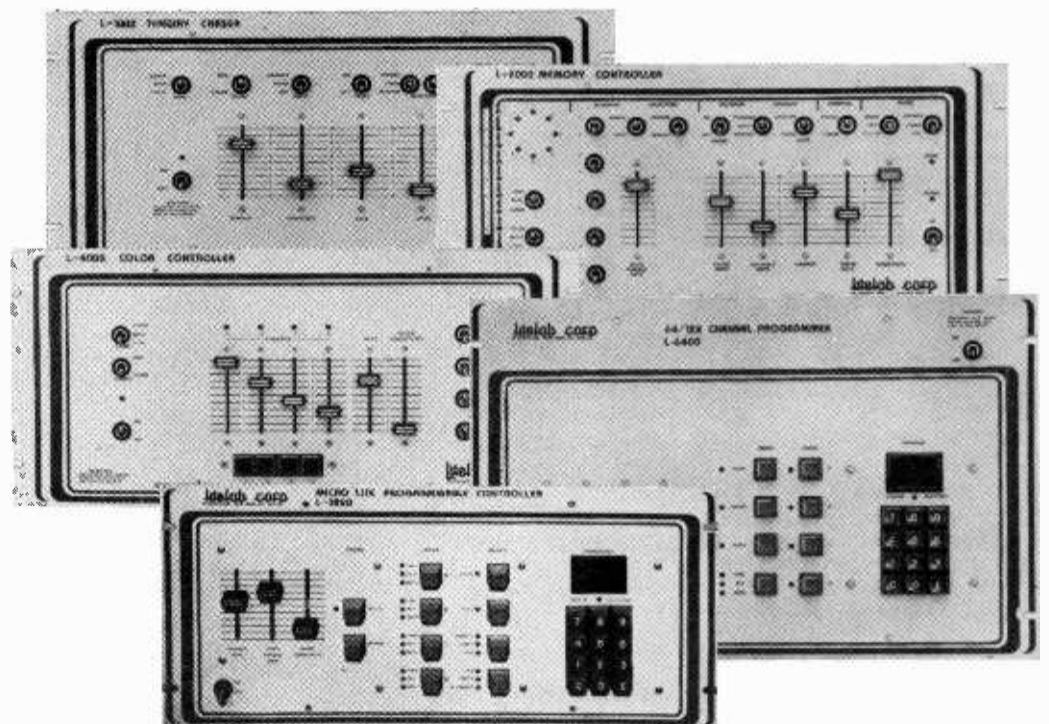
NEW ORLEANS—Although many radio stations have cut back on their disco music programming, and some have even disassociated themselves from the word "disco" completely, 100,000-watt WTGI-FM continues to enjoy listener popularity with its four-hour weekly disco show titled "Disco Extravaganza."

The show, programmed by club spinner Anthony Graziano, has been on the air continuously for two years, and reaches an audience in the 15 to 30 age bracket. Although actual listener numbers are not available, "Disco Extravaganza" reportedly reaches audiences in New Orleans, Baton Rouge and Mississippi.

Graziano programs a mix of conventional disco music, Eurodisco imports, r&b, reggae, new wave and a smattering of big band music. He also features taped interviews with such artists as Gloria Gaynor, Carrie Lucas, Dan Hartman, Paul Jabara and the S.O.S. Band.

Graziano feels that the success of "Disco Extravaganza" is due, in part, to the strength of disco in the New Orleans area. In addition to his radio show, Graziano also spins two nights a week at the Sting discotheque in nearby Hammond, La., and runs a mobile disco operation called Mobile Music Unlimited.

He states that the Sting, a 1,000-capacity facility, attracts sellout audiences.



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LP PRICE CONFUSION

Appearances Are Deceptive

By ED HARRISON

LOS ANGELES—Headfirst Records president Bill Traut thought consumers would be getting a good deal when he priced Allen Vizzutti's "audiophile pressing, digitally mastered" LP at \$8.98.

But ironically, due to a case of mistaken identity, just the opposite is happening.

Because of its appearance in loose shrink wrap and pure virgin vinyl pressing, the MCA distributed LP has given retailers the impression it's a half speed master or other audiophile product, and they're automatically placing it in audiophile bins at prices ranging from \$9.98-\$16.98.

Unlike those audiophile records which are recorded digitally, the Vizzutti LP was recorded on analog tape and digitally mastered on 100% pure virgin vinyl.

According to both Traut and MCA Distributing president Al Bergamo, it was initially believed that the confusion was limited to the Los Angeles area until other accounts nationally were reporting the same problem.

As a result, MCA salespeople will be calling upon all accounts to sticker the 6,800 units thus far distributed with a "suggested \$8.98" sticker. MCA will also urge retailers to move it into jazz bins, although the dealers can also keep the LP in the audiophile section as well.

Traut and Bergamo claim that retailers say they'll refund the difference in price to their customers should they return the LP.

"Here I thought that consumers would get real good quality at a \$6.99 shelf price. We'd take it on the nose since it's costing us 25 cents more per record because of the vinyl and ironically it's cutting into our sales," laments Traut.

Headfirst's next release in May, the Ross-Levine Band's "That Summer Something," will be stickered on a yellow cut corner with "digitally mastered, analog pressing, suggested list price \$8.98," also in loose shrink wrap.

Incidentally, Bergamo reports that one account sold 20 units of the Vizzutti LP at \$16.98.



SILVER ANNIVERSARY—RCA's Paul Anka discusses his 25 years in the music business with NBC-TV newsman Jack Cafferty during a special interview on New York's "News Center Four." Anka's 40th LP is titled "Both Sides Of Love."

Atlanta Institute Claiming Success

NEW YORK—The Music Business Institute, based in Atlanta, Ga., has graduated about 125 students since it started operation 20 months ago.

"We are proud of our better than 88% placement record for those students who requested employment," declares Mert Paul, executive director of the school.

Paul notes that half the students come from out-of-state which includes enrollments from California, Nevada, Texas, Ohio, Washington, D.C., North Carolina, Pennsylvania, New York, Alabama, Minnesota, Maryland, Illinois and Tennessee.

"As non-resident enrollment continues to increase, bringing students from across the nation," Paul says, "we'll be even more capable of providing qualified graduates to fill industry positions almost anywhere in the country."

New Companies

DSG Enterprises has been formed by Debbie S. Gibson to handle independent promotion and artist development. Gibson previously did national country promotion for Nationwide Sound. Address: 2428 Inga St., Nashville, Tenn. 37206. (615) 226-5098.

T.O.G. Management, Starville Records and Madison Street Music started with Thomas Lewis as president. First release is a single "Found The Groove" by the Wreckin' Crew. Address: 4721 W. Madison, Chicago, Ill. 60644. (312) 379-7766.

Victory Management/Abintra Records founded by Skip Paton to offer studio production, record promotion and management services. First project is nationwide promotion of Light album. Address: 1330 N. Illinois St., Indianapolis, Ind. 46202. (317) 634-6418, 634-7309.

New Horizons Electronics Marketing, with principals Bill Mowry and George Stamos, started and represents AAL, Fuji Tape, Harman-Kardon, Mega Tech, Soundcraftsmen and Stanton. Address: 591 Old Mill Road, Lake Forest, Ill. 60045. (312) 234-5911.

Celebration Productions, a creative video production firm specializing in designing and producing video promotional projects for the music industry, founded by Jim Martin and Randy Hale. First project is "The Baron," featuring Johnny Cash for CBS Records. Address: 28

Sleeve Exhibit

NEW YORK—Album covers at an exhibition, that's theme of "Homage To Music" at the Amsterdam Gallery of the New York Public Library at Lincoln Center featuring the artwork of Alex Steinweiss.

Steinweiss, who joined Columbia Records in 1939 as the label's first art director, produced 2,000 album covers for Columbia and other clients, 50 of which are on show.

The exhibition, running from April 8 through June 20, also includes 30 canvases painted by Steinweiss under the name of Piedra Blanca. These paintings were inspired by operas, ballets and program music, while the album covers range from classical to jazz to pop.

Music Square East, Nashville, Tenn. 37203. (615) 244-5766.

Dynasty Records & Videotapes has been formed by personal manager Bambi Byrens of Back To Back Management and record producer Lance Ong of Whizz Kid Productions. Address: 9229 Sunset Blvd., Los Angeles, Calif. 90069. (213) 5501216.

Black Stallion Productions/Kozmic Records, founded by Barry Crinell Drake with "Love's A Woman's Game/Forgettin' Ain't Easy" by group Libido. Address: c/o Lallie #204, 3620 N. Pinegrove Ave., Chicago, Ill. 60613. (312) 327-6130.

Pinup Records formed as division of Second Sun Productions by Robert Krinsky. First releases are LPs by Aftershock and blues artist Isaac Scott. Address: Route 2, Box 133, Burton, Vashon Island, Wash. 98013. (206) 463-2850.

BOOK REVIEW

'New Music' Is Informative

The New Music by Glenn A. Baker and Stuart Coupe. Published by Harmony Books, 128 pp. \$6.95.

A generally intelligent, encyclopedic treatment of new wave music can be found in Baker and Coupe's "The New Music." Little of the information or analysis here is particularly new or breathtaking, but the punk and postpunk eras are handled in a breezy, readable style.

For lovers of Australia, the book is a gold mine, as it has entire sections on Australian rock. This may strike some readers as odd, since Australia is never given more than a footnote in other music books, but both Baker and Coupe are Australian. "The New Music" was published first there last year.

The authors' broad definition of the term "new music" works for and against the book. It's good to see such underrated acts as Interview, Pezband and the Bodysnatchers getting their day in the sun but does "new music" really include everyone from Jayne (formerly Wayne) County to Steve Forbert to Rush?

Re-edited and updated for U.S.

J. Bingo Productions, launched by Joe Bingo, as promotion firm and consultant to clubs and roller rinks. Address: 1456 Ohm Ave., New York 10465. (212) 829-9117.

Moonridge Records, launched by Chicago attorneys Cris Mooney Selfridge and Richard J. Selfridge, Jr. A single, "Can We Save This Love?/Every Little Thing," features singer Crissy Moon. Address: 100 N. La Salle St., Suite 704, Chicago, Ill. 60602. (312) 782-9766.

Total Productions, for artist management and all types of entertainment production, launched by Bob Turner and Lois Isom. New Orleans' group Bayou Band is part of the roster. Address: 2151 Electric, Detroit, Mich. 48217. (313) 383-0941 & 928-8743.

Eagle Productions launched by Rob Russen and Jim Creech as promotion, production, artist management and entertainment consulting firm. Address: P.O. Box 1274, Merchantville, N.J. 08109. (609) 665-8933.

Survey For Week Ending 4/18/81			
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This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	OSCAR DE LEON Al frente de todos TH 2115	1	LUPITA D'ALESIDO Ya no regreso contigo Orfeon 16047
2	JOHNNY PACHECO Champ Fania 581	2	JOSE JOSE 15 grandes exitos Telediscos 1015
3	CELIA CRUZ Celia Johnny 7 Pete Vaya 90	3	CARLOS Y JOSE El chubasco TH 2099
4	WILLIE ROSARIO El de a 20 de Willie TH 2103	4	EMMANUEL Intimamente Arcano 3535
5	LOS VIRTUOSOS Gas 4179	5	LOS JONICS 14 exitos de oro Atlas 5084
6	RUBEN BLADES Maestra vida Fania 577	6	CAMILO SESTO Amaneciendo Pronto 1086
7	RAY BARRETO Fuerza gigante Fania 579	7	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
8	OSCAR DE LEON Bravo de verdad TH 2063	8	ROBERTO CARLOS Grandes exitos CBS 12303
9	BOBBY CRUZ & RICHIE REY Vaya 91	9	CONJUNTO MICHOCAN Piquetes de hormiga Odeon 73171
10	EL GRAN COMBO Unity Combo 2018	10	DYANGO La radio Odeon 74112
11	DIMENSION LATINA En el madison square garden Velvet 3015	11	ESTRELLAS DE ORO Vol #3 Telediscos 1013
12	SOPHY De mujer a mujer Velvet 3014	12	JUAN GABRIEL Con mariachi Pronto 1080
13	ROBERTO ANGLERO Por el color de tu piel SP 1408	13	RIGO TOVAR En vivo Profono 3033
14	RUBEN BLADES Maestra vida #1 Fania 576	14	JULIO IGLESIAS Mi vida en canciones CBS 50301
15	LOUI RAMIREZ Salsero Cotique 1104	15	LA MIGRA Negra cruz Mar Int. 120
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18	ORQUESTA HARLOW Rumbambola Fania 543	18	LOS BUCKYS Profono 3024
19	TONY OLIVENCIA TH 2077	19	JOSE LUIS RODRIGUEZ Atravete TH 2095
20	HECTOR LAVOE Gold Fania 574	20	LOS MUECAS Por las parrandas CBS 20403
21	ADALBERTO SANTIAGO Feliz me siento Fania 562	21	RAMON AYALA Los mejores corridos Fredy 1195
22	FANIA ALL STARS Commitment Fania 64	22	LOS FREDYS Perless 81051
23	PETE EL CONDE RODRIGUEZ Soy la ley Fanta 550	23	RAY CONNIFF Exclusivamente latino CBS 10312
24	TIPICA 73 Charangueando Fania 560	24	LOS HERMANOS FLORES Al. 6701
25	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623	25	LOS BABYS Negrura Perless 2179

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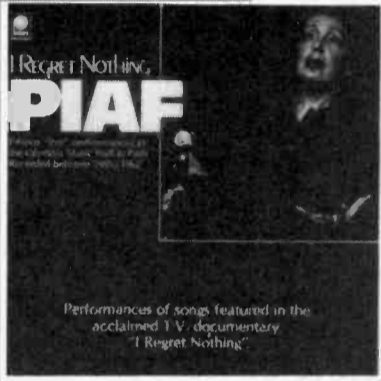


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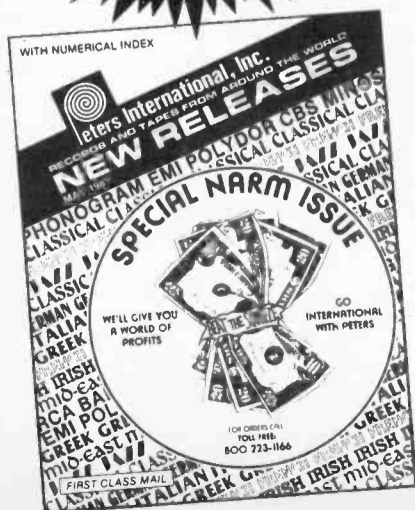
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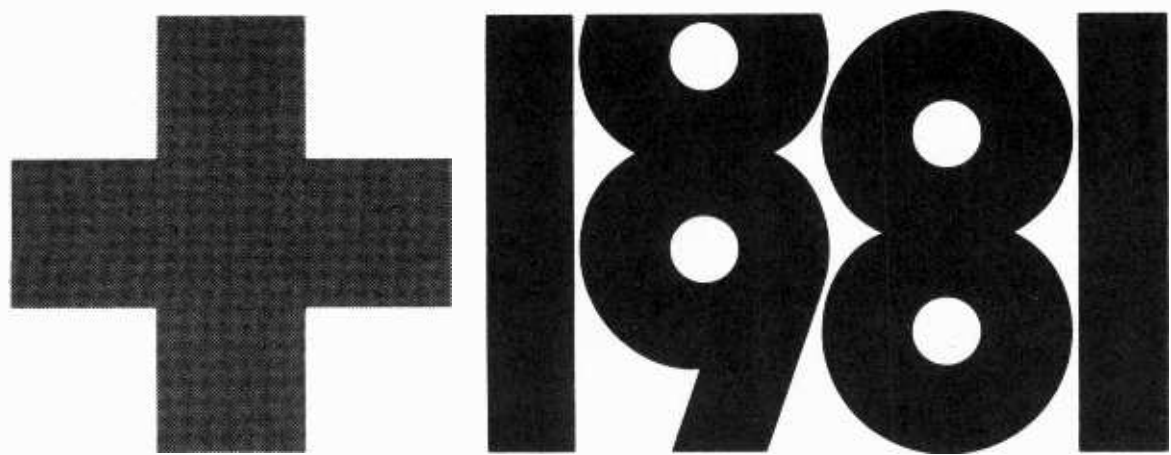
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Greeks Step Up Antipiracy War

Special Squad Holding Raids; Large Dupers Targeted

By JOHN CARR

ATHENS—This year, the Greek fight against illegal recordings has been picking up momentum, thanks to the special new antipiracy squad that is fighting the frontline battle.

Headed by a lawyer, Stelios Elliniadis, the squad was set up several months ago at the initiative of the record companies that suffer the effects of Europe's worst pirate activity, accounting now for up to 90% of all cassette sales here.

Since it started operating, the squad has rounded up many thousands of illicit cassettes. One such haul occurred after police kept watch on a suspicious establishment for two months. Elliniadis says the proprietors at first refused to open their storeroom. The squad brought in a locksmith and was able to confiscate the entire illicit stock of 8,000 cassettes featuring all the top-selling Greek artists.

The squad attempts to derive its powers more from the justice authorities than the police, since a major complaint of the record companies was that police teams were less than cooperative when it came to raiding large pirate outlets.

Industry spokesmen say that, on many occasions, the police would decide on their own authority which outlets to raid and which to leave alone, raising suspicion that some police officials were shielding big-time pirates from prosecution.

The record industry hopes the Elliniadis squad can nail the big pirates now that orders come direct from court magistrates. It was this change of tactics that helped in the indictment of 56 persons in January, and Elliniadis believes the dragnet will gradually widen.

