A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

March 7, 1981 • \$3 (U.S.)

NARM Joins Royalty Fight

Fears Mechanical Hike Will Impact On Prices

NEW YORK-NARM is joining forces with record manufacturers in seeking a rollback on the increase to a 4-cent mechanical royalty mandated by the Copyright Royalty Tribunal.

Late last week, the association filed a motion with the U.S. Court of Appeals in Washington, D.C., asking permission to intervene in up-coming deliberations that will see record industry forces resume their face-off against musie publishers and songwriters on the nettlesome issue (Billboard, Feb. 21, 1981).

As an ally to manufacturers, NARM is exected to throw its weight behind arguments that the imposition of the new rate would inevitably result in higher prices paid for record-

ings by consumers.

While no one anticipates that the appeals court would adjust mechanical royalties at a rate different than stipulated by the Tribunal. it could, if it chose, bounce the controversy back to that body for further review

(Continued on page 11)

Video Software At Retail See Firm Penetration In Record/Tape Chains

LOS ANGELES-Reflecting how significant these distribution channels are becoming with respect to video. 26 of 29 U.S. record/ tape/accessories retail chains now stock some form of video software, according to the first of a continuing survey which Billboard will conduct at significant intervals.

The 29 chains represent a universe of 1.311 stores, 362 or 28% of which stock prerecorded videotape. The average store canvassed stocks 6.8 different lines. 16 of the 29 chains report they stock prerecorded titles.

Twenty-five of the 29 chains in the study stock blank videotape. Of the 1.311 stores. 552 or 42% inventory blank videotape. The average number of different brands in blank videotape stocked is 2.75. Godfrey Dickey. vice president. Integrity Intertainment, Los Angeles, whose Wherehouse/Big Ben stores

(Continued on page 55)

PRICES UP, RETURNS CHANGED

Retail Split Over **New CBS Policies**

LOS ANGELES-U.S. retail is divided over the upcoming CBS Records policy changes. while rackjobbers and one-stops appear generally elated over provisions boosting most album list prices and pick-and-pack charges, and revising "exchange" percentages.

In a modification of its returns policy of January 1980. CBS notified accounts Tuesday (24) that retailers exchange percentage of 20% has been reduced to 18%. "Subdistributors." namely one-stops and rackjobbers, exchange

percentage increases from 20% to 23%.

The industry-impacting policy changes, effective March 30, include the following basic LP/tape suggested list hikes:
• Economy \$4.98 to \$5.98, with two-pocket

- from \$7.98 to \$9.98;
- \$7.98 pop/rock, country, r&b and jazz to \$8.98, with two-pocket \$9.98 to \$11.98, except for C2X and S2X, which increases from \$9.98
- \$8.98 soundtrack and original east to \$9.98. except SW prefix:

• \$8.98 single-disk Masterworks to \$9.98 with "multi-disk Masterworks adjusted accordingly.'

The 7-cent pick-and-pack charge rises to 10 cents, while the 5-cent ship charge also goes to a dime. The charges apply to less than 90-album unit orders and to any order requiring prepacking or drop shipping to wholly owned individual outlets of retail chains. New and (Continued on page 11)

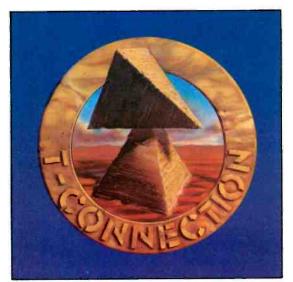
One-Stops To Profit By Warner Program

By JEAN WILLIAMS

LOS ANGELES-Warner Bros. Records has all but abandoned its cross-country local minority dealer meetings, started several years ago, in favor of one-stop organized meetings.

According to Eddie Gilreath. Warners' national sales manager, black music, the label is looking to one-stops as vehicles by which minority dealers will reap the benefits of collec-(Continued on page 84) tive buying.

GRAMMY SURPRISE: CROSS SWEEPS. SEE PAGE 3



"EVERYTHING IS COOL" Hot! Hot! Hot! Hot! CAPITOL RECORDS Hot! Hot! Hot! Hot! Hot!

Most RCA Vidisks At \$20

By GEORGE KOPP

NEW YORK-Seventy-five percent of the 100 titles in the initial RCA SelectaVision videodisk catalog will list for less than \$20, with the vast majority squeaking in at \$19.98. The catalog, released last week, holds no programming surprises, but the pricing characterized by marketing vice president David Heneberry as "strategic, but also somewhat arbitrary," reflects the pioneering nature of the whole RCA videodisk venture.

The price of software to RCA's independent distribution net is pegged at 60% of the list price, says Heneberry

The basic list prices are \$14.98 (18 titles). \$19.98 (57 titles) and \$24.98 (16 (Continued on page 55)

U.K. Fuss Over Royalty \$

By MIKE HENNESSEY & PETER JONES

LONDON-Fallout from moves by major labels here last year to abandon recommended retail pricing has ignited an acrimonious dispute over royalty collections between the Mechanical Royalty Society and RCA, WEA and

Long negotiation between MRS and the British Phonographic Industry led to an interim agreement on a formula to construct a "notional" retail price upon which to base royalty payments, pegged by law at 61/2% of list.

It is argument over the effective dates of the formulas upon which the current hassle hinges.

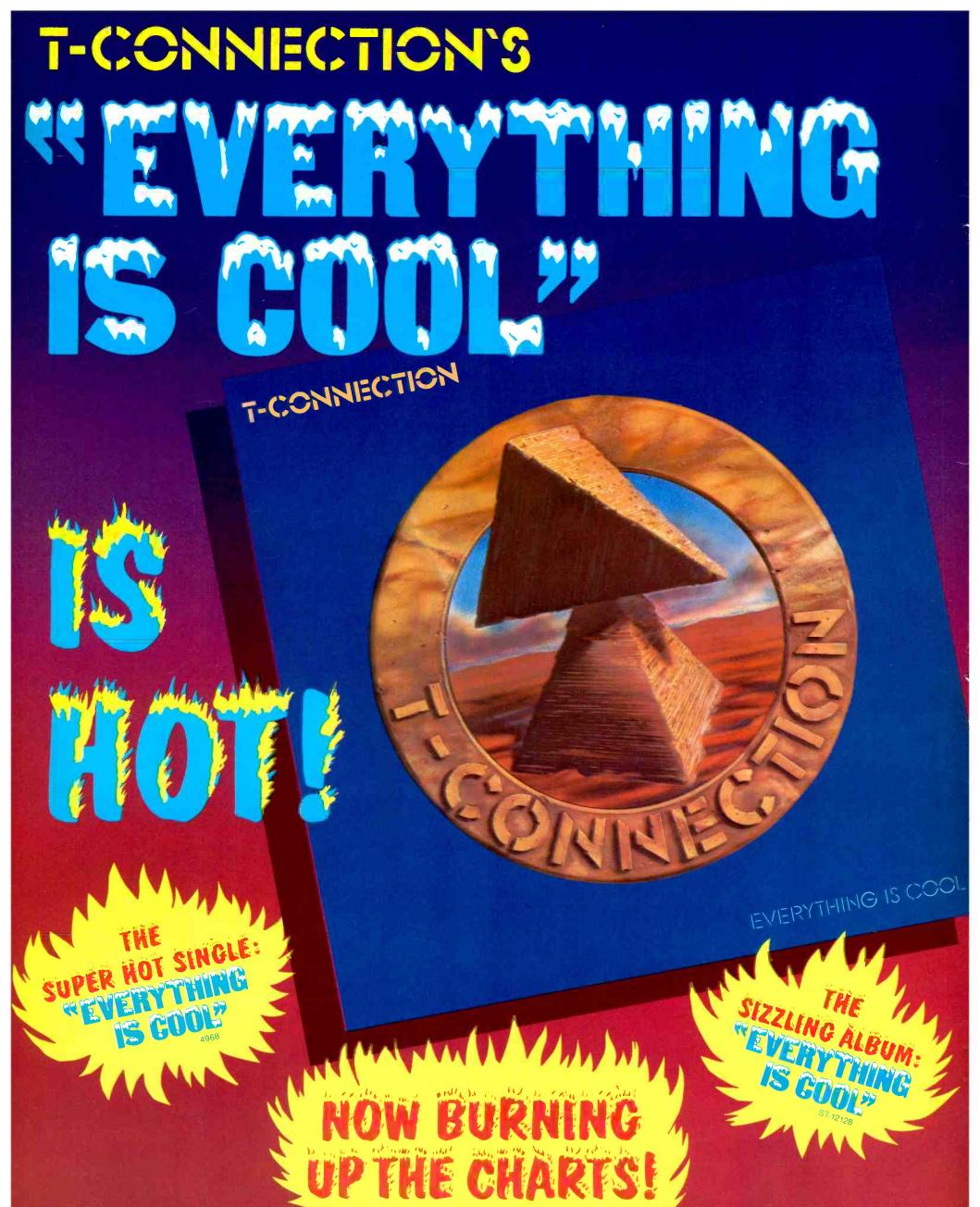
(Continued on page 15)



Spurred by his #1 gold smash in Europe, Garland Jeffreys is back on the street with a rock 'n' roll classic. Musicians from The Rumour and The "E' Street Band head an incredible array of guests on "Escape Artist." 4-song record and the fast-breaking single, "96 Tears," are standouts. On Epic Records and Tapes. 19-51008 JE 36983. Produced by Garland leffreys and Bob Clearmountain for Ghostwriter, Inc. Executive Producer: Dick Wingate. Management: Fred Heller.







Capatol

1981 CAPITOL RECORDS, INC

Produced, arranged and conducted by RAY CHEW for T-CO INTERNATIONAL /R V

Executive Producer: Theophilus Coakley

Direction & Personal Management: Don Taylor Artist Managemen



TWIN TRIUMPH—Christopher Cross, left, and his producer, Michael Omartian, look understandably jubilant with but two of the Grammys that were theirs at the New York presentation Wednesday (25). Full story below, more pictures p.8.

20th To Notify Theatres Of Home Video Releases

LOS ANGELES-20th Century Fox, clarifying its home video policy, will now let its theatre exhibitors know well in advance what movies are being targeted when for home

Both 20th Century Fox Telecommunications and its home video subsidiary. Magnetic Video, had drawn considerable criticism from that community recently after announcing that "Nine To Five" and "The Stunt Man" would be released as videocassettes March 1, close to the first run engagements of those

20th had also announced a general policy of releasing titles in the future to the home market 90 days after their theatrical release.

Steve Roberts, president of 20th Century Fox Telecommunications, indicates that original announce-ment was "general" and not an inflexible one.

Both those movies will be released as videocassettes March 1, Roberts

reiterates, however.
"But," he says, "we will be telling our exhibitors of our intended home video release plans concerning fu-ture product."

20th reasons, according to Roberts, that the near simultaneous release takes maximum advantage of original promotion dollars and ad campaigns, often substantial in film

In addition, research commissioned by 20th Century Fox indicates that the major portion of the moviegoing population is under the age of 30, while the home video market consists of mainly over 30 buy-

Lastly. Roberts contends. near simultaneous release would go a long way toward solving piracy problems.

Despite the corporate logic. however, a number of movie exhibitors had reportedly threatened to pull "Nine To Five" on March 1 if the home videocassette surfaced.
"We are not out to kill our exhib-

itors," Roberts says, "They are our customers. But I think they are overreacting.

20th, adds Roberts, is also encouraging its exhbitors to let it know if they become aware of any unauthorized showings of its releases which utilize the videocassette. Roberts says Fox will take immediate legal action in such instances.

Pop Stars, Price Fixing & Pickwick Policy In The Act By RICHARD M. NUSSER

Goody Trial In Dramatic Debut

NEW YORK-The trial against Sam Goody Inc. and its two top officers on charges of trafficking in counterfeits gets underway Monday (2) in Brooklyn's federal courthouse with selection of jurors set for 10 a.m. Both sides indicate they expect to be able to present opening arguments Thursday morning (5).

Judging from 11th hour disclosures, the trial holds the potential for laying bare the inner workings of the recording industry, from the time a song is copyrighted, to its marketing on vinyl. The witness list runs from pop stars to executives and auditors from Sam Goody Inc., Pickwick International, and corporate parent American Can.

In a pre-trial hearing Thursday (26), it was divulged that an internal audit of the Goody chain's wholesale and retail operations had been launched by American Can. coincidental to the government's own 'Modsoun" scam on Long Island, where a phony retail outlet was set up to ferret out recording counterfeiters and pirates. The government says evidence from that probe will be used in the Goody case.

According to one source, the Goody audit was prompted by a report on counterfeit recordings on NBC's Today Show, which an American Can board member happened to be watching. The show is believed to have aired in 1979. Operation Modsoun was launched in 1978, the same year American Can purchased Pickwick and Goody.

Much of the government's case against Goody rests on comparing the evidence obtained in the two investigations, which plumb the mar-keting methods of the recording industry at that time. Pre-trial hearings indicate both sides will focus on areas such as the allegations of price fixing considered by a Los Angeles grand jury to record companies' policies on free goods and discounts.

So far as pre-trial odds and ends are concerned, most of those issues appeared Wednesday (25) to have

been resolved, including the controversy over the antipiracy files of the Recording Industry Assn. of America. and portions of the Justice Dept.'s file on the Los Angeles grand

jury probe into price fixing.

The RIAA antipiracy files requested by the defense, which were the subject of a prolonged pre-trial legal battle, have all been turned over to the court, which has now agreed to honor the confidentiality of files regarding pending civil cases

against alleged pirates and counterfeiters, as well as those involving criminal charges. Judge Thomas C. Platt has reached an agreement with the RIAA, the government and the defense, for the excision of the names of informers and confidential agents. And, although Platt has ordered the government to turn over portions of documents from the Justice Dept.'s price fixing probe, he has imposed a confidentiality order upon it, making it accessible only to the defendants and their lawyers.

A brief skirmish over the admissa-

(Continued on page 86)

ABKCO Collects, But No 'So Fine' Profit

NEW YORK-A federal judge here has ruled that George Harrison must pay \$587.000 for infringing the copyright of "He's So Fine" to ABKCO, which bought rights to the song in 1978 for the same sum.

The judge fixed the sum at

\$587.000. denying any profit to ABKCO, because he objected to the business tactics of Allen Klein, ABKCO's principal, and Harrison's former business manager.

This is the essence of an opinion by Judge Richard Owen in U.S. District Court here Feb. 19. Judge Owen's opinion arises out of an action by Bright Tunes, the original publisher of "He's So Fine," against Harrison and others charging in-fringement by Harrison on his 1970 hit song. "My Sweet Lord."

Before ABKCO acquired "He's So Fine," Bright Tunes was awarded a judgment from Harrison and a trial was held in November 1979 to determine damages.

Judge Owen had earlier con-

cluded that Harrison had "subconsciously plagiarized" the Bright Tunes song, penned by the late Ronnie Mack and a No. I hit by the Chiffons on the Laurie label in 1963.

By using information from the Harry Fox Office and BMI. Judge Owen set total earnings of "My Sweet Lord" at \$2,133,316, but concluded that \$1.599.987 of "My Sweet Lord's" earnings were "reasonably attributable to the music of 'He's So

Judge Owen based the latter figure on "the words and popularity and stature of Geroge Harrison in this particular field of music."

However, in his decision Judge Owen "returns to the troublesome question of whether ABKCO may duestion of whether ABKCO may be awarded the amount calculated above vis-a-vis Harrison, its former employer, regarding this very litigation in any manner limits or destroys its rights of recovery."

Judge Owen's reference is to the (Continued on page 86)

Cross Collects 5 Grammys In Major Upset

LOS ANGELES-If the nominations for the 23rd annual Grammy Awards were fairly predictable, the winners themselves were anything but.

The only element of mystery or suspense going in to the televised ceremony Wednesday (25) centered on which record industry legend-Sinatra or Streisand-would pick off the top awards. As it turned out, nei-

Instead, in a major upset. Christopher Cross swept the prizes for al-bum, record and song of the year. Only twice before in the history of the Grammys has one act won all three top awards. Paul Simon, who hosted last week's show, achieved the triple crown in 1970 with "Bridge Over Troubled Water" and Carole King followed suit in 1971 with "Tapestry." "It's Too Late" and "You've Got A Friend."

The awards to Cross, who also won for best new artist and best arrangement accompanying a vocalist, reflect the current popularity of soft mass appeal adult contemporary

They also mark a return on the part of the Recording Academy to favoring conservative MOR-slanted hits. In the past four years, the organization had seemed to be moving closer to the rock mainstream, with

album and record of the year citations to Stevie Wonder, the Eagles, Fleetwood Mac. Billy Joel, the Bee Gees and the Doobie Brothers.

Cross' strong showing was only the biggest in an evening of upsets. Stephanie Mills was a surprise winner in the female r&b category. edging out Diana Ross, who had been expected finally to win her first Grammy. Since Ross nosed out Mills for the lead role in the film version of "The Wiz," it seems a fair turnabout, though it's considered baffling why a mainstream pop entertainer like Ross has never won a

Grammy.

Quincy Jones, too, was edged out for the third consecutive year in the best producer category, despite having been named the No. I pop producer of 1980 on Billboard's yearend chart recaps. He has now lost, in turn, to the Bee Gees, Larry Butler and Phil Ramone:

Yet George Benson's "Give Me The Night," the first album on Warner-distributed QWest label, hauled in four Grammys, including best instrumental arrangement. Jones shares that Grammyhis sixth-with Jerry Hey.

But the night's biggest shock, outside of Cross' sweep, may have been Kenny Loggins beating the likes of Frank Sinatra, Kenny Rogers and Paul Simon in the male pop vocal

Surprising, too, was the fact that the Manhattans topped the Jacksons for r&b vocal group; and that Debby Boone edged out such powerhouse competition as Willie Nelson. Bob Dylan and the Commodores for best inspirational performance.

Hard rock enthusiasts will find little to cheer about in the Grammy results. In the male rock vocal race, for instance. Bruce Springsteen was

bested by pop veteran Billy Joel.
Similarly, the rock group award
went to Bob Seger & the Silver Bullet Band, whose "Against The Wind" was considered almost an MOR-leaning album. The category definition seems a bit hazy: Last year's rock group Grammy went to the Eagles for the No. I pop single "Heartache Tonight."

Cross was the top individual Grammy winner with five awards. George Benson won four; Cross' producer. Michael Omartian, copped three and Bette Midler. John

In This Issue

CLASSIFIED MART 41 COMMENTARY COUNTRY DISCO BUSINESS GOSPEL INTERNATIONAL JAZZ PUBLISHING RADIO SOUND BUSINESS TALENT VIDEO	43 18 63 60 48 70 45 50 25 56 30 55
FEATURES	
Counterpoint	34
Inside Track	86
Lifelines	84
Rock'n'Rolling	11
Stock Market Ouotations	10
Vox Jox	29
CHARTS	
Top LPs83,	85
Top LPs83, Singles Radio Action Chart	
	24
Album Radio Action Chart	28
Boxoffice	32
Bubbling Under Top	
LPs/Hot 100	29
Disco Top 100	62
Jazz LPs Hits Of The World72,	45
Hits Of The World/2,	73 34
Hot Soul Singles	50
Latin LPs	39
Soul LPsSpiritual LPs	48
Hot Country Singles	65
Hot Country LPs	66
Hot 100	80
Top 50 Adult Contemporary	29
Videocassette Top 40	54
•	,
RECORD REVIEWS Album Reviews	74

Univ. B'casters To Meet

WASHINGTON-More than 1.200 college radio broadcasters will grapple with an increasingly serious problem-improving service and rapport with record labels-when gather here at the Shoreham Hotel Friday to Sunday (6-8) for the annual Inter-Collegiate Broadcasting System national convention.

Record label relations will be dealt with in three sessions during the convention ranging from how to build initial relationships to the complexities of cross-media promo-

Manufacturer participation is

shaping up as more extensive this year than last when the convention was held in New York. For example, CBS Records, which all but boy-cotted a convention only blocks away from its New York headquarters last year, this year not only has its executives on panels, but is providing two acts for a showcase. a feature IBS has not included for several

Lined up for the showcase are the Sorrows from CBS, Viggurat from Robox Records, Four Out of Five Doctors from CBS and Polyrock from RCA.

NEW YORK—CBS, which says that the record business posted no gains in 1980 from 1979, projects that the industry will grow by 9% to \$4.01 billion at list price in 1981. Its estimated figure for 1980 is \$3.68 bil-

lion, virtually unchanged from 1979's \$3.678 billion.

The figures were released during an analysts meeting with top CBS executives Thursday (26) presided over by Thomas H. Wyman. president of CBS, and attended by Walter Yetnikoff, president of CBS Records Group. Other CBS Group presidents were also present.

In his presentation, Wyman reprised previously released 1980 figures (Billboard, Feb. 21, 1981), which showed CBS Records profits rising 42% on a revenue gain of 8% for the company in 1980.

The profit picture from CBS Records was one of the highlights of the presentation by CBS, which has seen its overall net income showing a slight decline for the year. Wyman credited 23 platinum records, the 20% returns policy, and the \$5.98 product line as factors in the strong showing by the Records Group.

Wyman noted that the CBS Records International was slightly down for the year, but, he said, the market share for the company remained strong as CBS sold not only American artists abroad, but was able to sell over 6 million copies of an artist like Julio Iglesias across national borders.

With audio records looking good, and the "Guilty" LP alone expected to gross \$70 million around the world, the analysts had few questions about the Records Group.

However it was noted that the Columbia House record club, which is being shifted into the Records Group from the Columbia Group, suffered a sharp downturn in sales. "It was not much fun." noted Wyman.

But with CBS expecting to spend between \$40 and \$50 million a year for the next two years in developmental costs, mostly for new video technology, the analysts had a number of questions about the videodisk and CBS's entry into the cable market

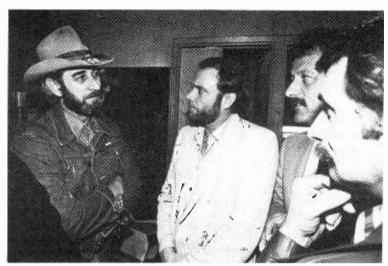
CBS is also getting back into motion picture production. Its first film, "Back Roads," starring Sally Fields, is expected to be released Mar. 12. Wyman said the opportunities offered by the cable and home video markets were among the factors that prompted the CBS move.

By ROMAN KOZAK

Noting that the CBS investment into home video represents an investment of "tens of millions not hundreds of millions of dollars." Wyman and Yetnikoff said that CBS had the programming and manufacturing capability to go into whatever videodisk format proves most viable. For the short term they see the RCA Selectavision system, which CBS has adopted, as the one with the greatest commercial poten-

Yetnikoff said that the first CBS videodisks will be marketed in the middle of this year, and by 1982 the company expects to produce 1.5 million of them. After that, he expects the numbers to increase exponentially, estimating 3 million units in 1983. However he was not able to predict costs, prices or profit margins on the disks.

"The first disk to come out will cost \$1 million to make. After that we expect the cost to come down," joked Yetnikoff, pointing out that since the costs are still uncertain, profit margins are impossible to determine.



ROXY RECEPTION—Singer and songwriter Don Williams, left, huddles with MCA Records executives following his recent SRO appearance at the Roxy. Seen chatting with the gentle balladeer are president Bob Siner, Denny Rosencrantz, vice president of a&r, and Pat Pipolo, vice president of promotion

ASCAP & Schools Reach Accord On Royalty Hikes

By ED HARRISON

LOS ANGELES — Following lengthy negotiations, ASCAP has reached agreement with educational institutions on a new performance license which will increase the amount of money colleges and universities will pay for ASCAP-cleared music on campus. BMI reached an agreement nearly a year ago (Billboard, March 29, 1980).

ASCAP will offer schools a two tier license option. Under the first tier colleges will pay 9 cents per full time student covering all music use for the period of Jan. 1, 1980 through June 30, 1981. The fee increases to 10 cents from July 1, 1981 through June 30, 1982 and 11 cents for the period July 1, 1982 through June 30, 1983.

If colleges take the option of the second tier, the fee would be equivalent to 7 cents per full time equivalent plus an additional charge based on ticket admission and seating capacity on shows in excess of \$1,300. By expiration of the agreement June 30, 1983, the FTE fee would be 9 cents but still based on \$1,300.

cents but still based on \$1,300.

Under the terms of the previous license, the ASCAP license was 6 cents with a required second tier based on a similar concert formula on shows in excess of \$1,000.

ASCAP would give no estimate on how much additional revenue the increase would bring in. School enrollment as well as the amount of music use would determine which license structure would be more practical for each school.