Whether the squad will be able to



Greek Haul: Here's part of the most recent cache of illegal tapes seized in a new drive against pirates and counterfeiters in Greece, where bogus product accounts for the majority of tape sales.

continue its work unhindered in the future will depend on whether the new copyright bill, passed by the Greek parliament last summer, will be signed into law by the president of Greece.

The record business is becoming uneasy at the delay. The bill itself has come under attack in some Greek newspapers, and some record men feel pro-pirate interests might even have penetrated into the government.

But there is near unanimous agreement that when the copyright bill is finally signed into law, the pi-

rates will have it rough.

The war against Greek tape pirates has been directed by attorney Stelios Elliniadis, representing the International Federation of Producers of Phonograms And Videograms, and Sol Rabinowitz, head of CBS Records Greece. Elliniadis estimates that only one out of every 11 cassette tapes sold in Greece is legitimate. While the first raids have been conducted in and around Athens, it now appears that future action will move to other areas, most likely Salonika, the second largest city in Greece.

PETER, PAVEL & VLADO

Private Enterprise Rears Its Lovely Head In Eastern Europe

By LUBOMIR DORUZKA

PRAGUE—Songwriters and composers in Eastern European countries are getting more involved in running their own independent recording studios. Many have long been interested in the mechanics of production, but they now see it as good business.

In these countries, the main studios are owned by state recording or broadcasting companies and are virtually always booked, so that studio time is a constant problem for official recording companies.

A finished tape of high quality offered by a composer in his role of independent producer often stands good chances of being accepted and released. Certainly the song's prospects are brighter this way, rather than being offered in manuscript form or in a rough demo.

Composers with a bit of experience behind them in the studios, especially those taking part in custom recordings or co-productions for Western markets, are keenest to set up and operate individual studios.

Even if the technical equipment they install is not up to the quality of the state recording companies, they have the key advantage of studio availability. Another advantage is that they can make their recordings according to the dictates of their own taste and artistic judgement, free from what they see as limiting in-

fluences of professional recording engineers who play it "by the book" in studios long accustomed to monopolistic status.

In the Soviet Union, the composer Zacepin, who has written music for many movies co-produced with Western film companies, often uses the independent approach to recording. Even the first recordings of Russian pop superstar Alla Pugatchova originated in Zacepin's studios after she was turned down by the Melodiya Records talent chiefs.

In Poland, Czeslaw Niemen, the leading jazz-rock musician, frequently produces his own recordings in his own studios. In Czechoslovakia, Karel Svoboda, composer of most of the Karel Gott song successes and writer of music for German television series like "Biena Maya," finds his own studio is a great help when producing film or tv scores for the local market as well as for export.

However, in the Eastern European setting it is important to emphasize that tapes produced in this way by the composers and producers are always offered to the state companies and, even when custom-made for export, are then marketed by the state publishing, recording or export companies.

In Czechoslovakia, there is now a group which specializes in this kind

of work, to the exclusion of everything else. It took on the name ORM (Organization Recording Music) and comprises three young musicians known as just Peter, Pavel and Vlado. Between them they play all keyboard instruments, guitars and other stringed instruments and most reed instruments.

The trio graduated from technical schools for electronics and engineering and took music courses at the Prague Pop Music Conservatory. They own a set of synthesizers far from commonplace in Czechoslovakia, including poly-Moog, Arp, Prophet and other lines.

The ORM studio has a 16-track RSD console, equipped with compressors, limiters, echo chambers, time modulators, JBL speakers and Shure and AKG microphones.

In this electronic complex, the three musicians compose, record and produce their own music by themselves, only occasionally and when the score demands it engaging outside musicians. The resultant recordings are put out by the Panton company, with several singles and an album already out. A new album "Tropic" is set for release early in 1982.

In the main, the music is electronic disco, a style which is popular
(Continued on page 126)

DEEP CATALOG SELLS

Majors Mint Gold In S.E. Asia Mart

By CHRISTIE LEO

KUALA LUMPUR—In an unpredictable music market, it has become a tendency among record companies here to re-release deep catalog for a re-run success.

A number of reasons account for this. When EMI took over the distribution rights of DJM, its priority task was to re-release Elton John's "Greatest Hits" volumes one and two. This was despite the fact that the former distributor, PolyGram had exploited the artist well enough to secure good sales.

It was a similar case when EMI also took over the Rolling Stones label, previously distributed by Cosdel, which held the WEA franchise before the latter set up on its own. EMI released at least four Stones albums within a month's space to revive interest in the group's catalog.

Nostalgia is another, reason for reissues. Popular acts from the rock'n'roll era such as Buddy Holly, Pat Boone, Chuck Berry and Elvis Presley have all been reissued and sales have been encouraging.

In other instances, it has been popular demand that merited reissues. When Don McLean's "American Pie" was first released the reception was lukewarm. But among EMI's first batch of reissues upon taking over the United Artists label was the McLean album that almost every pop fan had grown to appreciate more fervently over the years. It sold well.

In Neil Diamond's case, "Hot August Night" has been a consistent seller. However, when Musico bought the MCA distribution rights last year, dealers were still clamoring for the album. The twofer continues to sell well to date.

Unfortunately, not all reissues enjoy "revived" success. Some were gross mistakes. PolyGram's re-release of Rainbow's "Rising" ended up as dead stock. Likewise, the same company scored only a mild crossover success with a reissue of Connie Francis' "Greatest Hits."

WEA tried to emulate its competitors' success with reissues of such mouldy oldie compilations by such acts as Trini Lopez and the Casuals. Both are languishing on retail shelves.

Banking on a value-for-money scheme, EMI reissued the Beach Boys "20 Golden Greats," which was previously imported, and hit a home run. The Beach Boys were never really in the "hot sellers" league, but this compilation did the trick.

The same company tried to cash in on Michael Jackson's runaway success of "Off The Wall" by reissuing "The Best Of Michael Jackson." It didn't add any dollars to the older album despite "Off The Wall" emerging as one of the year's biggest successes.

Deaths have played a big role in the re-release game here. Presley's death was greeted with an astounding influx of reissues. Luckily, the response never fell short. Presley's disks are still among the most requested buys in the city.

Conversely, Lennon's reissues were greeted less enthusiastically although demand was overwhelming. In an effort to settle for the safest buy, most consumers showed preference for "Shaved Fish" rather than purchase his solo LPs. The irony here is universal: Apart from "Imag-

ine," none of the other Lennon LPs did the anticipated business when first released.

Another reason for reissues is the collectors' market. In this respect, the trend seems to lean heavily toward rock. PolyGram is probably the most sensible with its choices. Among recent reissues from the rock catalog are Eric Clapton's first solo disk, Cream's "Disraeli Gears" and "Full Cream," and Jimi Hendrix's "Are You Experienced," "Band Of Gypsies" and "Electric Ladyland."

The above-mentioned were all re-released as imports. PolyGram is now considering reissuing Derek and the Dominoes' "Layla" and Blind Faith's self-titled LPs as local pressings.

Oddly enough, acts that appear here live can't seem to follow through with increased disk sales.

In most cases, the live acts fail to live up to expectations, treating the Malaysian capital as a mere stop-over. This attitude has hurt quite a number of pop acts, including Matt Monro, Boney M, the Supremes, Silver Convention and Van McCoy.

Eurovision To U.K. Group Bucks Fizz

LONDON — British entrants Bucks Fizz won this year's Eurovision Song Contest, held April 4 in Dublin and watched by more than 100 million viewers throughout Europe. The winning song, "Making Your Mind Up," finished four points ahead of West Germany's "Johnny Blue" with France third.

RCA's single of "Making Your Mind Up" is already in the U.K. top five with sales approaching 250,000. A followup single and album are planned and the four-piece Abba-lookalike group opens at the London Palladium Wednesday (22).

Despite the huge television audience it attracts, the contest is regularly attacked for its weak presentation and what critics call mediocrity of the material performed, which supposedly represents the best each country can offer in the way of songwriting excellence.

This year, Italy declined to compete on the grounds that no one cared anymore what the outcome might be, and a growing consensus of opinion now believes the time is ripe for change.

One problem in the U.K. has been that writers are required to specify who will perform their song long before they know whether it will be selected to represent their country in the finals or not. Commonly an artist name is submitted, then performers are rounded up—as in the case of Bucks Fizz—to form an "instant group." The fate of these ad hoc acts is often a rapid return to oblivion.

Music Publishers' Assn. president Ron White also believes tv has given an overly visual slant to the event, concentrating attention on appearance rather than quality. But neither the tv companies that mount the contest, nor the record industries all over Europe that benefit from its impact on sales, seem sure quite what can be done to prevent this vital Eurovision showcase from dying of apathy.

TV's Role In Disk Sales Studied

Tie-Ins Fortify Staying Power, States French Survey

By HENRY KAHN

PARIS—A new and detailed critique of pop music programs featured on radio or television in France comes at a time when record industry criticism about the lack of promotional time in these media is at new heights.

Que Choisir, the monthly publication of the French Consumers' Union, cuts short arguments that the promotional value of tv to disks is relatively unimportant.

"Quite wrong thinking," says the magazine. "The evidence is clear that if radio is vital to help launch a new recording, then television is vital to sustain sales."

One example cited was that of Yves Simon. He sold 120,000 units of each of two successive albums. A third, launched in similar circumstances, sold only 49,000, because there was a strike of French tv technicians at the time it hit the marketplace.

One criticism of the planning, however, is that most pop-style programs are broadcast during meal times at mid-day or through the family dinner in the evening. The theory, hard to dispute, is that the listener or viewer cannot then give full attention to the product, thus reducing its full promotional and sales-producing impact.

The inquiry splits the variety-pop

shows into three separate categories. The first, featuring relatively unknown artists, devotes most of its financial budget to lavish visual effects. Que Choisir says it would be better if more money went on talent and less on lighting and sound effects. An individual artist could expect maybe \$800 an appearance.

COPS 7

Cold Chisel Sweeps Aussie Rock Awards

SYDNEY—Australia's premier power rockers, Cold Chisel, made a clean sweep of the recent Australian Rock Awards, taking seven of nine possible categories.

Of the four awards voted by the public, the group received trophies for most popular group and most popular record (the album "East" on WEA). Mushroom Records' Christie Allen became most popular female performer for a second year, while newcomer James Reyne, vocalist with Australian Crawl (WBE), became most popular male performer.

Of the seven industry-voted awards, Cold Chisel scooped best album, best record cover, best resident songwriter (Don Walker), best producer (Mark Opitz) and most outstanding achievement. The latter was hotly predicted to go to Air Supply in recognition of having sold 5.5 million records internationally over the past year.

The best single award went to Mushroom's Split Enz, the most successful chart act, local or international, in Australia during 1980. Progressive "new music" unit Flowers, were awarded the Johnny O'Keefe Memorial Award for best new talent.

Cold Chisel's dominance of the nationally televised awards capped an extraordinary year which saw the powerhouse act emerge triumphantly as the most mature, textured and fully realized Australian rock band in many years. They refused to change their working-class demeanor for the glittering ceremony and sent their manager and record company president on stage to collect awards.

The packed house at Sydney's Regent Theatre (with an upper level full of screaming teens who paid \$5 a seat) were treated to performances by The Swingers, Air Supply, Flowers, Australian Crawl, Split Enz and, finally, Cold Chisel, who refused to sing to a prerecorded backing tape and set up their entire PA for a live performance climaxed with the smashing of guitars and demolition of the set. Questions are expected to be raised in Parliament.

Commenced in 1972 as the "King of Pop Awards" and co-sponsored by TV Week magazine and the national Countdown rock TV show, the ceremony is Australia's recognized rock industry award celebration. As such, it is a far cry from the American Grammy Awards.

"It is a rock awards," says TV Week editor Kevin Sadlier, "and there is no concession at all to MOR. It's rock all the way, just as the industry and the public dictate with their votes."

GLENN A. BAKER

The second range has a smaller budget. If big names are included, there's not much room to give lesser-known talent worthwhile exposure.

The third is the "shoe-string" feature. Yet, says Que Choisir, this is often the most interesting type. "It's in these programs that the viewer stands a chance of unearthing new talent and ideas."

Statistics going back to 1975 have stressed that a handful of name acts get the lion's share of air and tv time to the detriment of the mass of entertainers.

A breakdown of programming of the radio networks France Inter, Europe No. 1, Monte Carlo and Luxembourg over a carefully logged period showed that only 18.6% of the total on-air hours went to pop-variety shows. Of 3,773 songs aired, 1,733 were imported and 2,040 of French origin.

While the Billboard charts receive praise from Que Choisir as reflecting accurately "public choice," it is regretted there is no official French chart, only around 30 unofficial listings mainly from the radio stations. According to this survey, for the most part they are "publicity stunts, not accurate measures of what is selling."

As for the charts created through public voicing of approval or disapproval, the Que Choisir survey claims that 93% of young radio listeners quizzed say they'd never phoned or written in to participate.

A few examples of over-plugging are cited. The Disk AZ production of "Dolannes Melodie" was played 219 times over Europe No. 1, according to Que Choisir, thereby receiving around 11 hours airplay. It became a hit. But Disk AZ is an affiliate of Europe No. 1, according to the consumer publication.

Que Choisir sees today's radio and tv planning as giving little help to the comeback bid of the "Chanson Francaises" song style. It believes the radio-tv business is presently "cornered," so that most of the talent in France gets little chance to shine.

Flooring Crack Up

LONDON—Tests during a concert by the Who at Edinburgh Playhouse showed "alarming measurements of gross floor overloading," caused by pogo-dancing fans.

And now structural engineers fear that dance floors throughout the U.K. could be cracking up as result of this kind of frenzied, small-area dancing, which is simply jumping up and down to the beat, like bouncing on a pogo stick without the stick.

For the Who concert, a vibration specialist used a series of tests, featuring strain gauges and accelerometers, and it was found that when the beat was fast, the strain was enormous.

Cracks in the Playhouse flooring means that dance hall managements will be warned of potential dangers of damage, though it is emphasized that there are no serious problems of collapse in most venues.



WEA SHUFFLE—Daniel Filipacchi, president of WEA Filipacchi Music-France, left, joins WEA International president Nesuhi Ertegun, center, in welcoming Geoffrey du Laz as new director general of the French company, a function which makes him responsible for all operations. The new post enables Bernard de Bosson, vice president of WEA Filipacchi, to concentrate on creative matters and artist acquisition. Christian Stiquel becomes deputy director general. Du Laz had been the company's sales manager.

British Rackjobber Into Video Software

LONDON—Record Merchandisers, the U.K.'s biggest rackjobbing operation, is moving into the video software market via a package of 75 titles being offered to major retail chains on a sale-or-return basis. Some are not record outlets.

The RM aim is to move prerecorded cassettes out of specialty shops and into multiple departmental stores which, says the company, "are increasingly anxious to take ad-

Thorn EMI, Warner Home Video, Precision Video, CIC and other major producers.

Record Merchandisers will supply retail outlets with a special unit developed by Thorn EMI, which holds 90 tapes and incorporates a VCR and a monitor.

Hasan Akhtar, RM managing director, says: "We pioneered the growth of sales of records and audio cassettes in main street stores. Pre-re-

For a report from London on a recent meeting of video and audio hardware and software retailers, and a look at LaserVision's plans in the U.K., turn to the Video section.

vantage of the explosive growth in video software sales over the past year."

Among the chains involved are Littlewoods, Martin the Newsagent and the Top Man fashion shops, and the catalog package is culled from

corded videocassette sales increased 100% in the second half of 1980 and the market in the U.K. this year should reach around \$125 million at retail prices.

"The multiples and department stores will get a share of this."

CZECHS CELEBRATE

C'right Group Anniversary

By LUBOMIR DORUZKA

PRAGUE—The Czech performer copyright protection society OSVU celebrates its 25th anniversary this year.

OSVU is one of the oldest organizations of its kind in Europe, for performers' protection was assured by Czechoslovak law from 1926, though relating only to soloists and conductors. When the new Authors' Law was adopted in 1953, OSVU was established and given exclusive rights over performer protection by the Czechoslovak Ministry of Culture.

From the beginning, the governing bodies of OSVU have included both musical and dramatic artists, with many leading legitimate theater

stars serving. In August, 1964, Czechoslovakia joined the Rome Convention on international performer protection, and in 1965, a rewrite of the Authors' Law here covered collective ensembles, so that orchestral players now share in royalties.

Today OSVU has collective agreements with radio, television and record companies and performing artists' rights function automatically as does copyright protection for authors.

The OSVU of today is now studying ways of protecting performers' rights in new media such as videodisks, videocassettes and satellite tv.

Gramophon Sales At 7.3 Million Units

By PAUL GYONGY

BUDAPEST—Record sales by the state-owned Hungarian Gramophon Company through its labels Hungaroton, Qualiton and Pepita reached 7.3 million units last year, with classical recordings accounting for a 5.5 million.

Outstanding successes included a performance of Liszt's "Coronation Mass" by the Gyorgy Lehel-conducted Hungarian Radio/TV Orchestra and Chorus, which sold 30,000 copies, and Bartok's "For Children" by pianist Dezso Ranki which sold 20,000. Organist Gabor

Lehotka's account of Bach organ works reached 40,000 sales.

In pop music, there were two successes on an unprecedented scale: the Neoton Family selling 200,000 disks and the Edda Works group 140,000.