The BMI license had a first tier fee of 5½ cents for the period up until June 30, 1980 which has since increased to 6 cents through June 1982 and then 7 cents for the year July 1, 1982-June 30, 1983.

The second tier offered by BMI. based on seating capacity on shows in excess of \$1,400, averages about one cent per seat.

BMI is also offering a second license option calling for a higher fee but minimizes administration expenses. That license calls for a 7 cent common fee for the first two years and 8½ cents for the third year.

The SESAC license calls for a 1½ cent common fee.

More than a year ago, the Na-(Continued on page 86)

Executive Turntable___







Record Companies

Brad Campbell comes to RCA Records as vice president of finance after a similar post at Paramount Pictures. . . . Manny Freiser takes over as marketing administration director for A&M Records in Los Angeles. He was formerly executive assistant to A&M president, Gil Friesen. . . . John Barbis is now promotion director for Warner Bros. Records in Burbank, Calif. He was head, along with brother Dino, of Barbis Bros. Production and management Co. . . . Robert L. Jones takes the post of purchasing and facilities director for Motown. Most recently, he was production manager and administrative assistant to the manufacturing vice president. ... Linda Feder, formerly regional promotion manager in Los Angeles for MCA Records, now moves to Philadelphia in the same post. ... Joe Carroll assumes the post of regional promotion marketing manager. Mid-Central region, for Epic/Portrait/Associated Labels. He joined the label in 1978 as local promotion manager in Cleveland where he continues to be based. ... Tex Weiner exits as New York branch manager at MCA after two years. Replacement is George Collier from MCA sales in Philadelphia.... Doris Purcelli and Brad Burkhart moves into the new posts of regional promotion directors for Word Records. Purcelli was in record promotion at EM1/Liberty while Burkhart was in promotion for A&M in San Francisco and Phoenix. Purcelli is based in Seattle, covering the Northwest, and Burkhart is based in Atlanta for the Southeast. . . . Janet Rickman is named Southeast regional press and artist relations manager for PolyGram Records in Nashville. She was the Southern publicity manager for Mercury/ Phonogram Records.... Joe Moshy becomes Northeast regional sales manager for the Mobile Fidelity Sound Lab in New York. He formerly worked at Harvey Sound in New York. Moshy succeeds Mark Wexler who is now director of national sales for the company. . . . David Mathes takes over as vice president and general manager of the Nashville offices for the Virginia-based Whitehorse Records. He was assistant to the president of IBC Records. . . . Dan Wright joins Regency Records in Los Angeles as national a&r director. He has held positions at Father Music as publishing administrator/a&r manager. Kipahulu Music (Screen Gems) as manager and Stereo West stores in San Francisco as man-

Marketing

The WEA Philadelphia branch has seven appointments: Frank Kraus to video sales representative; Tony Pellegrino to sales representative; Joe Washington to special project coordinator; Sue Costello to media specialist; Mel Kougl to video sales representative; Rick Miller to sales representative; and Bruce Hamilton to singles specialist. Kraus has worked in WEA's warehouse, promotion mail room, order entry and advertising departments. Pellegrino was WEA special project coordinator. Costello was WEA branch marketing coordinator. Kougl was WEA sales representative. Miller has been a WEA field merchandiser, sales representative and singles specialist. Hamilton was a WEA field merchandiser. Kraus. Pellegrino, Washington and Costello are based in Philadelphia while Koulg, Miller and Hamilton work from the Baltimore/Washington, D.C. sales office.

Publishing

Randy Irwin takes the spot of creative affairs director at Famous Music In New York. He has been general manager of Larry Shayne Enterprises... Karen Sue Davis is now West Coast membership representative in Los Angeles for ASCAP. She was a production assistant at the feature film company of Turman-Foster Productions.... Donna Young joins April-Blackwood Music's West Coast professional staff in Los Angeles. She was West Coast professional manager for Interworld Music Group.

Related Fields

Peter G. Boynton is elected executive vice president and chief operating officer of Caesars Boardwalk Regency Hotel/Casino in Atlantic City, N.J. He succeeds Stephen F. Hyde who resigned to become president of the Brighton Hotel/Caino in Atlantic City. Boynton was senior vice president and a board member of Caesars Boardwalk Regency. Also resigning is William P. Weidner who was marketing vice president. He becomes executive vice president of the Brighton Hotel/Casino. Larry J. Woolf assumes the post of casino operations vice president. He was assistant vice president for casino operations. . . . Andy Rector is upped to executive vice president of manufacturing for International Tapetronics Corp. in Bloomington, Ill. He was marketing executive vice president. Larry Cutchens is promoted to marketing manager. He was sales man-... Hal Durham is elected to the board of directors of WSM Inc. and named to the executive committee of WSM in Nashville. He is vice president of the corporation and general manager of the Grand Ole Opry. . . . William Park is upped to national sales manager for the Broadcast division of Sony Video Products Co. in New York. He was operations manager for the broadcast division. . . . **Kazuo Suzuki** takes over as market planning director for Kenwood Electronics in Carson. Calif. He moves from the parent Trio-Kenwood in Tokyo where he was responsible for marketing and sales in Central and South America. . . . Michael Dollacker moves to the post of product marketing and management national manager for the commercial and industrial video division of Panasonic in Secaucus, N.J. He was Northeastern regional manager.... Daryel Oliver is named president of international and national operations of entertainment promotion for the Ville Aud. in St. Louis. He was concert advancement director for Taurus Productions in Atlanta. . . . Dick Fox joins International Creative Management's New York Locations dept. He was a William Morris agent for 14 years.... Norman Robinson joins Advance Marketing Ltd., the national sales and marketing organization for Bone Fone Corp., Olympus Pearlcorder division and VidAmerica, Inc., as creative serv-

U.K. 'Gift Of Music'?

LONDON—The British Phonographic Industry here is pondering a plan to hire a major advertising agency. Saatchi and Saatchi, to build an all-industry promotion campaign to push the concept of buying recorded music.

It would be, if accepted, along the line of "The Gift Of Music" campaign organized in the U.S. by the National Assn. of Recording Merchandisers. Saatchi is the agency which handled the projection of the pre-general election image of prime minister Margaret Thatcher and the Conservative Party.

Clearly concerned at recent ments.

image-denting headlines, with chart-hyping a major topic, the BPI is setting up a special public relations committee, which will be headed by Charles Levison, managing director of Arista.

Another new committee under the BPI umbrella, headed by Monty Presky, managing director of Damont, and Gerry Bron, managing director of the Bron Group, will co-ordinate information on technical advances in digital standardization, antipiracy techniques and record and tape manufacture in order to alert the public to new develop-

Billboard (ISSN 0006-2510) Vol. 93 No. 9 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.

CHAMPAIGN'S a shoe in. How 'bout that!

Their first single, "How 'Bout Us," is already on all these stations:

How 'bout that!

WWRL WHUR WQMG WANM WKLR WESL WDKX OK-100 WEAL WOKB WWCA WDIA KDAY WKXX 3WL WSLI WNJR WENZ WAAA WVON WLTH WLOK KJLH

It's climbing the pop charts at 56 • BB 58 • CB 53 • RW.

And the R&B charts at 31 •• BB 36 • CB 25 • RW.

How 'bout that!

WSGF WIOD KVOL WUSS WTOY WGIV WJPC WTLC WHRK KUTE WALG WGBS KCSW WDAS-FM WAOK WIDU WBMX-FM KCOH WVOL KSOL WGSV WRKR WJBO The 5-day sales figures are enormous.

How 'bout that!

WCAU-FM WIGO WOIC WGCI-FM KALO KOKY KLIP WFOX WHBC KSLQ WYBC
WVEE-FM WWDM WXFM KADO KCAT KPOP WQEN FM97 WCIL WKND WOKS

And now the album, "How 'Bout Us," is in store.

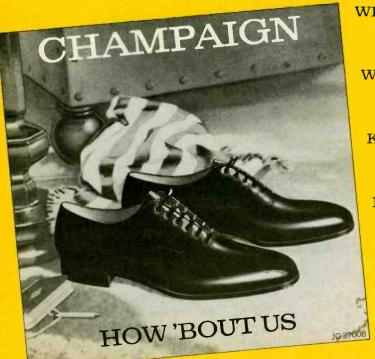
How 'bout that!

WPAL WNOV KAPE WOKJ KYAC WKXC WKNX KCMQ WNHC WDDO WLLE WCHB
KTUF-FM WIP WVLD WCIR KMOX WBLK WSOK WBSR KCLD KMBZ WUFO

So get ready for one of the most successful debut LPs ever.

How 'bout that!

WEAS-FM WORD WUSL WISE KRIG KARD WEAA-FM WJLD WMBM WWWS KPRS
WESY WHEB WCSC KDOK KUHL WKYS WSRC WTMP WCIN KMJM WQIC WEEI
WKXI KGBC WBAD WXKS WCOS KMHT WXYV WENN WRBD WXEL KRPL



WKSP WHBQ B100 WOL WHYZ WRXB WABQ WONN KATZ WORV 3WD WKZQ WMC KBIM WQIS
WAQY WORG 92Q KINT WBOK WNVR WIVY KKYK
KX104 KSET WYLD-AM WATR WGGG WJZM
KYYX WYLD-FM WHEN WQPD KAAY KPLZ WCAO
KOKA 94Q WGLF WTIX KIXI WXOK WQXI
FM99 WXXX KATI KGFJ WHHY WWKE KFXY KFI
KPPL KSAX KIQQ WWIN WATV WEDR WJLB
On Columbia Records and Tapes.

Exclusive Representation: Cavallo/Ruffalo/Fargnoli Management, Beverly Hills, CA.

Country, R&B Pay Off For E/A

Both Divisions Turn A Profit For First Time In 1980

By PAUL GREIN

LOS ANGELES-Elektra/Asylum's country and special markets divisions are enjoying their biggest crossover hits to date, with Eddie Rabbitt's "I Love A Rainy Night" holding at No. 1 pop for the second week, while Grover Washington Jr.'s "The Two Of Us" jumps to number

Both divisions turned a profit for the first time in 1980 and label vicechairman Mel Posner now projects that between them, they'll account

for 25-30% of E/A's total sales for

Posner adds that the difficulty the label had in 1979 getting product from its pop superstars—and the resultant soft year it had-was one of the main reasons it decided to strengthen its commitment to country and r&b. It did that by bringing in Jimmy Bowen as vice president of E/A Nashville and Oscar Fields in

the parallel special markets post. "Country and r&b acts are tradi-

tionally more prolific with releases than contemporary pop acts," says

While Posner insists that no independent promotion specialists are retained on the pop side, he acknowledges that they are allowed in country and black music.

"They didn't go crazy," he says.
"It's that simple. They're on monthly retainers and there are no bonuses or any of the extravagances that existed in the pop field. It's something we can control."

The special markets emphasis is on shifting from jazz/fusion to r&b. "The reality is jazz/fusion didn't work," says Posner. "You don't have to be slapped alongside the head too many times before you make a decision. The artists were falling between the cracks: they weren't accepted by r&b stations or by jazz audiences."

Jimmy Bowen joined the label in January 1979 and at the time launched a five-year agenda. "Our goal," he says, "is to be the No. 1 country label in the business at the end of our fifth year, not so much in terms of size as profitability. At this point we're about six months ahead of the plan.

"It's a program that Joe (Smith, label chairman) and I worked out. I think anything you're trying to take from scratch to something needs a plan. Also, I've seen a lot of my friends fall on their face even though they had hits because they didn't have a plan.'

Bowen heads a seven-member office in Nashville. It had 14 employes in June 1979, but when the economic crunch hit, the staff was cut in half. But Bowen contends that since all support functions are carried out by the main E/A staff, there is no need for a large contingent in Nash-

"Our operation is totally opposite of every other operation in town," he says. "It probably wouldn't work at a (Continued on page 10)

While operating overhead rose

15% as reported last week, that figure actually represented a 1% drop in costs expressed as a total gross revenues when compared to fiscal 1979.

ASCAP's total domestic and foreign receipts for fiscal 1980 reached a record \$154,121,000, it was revealed during the performing rights society's recent membership business meeting

That figure excludes a total of \$5.148.000 representing 20% of receipts, plus interest earned, from certain local tv stations involved in the Buffalo Broadcasting vs. ASCAP dispute. Those funds have been placed in escrow until resolution of

Signings

Gary U.S. Bonds to EMI America with "Dedication" album set for April release, produced by Bruce Springsteen. . . . Roundtrip to MCA Records. Group is a nine member r&b band.... Monti Rock III to personal manager Hank Berger....Los Angeles' Twisters to D&B Management Corp. in Beverly Hills, Calif.

Kellee Patterson to Strawberry Field Music Co. for personal management.... Renealdo & the Loaf to Ralph Records with first release. "Songs For Swinging Larvae" scheduled for April.... The Secrets to David Blake Chatfield of Bertram and Chatfield for personal management. . . . Singer **Tony Sheridan** to recording contract with V&R Advertising's Candlelight label.

Straight Eight, U.K. rock group discovered by Pete Townshend, to RCA. First LP, "Shuffle 'N' Cut," due out this month. ... Cymande, U.K. soul band, to Paul Winley Records for first LP in five years.

El Futuro, Polish Records group. to Berlin/Carmen International Artist Management. ... Riot to Fred Heller Enterprises for management, and to Barry Dickens and Rod McSween of International Talent Booking for Europe, in preparation for upcoming tour. ... Pavlo V recordings on Tin Drum Records, to be licensed in overseas markets by Paradiso, Inc. Paradiso also signs similar agreement with Nassau Mu-

sic for recordings by King Errisson. Correction: Karla DeVito signed to Epic, not Epic/Cleveland International as reported in Billboard, Feb. 28, 1981.

Music Seminar

MUSCLE SHOALS-The fourth annual Muscle Shoals Music Assn. Records and Producers meeting will be held here at the Joe Wheeler state resort May 20-22. Seminars will be led by producers, record executives. engineers, musicians, audio consultants and songwriters.

Gearing up for the event, the association has appointed two new board members: Mike Barnett, president of Capitol/Muscle Shoals Sound Records Inc. and Howard Toole, Cactus Recording Studios.

ASCAP Foreign \$ Rises \$1.069.000; Norway, \$287.000; Spain, \$442.000 and Switzerland. LOS ANGELES-In coverage of

key ASCAP payments (Billboard, Feb. 28, 1981), individual foreign territories and their respective totals were not included. These included monies paid during two overseas distributions made on July 23 and Dec. 23 respectively.

Funds distributed in July included monies due from the following countries: England, \$5,444,000; France, \$3,156,000; Germany, \$2,902,000; Sweden, \$627,000 and South Africa. \$241,000. Total collections were \$12,560,000

In December, foreign distributions included sums as listed from the following territories: Australia, \$1,554,000; Austria, \$671,000; Belgium. \$528,000; Canada, \$4,411,000; Denmark, \$390,000; Holland, \$1,215,000; Italy. \$1,382,000; Japan.

7, 1981 **BILLBOARD**

ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

WE ARE HERE 365 DAYS A YEAR TO SERVE YOU-BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 PM Daily & Sat. 11:00 AM to 8:00 PM Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY . . . WE HAVE EVERYTHING—ALL THE TIME—INCLUDING ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

> IF YOU DON'T KNOW ABOUT US, IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every

WE WILL NOT BE UNDERSOLD

ALL LP's AND TAPES

\$7.98 **\$ 1** 80

We have a complete selection of Digital, Superdisc and Direct-to-Disc of every known label.

NOTICE TO OUR FOREIGN CUSTOMERS

We can prepare a Pro-forma invoice for you upon which you can make funds available to us on the amount of

We can ship C.O.D.-Sight Draft-Letter of Credit. Should you desire any further information or assistance, please feel free to contact us.

Att: New Accounts-Send 10% deposit with your first



Canadian Acts Looking More Towards U.S.

By RADCLIFFE JOE

NEW YORK-Motivated by an increasing U.S. demand for "energypacked" dance music, Canadian artists, producers, writers and labels are focusing their sights on this market in 1981

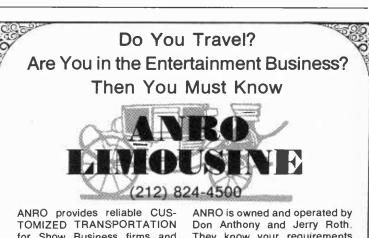
The influence of the Canadian presence on the international dance music market surfaced in 1980 with the success of artists such as France Joli, Gino Soccio, Karen Silver, Watson Beasley, Geraldine Hunt and others.

The trend continues in 1981. At present, a Toronto-based studio group, Harlow, is enjoying U.S. chart success with its hit single, "Taking Off." One of the lesser known facts about this disk is that it was actually recorded two years ago, and was serviced to radio and disco deejays in Canada during the spring of 1980

George Grant, Toronto-based club spinner and record pool executive, feels that the length of time it has taken this record to achieve chart action should be a reminder to programmers to take a second look (Continued on page 60)





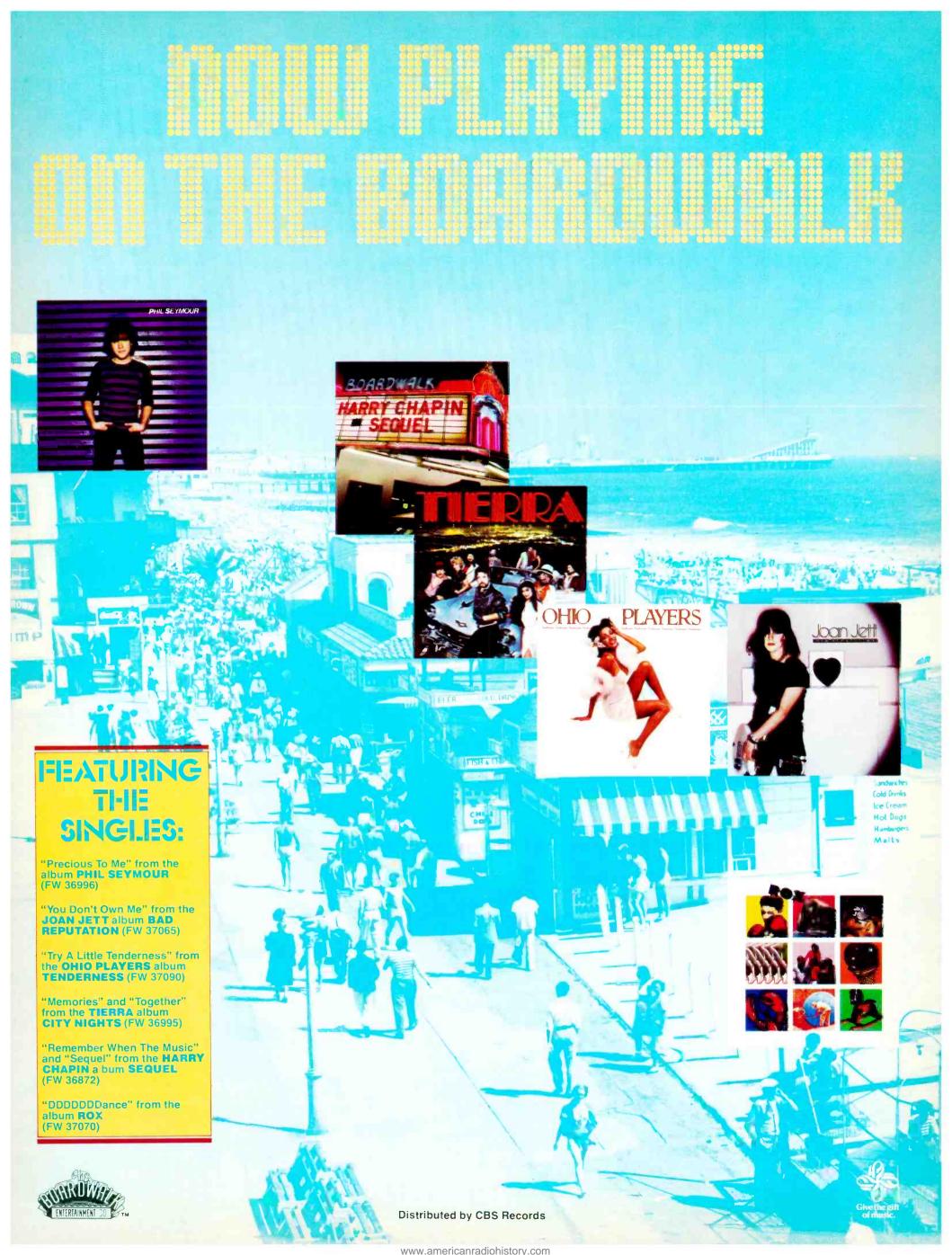


for Show Business firms and individuals. Current model Cadillac Limousines or any other vehicle type can be available. They know your requirements because they both have been associated with show business for over 25 years

Hourly Rates or Fixed Price to any Metropolitan New York City Airport, contact:

Anro Limousine 1650 Broadway, New York, NY 10019 (212) 824-4500 Chicago:

Los Angeles: Mrazek Livery (312) 421-0513 Royal Rolls (213) 659-4006



Favorites Ousted By Chris Cross' Sweep Of Grammys

son brought his total to eight and Barbra Streisand. Barry Gibb. Count Basic, the Blackwood Brothers and Bill Evans all won their sev-

Columbia and Warner Bros, each won six Grammys in the non-classical categories, though the WB total is further enhanced by four awards to QWest/WB and one each to Reprise and Sesame Street/WB. Atlantic and Capitol each scored three Grammys: Pablo won two.

In the classical division, DG and Angel led with four Grammys each.

Several acts capped big 1980 comebacks with Grammy wins, including Manhattan Transfer, the Manhattans and Bette Midler, who swept the prize for best new artist seven years ago only to lose much credibility as a recording artist before coming back to win for female pop vocal with "The Rose."

The award to Cross for best new artist is the third in the past four years to an act in the Warner family of labels. Debby Boone (on Warner-Curb) took the prize in 1977; Rickie Lee Jones won last year.

The Warner group has now won the new artist Grammy five times. compared to four for Capitol and three each for Atlantic/Atco and RCA/Windsong.

Almost unnoticed in the Cross sweep was that Barbra Streisand was

violinist Itzhak Perlman may soon

need an extension built onto his mantlepiece. Perlman's Grammy

Awards collection grew dramatically

last week in the most impressive

sweep by a classical artist in the cere-

mony's history.

Perlman, 35, who records primarily for EMI, was cited four times

in three out of the 10 classical cate-

gories. In one category, best solo in-

strumental performance with or-chestra, two of the violinist's

recordings tied for the coveted statu-

Top honors in the classical divi-

sion also went to the first complete

recording of Alban Berg's 12-tone opera "Lulu," conducted by Pierre Boulez. The four-record set is on

The "Lulu" recording, featuring soprano Teresa Stratas in the title

role, won in three categories includ-

ing the prestigious list-leading best

album citation. It also won best op-

era and best engineering (to Karl

Deutsche Grammophon.

Perlman Wins 4 Grammys,

Sweeps Classical Category

Israeli-American

Artist Follows Footsteps Of Simon, King

turned back in her fifth try for record of the year. Streisand has yet to win that top prize, despite nominations for "Happy Days Are Here Again," "People." "Evergreen." "You Don't Bring Me Flowers" and now "Woman In Love." But she's in good company: the Beatles lost all four of their record of the year bids.

Cross' win for record of the year.

coming on the heels of the Doobie Brothers' victory last year, makes Warner Bros, one of only two labels in Grammy history to take that top prize two years in a row. Atlantic won in 1972-73 with a pair of Roberta Flack hits.

Cross' album of the year win is the fifth for Warner/Reprise in the past 23 years, which puts it in a tie for first place among all labels with Columbia and Capitol/Apple.

George Benson's "Give Me The Night" won in the male r&b category, where he was victorious two years ago with "On Broadway." Benson also won the male jazz vocal prize with "Moody's Mood." Though Benson's roots are in jazz. this was the first of his eight Grammys in a jazz category.

John Williams won dual Grammys for best instrumental composition and best film score. He's swept those twin prizes for the

In 1965 and 1967 Grammys went

Perlman's four awards topped the

previous annual high of three Grammys to one classical per-

former. In 1965. pianist Vladimir Horowitz's "An Historic Return" live Carnegie Hall recording won

best overall, best solo instrumental

Horowitz, recipient of the best

solo performance award 12 times between 1958 and 1979, did not have

an album in the running this year.