Literary recordings of poetry enjoyed amazing successes. Most notable was an album of Attila Jozsef's poems by actor Zoltan Latinovics, which sold over 40,000 copies. Latinovics has since committed suicide by throwing himself under a train, just as Jozsef himself did in 1937.

Diana Disks Big In U.K.

LONDON—The royal romance between Prince Charles, heir to the throne, and Lady Diana Spencer, now in line to become Queen one day, has produced a flurry of recorded tributes, including several versions of Paul Anka's "Diana."

So far there are three versions of Anka's theme, originally penned by him as a teenager by way of tribute to the Anka family's babysitter.

Mike Berry, who first charted here years back with "Tribute To Buddy Holly," has issued an Anka "Diana" cover. There is also, alongside an Anka re-release on the Old Gold label, a "royal reggae version" by Titch Turner and the Escalator, on the Cheap skate label. Singer-songwriter Holly West wrote "Kissin' Cousins" after learning that Prince Charles and Lady Diana were distantly related.

Housewife Doris Taylor, 60, wrote her song "Diana Divine," and sang it on BBC radio. It was picked up by Geoff Heath of Heath Levy Music and the resultant single is out on the Edge label.

A retired Royal Air Force officer, Harold Wightman, is an old hand at royal wedding songs. He wrote "Our Wedding Of The Year" to celebrate Princess Anne's wedding in 1973. Wightman, who ran his own dance band as a young man, has now contributed "Prince Charles's Wedding Day," to be recorded by the Bedford Town Band and either an all-male Welsh choir or the massed voices of the RAF School of Music. Sheet music will be on sale two weeks before the wedding.

First commercial stirrings in the U.K. video world in wedding action come from Video Unlimited, which has been given an official go-ahead from St. James's Palace to market a videocassette library case in which VCR owners can store their own tapes of the television ceremony, which will provide around eight hours of coverage.

RAFFAELLA CARRA



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WELCOME TO HISPAVOX

THE INTERNATIONAL COMPANY OF SPAIN

Australian Government Moves To Abolish Mechanical Royalty Rate

• Continued from page 1

The news broke in a telegram from the federal Attorney General, Peter Durack, to heads of the record and publishing associations. It read: "The government has decided in principle to amend the copyright act to remove the statutory license for manufacture of recordings of musical works. This decision is subject to discussion with interested parties."

Durack followed this with a two-page letter which reads in part: "Final responsibility rests with the executive of government. That, in the government's view, is inherently undesirable and has proved quite unsatisfactory. A statutory license for the setting of a royalty rate can only be justified by circumstances making it necessary. In the case of this statutory license, however, it is clear that the original reason for its introduction no longer exists."

He continues: "The government, having decided in principle that the setting of a royalty rate should be left to market forces, is now concerned only with the practical consequences. What it wishes to know is whether the implementation of its decision at this point in time would have any unexpected effects which, from a practical point of view, would render that decision unworkable or undesirable."

Australia's music publishers, acting together as Australia Copyright Owners (ACO) intend to persuade

the attorney general that no such unexpected effect will occur.

Says ACO spokesman Jack Turner: "Publishers in this country have been asking for the removal of the statutory rate since 1956 on the basis that it is the only factor in the record making process that is liable to a statutory enforcement."

"We strongly support the government in its move and consider that those who claim it will cause mass confusion and increased workloads are ignorant of the European system where free bargaining operates and has processed a fairly general rate of around 7%."

Australian Record Industry Assn. (ARIA) leader John Hayes says bluntly: "My members feel that the government has ambushed us."

Since the tribunal recommendation was handed down in late December, 1979, ARIA has been waging an extraordinary lobbying campaign in Canberra, informing parliamentarians of its strident opposition to the proposed rise and highlighting mathematical errors in the reports opposition to the proposed rise and highlighting mathematical errors in the reports summation, which it claims to be more than 50% inaccurate. Now it seems that ARIA's constant raising of the matter in political circles may have backfired in its face.

An irate Hayes says: "We have been ambushed because the government gave us no prior notice that

they intended to change the orderly licensing system which had been enforced for more than 70 years. This purported action is highly discriminatory because it proposed to change only one compulsory license in the copyright act. We say: one in, all in; one out, all out."

Hayes is referring to sections of the act which cover license rates for jukeboxes, discos, radio stations, scholastic photocopying, etc. ACO counters this by pointing out that free bargaining exists in the area of music copyrights used in films, TV and advertising.

"We are still assessing the effect of the possible removal of Section 55 from the copyright act and we are dismayed at the thought of being tossed into the jungle of market forces while still being subjected to the ceiling which the government imposes on Section 109, which determines how much money we receive from broadcasters. They have changed the ground rules without warning and we are currently making representations which carry our feelings on the matter," Hayes says.

In one regard, implementation by the government of its shock decision—which all parties by surprise—could see both sides losing heavily, to say nothing of Australian taxpayers. The cost of staging the tribunal, which sat for 42 days, was certainly in excess of a million dollars. This figure would also be a fair estimate of the joint expenditure of publishers and record companies over the past two years. Now it appears that it may have all been spent in vain.

At this point, comment from the industry itself is somewhat reserved.

Peter Jamieson, managing director of EMI, states: "Any amount of individual negotiation will not be to the betterment of industry. It will slow us down and increase expenses to a point where the whole business can only suffer."

Ted Albert, head of the independent J. Albert and Son publishing house, himself a record company boss, sees it somewhat differently: "I applaud it because free bargaining is how all business should operate. There will be problems but only in the short term. I predict there will be an amicable industry agreement struck up fairly quickly."

Suggestions that publishers will use the abandonment of the statutory rate to hike the mechanical royalty to the 8% which they sought at the tribunal, are firmly rebuffed by Turner: "There should be no doubt that we considered the tribunal recommendations to be a fair one and I am sure that there is not even a remote responsibility that any Australian publishers will begin demanding outrageous rates."

"We certainly couldn't exceed 6.75% in the first stage on any industry agreement. It would be foolish to ignore the finding of a credible independent arbiter," Albert adds.

Warner Bros. Music's Bill Fleming probably speaks for the greater part of the industry when he says: "I'd just like to see both sides sort this out and move it out of the way, so we can all get down to some efforts of mutual benefit for a change."

Should the government decision hold, presumably ACO and ARTA would be the bargaining agents that would work out an industry-wide mechanical royalty rate, pretty much as is the case in Continental Europe, where that function is performed by IFPI and BIEN.

Malaysia Opening Festival To Entries From Public

KUALA LUMPUR—Until just recently, local entries for the ASEAN Song Festival were restricted to members of the Malaysian Assn. of Phonograph Producers and Distributors (MAPPD). Five Far Eastern nations are competing.

Ignoring the basic egalitarian principle of the song festival was tantamount to a breach of its code. So after much haggling and compromise, the decision is final—the Malaysian round of the competition is now open to public participation.

Compositions submitted may be in any language although the organizers have hinted of a preference for songs in Malay. Due to the 11th-hour rush, the deadline for the Malaysian finals is now postponed to mid-April. The original date was March 30.

In Manila, too, where the finals are scheduled, the date has been moved forward. The date, June 7, has been postponed tentatively to

June 21. The original date coincided with the national election of the president of the Philippines.

It has also been decided by the organizing board that the interpreting artists for the pop category be strictly confined to professional recording artists. Any singer can be chosen by the winning composer.

Two composers will be chosen as finalists from each of the participating countries—Malaysia, Singapore, Indonesia, Thailand and the Philippines. A non-competitive entry for an ethnic composition will also participate in the finals.

"The primary aim of this song-writing festival is to foster stronger regional links for the development of music and also to increase the output of original songs of higher standards. We hope all potential entrants will take this chance to show off their true potential," says the organizing chairman of MAPPD's subcommittee, Michael Choong.

CHRISTIE LEO

Ownership Rights Crucial, Say 17 Nations At Meet

PARIS—There's a need for an agreement on property rights on musical works within the European Economic Community, as well as other cooperative moves among the European nations regarding its musical heritage, a 17-nation gathering at Strasbourg affirmed recently.

Representatives of the various nations' cultural ministries met to hear a special report prepared by French representative Pierre Michel Menager, which included recommendations made by other countries at earlier meetings of the group.

Although geared toward serious modern music, the report stressed the importance of disks and prerecorded tape in the future of all music, and urged that the recording industry be given as much help as possible.

Recordings are, agreed the meeting, a vital form of documentation, an essential element for archives and, additionally, provide the most effective form of promotion for music. Aid, in whatever form decided, should be achieved by close collaboration between the record industry and cultural administrations on a national and international basis.

One form of cooperation suggested was the production of an international catalog, especially of contemporary works.

Also agreed was the need for greater collaboration between radio

and television networks with cultural institutions of all kinds.

The report clearly wants to have music figure as a specific European creation, with concert cycles set up at full European level, with special prizes and awards—plus a musical documentation center paid for out of European collective funds.

There's also a need, says the report, for an extension of European property rights on musical works, but details have yet to be worked out. Within the Brussels Commission, there should be full consideration of the protection of works and the payment of rights, with the aim of "harmonization" of copyright law within the European Economic Community.

Length of copyright protection is a key matter for discussion and the Strasbourg meeting heard there's very little international harmony in several copyright sectors right now.

HENRY KAHN

I.R.S. A&M Deal

NEW YORK—The International Record Syndicate (I.R.S.), previously distributed in the U.K. by PRT Records, has signed a new distribution deal here with A&M Records. First releases set are albums by the Cramps and Psychedelic Jungle, and singles by Canadian band Payola and Los Angeles' Oingo Boingo.

Indie Studios Beginning To Rise

• Continued from page 123

with younger audiences in Czechoslovakia.

Peter Pavel and Vlado also produce records for a local girl duo Kamelie, which specializes in a similar kind of disco sound.

The three musicians help the Czechoslovakian music business in other ways. During the eight years they have worked together, they have composed and produced music for more than 70 films, including education and scientific items and short features. They've recorded on many jingles and promotional clips, not just for this territory, but also Russia, Japan, Canada, Germany and other territories.

The width of their musical talent is showcased through many audiovisual productions, including a com-

memorative feature on Christopher Columbus, commissioned by a Canadian company. This included styles of music popular in various European countries at the time Columbus made his historic voyage to America, among them three-part fugues and Spanish-tinged guitar compositions.

Their story is a classic example of the way Eastern European talents with technical know-how, are able to produce material at costs considerably lower than in a professional studio, with its expenses for full technical staff, musicians and rental fees.

These independent producers, offering a variety of facilities, may not always figure high on the charts of their territories, but they offer a necessary and worthwhile service to an industry anxious to keep costs as low as possible.



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Retailer Adds Disk Division, Warehouse

By DAVID FARRELL

TORONTO—The seven-year-old Records On Wheels retail chain has expanded with the opening of a new 20,000-square-foot centralized warehouse in the north end of the city. Principle owner Vito Ierullo reports that the company is now starting its own record division.

The label logo, which is called NARDEM, stands for North American Record Distributors and Entertainment Merchandisers. However, the first projects to be released cannot be manufactured outside of Canada.

Ierullo has purchased rights to master tapes of Jimi Hendrix material, a mix of live and studio takes that he hopes to market in the next eight to 10 weeks. In fact, the first of three proposed albums is to be made available to the company's accounts and racks late this month or in early May.

Acquisition of the tapes came about when the Wheels owner visited MIDEM this year and connected with Ed Chalpin of PPX Enterprises, New York. Chalpin apparently financed the Hendrix tapings which Ierullo says have been tied up in a court dispute in the U.S. for a number of years. The material is thought to be a mix of early material and later sessions cut with the short lived Band of Gypsies.

The complete series of Hendrix recordings to be culled from the tapes is being done by Ierullo in tandem with brothers Don and Bob Bryden who run Star Records in Hamilton, Ont. All three consider themselves Hendrix buffs to varying degrees.

Beyond the new label, Wheels has expanded inventory to offer what he hopes will become the largest one-stop on the continent. Currently, the warehouse carries about \$2.5 million in inventory that includes a wide range of rock imports from Britain, Europe and Japan. On the shelves in the import section are a number of boxed sets of groups such as the Beatles, Pink Floyd, the Rolling Stones and a 12-LP collection of Jimi Hendrix recordings compiled by Polydor Germany. The Pink Floyd collection of 11 LPs wholesales for \$150 (Canadian), which means retailers will likely sticker it at about \$200 to \$230.

"Imports aren't what they are always cracked up to be," the owner notes, pointing to a stack of Dutch and British pressings which he is having to return because of poor quality control procedures in the packaging plants.

In fact, sifting through some of the

returns, it is hard to imagine that any quality control standards were enforced at all. About 30 Hendrix pressings of European origin are marred by the labels being stuck right on to the vinyl playing surface. Another batch of double-albums are doubles of sides one and two; sides three and four were not to be found in the shipment.

But, imports offer accounts a healthy mark up, what with import copies of the Clash triple-set, "Sandanista," retailing from anywhere between \$25 and \$32. Similarly, imports of the Rolling Stones, Beatles and Motorhead catalogues retail at \$15 and \$17 and another popular title is the Sex Pistols twofer, "The Great Rock'n'Roll Swindle," which tags for up to \$20. The Pistols LP was never released domestically in North America.

To date, Wheels has approximately 150 accounts, the majority of them in the Ontario market, but it also exports to Japan, Europe and Britain. His wholesale prices include \$5.50 for a \$9.98 suggested list LP. Others sell to their accounts upwards to \$6.15 in the market.

Ierullo points out that foreign accounts get a preferred 10% discount since he, in turn, is rebated a similar amount by the government as part of an incentive plan to boost Canada's export trade in general. He adds that foreign accounts are growing increasingly knowledgeable and interested in Canadian acts and that several Canadian bands have inked foreign contracts as a result of this two-way traffic.

In terms of trends, Ierullo says that last year was a turnaround period for the company when accounts became aware of the power of middle-of-the-road sales. He estimates that new wave recordings accounted for as much as 35% of total sales, whereas this year he is predicting the genre will only account for 25%. In turn, accounts that would pick up one and two copies of Kenny Rogers, Anne Murray and Neil Diamond albums are now picking up box lots. He sees a greater diversity of music being incorporated in the Records On Wheels shops in the coming year, reflecting an older demographic who are coming back into the record shops to browse and buy.

According to Ierullo, the company increased business by close to 20% last year, its fiscal closing the last week of March. He estimates the annual gross to be in the range of \$17 million.

AT \$9.98 LIST

Stiff Canada Formed; Plans 1st LP

TORONTO—A licensing agreement between Attic Records of Canada and Stiff America has yielded the newly created Stiff Canada label. The premier release on this new logo will be the Plasmatics album, "New Hope For The Wretched."

Attic president Al Mair says Stiff Canada should increase the number of new releases by the label by as much as 20% to 25% this year. He also suggests that some of Attic's own signings could obtain U.S. release via the deal with Stiff America.

The Canadian logo is to feature a maple leaf with the outline of a mountie inside it. The releases will carry Attic's regular suggested list

price of \$9.98, although the commonplace practice of discounting should make the releases available to consumers for anywhere between \$5.98 and \$7.98 in Canadian funds.

On tap for Stiff Canada are albums by the Plasmatics, reggae vet Desmond Dekker ("Black And Deker"), singer Jena Lowie ("On The Other Hand There's A Fist") and the band Any Trouble ("Where Have All The Nice Girls Gone").

Prior to the agreement a number of these recordings were available as U.S. imports, but carrying more than \$10 retail price tags. Attic is also considering releasing an early Adam and the Ants LP as well, entitled "Dirk Wears White Socks."

RISE 3.7%

Assn. Says Sales Up To \$1.2 Billion

• Continued from page 3

in 1979. Maxi-singles now have a 4.7% slice of the market here.

Turnover for television-advertised albums was up, but not enough to match the 40% increase in the number of releases, many of which failed to break even. Average cost of radio and tv advertising was \$750,000 per album.

A total of 18.4 million records and tapes were sold to West Germany's record clubs, 3% down on 1979's figure. Classical material accounted for 17.4%, and indeed one in every four classical albums sold here is sold through a record club.

Classical material accounts for

9.4% of all sales in West Germany, though the total of 12.8 million disks and tapes is 9% less than in 1979.

Exports amounted to 32.2 million units last year, 9% down on 1979. 63% were albums, and 17% cassettes. 40% of the total comprised classical material.

Additional information from the association discloses that its members have between them 44,000 titles in their catalogs and released last year more than 11,000 singles, albums and cassettes. 57% of all sales were made through retail outlets, 33% through wholesalers and rack-jobbers and 10% through the record clubs.

For a report from Germany on the scope of the video market there, turn to the Video section.

University Schedules 1-Year Pop Course

HAMBURG—Leading German pop musicians and singers, working alongside full-time music professors, are to run a training course for pop musicians at the University of Music here, a one-year schedule covering theory and practical stage and studio work.

But there will be no diplomas for students who do well. Says Bjoern Engholm, minister of education for West Germany: "We're not trying to make a science out of pop music. It would be a terrible thing to breed certificated pop singers or graduate jazz musicians."

The course will cost a total \$800,000, half coming from government funds and the rest from music industry or associated organizations such as the television stations ZDF and ARD, copyright societies GEMA and GVL and Spidem, a unit dedicated to music life in Germany.

Among the recording artists enlisted as tutors are Klaus Doldinger, who fronts the chart band Passport, jazzman Albert Mangelsdorf, Michael Naura, and singers Konstantin Wecker, Andre Heller, Peter Maffay

and Bill Ramsey, plus leading concert promoter Fritz Rau.

Live shows will be arranged so that students can show what they are learning.