Perlman's winning albums were

"Spanish Album" (Angel), best solo

instrumental: "Music For Two Vio-

lins," with Pinchas Zukerman (An-

gel), best chamber music: and Stravinsky/Berg Concertos (DG)

and Brahms Double Concerto with

Mstislav Rostropovich (Angel) in a

tie. Perlman's three prior Grammys

Other labels scoring 1980 classical Grammys were RCA, London and Telarc. ALAN PENCHANSKY

came in 1977 and 1979.

to recordings of Berg's other famous

opera, "Wozzeck."

and best engineered.

past four straight years, with "Star Wars," "Close Encounters Of The Third Kind," "Superman" and now "The Empire Strikes Back."

Here is the complete list of win-

Record: "Sailing," Christopher Cross. WB. Producer: Michael Omartian.

Album: "Christopher Cross," WB. Producer: Michael Omartian.
Song: "Sailing," Christopher Cross. Pub-

lisher: Pop'n'Roll Music, ASCAP

New Artist: Christopher Cross, WB. Producer: Phil Ramone

Female: "The Rose," Bette Midler, Atlantic.
Male: "This Is It," Kenny Loggins, Columbia.
Group: "Guilty," Barbra Streisand & Barry Gibb, Columbia.

Instrumental: "One On One," Bob James & Earl Klugh, Columbia.

ROCK

Female: "Crimes Of Passion," Pat Benatar Chrysalis.

trysans. **Male:** "Glass Houses," Billy Joel, Columbia. **Group:** "Against The Wind," Bob Seger & the Silver Bullet Band, Capitol.

Instrumental: "Reggatta De Blanc," Police,

R&B

Female: "Never Knew Love Like This Before." Stephanie Mills, 20th Century.

Male: "Give Me The Night," George Benson.

WB/QWest. Group: "Shining Star," Manhattans, Colum

Instrumental: "Off Broadway," George Ben-

son, WB/QWest.

Song: "Never Knew Love Like This Before," Reggie Lucas, James Mtume. Publisher: Frozen Butterfly, BMI.

COUNTRY

Female: "Could I Have This Dance." Anne Murray, Capitol.

Male: "He Stopped Loving Her Today," George Jones, Epic.

Group: "That Lovin' You Feelin' Again," Roy

Orbison & Emmylou Harris, WB.
Instrumental: "Orange Blossom Special/
Hoedown," Gilley's "Urban Cowboy" Band, Full Moon/Asylum.

Song: "On The Road Again," Willie Nelson. Publisher: Willie Nelson, BMI.

JAZZ

Female: "A Perfect Match/Ella & Basie," Ella Fitzgerald, Pablo.

Male: "Moody's Mood," George Benson, WB/ QWest.

Instrumental Soloist: "I Will Say Goodbye," Bill Evans, Fantasy. Instrumental, Group: "We Will Meet Again,"

Bill Evans, WB. Instrumental, Big Band: "On The Road,"

Count Basie & Orchestra, Pablo. Jazz fusion: "Birdland," Manhattan Transfer,

GOSPEL

Gospel, contemporary or inspirational: "The Lord's Prayer," Reba Rambo, Dony McGuire, B.J. Thomas, Andrae Crouch, the Archers, Walter & Tramaine Hawkins, Cynthia Clawson, Light

Gospel, traditional: "We Come To Worhsip." Blackwood Brothers, Voice Box.

Soul gospel, contemporary: "Rejoice," Shirlev Caesar Myrrh

Soul gospel, traditional: "Lord, Let Me Be An Instrument," James Cleveland & the Charles Fold Singers, Savoy.

Inspirational: "With My Song I Will Praise Him," Debby Boone, Lamb & Lion

COMPOSING/ARRANGING

Instrumental composition: "The Empire Strikes Back." John Williams.

Album of original score: "The Empire Strikes Back." John Williams, RSO.

Instrumental arrangement: "Dinorah, Dinorah," Quincy Jones & Jerry Hey, WB/QWest.

Arrangement accompanying vocalist: "Sail ing," Michael Omartian & Christopher Cross,

Arrangement for voices: "Birdland," Janis Siegel, Atlantic.

CRAFTS

Album package: "Against The Wind," Roy Kohara, Capitol,

Album notes: "Trilogy: Past, Present & Future," David McClintick, Reprise.

Engineering: "The Wall," James Guthrie, Co-

Ethnic or traditional: "Rare Blues." Dr. Isaiah Ross, Maxwell Street Jimmy, Big Joe Williams, Son House, Rev. Robert Wilkins, Little Brother Montgomery, Sunnyland Slim, Takoma. Producer: Norman Dayron

Latin: "La Onda Va Bien," Cal Tjader, Con-

Children's recording: "In Harmony/A Sesame Street Record," Doobie Brothers, James Taylor, Carly Simon, Bette Midler, Muppets, Al Jarreau, Linda Ronstadt, Wendy Waldman, Libby Titus & Dr. John, Livingston Taylor, George Ben son, Pauline Wilson, Lucy Simon, Kate Taylor and the Simon/Taylor Family, Sesame Street/ WB. Producers: Lucy Simon, David Levine.

Comdey: "No Respect," Rodney Dangerfield

Spoken Word, documentary or drama: "Gertrude Stein, Gertrude Stein, Gertrude Stein.

Pat Carroll, Caedmon.

Cast show album: "Evita, Premier American Recording," MCA. Producers and composers Andrew Lloyd Webber, Tim Rice.

Historical reissue: "Segovia, The EMI Recordings 1927-39," Angel. Producer: Keith Hard-

CLASSICAL

Album: "Berg: Lulu (Complete Version)." Pierre Boulez conducting Orchestra de l'Opera (Continued on page 86)

Despite Mishaps, Grammy Show Effective On Tube

LOS ANGELES-Except for a few minor technical flaws and some segments that labored near boredom, the CBS-TV telecast of the 23rd Grammy Awards far surpassed

last year's production.

The highspots of the show were the musical performances, which were enough to satisfy nearly every taste. It was commendable to have major performers in all genres be represented, which gave the show and awards the kind of scope representative of the broad range of mu-

Among the most notable performances were Patti LuPone's tearyeyed rendition of "Don't Cry For Me Argentina;" from "Evita," Aretha Franklin's "Can't Turn You Loose" and the interplay of Chuck Mangione with the Manhattan Transfer on "Birdland."

Even Paul Simon, whom many doubted had the personality to keep a 21/2-hour telecast moving at an effervescent pace in his role as host. was surprisingly glib. The youthful looking writer/performer veered enough from the cue cards to inject a fair amount of jest. After losing in the category of best male pop vocal perfomance for "Late In The Evening." Simon remarked: "Not to take anything away from Kenny Rogers, but Kenny was host of this show last year and won.

Earlier in the show, he cracked: Being here is not only an honor, but a very nice career move as well.'

The ceremonies, emanating from New York's famed Radio City Music Hall, maintained a degree of elegance and were overall less gimmicky and hokey, problems that marred last year's production.

The presenter pairings were well matched. The pairing of Herb Alpert and Harry Belafonte, two veterans, for the presentation of best new artist was especially tailor made. Other well-suited matches were Al Jarreau/Woody Herman, Charley Pride/Conway Twitty and, of course, Barry Gibb and Barbra Streisand, who received the biggest applause.

A particularly effective segment was putting the writers of song of the year in the limelight. Lionel Richie's own version of "Lady" was strong, as was Amanda McBroom's "The Rose.

There were occasions when the wrong album cover of nominated performers flashed on the screen, there were sound problems with Kenny Loggins' "I'm Alright." and the reading of the off-camera awards was fast and confusing, but all in all, the awards' translation on all in all, the awa, ...
the tube was effective.
ED HARRISON



Moments Of Glory: From left, winners Phil Ramone, George Jones (leaning on the shoulder of one of the show's many hosts, Conway Twitty) and Anne Murray display their Grammys with

pride. Ramone was named producer of the year, Jones took the best country vocal performance/ male honor, and Murray seized the best country vocal performance/female award.



Haunting. Wondrous. You're in Ellen Foley's world. "Spirit Of St. Louis", her second album. Produced by Mick Jones of The Clash.

On Epic[®] • Cleveland International[™] Records and Tapes.



SIDE 1

SIDE 2 THE SHUTTERED PALACE

THEATRE OF CRUELTY (STRUMMER-JONES)

(STRUMMER-JONES) TORCHLIGHT 2. (STRUMMER-JONES)

HOW GLAD I AM (WILLIAMS-HARRISON)

BEAUTIFUL WASTE OF TIME

PHASES OF TRAVEL

(TYMON DOGG) (FOLEY)

THE DEATH OF THE PSYCHOANALYST OF SALVADOR DALI 4. GAME OF A MAN

(STRUMMER-JONES) (TYMON DOGG)

M.P.H. 5. INDESTRUCTIBLE (STRUMMER-JONES) (TYMON DOGG)

MY LEGIONNAIRE 6. IN THE KILLING HOUR (STRUMMER-JONES)

© 1981 CBS Inc. / ● 1981 CBS Inc. / Manufactured by Epic Records / CBS Inc. / 51 W. 52 Street, New York City / "Epic" and 🙅 are trademarks of CBS Inc. / WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws.

LOS ANGELES—The records and publishing division of MCA Inc. showed a dramatic recovery in profits and income for the year and fourth quarter ended Dec. 31, 1980.

Records and music publishing registered profits of \$15,929,000 for the year compared to a loss in 1979 of \$9,621,000. Revenues increased 13% to \$184,905,000 from \$163,954,000 last year.

For the fourth quarter, the division had profits of \$8,035,000 compared to a loss of \$3,485,000 in the corresponding quarter of 1979. Revenues increased to \$56,777,000 from \$52,302,000

The turnaround in the MCA Records Group was in large due to hot selling product from Tom Petty. Elton John, Steely Dan, "Xanadu," Rossington Collins Band, the Who, Don Williams and an extensive and consistent country roster, along with an overall belt tightening to counter the economics of the business.

The increase in the music division partially offset a 23% decline in yearly earnings of MCA Inc., primarily due to reduced earnings in filmed entertainment.

NOW AVAILABLE=

In full color • in quantities of

100 & up • Immediate delivery

Supplying the graphic needs of the record industry since 1952

Lee Myles Assoc., Inc.

160EAST 56th St.Dept X

NEW YORK, N.Y. 10022

Net income for the year was \$137.647,000 or \$5.95 a share which includes extraordinary income of \$12,275,000 or 52 cents per share as compared to net income of \$178.688,000 or \$7.65 per share including extraordinary income of \$397.00,000 or \$1.70 per share in 1979

In addition to the reduced profitability of the Filmed Entertainment division which was aggravated by the production halt caused by the

actors' strike, annual results were further impacted by the loss by Columbia Savings and Loan Assn. of Colorado due in part to high interest rates as well as a 50% loss in the retail and mail order division.

Fourth quarter revenues were \$337.480,000 and net income was \$26,908.000 or \$1.13 per share, compared to 1979 fourth quarter revenues of \$387,747,000 and net income of \$44,431,000. ED HARRISON

ABC Profits Down By 8%

NEW YORK—Lower profits from radio and development costs of ABC's Video Enterprises were among the factors contributing to an 8% decline in ABC profits for the year ending Jan. 3 and 14% decline in the final quarter of that year.

Net income in 1980 was \$146.3 million, down from \$159.3 million a year earlier while net income for the final quarter was \$38.5 million, down from \$44.9 million a year ago. These declines are thought to have contributed, in part, to ABC's decision to break off negotiations to ac-

GERMAN

NEWS

COMPANY

Distributors of Fine Imported

and Domestic Labels

Acanta · BJR · Caprice

Club 99 · Da Camera · DGG

EMI-Electrola · EMI-England Encore · Erato (Ger) · Finlandia

Gothic • Grand Prix

Harmonia Mundi (Germany) Leonarda • MPD • OASI

Pape · Past Masters

Phontastic • Preiser • RCA Schwann • Seon • Vista

Voce · Wergo

For a Classical Catalog Send \$2.50 to:

GERMAN NEWS COMPANY

86th Street, New York, N. Phone: (212) 288-5500 quire TM Programming and TM Productions of Dallas.

Radio and video alone were not responsible for ABC's decline. Profits were also down in network tv and among the owned tv stations. Also dragging profits down were developmental costs of ABC Motion Pic-

While profits were down, revenues for the year increased 11% to \$2.28 billion from a previous record level of \$2.05 billion. For the quarter, revenues increased to \$663.8 million, representing a 5% gain over the \$631.5 million reported in the fourth quarter of 1979. ABC Radio also reported record revenues, which were not disclosed.

Elektra/Asylum

• Continued from page 6

CBS or an RCA, but for Elektra and for me it's the only way."

Bowen says the division had never turned a profit until 1980, though in 1979 it managed to break even. He says sales were up 200% in '79 over '78 and 100% in '80 over '79. He looks for another 25-30% increase this year over last.

It was Oscar Fields who had the responsibility for overseeing the shift from a jazz/fusion to r&b focus. "When we changed our direction." he says. "we decided we would give the artists who were currently on the label an opportunity to make the change with us. And all the new artists we've been signing have been basically r&b acts."

Fields says the black division at E/A lost money through the end of 1979 and finally turned a profit in '80. He says that Patrice Rushen's "Posh" LP (with the hit "Haven't You Heard") and Lenny White's "Best Of Friends" (with "Peanut Butter") each sold in excess of 300.000 copies, compared to less than 75.000 for their preceding LPs.

In fact he says that either the Rushen or White LP alone sold more units than all of the jazz/fusion division's 1979 releases put together.

About the r&b entry, Fields says: "You can't just stick your toe in, you've just got to take the plunge. Joe was a little afraid of doing that. But he started Warner Bros. into the r&b business and at the time they went through the same growing pains that Elektra went through."

Fields joined Elektra in December 1979 and at first concentrated on building a foundation. "My job the first year," he says, "was basically educating the E/A staff in the black music business and trying to gain credibility with retailers and radio."

Fields has a staff of 14, headed by Primus Robinson, national promotion director. There are also four regional and eight local promotion specialists.

Market Quotations

As of closing, February 26, 1981

Ann High	ual Low		N/	ME		P-É	(Sales 100s)	High	Low	Close	Cha	ange
11/2	3/4	Altec (Corp.				21	13/16	3/4	3/4	Und	ch.
39	25%	ABC				6	1692	29¾	28%	29%	+	11
361/2	27	Ameri	can Car	ı		7	274	291/1	28%	29	+	3
5	2%	Autor	natic Ra	dio		6	15	3%	3%	3%	-	. 1
55¾	421/2	CBS				8	712	55	53%	543/4	+	23
441/2	27	Colum	ibia Pict	ures		8	728	401/2	393/4	40%	Und	ch.
834	4	Craig	Corp.			_	3	41/8	41/8	41/8	Und	ch.
60%	401/2	Disney	y, Walt			14	724	601/2	59%	601/2	+	5
91/4	6%	Electro	oSound	Group		13	25	83/4	8%	83/4	+	1,
12	3¾	Filmwa	ays, Inc.			_	660	6%	61/4	61/2	+	1
20%	11	Gulf +	Weste	rn		4	487	16	15%	13%	Und	
16	7 1/a	Handle	eman			8	64	12%	121/4	12%	_	. 1
141/8	51/8	K-tel				10	30	123/4	12%	123/4	+	ij
451/4	253/4	Matsu	shita Ele	ctronic	s	11	10	43	421/2	43	+	13
573/4	421/2	MCA				9	912	493/4	48%	493/4	+	13
193/4	10	Memo	rex			_	80	11%	111/2	111/2	_	. ,
631/4	461/4	3M				11	2352	63%	61	631/4	+	. 21
84	411/8	Motor	ola			10	1835	611/4	5934	60%	+	3
41%	231/2	North.	America	ın Phillip	os	7	219	40%	40	401/4	+	1/
10%	43/4	Orrox				39	120	8%	81/4	83/4	+	1
281/4	131/8	Piones	er Electr	onics		19	16	281/2	273/4	281/2	+	11/
33	181/2	RCA				9	2469	31%	30%	311/4	+	1
16%	6	Sony				11	232	17%	17	17%	+	3
36	201/2		Broadc	asting		13	338	32%	31	3134		
7	3	Supers				_	4	3%	33/4	3%	Unc	
351/4	241/4	Taft Br	oadcas	tina		8	998	27	261/4	27	+	11
201/8	14%	Transa	america	•		5	386	18%	191/2	181/2	+	1
62%	291/4	20th C	entury-l	ox		13	734	62%	6134	6134	_	5,
49	171/4	Warne	r Comm	unicatio	ons	15	1144	35	34%	34%	Und	
VER TH		P-E	Sales	Bld	Ask		R THE NTER	P-E	Sale	s Bid	A	sk
bkco		35	_	1 3/4	23/4	Koss	Corp.	8	78	5 %		61/
ertron C	orp.	_	65	12	13	Kusto	om Elec.	_	_	11/4		13/
ata Pac	kaging	6		61/8	63/4	M. Jo	sephson	10	11	123/4		131/
irst Artis	sts					Reco	ton	11	_	2%		23/
Prod.		13	2	41/4	41/2	Schw	artz					
ntegrity E		4	44	31/4	31/2	Bro		-	_	1 3/4	•	21/
ver-the the ran	Counte ge with	r prices in which	shown these	may or securitie	may not rep is could hav	oresent a e been s	ctual tran	sactions ight at the	Rathe	er, they are of compile	e a gration.	uide

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

WCI, Mint Reveal Stock Plans

NEW YORK—With a merger scheduled to be finalized Monday (2) following the Franklin Mint shareholders meeting being held to okay the deal, the Mint and Warner Communications Inc. report that each share of Franklin Mint Common Stock may be converted, at the election of the Mint shareholder, into either (a) .764 of a share of WCI common stock or (b) \$16 in cash and 1.265 WCI warrants.

All elections to receive cash and WCI warrants must be received by 10 a.m. Monday (2). If a shareholder fails to make an effective cash and WCI warrant election, he will receive shares of WCI common stock in the merger.

WCI also states that it's agreed to pay to each qualified broker, dealer, trust company or bank that delivers shares of Mint common stock which are converted in the merger into cash and WCI warrants a delivery fee for services rendered in the amount of 75 cents per share so delivered.

A maximum of about 3.6 million shares of Mint common stock, about 42% of the outstanding shares, may be converted into cash WCI warrants. If holders of more than 3.6 million shares of Mint common stock elect the cash and warrant alternative, the number of such shares electing to receive cash and WCI warrants will be reduced by lot.

REFUGE FROM THE ROAD.

Le Parc, an informal hide-away on a quiet residential street just 1 block west of La Cienega's "Restaurant Row." 150 suites, each with wet bar, kitchenette and balcony. Complimentary full breakfast and limousine service available within the area. Le Parc...your perfect refuge from the road.



733 N. West Knoll • West Hollywood, CA 90069 (213) 855-8888 Toll-Free: U.S. (800) 421-4666 Calif. (800) 252-2152

JOHN R. RONGE

Certified
Public Accountant

TAX RETURN
PREPARATION
AND
BUSINESS
MANAGEMENT

(213) 556-0255



2832 Spring Grove Avenue Cincinnati, Ohio 45225 (513)681-8400

ATTENTION BILLBOARD READERS!

It has recently come to our notice that an unauthorized subscription agency has been selling BILLBOARD subscriptions. We ask that all subscribers and potential subscribers refrain from ordering BILLBOARD through this agency:

National Publishers' Bureau 1971 West 12th Avenue Denver. CO 80204

Regrettably, BILLBOARD is not responsible for fulfilling any subscriptions ordered through National Publishers Bureau.

BILLBOARD subscriptions may be ordered direct from the publisher, as listed in the masthead, and from authorized subscription agents. To check agency authorization, please call the Circulation Department at (212) 764-7324. Thank you.

NRC Blending Music With Social Activism

NEW YORK-Where social activism meets music is where you will find the Nuclear Regulatory Commission (NRC), a rock band on Official Records, which takes its antinuke message to the courts as well as to the stage

The NRC (the name is the same as the U.S. agency) and Official Records are both projects of the Farm, a 1,500-member commune, originally organized in the hippie days of San Francisco, which now finds its home in Summertown, Tenn.

The band, which grew out of the Tennessee Farm Band, one of 15 groups spawned by the Farm, is not its only media activity. It and Official Records is part of Independent Productions, which is also involved in books, video, studios, and is now getting into cable, says Official Records' label rep Gary Rhine. Head of

the label is Paul Mendelstein.
"Reactor," the NRC's first LP, was released in January, with every step in the production, including recording, mastering, printing and promotional video done at the Farm. It is being distributed by such distributors as JEM, City Hall, MS, and Piks, the label says, and is being played on some 80, mostly college, radio stations around the country The band plans to tour colleges and clubs around the country in spring.

But that is not all it does. Under the auspices of the band, a "nuke buster" has been developed, which is a combination of a Geiger counter and a "fuzz buster" which detects police radar. Rhine says the nuke buster detected dangerous levels of radiation at the minerals display at the Smithsonian Institute in Washington, prompting the museum to install better shielding.

On the legal front, the band has filed suit against the government's Nuclear Regulatory Commission in U.S. Circuit Court in Washington, charging that Sequoyah nuclear power plant in Tennessee is unsafe and should suspend operations.

"We're open to arrangements to play for any worthy cause," says Rhine, who adds that the group has also sent representatives to Europe to lend support, and urge nonviolence, to the anti-nuke movement there, "We'd like the band to inject some humor into the movement," he

Published reports of the demise of Fleetwood Mac appear to be a bit premature. Though the double live album, released just before Christmas, is already sagging in the charts, and Fleetwood Mac principals are engaged in various solo projects, the band is expected to get together again later this month to begin work on its next studio LP, a band spokes-

Meanwhile, Mick Fleetwood, founder, drummer, and manager of the group, is still in Africa, recording "Mick Fleetwood's African Odyssey," a one shot solo LP for RCA.

Stevie Nicks is also still working on her debut solo LP for Modern Records, which at this time is not yet completed, a spokesman for the la-

It is easy enough to slag the Grammys as not really being relevant to current rock music, but until somebody comes up with something better, it's the best we got, at least on network tv.

As many critics have pointed out, (Continued on page 84)



SPECIAL SIGNS—A&M's hard rocking .38 Special treated 50 hearing-impaired fans during their recent concert at Portland's Paramount Theater by enlisting the aid of Jim McKnight, seen at right, who works with hearingimpaired students at Portland Community College. Here McKnight underscores the band's lyrics through signing, while those fans "listen" to the performance through its lower frequency vibrations. That's Don Barnes of .38 Special at the microphone.

AGAINST MECHANICAL HIKE

NARM Joins Royalty Fight

• Continued from page 1

Nub of the writer/publisher pleadings before the court will be to insure that the new rate, in full, be implemented by July 1, 1981, as the Tribunal ruled, or earlier.

Arrayed as prime adversaries are the National Music Publishers Assn. and the American Guild of Authors & Composers on one side, and the RIAA and CBS Inc. on the other.

Joseph Cohen, executive vice president of NARM, says that his group has been following the proceedings closely and was disturbed particularly at statements by the Tribunal, which appeared in the Federal Register, that there was little likelihood of "significant impact on the consumer as a result of the in-

He stresses that "a 50% increase in the rate per song (the current rate is 24 cents) is bound to impact on record prices through the distribution chain to the consumer. If NARM is permitted to intervene in the proceedings, we intend to specifically address this issue."

Charles Ruttenberg, NARM's counsel, says, "Our belief is that the evidence of record amply supports our position."

Petitions asking for expedited treatment of the case are expected to be filed by AGAC and NMPA this week. Their position is that a delay in implementing the new rate beyond July I could deflate mechanical royalties by as much as \$1 mil-



Toronto Eaton Centre Galleria Offices — Suite 200 220 Yonge Street, Box 607 Toronto, Ontario M5B 2H1

Retail Split As CBS Alters Prices, Returns

Continued from page 1

developing artist product. Master-works, Odyssey, 7-inch singles and "free goods" are not affected by these increases.