The Hamburg course followed two days of talks here attended by leading music business experts, troubled by the basic national lack of support for new talent.

Hans Georg Baum, managing director of RCA Germany, listed some of the problems as lack of rehearsal rooms, few chances to play worthwhile gigs, no promoters interested in showcasing new groups and a lack of money to buy good instruments.

The experts agree that the people who normally put money into music training failed to appreciate that pop groups, artists like Klaus Hoffmann or Udo Lindenberg, were also part of the German musical culture, along with Mozart "who also produced entertaining music."

Said Baum: "Everybody should accept that popular music also adds to the cultural value of a nation." The meeting agreed there should be equality of opportunity for young talents in all kinds of music.

PUBLISHING SOARS 42%

Sales Up, Profits Decline For WEA

By WOLFGANG SPAHR

HAMBURG—WEA Germany enjoyed "tremendous" success in 1980, according to Siegfried E. Loch, managing director, with overall sales turnover in Germany, Austria and Switzerland up by 10.7% over the previous year and in Germany alone up by 12%.

However, in monetary terms, profits will actually have decreased when finally tallied, mainly because production and corporate costs went up substantially and could not be passed on to the customer.

The most successful artists last year were: AC/DC; Fleetwood Mac; Marius-Mueller Westerhagen; Rod Stewart; Neil Young; Van Halen; Francis Lai; Eagles; Led Zep-

pelin; and ZZ Top, in ranking order.

WEA's publishing arm, Warner Brothers Music, which takes in Neue Welt and Musik Unserer Zeit, showed a turnover increase of 42% over the year, reports Loch. The Atari Electronic Distribution GmbH company, started in March 1980 as an affiliate to sell the Atari VCS Video Computer produced sales of \$2.7 million over the rest of the year.

Result of the Atari initial success is that Klaus Ollman, deputy managing director of WEA Music Germany, will concentrate all his time on this sector and is replaced by Manfred Lappe, former controller and finance chief, as deputy to Loch. Atari also makes a line of video games for home use.

Manager In Austria Aids Blacks

VIENNA—Lance Lumsden, Jamaica-born former pop singer, heads up his own Montego Management company here and intends making it a contact center for black artists who need help in Austria.

A one-time economics student in the U.S., he came to Austria as a tennis player, worked as a pop singer and now writes about music for a local daily newspaper.

He manages several Austrian artists, including Marty Brem, Austrian representative at the Eurovision Song Contest in Dublin this year.

"The idea of pushing black music, especially in concerts, in Austria started in MIDEM earlier this year," he says. "Previously nobody here was working on the soul music scene. My idea to represent black artists, managers or publishers in Austria has nothing to do with racial discrimination, but to give an outlet for people who normally would be neglected by the big companies."

"The reason reggae took so long to go international was that the big companies were not pushing it," he claims.

LOW-COST LP SALES GROW

HAMBURG—WEA Germany is getting strong response from dealers and consumers alike to its new "G" price level, which has around 70 catalog albums on sale at a retailer price of roughly \$3.80.

Now a further three months has been tacked on to the original campaign and important extra albums have been added to the scheme, including Rod Stewart's "Atlantic Crossing" and Ry Cooder's "Bop Till You Drop."

Says Manfred Achtenhagen, WEA Germany sales promotion manager: "Main idea behind the scheme was to help dealers who take our full repertoire, a kind of thank-you for helping us across the board with our product."

Italian Disks Start Off Big

HAMBURG—Metronome Records chief Heino Wirth reports "an instant reaction" in Germany for initial product distributed by the company under its new deal with Carosello Records of Milan. Italian repertoire is becoming increasingly important in the marketplace here, not least because Italy is a key holiday center for Germans.

Metronome's first release from Carosello included albums and singles from Giorgio Gaber, Domenico Modugno and Toto Cutugno. Says Wirth: "We've had a lot of success earlier with Italian acts such as Drupi, Eduardo Bennato, Gianni Mocchetti and Antonello Venditti. The new Milva album sold more than 120,000 units inside three weeks."

Cassingle Out

HAMBURG—With the cassette single apparently becoming established in other territories, WEA is first in the field here, releasing John Lennon's "Woman" as a cassingle. Growth in sales of "walkabout" cassette players is part of the reason for WEA's entry into what it sees as a sales growth area.

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BRITAIN

(Courtesy of Music Week)
As of 4/4/81

SINGLES		
This Week	Last Week	
1	1	THIS OLD HOUSE, Shakin' Stevens, Epic
2	5	MAKING YOUR MIND UP, Bucks Fizz, RCA
3	4	LATELY, Stavia Wonder, Motown
4	2	KIDS IN AMERICA, Kim Wilde, Rak
5	8	EINSTEIN A GOGO, Landscape, RCA
6	3	CAPSTICK COMES HOME, Tony Capstick, Dingles
7	10	INTUITION, Lynx, Chrysalis
8	6	FOUR FROM TOYAH, Toyah, Safari
9	11	IT'S A LOVE THING, Whispers, Solar
10	12	D-DAYS, Hazel O'Connor, Albion
11	23	CAN YOU FEEL IT, Jacksons, Epic
12	26	NIGHT GAMES, Graham Bonnett, Vertigo
13	17	WHAT BECOMES OF THE BROKENHEARTED, Dave Stewart & Colin Blunstone, Stiff
14	31	GOOD THING GOING, Sugar Minott, RCA
15	21	FADE TO GREY, Visage, Polydor
16	13	MIND OF A TOY, Visage, Polydor
17	9	DO THE HUCKLEBUCK, Coast To Coast, Polydor
18	7	JEALOUS GUY, Roxy Music, Polydor/EG
19 NEW		CHI MAI, Ennio Morricone, BBC
20	29	JUST A FEELING, Bad Manners, Magnet
21	15	REWARD, Teardrop Explodes, Mercury
22	16	PLANET EARTH, Duran Duran, EMI
23	14	YOU BETTER YOU BET, Who, Polydor
24	25	NEW ORLEANS, Gillan, Virgin
25	20	JONES VS. JONES, Kool & Gang, De-Lite
26	18	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
27 NEW		AND THE BAND PLAYED ON, Saxon, Carrere
28	19	STAR, Kiki Dee, Ariola
29 NEW		MUSCLE BOUND/GLOW, Spandau Ballet, Chrysalis
30	24	I MISSED AGAIN, Phil Collins, Virgin
31 NEW		FLOWERS OF ROMANCE, Public Image, Virgin
32	32	UP THE HILL BACKWARDS, David Bowie, RCA
33 NEW		WATCHING THE WHEELS, John Lennon, Geffen
34	35	JITTERBUGGIN', Heatwave, GTO
35	36	JOHN I'M ONLY DANCING, Polecats, Mercury
36 NEW		MAKE THAT MOVE, Shalamar, Solar
37 NEW		SKATEAWAY, Dire Straits, Vertigo
38 NEW		I'M SO HAPPY, Light Of The World, Mercury/Ensign
39 NEW		ONLY CRYING, Keith Marshall, Arrival
40	33	SLOW MOTION, Ultravox, Island

ALBUMS

1	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
2	2	FACE DANCERS, Who, Polydor
3	7	HOTTER THAN JULY, Stevie Wonder, Motown
4	4	THE JAZZ SINGER, Neil Diamond, Capitol
5	3	SKY 3, Sky, Ariola
6	6	NEVER TOO LATE, Status Quo, Vertigo
7	5	FACE VALUE, Phil Collins, Virgin
8	37	THIS OLD HOUSE, Shakin' Stevens, Epic
9	12	MAKING MOVIES, Dire Straits, Vertigo
10	10	MANILOW MAGIC, Barry Manilow, Arista
11	9	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
12	17	INTUITION, Lynx, Chrysalis
13	11	THE VERY BEST OF RITA COOLIDGE, A&M
14	8	VIENNA, Ultravox, Chrysalis
15	15	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
16	13	VISAGE, Visage, Polydor
17	16	BARRY, Barry Manilow, Arista
18	21	CHRISTOPHER CROSS, Warner Bros.
19	34	ROLL ON, Various, Polystar
20	24	FROM THE TEAROOMS, Landscape, RCA
21	14	GUILTY, Barbra Streisand, CBS
22	30	TOYAH TOYAH TOYAH, Toyah, Safari
23	19	DIFFICULT TO CURE, Rainbow, Polydor
24	33	DIRK WEARS WHITE SOCKS, Adam & Ants, Do It
25	27	DANCE CRAZE, Soundtrack, 2-Tone
26 NEW		THE ADVENTURES OF THIH LIZZY, Thin Lizzy, Vertigo
27	29	ARC OF A DIVER, Steve Winwood, Island
28	18	THE ROGER WHITTAKER ALBUM, K-tel
29	26	TO LOVE AGAIN, Diana Ross, Motown
30	23	GOLDEN GREATS, Al Jolson, MCA
31	28	THE VERY BEST OF DAVID BOWIE, K-tel
32 NEW		REMIXTURE, Various, Champagne

33	25	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland/Intl.
34	31	SOUTHERN FREEZE, Freeze, Beggars Banquet
35	20	STRAY CATS, Stray Cats, Arista
36	39	MAKING PICTURES, Rush, Mercury
37	38	ABSOLUTELY, Madness, Stiff
38	22	FLESH & BLOOD, Roxy Music, Polydor
39 NEW		SCARY MONSTERS, David Bowie, RCA
40	40	GREATEST HITS, Dr. Hook, Capitol

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 4/11/81

SINGLES		
This Week	Last Week	
1	1	RAPTURE, Blondie, Chrysalis
2	2	THE BEST OF TIMES, Styx, A&M
3	7	KISS ON MY LIST, Hall & Oates, RCA
4	10	WHILE YOU SEE A CHANCE, Steve Winwood, Island
5	13	MORNING TRAIN (9 To 5), Sheena Easton, Capitol
6	3	WOMAN, John Lennon, Geffen
7	8	HELLO AGAIN, Neil Diamond, Capitol
8	4	KEEP ON LOVING YOU, REO Speedwagon, Epic
9	5	A LITTLE IN LOVE, Cliff Richard, EMI
10	16	ANGEL IN THE MORNING, Juice Newton, Capitol
11	9	CRYING, Don McLean, Millennium
12	6	JUST BETWEEN YOU AND ME, April Wine, Capitol
13	12	CELEBRATION, Kool & Gang, De-Lite
14	17	AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
15	11	9 TO 5, Dolly Parton, RCA
16	14	TURN ME LOOSE, Loverboy, CBS
17 NEW		I CAN'T STAND IT, Eric Clapton, RSO
18	15	WHAT KIND OF FOOL, Barbra Streisand/Barry Gibb, CBS
19	20	LIMELIGHT, Rush, Anthem
20 NEW		HER TOWN TOO, James Taylor & J.D. Souther, CBS

ALBUMS

1	4	HI INFIDELITY, REO Speedwagon, Epic
2	6	ARC OF A DIVER, Steve Winwood, Island
3	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
4	3	MOVING PICTURES, Rush, Anthem
5	1	PARADISE THEATRE, Styx, A&M
6	7	THE NATURE OF THE BEAST, April Wine, Capitol
7	5	AUTOAMERICAN, Blondie, Chrysalis
8	10	FACE VALUE, Phil Collins, Atlantic
9	8	SUPER TROUPER, Abba, Atlantic
10 NEW		FACE DANCERS, Who, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/13/81

SINGLES		
This Week	Last Week	
1	1	FADE TO GREY, Visage, Polydor
2	3	SHADDAP YOU FACE, Joe Dolce, Ariola
3	5	LOOKING FOR CLUES, Robert Palmer, Island
4	7	STARS ON 45, Various, Metronome
5	2	STOP THE CAVALRY, Jona Lewie, Stiff
6	10	IN THE AIR TONIGHT, Phil Collins, Atlantic
7	4	WOMAN, John Lennon, Geffen
8	8	FLASH, Queen, EMI
9	9	YE-SI-CA, Secret Service, Strand
10	6	ANGEL OF MINE, Frank Duval & Orchestra, Telefunken
11	12	SAMSAT ABEND, Hanne Haller, Ariola
12	14	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
13	11	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
14	13	MARIGOT BAY, Arabesque, Metronome
15	24	SHINE UP, Doris D & Pins, Papagayo
16	26	HANDS UP, Ottawan, Polydor
17	15	GIVE PEACE A CHANCE, John Lennon, EMI
18	19	AMOUREUX SOLITAIRES, Lio, Ariola
19	20	DE DO DO DO DE DA DA DA, Police, A&M
20	16	BANANA REPUBLIC, Boomtown Rats, Ensign
21	22	RUNAWAY, Eruption, Hansa Intl.
22 NEW		JEALOUS GUY, Roxy Music, Polydor
23 NEW		KIDS IN AMERICA, Kim Wilde, Rak
24	17	FELICIDAD, Boney M, Hansa Intl.
25	28	MISTER SANDMAN, Emmylou Harris, Warner Bros.
26 NEW		SO YOU FEEL MY LOVE, Eddy Grant, Ice
27	27	HOT LOVE, Kelly Marie, PRT
28	25	SUPER TROUPER, Abba, Polydor
29	18	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Papagayo
30 NEW		JOHNNY AND MARY, Robert Palmer, Island

ALBUMS

1	1	DIE GROESSTEN ERFOLGE, Ernst Mosch & Seine Original Egerlaender, K-tel
2	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	4	LIEBESTRAEUME, Leonard Cohen, CBS
4	5	FLASH GORDON, Queen, EMI
5	3	VISAGE, Visage, Polydor
6	6	SUPER TROUPER, Abba, Polydor
7	8	FACE VALUE, Phil Collins, Atlantic
8	7	REVANCHE, Peter Maffay, Metronome
9	20	LIEDER VON HERZEN, Maria & Margot Hellwig, EMI
10	12	ZENYATTA MONDATTI, Police, A&M
11 NEW		CLUES Robert Palmer, Island
12	9	SOME BROKEN HEARTS NEVER MEND, Don Williams, K-tel
13	11	HITPARADE DER SCHLUEMPFE, Die Schuempfe, K-tel
14 NEW		KILLERS, Iron Maiden, EMI
15	15	TRAEUMEREIEN 2, Richard Clayderman, Teldec
16 NEW		DIE SCHOENSTEN MELODIEN 2, Anthony Ventura Orchestra, Arcade
17 NEW		BACK IN BLACK, AC/DC, Atlantic
18	14	QE2, Mike Oldfield, Virgin
19	10	GUILTY, Barbra Streisand, CBS
20	13	THE WALL, Pink Floyd, Harvest

JAPAN

(Courtesy Music Labo)
As of 4/13/81

SINGLES		
This Week	Last Week	
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2 NEW		BOOGIE WOOGIE I LOVE YOU, Toshiko Tahara, Canyon (Janny's)
3	2	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
4	4	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
5	5	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
6	3	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP)
7	6	SHADOW CITY, Akira Terao, Toshiba/EMI (Ishihara)
8	7	E-KIMOCHI, Hiroyuki Okita, CBS/Sony (Stardust)
9	12	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
10	8	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
11	11	LITTLE GIRL, Hideki Saijo, RVC (Geiei)
12	9	SLOW NA BOOGIE NI SHITEKURE (I Want You), Yoshitaka Minami, CBS/Sony (April/Kadokawa)
13	10	SEVENTEEN, Naoko Kawai, Columbia (Geiei/TV Asahi)
14 NEW		SEXY MUSIC, Nolans, Epic (PMP)
15	14	EKI, Masashi Sada, Free Flight (K.K. Masashi)
16	13	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
17	19	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)
18	15	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
19	20	I'M A WOMAN, Junko Yagami, Discmate (Yamaha)
20 NEW		MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asahi)

ALBUMS

1	1	RINGETSU, Miyuki Nakajima, Canyon
2 NEW		REFLECTIONS, Akira Terao, Toshiba-EMI
3	2	HEART & SOUL, Shannels, Epic/Sony
4	3	BGM, Yellow Magic Orchestra, Alfa
5	10	SEXY MUSIC, Nolans, Epic
6	4	NIJI DENSETSU, Masayoshi Takanaka, Polydor
7	6	BUCCHIGIRI PART II, Yokohama Ginbae, King
8	12	MODERN GIRL, Sheena Easton, Toshiba-EMI
9	9	SNACKEMAN SHOW, Snakeman, Alfa
10	7	MATCHY THANK AI YOU, Masahiko Kondo, RVC
11	5	SILK SCREEN, Yoshitaka Minami, CBS/Sony
12	13	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
13	8	LIVE, Tsuyoshi Nagabuchi, Toshiba-EMI
14	11	NEPPU, Chage & Asuka, Warner Pioneer
15	14	BUCCHIGIRI, Yokohama Ginbae, King
16	16	GANDAMU BGM SHUU VOL. 1, Soundtrack, King
17	15	TURN BACK, Toto, CBS/Sony
18 NEW		A LONG VACATION, Eiichi Ohtaki, CBS/Sony
19	18	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
20	19	NAGISA YUKU, Shozo Ise, Canyon

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/6/81

SINGLES		
This Week	Last Week	
1	1	ANTMUSIC, Adam & Ants, CBS
2	2	COUNTING THE BEAT, Swingers, Mushroom
3	5	9 TO 5, Sheena Easton, EMI
4	3	GIRLS CAN GET IT, Dr. Hook, Mercury
5	4	WOMAN, John Lennon, Geffen
6	7	RAPTURE, Blondie, Chrysalis
7	17	THE WILD COLONIAL BOY, Dr. Hook, Mercury
8	12	I LOVE A RAINY DAY, Eddie Rabbitt, Elektra
9	11	QUE SERA MI VIDA, Gibson Brothers, RCA
10	20	9 TO 5, DOLLY PARTON, RCA
11	9	STOP THE CAVALRY, Jona Lewie, Stiff
12	6	DE DO DO DE DA DA DA, Police, A&M
13	13	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 10th Century
14	14	INTO THE HEAT, Angels, Epic
15	8	ROCK AND ROLL AIN'T NOISE POLLUTION, AC/DC, Albert
16 NEW		IN THE AIR TONIGHT, Phil Collins, Atlantic
17	16	WHY WON'T YOU EXPLAIN, Karen Knowles, Fable
18	10	JESSE, Carly Simon, Warner Bros.
19 NEW		RUNAWAY BOYS, Stray Cats, Arista
20	15	DUNCAN, Slim Dusty, Columbia

ITALY

(Courtesy Germano Ruscitto)
As of 4/7/81

SINGLES		
This Week	Last Week	
1	5	SARA' PERCHE' TI AMO, Ricci E Poveri, Baby/CGD-MM
2	1	MALEDETTA PRIMAVERA, Loretta Goggi, WEA
3	4	GIOCA-JOUER, Claudio Cecchetto, Hit Mania/Fonit Cetra
4	2	PER ELISA, Alice, EMI
5	3	WOMAN IN LOVE, Barbra Streisand, CBS
6	11	JOHNNY AND MARY, Robert Palmer, Island/Ricordi
7	7	NON POSSO PERDERTI, Bobby Solo, EMI
8	6	CERVO A PRIMAVERA, Riccardo Cocciante, RCA
9 NEW		ANCORA, Edoardo De Crescenzo, Ricordi
10	18	TI ROCKERO, Heather Parisi, CGD-MM
11	14	ROMA SPOGLIATA, Luca Barbarossa, Certà/Fonit Cetra
12 NEW		AMOUREUX SOLITAIRES, Lio Ariola/CGD-MM
13	17	TU COSA FAI STASERA, Dario Baldan Bembo, CGD-MM
14	13	TUNNEL OF LOVE, Dire Straits, Vertigo/PolyGram
15 NEW		I RAGAZZI CHE SI AMANO, Collage, Lupus/Ricordi
16 NEW		LA BARCA NON VA PIU, Orietta Berti, Cinevox/Ricordi
17	16	HEY, Julio Iglesias, CBS
18 NEW		QUESTO AMORE NON SI TOCCA, Gianni Bella, CGD-MM
19	9	NO TU NO, Cugini Di Campagna, Pull/Fonit Cetra
20	12	ANNA DAI CAPPELLI ROSSI, I Ragazzi Dai Capelli Rossi, CBS

HOLLAND

(Courtesy BUMA/STEMRA)
As of 4/6/81

SINGLES		
This Week	Last Week	
1	1	VIENNA, Ultravox, Chrysalis

2	2	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
3 NEW		ANGEL OF MINE, Frank Duval & Orchestra, RCA
4	3	IN THE AIR TONIGHT, Phil Collins, Atlantic
5	4	SHADAP YOU FACE, Joe Dolce, Arnela
6	7	ONE NIGHT AFFAIR, Spargo, Inelco
7	6	HOUPOCHDIEKOP, Dingetje, CNR
8	8	IK HEB ZO WAANZINNIG GEDROOMD, Kinderen Voor Kinderen, Inelco
9	9	LEILA (The Queen Of Sheba), Dolly Dots, WEA
10 NEW		MISTER SANDMAN, Emmylou Harris, Warner Bros.

ALBUMS

1	1	KINDEREN VOOR KINDEREN, Kinderen, Inelco/VIP
2	4	RED SKIES OVER PARADISE, Fischer Z, United Artists
3	2	FACE VALUE, Phil Collins, Atlantic
4	3	VIENNA, Ultravox, Chrysalis
5 NEW		SLIPPERTJES VAN DE SLIPPERS, De Slippers, Telstar
6	6	STARS ON 45, Various, CNR
7	5	ABSOLUTELY, Madness, Stiff
8	8	SPRINGLEAVEND, Normaal, WEA
9	10	STRAY CATS, Arista
10 NEW		VOLLE BAK, Henk Wi Jngaard, Telstar

SWEDEN

(Courtesy GFL)
As of 3/31/81

SINGLES		
This Week	Last Week	
1	1	NAR VI TVA BLIR EN, Gyllene Tider, EMI
2	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
3	2	TENDER TURNS TUFF, Mikael Rickfors, Sonet
4	3	JAG KYSSSTE HENNE VALDSAMT, Anders F. Ronnblow, Mercury
5	9	HON AR FORALSKAD, Kids, CBS
6 NEW		WALKING ON THIN ICE, Yoko Ono, Geffen
7	10	BANANA REPUBLIC, Boomtown Rats, Mercury
8	6	MORKRET FALLER PA, Hansa Band, Sonet
9 NEW		SHADDAP YOU FACE, Joe Dolce, Frituwa
10 NEW		9 TO 5, Dolly Parton, RCA

ALBUMS

1 NEW		MODERNA TIDER, Gyllene Tider, Parlophone
2	1	TENDER TURNS TUFF, Mikael Rickfors, Sonet
3	7	FACE VALUE, Phil Collins, Atlantic
4	2	CLUES, Robert Palmer, Island
5	5	KARLEK OCH UPPROR, Ebba Groen, Mistur
6	3	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7 NEW		KRAMGOL LATAR 9, Vikingarna, Mariann
8	4	GUILTY, Barbra Streisand, CBS
9 NEW		KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
10	8	SHADES, J.J. Cale, Shelter

SPAIN

(Courtesy El Gran Musical)
As of 4/4/81

The Nolans

**Grand Prix
winners of the
1981 Tokyo Music Festival
with 'Sexy Music'**



The Nolans
"Rising stars right round the world"
Congratulations from CBS Records UK



ROGER TAYLOR—Fun In Space, Elektra SE522. Produced by Roger Taylor. Taylor steps out of his role as the drummer for Queen with this progressive collection of spacey, synthesized songs that for the most part have little in common with Queen's sound. Instead there is more in common with some of Pink Floyd's more ambitious material. This is pretty much a one man show with Taylor producing, writing, arranging and playing all instruments with the exception of some keyboard work by David Richards. The lyrics dealing partly with futuristic themes are worth reading and the LP's graphics, resembling a science fiction novel, are also appealing.

Best cuts: "No Violins," "Let's Get Crazy," "Fun In Space," "Laugh Or Cry."

HUMBLE PIE—Go For The Throat, Atco SD38131 (Atlantic). Produced by Gary Lyons. Second LP by the reformed Humble Pie (original members include guitarist Steve Marriott and drummer Jerry Shirley), is comprised of mostly Pie originals all injected with the band's distinctive full tilt brand of rock. Among the more notable tracks are the blistering "Go For The Throat," "Teenage Anxiety" and a reworking of "Tin Soldier," a Marriott penned song written during his days with Small Faces. Also of note is the band's version of the Elvis Presley classic "All Shook Up" which expectedly is a much meatier production. Guitarist Bobby Tench and bassists Anthony Jones round out the quartet.

Best cuts: Those mentioned, "Keep It On The Island."



BILLY & THE BEATERS, Alfa AAA1001. Produced by Jeff Baxter. This album is remarkable in a number of ways. The initial release on the new Alfa label, it was recorded live at Los Angeles' Roxy last January. Despite the "new wave" aspects of the Beaters' name, they are a 10-piece r&b/jazz/pop band with former Steely Dan and Doobie Brother Jeff Baxter on guitar. The performance, production and recording are nearly flawless with Billy Vera's strong vocals gliding easily over the horn, keyboard and guitar arrangements. If success is awarded according to talent, then Billy & the Beaters should be huge.

Best cuts: "Strange Things Happen," "I Can Take Care Of Myself," "Here Comes The Dawn Again," "At This Moment."

JOHN O'BANION, Elektra GE342. Produced by Joey Carbone, Richie Zito. O'Banion has an out-of-the-box hit with "Love You Like I Never Loved Before," the leadoff cut on his debut LP. With the exception of a reworking of "Walk Away Renee," the rest of the LP is comprised of the same kind of schmaltzy pop material as the single. O'Banion has a fluid vocal that holds up well. The LP is actually a three way collaboration with producers Carbone and Zito who wrote all songs with the exception of "Walk Away Renee." Top session players, including Zito on guitars and Carbone on keyboards, supply the rhythmic punch. O'Banion's material is well-tailored to pop and adult contemporary play.

Best cuts: "Love You Like I Never Loved Before," "Come To My Love," "You're In My Life Again."

GET WET—Boardwalk FW37134. Produced by Phil Ramone. Given Ramone's track record of hits with Barbra Streisand, Paul Simon and Kenny Loggins, one might expect this new project to be tasteful, tuneful MOR pop. Actually it's exhilarating pop rock on the cutting edge of the new music. In a way it's an extension of Ramone's work on Billy Joel's "Glass Houses," but one which is apt to meet with much more critical acceptance. Get Wet features seven musicians, topped by Zecca on keyboards and background vocals and Sherri Beachfront on vocals. All songs are by Zecca except for a teen dream remake of Connie Francis' Sedaka-Greenfield classic of its kind, "Where The Boys Are." Everybody, hit the beach.

Best cuts: "Where The Boys Are," "Lucky You," "Just So Lonely," "It's You, It's Me," "Single."

HOLLY STANTON—Temptation, War Bride (Solid Smoke), WB9004. Produced by John Rewind. If anyone deserves to be the next Pat Benatar, it should be Stanton, a San Francisco-based singer with a powerful voice, assured delivery, and no problems at all singing rock 'n' roll. Though released on a small indie label, this debut disk has the feel and sound of a major release. The song selection is a canny mix of such oldies as "Black Is Black" and "Just A Little," mixed with 10 Stanton originals, including such superior tunes as "Inside My Head," "Temptation," and "Telephone Ring."

Best cuts: Those mentioned above.

THE COMMERCIALS—Compare And Decide, at Records EATI. Produced by Lloyd Grossman, Neal Grossman. The Grossman brothers are the guiding lights of this Boston-based band recording on this new label, located in Salem, Mass. The music is power pop with the band having a good time exploring teenage suburban mores. Obviously, here is band that doesn't take itself too seriously, while going about its business of playing entertaining music for the folks.

Best cuts: "X Girlfriend," "Suburban Girls," "El Disco Es Cultura," "She Said, She Said."

JERRY BELL—Winter Love Affair, MCA 5180. Produced by Michael Wycoff. Stellar vocal arrangements and crisp orchestration, though dominated by adult contemporary cuts, mark Bell's debut LP. He seems to have taken the best of past associations with Harold Melvin & Blue Notes, New Birth and Main Ingredient. The vocals are clean, sensual and wide rang-

ing on the ballads "Something 'Bout You Baby," title cut and "I Still Remember." An Al Green-type vocal delivery prevails on "Call On Me" and "Love Will Make It All Right," both bouncy and uptempo.

Best cuts: Those cited.

CASIOPEA—Eyes Of The Mind, Alfa AAA10002. Produced by Harvey Mason. Formed in 1976 in its native Japan, this quartet specializes in jazz-rock fusion with an extremely high gloss. The tempos range from the near funk of "Eyes Of The Mind" to the light, airy textures of "Lakai." The musicianship is uniformly top flight with keyboards player Minoru Mukaiya being especially fluid. While this type of music is an automatic for jazz stations, some AOR and adult contemporary formats may pick up on this as was done with Spyro Gyra.

Best cuts: "Asayake (Sunrise)," "Lakai," "Eyes Of The Mind," "La Costa," "Magic Ray."

Billboard's Recommended LPs

pop

YMO—BMG. A&M SP4853. Produced by Haruomi Hosono. Not as pop-oriented as their last set, "X Multiplies," this 10-song set is nonetheless a solid synthesizer-laden rock effort. "Ballet" and "Camouflage" should make good dance songs while the rest of the album is more avant-garde. This group has a solid core of fans so let them know about this one. **Best cuts:** "Ballet," "Camouflage," "1000 Knives," "Cue."

MICHAEL JACKSON—One Day In Your Life, Motown M8-956M1. Various producers. This contains six songs Jackson recorded solo for Motown between 1973-75, and four with the Jackson Five. Nothing approaches the maturity of the singer's recent work, but several tunes (the melancholy "We've Got Forever," the plaintive title track, recently issued as a 45) demonstrate how that maturity came about. Other highlights include "Make Tonight All Mine," which recalls the Jackson Five's first hit, "I Want You Back," and the bouncy "It's Too Late To Change The Time." **Best cuts:** Those cited.

DAVE MASON—The Best Of Dave Mason, Columbia FC37089. Produced by Dave Mason, Ron Nevison, Joe Wissert. This collection of prime Mason material covers all facets of his career and his talent, from poignant ballads like "We Just Disagree," to energetic uptempo cuts like "Feelin' Alright?" from his Traffic days and "Only You Know And I Know," a hit for Delaney & Bonnie. Mason is adept at a wide variety of song styles and situations. An impressive compilation, though he seems more an album artist than one on whom a "best of" would be especially meaningful. **Best cuts:** Those cited.

KC—Space Cadet/Solo Flight, Sunshine Sound TK614 (TK). Produced by Casey/Finch. The debut album of the leader of KC & The Sunshine Band is an attractive post-disco mix of styles, from the spacey pop of "Space Cadet" to the soulful balladry of the Supremes' old hit "You Keep Me Hanging On." If the "Space Cadet" single takes off this LP could sell big. **Best cuts:** "Space Cadet," "Red Light," "I Don't Wanna Make Love," "You Keep Me Hanging On," "Make Me A Star."

RUPERT HINE—Immunity, A&M SP4858. Produced by Rupert Hine, Stephen W. Taylor. With his voice gliding over what seems to be banks of synthesizers and other moody sounds, Hine works in a genre inhabited by Bowie and many other new British bands today. The rocking "Misplaced Love," with Marianne Faithfull on vocals, is a good synthesis of Hine's hard-edged rock sensibilities and his detached, electronic music endeavors. **Best cuts:** "Misplaced Love," "I Hang On To My Vertigo," "Immunity," "Surface Tension."

THE STRANGLERS—The Gospel According To Meninblack, Liberty/Stiff America LBG30313. Produced by the Stranglers. The Stranglers, those hearty bad boys of English new wave rock, are not mellowing with age. The latest album, a concept LP about the group's perception of religion, is bound to raise a few eyebrows. Nevertheless, the group's songwriting and overall music strength remain impressive throughout, a greater emphasis is on production has not diminished the band's somber and sinister style. **Best cuts:** "Waltzinblack," "Thrown Away," "Second Coming," "Hallow To Our Men."

KAREN AKERS—Presenting Karen Akers, Blackwood 81750091. Produced by Christian Blackwood. Karen Akers is a New York cabaret singer whose strong beautiful voice and faultless diction have gained her a measure of recognition outside the usually provincial cabaret scene. Here, sung to a minimal background, Akers easily handles such evergreens as "I Met A Man Today," "Send In The Clowns," "She's Always A Woman," and "Non, Je Ne Regrette, Pas." **Best cuts:** Those mentioned.

KIP ADDOTTA—I Hope I'm Not Out Of Line, Laff A215. Produced by David Drozen. The popular comic who appears regularly on tv talk shows and opening for musical acts like The Captain & Tennille gets off a number of zingers in this show taped at the Laff Stop in Encino, Calif. Bits like "Dieting" and "My Parents" strike universal chords, though other selections like "Why Do Dogs Lick Their Balls" and "What A Blow Job" are for those with a more ribald taste. Definitely audition before playing on the radio. **Best cuts:** Those cited.

MX 80 SOUND—Crowd Control, Ralph MX8102. Produced by Markz Bingham. Busy drumming, sometimes shrieking guitars, and chanted vocals identify this as a post psychedelic band. Recording on the small San Francisco-based Ralph label, the band is not blessed with a surplus of new ideas, but what it does do, it does well and with conviction. **Best cuts:** "More Than Good," "Night Rider," "Face Of The Earth."

XEX—Group: Xex, Xex X01 (JEM). Produced by Xex. This is a minimalist U.S. synthesizer band. Though there are five musicians in the group, the music is rather sparse, consisting of a rhythm track, some electronic weirdness in the background, and chanted/spoken vocals. Ranging from songs about "A Soviet nerve gas attack," to problems with fashion, to a view of current Italian politics, to observations on the Holland Tunnel, this is a band not afraid to take chances with its themes. **Best cuts:** "SNGA," "Rome On \$5 A Day," "Svetlana," "Cops."

BILLY SQUIER—Don't Say No, Capitol ST12146. Produced by Mack and Billy. Squier's debut solo LP last year was a hard rocking yet melodic effort and he continues in the same vein here. With the help of his back bone crunching band, guitarist/vocalist Squier incorporates the best elements of heavy metal with a pop consciousness. Pitch to fans of Pat Benatar and other cleanly produced hard rock acts. **Best cuts:** "The Stroke," "My Kinda Lover," "In The Dark," "I Need You," "Nobody Knows."

BILL WITHERS—Greatest Hits, Columbia 37199. Produced by Grover Washington Jr., Ralph MacDonald, B. Withers, J. Gadsden, B. Blackmon, R. Jackson, M. Dunlap, Booker T. Jones, Clarence McDonald, Kent Burke, Larry Nash. Smartly capitalizing on Withers' success on all charts with Washington's "Just The Two Of Us," Columbia has added it to an LP containing several of his hits, including "Use Me," "Lean On Me," "Lovely Day," "Ain't No Sunshine" and "Who Is He What Is He To You." The album is a steal for Withers' fans who don't have the previously released "Best Of k..." LP. **Best cuts:** All.