The returns policy does not affect any balance of allowance earned through March 27, 1981. The new and developing act program and all 7 and 12-inch singles continue to be sold on a 100% exchange basis. Christmas releases will be sold on a 50% exchange and limited editions will sell on a non-returnable basis.
CBS Records Division president

Bruce Lundvall supported the modifications program: "CBS Records has taken an imaginative dynamic approach in revising its exchange policy. We believe these modi-fications will have a strong stabilizing effect on the record industry as a

Retail's most riled by the 5% differential in exchange favoring racks. "Two hours before I heard from CBS on the changes, John Scales, stores' operations vice president, informed me of a pricing problem we have in many malls. For example, in the Del Amo mall here we are 20 yards from the front door of a Sears store, where their shelf and promotional prices are both substantially lower than our schedule," Lee Hartstone, chairman of Integrity Entertainment, parent of the Where-house/Big Ben's stores, comments. Hartstone explains that not only

does the racked Sears department now have approximately a 6% ad-

vantage in rental, but a similar 6% lower cost in buving albums. "The CBS moves appear to be discrimination against the full-line retailer. We instituted a weekly and bimonthly system to increase our CBS business on items in the store. Computer-originated, I feel we may not presently be able to sustain it under the CBS modifications," Hartstone noted.

Hartstone pointed up the last Handleman Co. financial statement, which showed that key rack operating profitably. "Why further subsidize racked departments within the inefficient chains at the expense of the retailer and the public? And, too. that same CBS is still selling records directly to the public at less than we can buy them through the record club. And the inefficient chain now will take more sales from us, making it more difficult for us to operate full-line stores. Since last year, the financial community has been alerted to the jeopardy our chains are placed in by the more stringent re-turns. When Wall Street sees the further reduction, it will make it impossible for the publicly oriented retailer to get essential financing. They have harmed Integrity pricewise. They have restricted our liquidity with lending institutions and limited our hit sales by sponsoring more racked locations," Hartstone

"I am very glad I resigned from NARM in oppostion to that organization's compliance with the desire

of the manufacturer and the rack and in opposition to the position of the full-line retailer. Nothing short of a boycott of the NARM convention by retailers will convince manufacturers that the retailer needs more consideration in the light of recent moves," Hartstone concluded. He was referring to the exclusively rackoriented conference staged by NARM in San Diego late in 1980.

"It doesn't affect us that much." Ben Karol of King Karol, retail chain/one-stop, said, representing the other end of the controversy spectrum. "Our returns are minimal At first, the price increases sound terrible. But for years album prices have been behind the general inflation. In 1953 I sold mono LPs for \$5.98. Then they went down to \$4.98. Remember, LPs to some people are 30-years of enjoyment. I know customers who have albums almost that old and they still play

Record Bar executive vice president Bill Golden protests the pick-and-pack and shipping boosts. "Our margins are the same, but the 8 cents more is additional cost we must absorb. We'll have to go up in price. It does not leave us much," Golden of the 110-store chain states.

You can only squeeze the turnip so much," Tom Keenan of the ninestore Everybody's chain. Portland notes. "The more you charge, normally the less you sell. How about a rebate when we are under the return percentages? Is CBS going to adjust credit lines now that we are paying more for goods?" Keenan was incensed about the increase in additional ship charges, in that all his stores are shipped direct. Carl Thom of the 13-store Har-

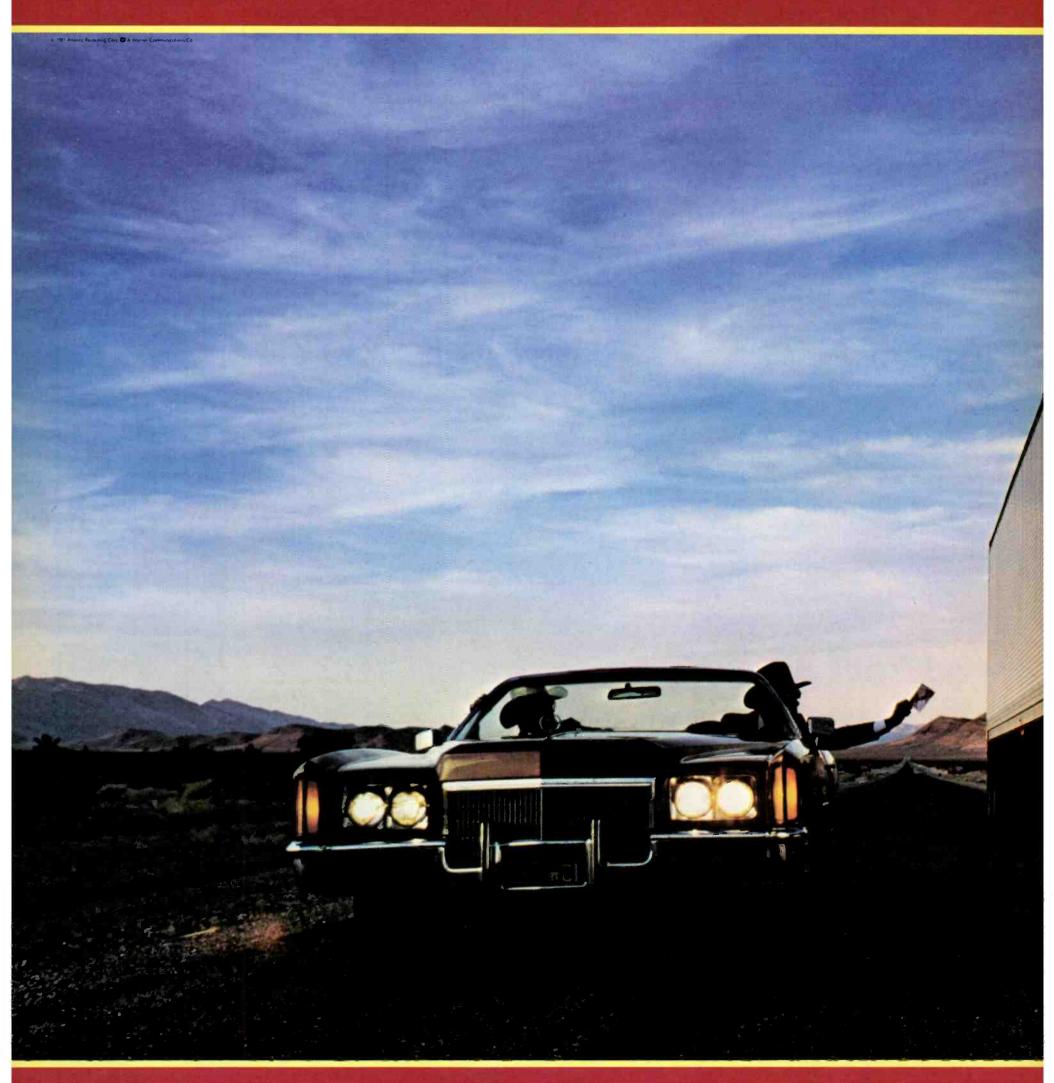
mony House network, Detroit, is worried about price increase, finding of late that when his \$8.98/\$9.98 albums go off special, sales fall off to nothing. John Cohen of the 30-store Disc Record chain out of Cleveland isn't too fazed by the CBS changes, but he too would like to see an incentive program for decreasing returns such as the "bonus-to-sell" program of the early '50s, wherein the label gave a cash rebate of half the returns not used by a dealer.

Lee Weimar of Alta Distributing. Phoenix, essentially a rackjobber but operating some retail stores, would also like to see some incentive built into a returns policy. He will watch the \$7.98 to \$8.98 list album sales, feeling public reaction there will be most reflective of a general consumer attitude toward the increases in price.

Joe Martin, general manager of the 15 Turtles stores out of Atlanta, goes a step further, asserting "Country albums at \$8.98 are going to be a tough sell." Stan Myers, Sound Unlimited, Chicago major one-stop, says \$8.98 "could destroy country Martin says he is going to buy much more carefully on CBS goods. "Down the road apiece is the \$9.98 list for 'superstars'," Martin predicts.

(Continued on page 86)





A NEW ALBUM

ON SWAN SONG RECORDS AND TAPES
DISTRIBUTED BY ATCO, DIVISION OF ATLANTIC RECORDING CORPORATION.

PRODUCER: MICK RALPHS SS 8509 EXECUTIVE PRODUCER: PETER GRANT



FEATURING MAGGIE BELL





DEALERS, RADIO STATIONS & TRADE ONLY

(800) 645-3747, 3748 (autside N.Y. State) NASSAU (516) 379-5151 N.Y. CITY (212) 895-3930 CALL FOR HUNDREDS OF





EPEAT OF A

EXPIRATION DATE MARCH 31, 1981

Super Buys! \$ 1.69 2.49 2.59 AD C90 . SA C60 2.29 2 39 2.99 SA C90 3.09 SAX C60 3.29 3.49 SAX C90 4.59 4.89 METAL TAPE MA C60 4.65. 4.89 MA COO 6.29 MICROCASSETTES 60 MIN 3 PAK 7.69 REEL TO REEL 20+ LX 35-90B 6.19 6.39 GX 50-60B 7.99 8.49 GX 35-90B 9.49 9 99 GX 50-120BM 22.99 21.75 GX 35-180BM 25.39 26.49 DC 90 2 PAK 2.99

LIMITED

AudioMagnetics®

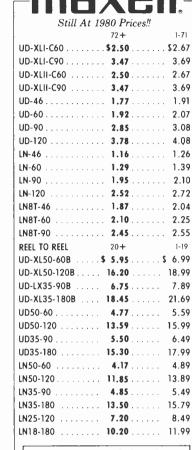
Tracs

C 90 3PAK

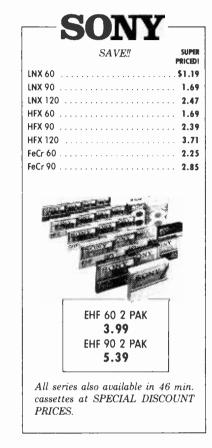
STORAGE BOX

3.50

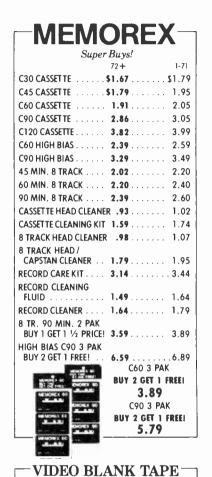
QUANTITIES



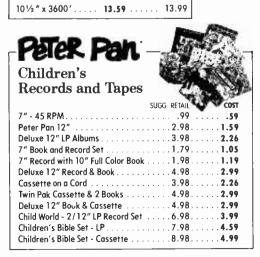


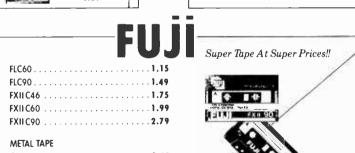






3 E 3	
/	
4.49	
3.29	
20+	1-19
2.05	2.19
2.55	2.69
4.49	4.99
5.49	5.99
12.29	12.69
	3.29 20+ 2.05 2.55 4.49 5.49





FUJI	Super Tape At Super Prices.
FLC60	
FLC90	(m)
FXII C46	10
FXII C60	-Gr 2 (1 843 "-10
FXII C90	311)
METAL TAPE	
C46	
C60	
C90	/ •

-	Sound Guard
	SUPER SALE!! 1978 PRICES!!
	Record Preservation Kit Record Cleaner Kit
	2 oz. Record Pres. Refill 2 oz. Record Cleaner Refill
	Total Care System

Four Series Available

Includes Free Counter Display

TDK VHS T120

We now stock a complete assortment of video accessories

price list and catalog

L830

10.99

14.99

December Collector's	D-i	C	
-Record Collector's			uiae
Buy Any 10 Asst'd			*
Get Pop & Rock 45's (2nd E	id.) for	r only	\$4.00
	LIST PRICE	1-3	4-10
The Record Album Price Guide (1st Ed.)	6.95	6.50	6.00
The Bear of College of a Birth Colds (1st Ed.)	/ 05	4 50	4 00

	LIST PRICE	1-3	4-10	11-20
The Record Album Price Guide (1st Ed.)	6.95	6.50	6.00	5 50
The Record Callector's Price Guide (1st Ed.)	6.95	6.50	6.00	5 50
Popular & Rock 45's 1948-1978 (2nd Ed.)	7.95	7.50	7.00	6 50
Record Albums 1948-1978 (2nd Ed.)	7.95	7.50	7.00	6 50
Rhythm and Blues Soul Price Guide	9.95	9.50	9.00	8.50
The Record Album Price Guide (3rd Ed.)	9.95	9.50	9.00	8.50
55 Yrs. of Recorded Country/West Music	9.95	9.50	9.00	8 50
Presleyana Price Guide—The Only Complete Listing af Elvis' Songs & Recordings (1st Ed.)	15.75	15.00	14.00	13.00
Call For Larger Quant	ity Di	scoun	ts	

NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS.

WE RESERVE THE RIGHT TO LIMIT QUANTITIES.