SPIZZLES—Spiky Dream Flowers, A&M SP4861. Produced by Dave Woods, the Spizzles. Last year known as Athletico Spizz, this foursome continues with its somewhat dissonant pop though not quite as dark and angry as the previous effort. "Five Year Mission (Featuring The Return Of Spock)" is good to dance to and has a humorous lyric based on the "Star Trek" show. **Best cuts:** "Five Year Mission," "Downtown," "Risk," "Central Park."

THE FLAKES, Salsoul SA8540 (RCA). Produced by Marilyn McLeod, Mel Bolton. Nothing on this album sleeve provides a clue to the identity of the Flakes, but the material is primarily dance-oriented r&b (the snappy "Wind Yourself Up," the chanting "Take It To The Max," and the catchy "Sugar Frosted Lover," recently a 45), with a couple of ballads ("Hey There Lonely Girl" and "Love On The Hour") included at vary the mood. Also worth a mention is "Flakes Rap," reminiscent of Lakeside's hit, "Fantastic Voyage." **Best cuts:** Those mentioned.

VICTOR TAVARES, Polydor 16314. Produced by Feliciano V. Tavares, Benjamin F. Wright Jr. "Once You've Gone With Your Mind," a sensitive ballad delivered admirably, and the soft funk "So Good," with its appealing one-line hook, are the two standouts of Tavares' debut effort. Overall, the music here is mid to uptempo but as a soloist, Tavares leaves a bit to be desired. **Best cuts:** Those cited.

LONNIE BROOKS BAND—Turn On The Night, Alligator AL4721. Produced by Bruce Iglauer, Lonnie Brooks. Like the feisty label he cuts for, bluesman Brooks keeps offering fresh proof that today's blues can be both gutsy and sophisticated. His latest set abounds in sharply rendered uptempo tunes that reveal a broad range of sources from black cajun ("Zydeco") to big city r&b ("I'll Take Care of You," "Something You Got"). **Best cuts:** Those mentioned plus "Eyeballin'," "Inflation" and "Don't Go To Sleep On Me."

classical

THINK ON ME—Ameling, soprano, Baldwin, piano, CBS 36682. Few recording artists are as invariably satisfying as Ely Ameling, a singer of consistently high musicianship who always creates a strong bond of communication with the listener. These English, Spanish, French and Dutch song selections—there's even a Gershwin number—are some of her personal favorites and demonstrate vividly the art of storytelling in song.

BARTOK: CONCERTO FOR ORCHESTRA, TWO PICTURES—Berlin Philharmonic, Maazel, DG 2531269. Bartok's famous "Concerto" was created as a display vehicle for the great modern orchestra, and it is this side of the work stressed as Maazel highlights one brilliant effect after another. Not the most profound rendition, perhaps, but what a show the Berlin Philharmonic puts on—with dazzling sonics to match. The interesting filler pieces are beautifully played.

LISZT: LATE PIANO WORKS—Brendel, Philips 9500775. Liszt's music became darker, more sparse and sometimes almost frightening as he grew old, and it is this sombre world we are guided through here. There is great sensitivity in Brendel's performances and the pianist's fascinating liner notes

also provide illumination. To hear piano sounds more flattering and realistic you'll have to visit the concert hall.

jazz

THE COMPLETE ARTIE SHAW, VOL. 5—RCA Bluebird AXM25576. Reissues produced by Frank Driggs. Shaw's exquisite clarinet still sounds almost miraculous after 40 years, on 32 songs, some with strings. Most of the tunes are pretty ballads, but there are superb jazz solos, too, and vocals by Lena Horne, Paula Kelly and Fredda Gibson to lend delightful variety to Shaw's program. The 32 tracks are covered on two disks, with informative annotation which lists the precise personnel. Shaw's music was unique. This package preserves it faithfully. **Best cuts:** "It Had To Be You," "Even-song," "Nocturne," "Just Kiddin' Around."

MODERN JAZZ QUARTET—More From The Last Concert, Atlantic SD8806. Produced by Ian Mimaroglu. This is yet another in a batch of "last" LPs by the MJQ, comprised of leftovers from an Avery Fisher Hall 1974 concert. John Lewis, Percy Heath, Milt Jackson and Connie Kay offer six cuts, none of which is memorable. Far more attractive, in fact, are the notes by Nat Hentoff and the striking graphics by Bob Defrin. **Best cuts:** "England's Carol."

JAY HOGGARD—Rain Forest, Contemporary 14007. Produced by Jay Hoggard and John Koenig. Hoggard is a promising vibes virtuoso. Here he serves up six titles, some plainly more rock than jazz, but all his efforts command attention. He is aided by Harvey Mason, Chico Freeman, Ken Kirkland, Paulinho Da Costa and a couple of singers. **Best cuts:** "Rain Forest," "Sao Pablo," "Guiding Spirit."

ETTA JONES—Save Your Love For Me, Muse MR5214. Produced by Houston Person. Jones made her first records in 1944, but somehow she has never been accorded renown although her vocal talents are unquestionable. Here, backed by a quintet headed by producer and tenor saxist Person, she again impresses with a rollicking, emotional program of eight strong tracks. Most are standards, but all sound fresh in her hands. **Best cuts:** "East Of The Sun," "Let's Beat Out Some Love."

SONNY STITT—Sonny's Back, Muse MR5204. Produced by Bob Porter. Playing tenor saxophone on all but one of the LP's seven tracks, Stitt is accompanied by another tenor, Ricky Ford, and Barry Harris, George Duvivier and Leroy Williams. It's a pleasingly compatible combo, and Stitt blows his usual boppy figures with authority. On "It Might As Well Be Spring," Stitt's alto shines along with Duvivier's beautiful bass wizardry. **Best cuts:** "Spring," "Soon," "Street Of Dreams."

JOHNNY LYTLE—Fast Hands, Muse MR5185. Produced by Houston Person. Lytle plays vibes and percussion—and well. He is backed on six tracks by a small combo which features the producer's tenor saxophone. There's nothing spectacular here, merely simple, understandable jazz with Mickey Tucker's keyboard artistry adding strength to Lytle's work. **Best cuts:** "Brightness," "Sister Silver."

TONY DAGRADI—Oasis, Gramavision GR8001. Produced by Jonathan Rose. Dagradi, who alternates between soprano and tenor sax, constructs thoughtful solos in a well organized unit that includes Gary Valente on trombone and pianists Kenny Warner and James Harvey. The seven selections are well constructed and Dagradi and Warner have particular good interaction on the title track. **Best track:** All.

CAROL SLOANE—Carol Sings, Progressive 7047. Produced by Jimmy Rowles, Gus Stairas. From the opening "Cheek To Cheek" you know that Sloan is in charge and that she's still a very underrated jazz singer. But it's not all swing. There's a great deal of beauty here: "An Older Man Is Like An Elegant Wine," and a tribute to Johnny Hodges, "Checkered Hat." And some fun too: "Frasier, The Sensuous Lion." Rowles on piano and Frank Wess on tenor sax and flute provide outstanding backing. **Best cuts:** All.

AFFIRMATION—Los Angeles, Inner City IC1091. Produced by Thom Teresi. This fusion group produces a warm sound basically due to the effective blending of Teresi's keyboard and synthesizer and Jimbo Ross' electric and acoustic viola. At times Ross gets an appealing Joe Venuti flavor, as on "Essence." There is a unified feeling to the group, which also includes a guitarist, bassist, drummer and percussionist. **Best cuts:** All.

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 album: 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.

Three Labels Tie To NLDC

PHILADELPHIA—Three newly formed labels have signed for national distribution with the National Label Distributing Co. (NLDC). They are Fun City Records out of Memphis; JMT Records out of Washington, D.C.; and Sun Glo Records out of Miami.

Fun City, headed by Wayne Douglas, has its first release "Dip

"81," cut by Ed "Too Tall" Jones, of the Dallas Cowboys, and produced by Douglas. JMT's first release is an LP by jazzmen Charlie Hampton and violinist Clarice Labbe, entitled "Clarice Swings with Charlie Hampton." Sun Glo's first single is "Sittin' On It" with the Rivage group, produced by the label's president Samuel Solomon, Jr.



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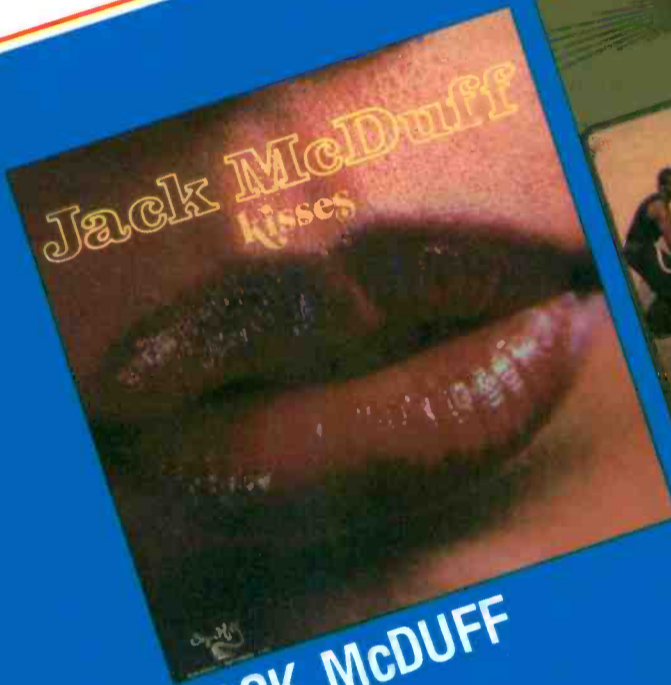
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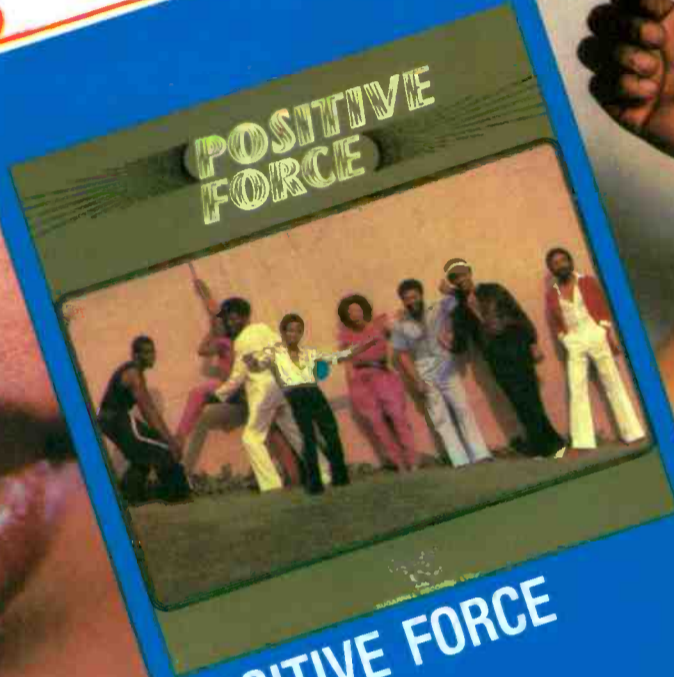
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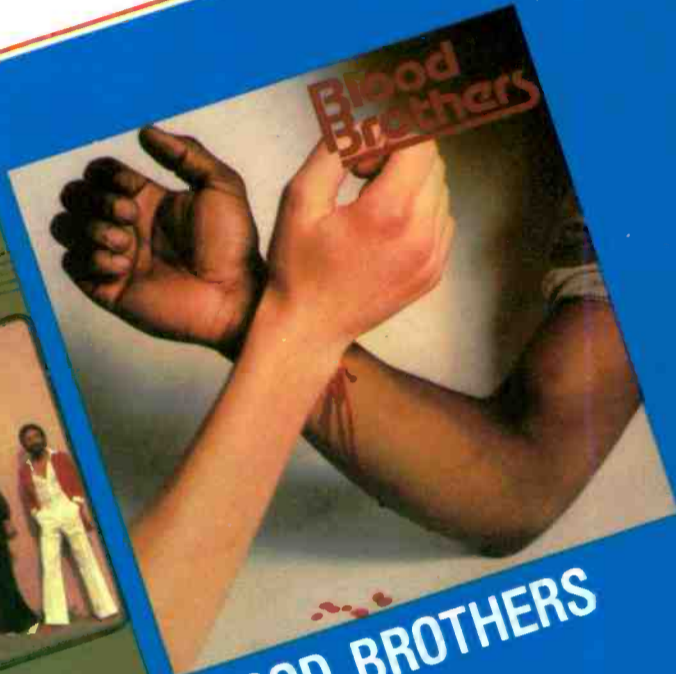
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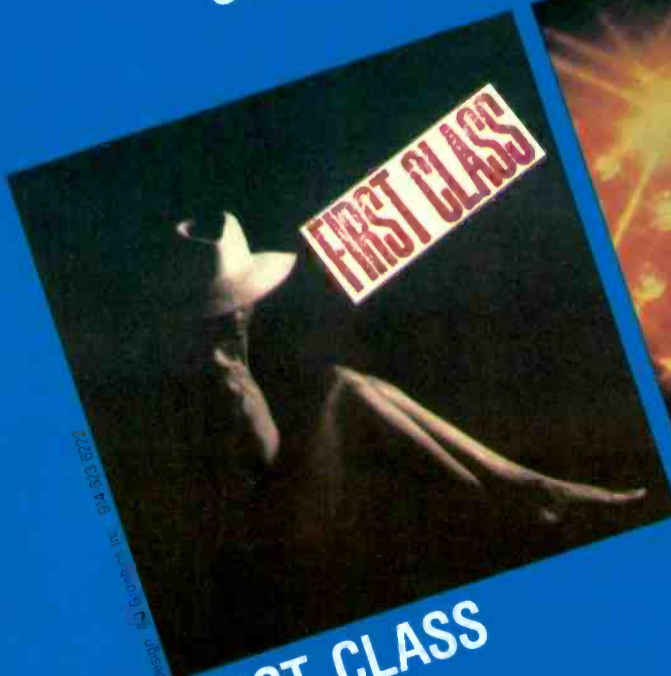
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Billboard TOP LPs & TAPE

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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	
☆	2	19	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	23	17	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	7.98	SLP 6	71	64	12	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 13	
	2	1	STYX Paradise Theatre A&M SP 3719	▲	8.98		37	26	20	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 40	☆	NEW ENTRY		PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		
☆	4	14	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98		38	32	6	DIANA ROSS To Love Again Motown MB 951M1		8.98	SLP 16		73	71	10	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98	
	4	3	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		39	39	23	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		☆	NEW ENTRY		JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)		8.98		
☆	5	23	GROVER WASHINGTON JR. Wavelength Elektra 6E-305	●	7.98	SLP 2	40	36	23	STEVIE WONDER Hotter Than July Tamla TB-373M1 (Motown)	▲	8.98	SLP 8	☆	83	4	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 15	
☆	8	3	THE WHO Face Dances Warner Bros. HS 3516		8.98		☆	46	4	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98		☆	NEW ENTRY		GRATEFUL DEAD Reckoning Arista A2L-8604		13.98		
	7	7	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		☆	49	5	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98			77	70	26	RONNIE MILSAP Greatest Hits RCA AHL1-3772	●	7.98	CLP 4
☆	9	5	ERIC CLAPTON Another Ticket RSO RX-1-3095		8.98		☆	48	5	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 13	☆	NEW ENTRY		SANTANA Zebop Columbia FC 37158		8.98		
	9	6	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		44	44	5	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		☆	89	6	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 10	
	10	10	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		☆	52	4	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 7		80	68	11	MARVIN GAYE In Our Lifetime Tamla TB-474M1 (Motown)		8.98	SLP 18
	11	11	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	56	7	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 14	☆	99	5	CAROL HENSEL Dancersize Vintage VNI 7701 (Mirus)		8.98		
☆	13	5	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98		47	47	9	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 5		82	75	12	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 52
	13	12	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 37	48	42	15	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 14		83	85	9	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98	
	14	14	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		☆	60	3	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		☆	92	7	KLEENER License To Dream Atlantic SD 19288		7.98	SLP 15	
☆	17	3	THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98		☆	55	7	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98			85	78	103	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 10
☆	18	27	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 2	☆	51	5	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98			86	88	6	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98	
	17	15	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	58	29	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98		☆	97	4	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		
	18	16	JOURNEY Captured Columbia KC-2-37016		13.98		53	53	10	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98		☆	NEW ENTRY		DEVO Devo-Live Warner Bros. Mini-3548		5.99		
	19	19	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		☆	65	6	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98			89	90	29	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 16
☆	33	6	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)	●	8.98	SLP 1	55	40	19	ABBA Super Trouper Atlantic SD 16023	●	8.98		☆	90	100	3	ROBERT FRIPP The League Of Gentlemen Polydor PD-1-6317 (Polygram)		7.98	
	21	20	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 4	☆	74	2	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 53	☆	101	3	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98		
☆	25	12	LOVERBOY Loverboy Columbia JC 36762		7.98		57	41	21	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 11		92	73	10	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 17
☆	30	6	PHIL COLLINS Face Value Atlantic SD 16029		8.98		58	37	41	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 3	☆	103	4	RUFUS Party 'Til You're Broke MCA MCA-5159		8.98	SLP 31	
	24	21	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 1	59	45	13	RY COODER Borderline Warner Bros. BSK 3489		7.98			94	94	25	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)	●	7.98	SLP 12
☆	NEW ENTRY		AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98		60	43	9	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		☆	117	8	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98		
	26	27	APRIL WINE The Nature Of The Beast Capitol S00-12125	●	8.98		☆	69	5	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98		☆	NEW ENTRY		RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 43	
☆	29	9	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		62	62	25	THE DOORS Greatest Hits Elektra 6E-515	●	8.98		☆	122	5	A TASTE OF HONEY Twice As Sweet Capitol ST-12089		8.98	SLP 21	
	28	28	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		63	63	6	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98		☆	108	5	DAVE GRUISIN Mountain Dance Arista/GRP GRP 5010		7.98		
☆	57	3	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 9	64	50	19	OUTLAWS Ghost Riders Arista AL 9542		8.98			99	77	22	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		8.98	
☆	34	5	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 3	☆	NEW ENTRY		VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD-2-7005		13.98		☆	114	8	SHERBS The Skill Atco SD-38-137 (Atlantic)		7.98		
	31	31	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 5	67	54	8	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 17		101	72	25	RANDY MEISNER One More Song Epic NJE 36748		7.98	
	32	24	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	7.98	SLP 19	68	61	23	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98			102	105	58	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	
	33	22	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 6	69	66	11	THE CLASH Sandinista Epic E3X 37037		14.98			103	67	19	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98	
	34	35	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 7	☆	80	5	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 20		104	98	79	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	

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

Closeup

ADAM & THE ANTS—Kings Of The Wild Frontier, Epic NJE 37033. Produced by M. Pirroni, K. Mooney, A. Ant.

Having dominated the British charts since the beginning of the year, in one week represented by no less than three singles in the top five and a number one album, Adam and his Ants bring their mutant form of tribal rock to North America in the hopes of establishing a second insect band on these shores.

Perhaps more commercial than the recent Byrne/Eno partnership, Ant music weds the unlikely forms of tribal rhythms with commercial rock riffs. An example of this curious amalgam is evident on the opening track, "Dog Eat Dog," which has the sound of a first-rate single with a Duane Eddy style guitar over a double drum track intended to sound like Zulu warriors hitting their shields.

Aside from the solid rhythmic base provided by twin drums, the Ants' sound is readily identifiable by Marco Pirroni's incisive guitar work and Adam Ant's theatrical voice. Add to this a keen sense of self-promotion in songs such as "Antmusic" and "Ants Invasion" and the blue-



Adam Ant

print for the assault becomes obvious.

The most commercially appealing track is "Los Rancheros," sounding very much like a backdrop for a spaghetti western and, in fact, a celebration of the Clint Eastwood machismo. Pirroni's guitar work shimmers gloriously on this number, and the band's creative production earns full points, what with the sound of gunshots strafing across the speakers.

Purposely avoiding the negativity that pervades so many "punk" styled recordings these days, the Ants inject a certain element of spoofing herein. "Press Darlings" addresses itself to a certain element within the British music press corps and "Jolly Roger" takes the mickey out of one of the Sex Pistols lesser-known works.

The title track is a raucous percussion number that opens with kettle drums, leading into a chant like vocal with sparing use of rhythm guitar to hold it together melodically. "The Magnificent Five," which follows, alternates between being discordant and melodic, a device that is being increasingly used by British poly-rock bands these days in an attempt to straddle the line between being overtly commercial and eclectic.

This same hot and cold sound is also used on "Don't Be Square" and "The Human Beings," the former a sort of musical synopsis of the band's career that makes a veiled reference to former manager Malcolm McLaren. Flashing out this potpourri of sounds is the dirge like "Physical (You're So)," a celebration of sorts of the acid rock days.

All told, this second album for the British quintet is extremely palatable, somewhat ambitious and, ultimately, quite fashionable sounding. But without the "yeah, yeah, yeah" to their sound, one wonders if Antmania can exist to meet their arrival in America. **DAVID FARRELL**

Medley Album To Follow Made-In-Holland Hit 45

NEW YORK—It'll be "Stars On Long Play" when Radio Records shortly markets an album follow-up to its Hot 100 oldies medley success.

The single, an edited version of a big European hit out of Holland's CNR label, bills the Beatles-sounding act as Stars On 45, with the LP shipping April 20 through Radio's distribution deal with Atlantic Records.

Dick Kline, president of Hialeah, Fla.-based Radio, credits the "Kline-Haayan connection" with bringing the recording to the label.

The veteran music executive, associated for several years with Fred Haayan in the Polydor label setup until last Jan. 1, visited Haayan in New York about five weeks ago in Haayan's new role as senior vice president of WEA International.

"He played the record for me and I loved it," recalls Kline. "I immediately set out to make a deal, but it took awhile before I could clear the mechanical rights with the publishers involved."

Kline eventually came to terms with all but two publishers. This meant, Kline notes, that two of the original 11 songs in the medley were edited out, along with four on the forthcoming album. The single time was cut about 30 seconds, while the LP medley was reduced about a minute and a half.

Kline won't reveal the specific mechanical royalty arrangement, but in medleys of this type a total number of cents is arrived at and is evenly divided among the represented publishers.

The album contains 56 songs on one side, 27 of them penned by the Beatles, and a three-track medley on the other.

Kline says that another edit took place on the single beyond the mechanical rights problem. "I lifted the front off with its reference to 'disco,' since I was worried about airplay," explains Kline, adding, however, that a 12-inch 45 version of the session is obtaining widespread discotheque time.

While a commercial 12-inch single is now available from Radio, the release process in Holland saw a 12-incher marketed first, followed by the 7-inch single. According to Kline, the 12-incher has sold more than a million copies in Europe.

The session was produced by Jaap Eggermont for Holland's Red Bullet Productions, which, along with the CNR label, is owned by Willem Van Kootem. In making the deal for North American rights, Kline dealt with Red Bullet's U.S. legal representative Jules Kurz.

IRV LIGHTMAN

Coupon Promo In Chicago

• Continued from page 4

announcing \$50 in money saving certificates."

Hudetz hopes to extend the promotion to other major markets on a yearly three-time basis. "The commitment I have from labels is that they will expand nationally," he explained.

"What I've done is created an institutional buy that has a co-op effect," he adds.

Among the retailers involved here are Laury's, Musicland, Rolling Stone Records, Dog Ear Records, Sound Warehouse, Flip-Side, Big Daddy's, Spin-It and Hegewisch.

Many smaller black retailers are participating through such one-stops as Barney's, Gardners, Sanders and Fletcher's.

There are three separate sets of coupons in the program, geared to different types of store formats. The largest format, pop/country/rock, which contains 30 ad coupons, a cover coupon and a NARM "Mother's Day" promotional message, will have a print run of 105,000.

There is also an r&b format, with a 53,600 print run, and a general mix format including classical, which will have a 39,650 printing.

Hudetz said he felt the close cooperation of labels and accounts was one significant aspect of the plan.

"There's so much bickering between accounts and labels today, the big story is the cooperation. I know accounts are buying extra product to stock up for the promotion."

Hudetz said his initial desire was only to create more printing work, but that a "total promotional company" had evolved from the Giftaway plan.

New Facility In California

NEW YORK—The Nederlander Organization, which owns and operates 25 theaters in the U.S., breaks ground in July for a new amphitheater in Orange County, Calif. The amphitheater will have a 15,000-seat capacity, including 7,000 fixed seats and room for 8,000 lawn seats.

Robert McTyre, general manager of Nederlander-owned Greek Theater and Pantages Theater in L.A., will add the new theater to his responsibilities. Alan Bergman, vice president for West Coast bookings at Nederlander, will handle the bookings. The facility will open in summer, 1982.

1981: Year Of REO Speedwagon?

• Continued from page 10

one million fans. And REO is not stopping: it plans to do dates until fall, then go back into the studio for a new LP for release in spring.

While not much REO Speedwagon was heard on FM radio in New York in the '70s, Baruck says that in the last few years, AOR stations in areas where the band was strong would play the latest REO releases, and the band members would work the radio stations almost as hard as their stage shows, doing radio promotions, interviews, and guest DJ spots.

But it was the "Keep On Loving You" single which went to No. 1 and gold that put the band on the map. The single is now fading to 13, but the follow-up, "Take It On The Run" has hit 20, and is climbing with a superstar. The success of the singles has promoted AOR stations to go further into REO, helping the entire catalog.

"It was a conscious decision to do a couple of ballads," says Baruck. It was no compromise from the band's hard rock to please pop radio, he says, it was, "hey, let's do a record with some hit singles on it."

The interest in REO on radio got CBS involved in promoting the entire catalog. There was a February buy-in, while in March, with all catalog prices going up, dealers ordered heavily the now hot REO catalog. In April, demand has

slowed a bit, but Stessel says dealer stocks should get low in about three weeks, and orders will pick up again.

Twentieth Century Fox Television has prepared for syndication a six-hour miniseries, "The Roots Of Rock'n'Roll," which is expected to be seen for six weeks on 125 stations in 52 countries, beginning July 19.

Jerry Harrison, producer of the series, says that it took a year and a half and a "seven-figure" investment to bring to the screen the history of rock from 1955 through the present.

Each hour segment will cover a period of rock music, incorporating news documentary footage. Each segment will have a different host. The first will be Frankie Avalon, who will cover the 1956 to 1959 period. He will be followed by Paul Anka (1960 to 1963), then Neil Sedaka, Rod Stewart, Elton John, and the Doobie Brothers, who will take the series up to date.

Among the rare film uncovered, Harrison says, is a clip of Carl Perkins, in the hospital following his auto accident, looking at the tv,

Task Force Drive

NEW YORK—The New York Music Task Force is launching a major membership drive. The force sponsors events such as New York Music Week and seminars which feature leading industryites.

Lifelines

Births

Girl, Megan Elizabeth, to Len and Joan Epand, April 7, in Greenwich, Conn. Father is vice president for press and artist relations at PolyGram Records.

* * *

Boy, Jesse Evan, to Beth and Marvin Caesar March 25 in Los Angeles. Father is president of Apex Systems, Ltd., developer of sound equipment.

* * *

Girl, Brooke Leslie, to Beverly and Owen J. Sloane April 4 in Los Angeles. Father is a music industry attorney.

* * *

Girl, Jennilee, to Debra and Peter Kriss, April 7 in Connecticut. Father is former drummer with Kiss.

Marriages

Irwin H. Steinberg, PolyGram Records board chairman, to Dominique Moyse March 22 in New York. Bride is the granddaughter of Marcel Moyse, the 92-year-old flutist who recorded on the French Polydor label for many years.

* * *

Margie Barnett to Nick Hunter April 4 in Nashville. Husband is director of marketing for Elektra Records/Nashville; wife is former Record World employee in Nashville.

Deaths

Kit Lambert, 45, in London April 7, of injuries following a fall in his mother's house. Son of the late composer Constant Lambert, he was credited with discovering and launching the Who in Britain more than 15 years ago. He handed over the band's management to Bill Curbishley in the early '70s.

* * *

Miles Lindsey McCrary, 17 months old, April 6 in Beverly Hills, Calif. The infant was the son of Alfred and Jackie McCrary. Father is a member of the McCrarys, a group that records for Capitol.

* * *

Oscar Hamilton, 69, former regional director-Europe for EMI Ltd. in Switzerland March 31. He retired in 1979 but remained a consultant for EMI Music until his death.

* * *

Gene LaBrie, 58, most recently marketing vice president of Maxell Corp. of America, March 30 in New York following a brief illness. LaBrie's career spanned many facets of the entertainment business including films, records and blank tape marketing. Before joining Maxell in the early 1970s, LaBrie spent 17 years at Columbia Records. He joined Maxell shortly after the Japanese firm entered the U.S. market and guided its marketing through its period of greatest growth. He has no immediate survivors.

* * *

Bob "The Bear" Hite, 38, who helped form Canned Heat in 1966, of an apparent heart attack April 15 in Los Angeles following his performance at the Palomino Club. He was credited with bringing old-fashioned black blues and country music into the consciousness of the rock generation.

* * *

Edward Heyman, 74, lyric writer for such standards as "Body & Soul," "When I Fall In Love" and "You Oughta Be In Pictures," in Mexico on March 30.

TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	82	8	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 23	136	125	12	BEATLES Abbey Road Capitol SD-389		8.98	
106	76	17	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 56	137	147	6	RICK SPRINGFIELD Working Class Dog RCA AFL1-3887		7.98	
107	79	9	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98		138	138	8	B.B. KING There Must Be A Better World Somewhere MCA MCA 5162		8.98	SLP 33
108	84	21	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		139	148	5	T-CONNECTION Everything Is Cool Capitol ST-12128		8.98	SLP 34
109	91	13	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98		140	NEW ENTRY		OZZY OSBOURNE Blizzard Of Oz Jet JZ 36812 (Epic)		8.98	
110	86	10	GRACE SLICK Welcome To The Wrecking Ball RCA AG1-3851		8.98		141	109	49	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98	
111	93	26	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 25	142	127	11	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE 2-36444	●	13.98	
112	95	9	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98		143	130	13	BEATLES White Album Capitol SWBO 101		14.98	
113	96	9	HANK WILLIAMS, JR. Rowdy Elektra/Curb GE-330		7.98	CLP 8	144	167	3	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
114	110	20	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98		145	139	29	KENNY LOGGINS Alive Columbia CXZ 36738	●	11.98	
115	106	57	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		146	136	45	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	
116	118	57	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 33	147	188	2	JERRY KNIGHT Perfect Fit A&M SP-4843		7.98	SLP 30
117	104	22	XTC Black Sea Virgin VA 13147 (RSD)		7.98		148	142	20	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 24
118	113	11	REO SPEEDWAGON You Can Tune A Piano But You Can't Tune A Fish Epic JE 35082	▲	7.98		149	NEW ENTRY		DAVID SANBORN Voyeur Warner Bros. BSK 3546		7.98	
119	119	28	CLIFF RICHARD I'm No Hero EMI-America SW-17039		8.98		150	162	6	PERLMAN & PREVIN A Different Kind Of Blues Angel 37780 (Capitol)		12.98	
120	120	6	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 32	151	161	2	FUNKADELIC Connections & Disconnections LAX JW-37097		7.98	SLP 45
121	129	3	DENICE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	SLP 29	152	152	3	ELLEN FOLLY Spirit Of St. Louis Epic/Cleveland International NJE 36984		7.98	
122	112	10	NAZARETH The Fool Circle A&M SP-4844		8.98		153	155	3	THE PLIMSOLS The Plimsols Planet P-12 (Elektra)		7.98	
123	123	23	THE POLICE Reggatta De Blanc A&M SP-4792		7.98		154	163	2	JOHN CALE Honi Soit A&M SP-4840		7.98	
124	151	2	GREG KIHN Rockinroll Beserkley BZ 10069 (Elektra)		7.98		155	157	4	BADFINGER Say No More Radio Records RR 16030 (Atlantic)		7.98	
125	159	2	BRENDA RUSSELL Love Life A&M SP-4811		7.98	SLP 48	156	156	10	ORIGINAL CAST Annie Columbia JS 34712		8.98	
126	87	40	QUEEN The Game Elektra SE 513	▲	8.98		157	177	46	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	
127	81	20	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	▲	8.98		158	168	2	DEBRA LAWS Very Special Elektra GE-300		7.98	SLP 47
128	128	3	SPINNERS Labor Of Love Atlantic SD 16032		8.98	SLP 41	159	116	11	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		8.98	
129	107	14	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		14.98		160	134	18	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 38
130	140	3	THE VAPORS Magnets Liberty LT-1090		8.98		161	165	359	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
131	102	45	DIANA ROSS Diana Motown M8-936M1	▲	8.98	SLP 67	162	164	11	STYX The Grand Illusion A&M SP-4637		7.98	
132	160	3	KROKUS Hardware Ariola OL 1508 (Arista)		7.98		163	NEW ENTRY		CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 57
133	115	14	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		14.98		164	135	25	SPYRO GYRA Carnaval MCA MCA 5149		8.98	SLP 68
134	111	21	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		165	175	2	OHIO PLAYERS Tenderness Boardwalk FW 37090 (CBS)		8.98	SLP 49
135	121	18	CREEDENCE CLEARWATER REVIVAL The Royal Alport Hall Concert Fantasy MPE 4501		5.98		166	131	33	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 31
							167	124	27	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 42
							168	178	2	JOE ELY Musta Notta Gotta Lotta Southcoast/MCA MCA 5183		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba.....	55	Con Funk Shun.....	184	Grateful Dead.....	76	Manfred Mann.....	109	Cliff Richard.....	119	Michael Stanley Band.....	190
AC/DC.....	17, 25	Phil Collins.....	23	Dave Grusin.....	98	Barry Manilow.....	182	Smokey Robinson.....	20	Steeley Dan.....	37
Adam And The Ants.....	95	John Cougar.....	52	Daryl Hall & John Oates.....	35	Randy Meisner.....	101	Kenny Rogers.....	16	Rod Stewart.....	127
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Air Supply.....	141	Christopher Cross.....	19	Heart.....	114	Don McLean.....	28	Diana Ross.....	38, 131	Styx.....	2, 162, 181, 188
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Atlantic Starr.....	79	Devo.....	88, 146	Isley Brothers.....	30	Dolly Parton.....	24	Todd Rundgren.....	107	Talking Heads.....	191
Badfinger.....	155	Neil Diamond.....	10	Jam.....	159	Perlmann & Previn.....	150	Rush.....	4, 189	James Taylor.....	12
Bob Mandy & Joe Stampley.....	172	Dire Straits.....	68	Jacksons.....	167	Anne Murray.....	89	Joe Sample.....	82	T.S. Monk.....	71
B.B. King.....	138	Doobie Brothers.....	197	Bob James.....	83	Willie Nelson.....	31, 116	Santana.....	78	Pat Travers.....	106
Beatles.....	129, 133, 136, 143	Doors.....	62	Garland Jeffreys.....	61	Ted Nugent.....	46	Boz Scaggs.....	134	Robin Trower.....	42
Pat Benatar.....	11, 104	Dregs.....	83	Waylon Jennings.....	85	Ray Parker Jr.....	51	David Sanborn.....	149	U2.....	63
George Benson.....	187	Sheena Easton.....	54	Billy Joel.....	115	Ohio Players.....	96	Bob Seger & The Silver Bullet Band.....	102	Grover Washington Jr.....	5
Blondie.....	13	Eagles.....	108	Quincy Jones.....	29	Outlaws.....	64	Shalamar.....	48	Waylon & Jessi.....	43
Peabo Bryson.....	105	Joe Ely.....	168	Journey.....	18	Ozzy Osbourne.....	140	Sherbs.....	100	Dottie West.....	170
Tom Browne.....	47	Brian Eno & David Byrne.....	44	Kleer.....	84	Pink Floyd.....	161, 195	Rick Springfield.....	137	Whispers.....	34
Jimmy Buffett.....	60	Fabulous Thunderbirds.....	196	Earl Klugh.....	175	Plasmods.....	200	Sister Sledge.....	67	Who.....	6
John Cale.....	75	Robert Flack & Peabo Bryson.....	160	Greg Kihn.....	124	Plimsols.....	153	Slave.....	94	Don Williams.....	178
Rosanne Cash.....	75	Fool.....	199	Kool & The Gang.....	32	Elvis Presley.....	92	Grace Slick.....	110	Hank Williams Jr.....	113
Jim Carroll Band.....	198	Funkadelic.....	151	Jefferson Starship.....	74	Police.....	72, 173	Soundtracks.....		Steve Winwood.....	3
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Eric Clapton.....	8	Frankie & The Knockouts.....	87	Debra Laws.....	180	Queen.....	126	Honeysuckle Rose.....	166	Gino Vanelli.....	56
Clash.....	69	Roberta Flack.....	90	John Lennon.....	177, 194	Rainbow.....	50	Bruce Springsteen.....	65	Vapors.....	130
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		Robert Gordon.....	171	Kenny Loggins.....	145	Leon Redbone.....	174	Phoebe Snow.....	91	XTC.....	117
		Terri Gibbs.....	53	Jeff Lorber Fusion.....	185	REO Speedwagon.....	1, 118, 142, 193			Yarborough And Peoples.....	36
				Loverboy.....	22					.38 Special.....	27

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

China License Deals Signed By CBS, EMI

NEW YORK—CBS and EMI have concluded separate licensing agreements with the China Record Co.

The CBS deal will see an album of traditional Chinese music, "Phases Of The Moon," released in the U.S. next month under the Masterworks imprint.

The EMI pact will see the release in world markets of three albums by the China Broadcasting Orchestra and Hon See Wah.

The China Record Co. is the official record company of the People's Republic. The CBS Records agreement follows a trip there in the spring of 1979 by deputy president and chief operating officer Dick Asher, who was then president of CBS Records International.

After that excursion, John Dolan, vice president of CRI, and Earl Price, director of international markets for CBS Masterworks, visited China for specific discussions regarding the releases.

The EMI deal was negotiated with the Chinese by Malcolm Brown, the company's regional director for Southeast Asia, and Noboru Takamiya, president of Toshiba-EMI in Japan. EMI has, in fact, followed the strategy of coordinating its approach to China with the Japanese company.

Brown will be in Beijing (Peking) and Shanghai next month at the invitation of the China Record Co., when discussions will continue on future cooperation.

"Phases Of The Moon" (performed by the Central Broadcasting Traditional Instrument Orchestra) and the three albums licensed to EMI feature traditional classical music of China.

The CBS deal is reciprocal (it's not known whether that's true of the EMI arrangement) and, according to Price, China is "looking at our catalog, from classical to rock, with classical obviously the highest priority."

Goody & Stolon Convicted At Counterfeiting Trial

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first consider the six copyright infringement counts against Stolon and the corporation to determine whether the defendants had knowledge of the bogus nature of the merchandise.

If the jury found the defendants not guilty of the infringement charges, Platt said the indictment would be dismissed. He added that only if they determined that the corporation and the executive had "knowledge" could they move on to the question of intent and deliberate racketeering and interstate transportation counts. And so they did.

After the verdict, some of the jurors said they had been "overwhelmed" by the volume of testimony taken during the trial, which started March 2 and lasted for 22 days. The jury foreperson, Mary Duffy, a book publishing executive from Brooklyn, said the panel "looked for innocence at every turn," but was bothered by the fact that "Stolon never said a word" about the origin of the goods in four transactions with Canadian middleman and government witness Norton Verner.

She said one of the reasons why the jury asked to have his testimony read to them three times was because "we all heard different things, and we wanted to be sure of what he really said." Another juror, Daniel O'Hara, a New York Telephone cable splicer from Brooklyn, said the panel had "a credibility problem" with Verner, who was given immunity from prosecution.

CBS, Candie In Promos

• Continued from page 6

can be pretty one-dimensional. This is off the record," jokes Freston.

One possible reason for the hesitance on the part of the shoe retailers is that they are expected to buy the EPs, at about 25 cents each. However, Baumstein says that in the clothing business, stores are used to paying even more for giveaways.

The disks come from CBS, but Candie ships the orders to the accounts. The promotion is backed by

Several jurors also expressed surprise that Stolon's attorney never called a witness in his behalf. But Duffy chose to emphasize the fact that the case might never have come to trial if the record industry had set "proper safeguards" for itself.

"The record business needs a lot of internal policing so that retailers know what to look for in detecting counterfeit product," she commented.

Stolon and the corporation were indicted February 28 last year. All charges against Levy were dismissed by Platt after the prosecution rested its case. The judge based his ruling on the ground of insufficient evidence. The indictment charged that the defendants, along with four men who were named but not indicted, "devised and executed" a scheme to buy, sell and ship the bogus tapes, which the government said had a retail value of more than \$1 million. The tapes included large quantities of "Saturday Night Fever" and "Grease," in addition to smaller numbers of "Thank God It's Friday," "The Stranger" by Billy Joel, "Flowing Rivers" by Andy Gibb, and "Slowhand" by Eric Clapton.

The middlemen—Jeffrey Collins, an Englishman; Spencer Pearce, a Californian; Robert Scarneti; and Verner, a New Yorker—agreed to testify for the government in exchange for immunity from prosecution. Defense attorneys in cross-examination repeatedly sought to counter the effect of their testimony by impeaching their character and credibility.

an advertising campaign involving both the local retailers and Candie's. The CBS tie-in is not mentioned in the tv ads, but it does appear on print ads.

On the CBS side, the overall direction comes from the national office, but the local branches are involved tying in local radio stations and retail accounts.

Freston indicates future such promotions will be done with clothing, jewelry, and cosmetic makers. "It's a natural," he says.

CBS Records, aggravated by its inability to break new artists in 1980, doesn't have the problem this year. Word is that turnaround is so good that the giant will convene its entire national marketing force in Miami in August. Columbia Records is pacesetting the reversal. National confab of all personnel would be the industry's first in several lean years. ... Strong waves from Burbank have WEA telling accounts of some revised sales policies at the NARM convention this week. All WEA brass massed at the Diplomat Saturday (9). ... NARM convention mood should be enhanced by continuing positive signs that consumers have their heads pointed more toward record/tape retail outlets.

Is Cy Leslie plumbing the possibility of CBS-owned-and-operated branches handling the new video software direct, with three cities ready to go with the shakedown cruise? Thus far, Leslie and his minions have been culling personnel for the new video wing from present branch and executive employes, a la WEA/WCI Home Video products early development. Finding workers from within daunts the hopes of the many hundreds of former industry employes who view the budding video business as a ray of hope for re-employment. ... A suit challenging Newport Beach, Calif. police's procedure in summer 1980 of routinely stopping youths who looked like punk rockers and making out identification cards on them is being challenged in Santa Ana Superior Court. Superior Court Judge Edward Wallin has ordered the gendarmes to go through 12,000 field identification cards, photocopy cards that read "punk rocker" and notify these youths of the pending damages suit filed by 17-year-old Wilcox.

ABC-TV hinted readying a feature film on Arianna Stassinopoulos' tome, "Maria Callas, The Woman Behind The Legend." ... Circle June 13 on your calendar if you wish to attend the accolades to Aretha Franklin tendered by the 2000-member Music and Performing Arts Lodge of the B'nai B'rith at the Grand Ballroom of the Sheraton Center Hotel, Manhattan. ... Frank Sinatra's longtime mentor, attorney Mickey Rudin, suing Barron's, the financial weekly, claiming he was libelled when the paper ran his letter there under the caption, "Sinatra's Mouthpiece." Suit is pending in a New York federal district court. ... The 25 Bay area Gap stores picking up the tab for the April 15 Fourth annual Bay Area Music Awards.

Arista quietly moved out of the Bib Distributing warehouse in Charlotte to Schwartz Bros., which evidently will serve the Carolinas with a new Charlotte sales office headed by Otis Henry with goods shipping from Lanham, MD. ... Indie distributors were startled last week when Wes Farrell, once of Chelsea Records, surfaced from Miami, where he was calling about a new single he has by Dickie Goodman. ... Integrity Entertainment Corp., parent of the Warehouse/Big Ben's 136-store chain, is testing videocassette rentals. Founder Lee Hart-

stone has been the video pacesetter in the industry. ... The rackjobbing shift Track referred to last week and which precipitated so many calls involves the almost 200 Rose Discount stores, served primarily by Knox Rack, the Sam Morrison/Jay Jacobs operation. In another week, the decision by the North Carolina store chain will be made as to who will be racking the departments.

The new gospel single by the late Paul Ackerman discovery, Solomon Burke, on Souttown label, "Bettin' On America," lists God as executive producer. ... Wally Jaggiello, better known in the industry as "Wally," has all the essential data on his front cover of the new Eddie and the Slovenes album, with the entire backliner heralding his new Gay Creations, a jewelry line that plugs his polka music line and items carrying the legend, "God Bless Our Polish Pope."

If Warner-Amex Satellite Entertainment Corp. is short of tube talent, it need look no further than its own corporate staff. Track hears that during the Thursday (9) 20-market telephone linkup (see separate story below), normally laconic WEA president Henry Droz, Geffen Records' merchandising bigwig Kent Crawford and national album promo boss George Gerrity performed creditably in bowing the first Elton John product. John ribbed Rod Stewart; MCA, his old stable; and described shifting to a new label as "sort of like the Elephant Man having his bad face cut off." ... Look for Mel Ilberman, vice president of business affairs at RCA, to join April-Blackwood Music as general manager out of New York. ... After 16 years as a member of the music and performing arts lodge of B'nai B'rith, Herb Linsky makes it to the top as the lodge's new president.

First it was the actors and now it appears the scribes are set to strike over the home video issue and how the money pie will be sliced up. Writers Guild of America membership was set to decide Friday (10). Right around the corner are the producers as that guild begins its own contract renewal negotiations April 15 with management. ... Dave Kelsey, president and CEO of Filmways Audio Group, exercised his right of first refusal option Tuesday (7) to purchase all of the stock in the various Filmways Audio Group companies (Wally Heider Recording, Filmways Audio Services, Heider Scoring Services and ACI). He should wind up purchasing the entire entity from Filmways, Inc., in about 30 days now.

Following a two-day trial in Cleveland, Wendy O. Williams of the Plasmatics was acquitted of "pandering obscenity" charges. Williams and manager Rod Swenson still face misdemeanor charges in Milwaukee, related to the group's appearance there January and subsequent melee with police. ... Virgin Records, which until about two years ago was distributed by CBS, is reported returning to the Black Rock family of labels. ... Arista lifted its \$7.98 albums to \$8.98, effective April 7, confirming Billboard's report in the issue of April 4.

Edited by JOHN SIPPEL

Geffen Bows Elton Via Satellite

By SAM SUTHERLAND

LOS ANGELES—Staffers from Warner Bros. Records, Geffen Records and the WEA distribution system in 20 different markets received their marching orders on the Geffen label's first Elton John album Thursday (9) through the music industry's first live satellite sales meeting.

Using the Holiday Inn Hi-Net Communications system, which links some 33 sites around the country for two-day audio communication and video transmission, John himself joined Geffen label president Ed Rosenblatt and key Geffen and Warner Bros. executives in outlining marketing, advertising, merchandising and promotion strategies for "The Fox," the star's label debut.

With the base transmission emanating from the Hollywood Stage on Santa Monica Blvd., an estimated 333 employees of the three firms "met" with some 75 staffers on hand for the actual telecast presentation. John, Rosenblatt and the other executives along with the performer's long-time collaborator Bernie Taupin were seen and heard at 19 of the Hi-Net equipped Holiday Inns.

If the campaign elements augured a massive market blitz and a serious commitment from John's new label and distributors, the presentation itself took full advantage of its format to lampoon tv conventions, starting

with John's opening "apology," videotaped and played back over a vintage '50s black and white set.

Just as he'd finished explaining why he would be unable to attend in person, he was interrupted by Elton John, live in color, who dismissed his video image with a curt insult, turned off the set and took his host's chair on a set recalling every talk show ever beamed.

The first set, featuring that old video monitor, was actually the set for the LP's cover art, built adjacent to a special talk show set which served as the primary stage for the hookup.

John introduced Rosenblatt, then brought out Warner Bros. sales vice president Lou Dennis, promotion vice president Russ Thyret, Geffen national promotion chief John Barbis, WB national singles sales manager Mark Maitland and George Gerrity, national album promotion director for Warner Bros.

Interspersed throughout the market plans were selections from the new album and its first single release, "Nobody Wins."

As for the campaign and its staging, Dennis reported a May 6 release date that will bring product to retail on May 11. With accounts offered additional dating until Aug. 10, Dennis called for immediate media

planning to prepare for a May 14 advertising and merchandising launch at retail. Racks will be brought into the ad/merchandising fray a week later.

For the album, conceptual merchandising will repeat elements of the set's album graphic, which John himself praised after confiding that he'd originally insisted on an earlier, completely different design only to go with that developed by the Warner Bros. art direction team.

Display pieces include a 4' by 4' poster, a vertical 2' by 3' poster and a streamer in addition to the singles display piece. Those attending both the Los Angeles telecast and the satellite sites received a four-color brochure, designed as a mockup of TV Guide with Elton John on the cover, which listed pieces available and provided recommended display arrays.

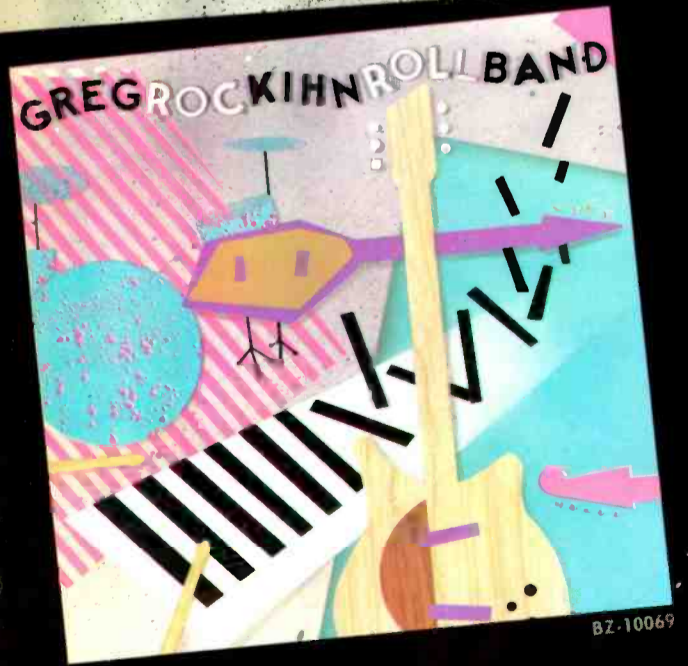
Other elements of the push include a 10% discount to dealers on singles and both trade and consumer print advertising.

The entire presentation, directed by Bruce Gowers and coordinated by Warner Bros. inhouse video director Jo Bergman, Linda York and Somers, is being transferred to videocassette for distribution to WEA branches as a promotional piece for radio and retail.

THE GREG KIHN BAND

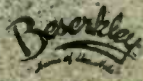
IT'S THE ONLY WAY TO

ROCKIHNROLL!



CONTAINS THE SINGLE "SHEILA" B-47131

THE NEW ALBUM IS PRODUCED BY MATTHEW KING KAUFMAN!



VOYEUR

DAVID SANBORN

Who can resist when the most intimate alto in the land swings into action? Sanborn has a way of suggesting some very inviting possibilities with that sax of his, called by *Musician Magazine* "one of the most compelling instrumental sounds in pop." Hundreds of thousands of listeners were captured by the Sanborn magic last time out, on his *Hideaway LP*. The offerings on his new album are even more seductive. Sensual, vibrant and funky, Sanborn is about to lead you into temptation.



VOYEUR

DAVID SANBORN

Produced by Michael Colina and Ray Bardon.
On Warner Bros. records & tapes. BSK 3546
Management: Patrick Rains & Associates.