TELEX 126851 CANSTRIPE FREE



SUPERSCOPE LAST TIME AT THESE PRICES! Tele - Story Children's Fairytales Featuring hardcaver, read a long book and cassette Such titles os Cinderella, Sleeping Beauty plus 28 more!

-Closeout Special! **METAL** HOLDS 48 8 TRACK COUNTER **RACK** 1.99 each

HIT LYRICS INCLUDED

CAMPA STRIPE RECORDS TOLL FREE (OUTSIDE N.Y. STATE) (800) 645-3747, 3748 NASSAU (516) 379-5151 N.Y. CITY (212) 895-3930

TELEX 126851 **CANSTRIPE FREE**

CANDY STRIPE, THE WORLD'S LEADING EXPORTER OF PRE-RECORDED RECORDS & TAPES GUARANTEES A 90% FILL ON CATALOG ORDERS.

General News

Royalty Row In U.K. Sparked By List Pricing Abolition

Continued from page 1

Montgomery says that the mechanical royalty rate at the start of 1980 was calculated on the basis of a mark-up of 43% on dealer price and a margin of 33%. Then the interim agreement reached by the MRS with the BPI. after the abolition of recommended retail price called for a mark-up of 35.5%, a margin of roughly 28%.

He says: "We spent the last four months of 1980 negotiating with the BPI for a formula once recommended retail pricing had been ended. Those who did end it included Polygram. EMI. CBS and

"Just before Christmas we came to an agreement, along with Chris Wright, chairman of BPI. We lost 9% on that deal, but both sides reckoned it was the best agreement we could reach. However, it was also agreed to set up a joint research program, and the results of that research would determine the level of payments for the

Montgomery's view on behalf of MRS is that everything seemed to be agreed. However he is adamant that the three companies cited have 'veered away from that pact."

second quarter royalties and this, naturally, could benefit either side."

He says: "EMI has backdated its latest royalty payment and I regard that as having stolen a quarter. WEA has taken the same three months' advantage. RCA has behaved similarly, but in terms of singles. We've found that other companies have played the situation honorably. upped their payments where they should, and followed through the pact."

Accusations by the MRS that the three majors were failing to pay their full mechanical royalty dues were being studied with some consternation last week by the companies concerned.

RCA managing director Don Ellis contested the allegation that his company had underpaid mechanical royalties. "We have done exactly what we were supposed to do under the terms of the old agreement. We did not operate on the new agreement because it was not signed.'

Ellis deplored the fact that the MRS had given the story to the press at the same time as sending out the letters to record companies. "I feel they should have taken it up with us and discussed the matter before giving it to the press." he said. "We have all agreed to the new deal now. so if the MRS thinks we are doing something wrong, they should let us know and we can discuss it."

Ellis said he would be looking into the matter with his deputy managing director, finance, on his return from holiday

EMI has already written to MRS managing director Bob Montgomery answering the charges. WEA is also expected to contest them.

Writer Expo

LOS ANGELES-The fifth annual Songwriter Expo. an educascheduled for June 6-7 at Beverly Hills High School, report Len Chandler and John Braheny, Expo producers and founders of the BMIsponsored Los Angeles Songwriters Showcase, a non-profit service organization for songwriters.

The Expo, which draws approximately 1,000 professional and aspiring songwriters annually, features classes, panels and workshops conducted by industry professionals on the various facets of songwriting.

Letters from Montgomery on behalf of MRS to the "offending companies" went out Friday, Feb. 20 giving 15 days to "put matters right." Included was a warning that interest, even a service charge, might be

But outside the official communications. Montgomery expresses a disillusioned viewpoint. He asks: "If you can't make deals with reputable people in the industry, then who can you deal with? This could end in court action, though we haven't threatened that as yet.

"Action by these companies could have a damaging impact on negotiations on the video front. It would be a pity if this does cloud our relationship on video.'

A One-Stop manager goes on record...about the industry's identity crisis.



66 With hundreds of new singles and albums coming out every week, keeping up is one of the toughest challenges I have to contend with. You might say that I'm a 'specialist'...in everything!

"A release that's advertised in the trades does have an immediate advantage in getting my attention. It automatically gets priority consideration. And that can lead to an instant order.

"But sometimes I think record companies assume too much. On occasion, the album cover—even the title—can get 'lost' in an attractive ad design. It may be staring me right in the face, but until that's made clear to me, I can't take quick action. You've got my attention. Make sure I get the message! 99

The Bottom Line: Billboard, ads move records. Clear identification moves them faster!

Indie Distributors Slate Philadelphia Meet In May

NEW YORK—The National Assn. of Independent Record Distributors & Manufacturers is hoping to double attendance over last year for its ninth annual convention, set for May 28-31 at the Sheraton Hotel in Philadelphia.

Jerry Richman, chief operating officer of Richman Bros. in Philadelphia, says a concerted year's drive to draw more conventioneers from the ranks of independent wholesalers and manufacturers could swell attendance to 400 this year.

Richman, whose wife, Sunny, is convention chairperson and whose firm is hosting the confab, says a "workshop" agenda is to be designed around a survey of participating company executives.

One new wrinkle under discussion this year. Richman reports, is to formalize membership, which up to this point has loosely involved those companies who have attended the NAIRD annual meeting in the past. The association has no president.

but is operated by an 11-member board.

Richman once again amplifies his feelings that the NAIRD meet offers a greater opportunity for give-and-take among distributors and manufacturers than is afforded by other conventions, particularly that of NARM. As for the latter confab. Richman claims "you can't open your mouth with all the lawyers following you around."

He adds that he ran into NARM legal difficulties at a regional meeting in Philadelphia last year when he chaired a manufacturer/distributor panel discussion. "I believe that NAIRD offers a greater opportunity than NARM to sit down, discuss and try to solve our mutual problems."

Richman is bullish on the survival of the independent distributor, noting that in the past year alone 70 new independent labels have been established. In registration mailings to them, seven have already stated their intentions to be on hand at the convention.



DOG'S LIFE—RCA artist Rick Springfield drops in on company headquarters before embarking on a promotional tour for his "Working Class Dog" album. Here Springfield shares some laughs with division vice president Ed DeJoy, left, and RCA Records president Bob Summer.

Labels Vying For Haley's Old Rock, Country Tapes

By MAURIE ORODENKER

PHILADELPHIA—The death of Bill Haley, hailed as the father of rock'n'roll music, on Feb. 9, has placed a premium on 30 remaining masters he recorded many years ago.

The individual sides, most of them original compositions, go back to both his rock'n'roll days and even before his Comets career when Haley was a yodeling cowboy singer with the Four Aces of Western Swing, a country group later called the Saddleman.

The masters are among the assets of Haley's two music publishing firms here. Valleybrooke Music Corp., linked with ASCAP, and Seebreeze Music, with BMI. According to Rex Zario, general manager of the two music firms, and their legal consultant, Dave Wilson, negotiations have already begun with record firms both in this country and abroad.

John Beecher's Roller Coaster Records in England, which had earlier released a number of Haley albums, will produce a new LP. Beecher has also taken Haley's "Football Rock'n'Roll" for release as a single. Also putting out a new Haley LP is Al Sherman's Exact Records in Los Angeles, whose parent company is Alshire.

Just before Haley's death, two of the original 32 masters were taken by Claire Mack as a single for her locally based N W Records. The single includes Haley's own song, "My Dream," and "One Has My Name And The Other Has My Heart." If any of the old masters still remain, it is expected that they may be picked up by both Zario and Wilson's own independent record firms. Zario's Arzee Records here has earlier released Haley's "Yoddle Your Blues" and "Within This Broken Heart Of Mine"; and Wilson's Claire Records label has earlier released four sides of country-western music with Haley.

Haley's two music companies here will continue to maintain their operations, according to Zario and Wilson. Wilson is also the legal consultant for the estates of other writers whose songs are in the catalog. There are some 300 song titles among the two publishing firms, with about half of them being songs that Haley himself had written or collaborated on.

Among the hits are "Skinny Minny," recorded by Tony Sheridan, original member of the Beatles before they adopted that name; "Crazy, Man, Crazy;" "Rudy's Rock," written by Rudy Pompelli, Haley's sax player; and "Don't Knock The Rock," from his second movie following his "Blackboard

Jungle" screen success.

Haley's biggest hit, "Rock Around The Clock," however, is not in the catalog of his music firms. Written in collaboration with Jimmy Myers, who had his own Cowboy Records and music publishing firm here in the '50s, and the late Max E. Freeman, the "Around The Clock" rock classic is held by Myers, who is now an actor in the movies.

Seminar Set For Atlanta

NASHVILLE—Music Publishing Consultants of Nashville will be holding a special Atlanta seminar entitled "Writer/Publisher Perspectives" in conjunction with the Atlanta Songriters Assn.

The purpose of the seminar will be to provide participants with practical and professional working knowledge of publishing, song marketing and copyright administration.

Dates for the course are Saturday (7), April 4, May 2 and June 6 at the Peachtree Bank in Atlanta.

Specific topics of discussion include recent decisions of the Copyright Tribunal, exclusive songwriters contracts, assignment of copyrights, contract addendas, grand literary rights, foreign rights, sub-publishing agreements, licensing and accounting procedures.

Guest speakers will include music attorney Malcolm Mimms and Terry Smith of the Dr. Hook organization.

For information, contact Jim Thompson at (404) 432-3838 or Julie Thomas at (404) 491-0950.

Gortikov To Speak

NASHVILLE—Stan Gortikov, president of the Recording Industry Assn. of America, will speak at a NARAS luncheon here Tuesday (10). It will be held at the Maxwell House Hotel. Tickets are \$9.50.



Charter This Boat . . .



The Pilothouse Cutter CORCOVADO

Just returned from an Alaskan Cruise

NOW AVAILABLE FOR CHARTER

Cruise, sail, fish, view the San Juan Islands and enjoy the warmth of this 37-foot Pilothouse Cutter.

CORCOVADO was designed by Jay Benford and constructed by famed sailor and boat builder, John Guzzwell.

Hal Cook, retired Publisher of Billboard Magazine is the owner and licensed skipper and is available for day charters or overnight cruises of the San Juan Islands.

Day cruises 0900 to 1600, lunch included for one group of up to four persons . . . \$100.

ONE-HALF DAY AND OVERNIGHT CRUISE RATES AVAILABLE ON REQUEST

Telephone (206) 376-4741 or write P. O. Box 242 ORCAS, WASHINGTON 98280

Cut-Outs

Albums, 8-Tracks & Cassettes

Proven Sellers for High Profits

plus . . . complete line of Bethlehem, Kent, United, Bright Orange, Everest and many more jazz, blues, gospel and rock labels.



Rahway, New Jersey 07065 201-574-0900

RECORD PRESSING EQUIPMENT

Used automatic/manual equipment available, part or whole plant. Reply to:

Billboard, Box A 9000 Sunset Boulevard Los Angeles, California 90069

MARCH 7, 1981 BILLBOARD

Bomp Label Striving For National Sales Penetration

By CARY DARLING

LOS ANGELES-With three new distributors, additional artists on the roster and a new marketing cam-paign built around the concept of 'support America's local music,' Bomp Records here is aiming to become a national alternative music

"Now we really can function on a national level," says company presi-dent Greg Shaw. "We've always been national on an a&r level but, with the new distributors, we will be able to compete with IRS and Stiff without a major label affiliation."

The new distributors are Action Distributing in Baltimore and MS in Chicago. After a dispute with JEM Records, recently settled out of court, that firm is again handling Bomp material nationwide.

These are in addition to such distributors as Rounder, Richman Bros., City Hall, Pickwick, Twin Cities, Important and various local outlets and one-stops.

"Last year we released 12 albums by three artists. This year, we hope to have three to four albums per month," says Shaw, who claims to average between 10,000 and 20,000

in sales on each release.

There are now 14 artists on Bomp's three labels: Bomp, Voxx and Quark. Bomp is for the more mainstream oriented material. Voxx is for 1960s oriented material and Quark is for one-off deals less commercial material.

Acts with recent releases include Jimmy Lewis & the Checker, Nikki & the Corvettes and Jon & the Nightriders. Upcoming releases by Gary Charlson and Taxi Boys (formerly the Real Kids) will be in a new midline \$5.98 series.

"These will be mini-albums with six to eight songs," he explains. "We will put a banner on it because some retailers have been selling our material for \$8.98 or even as imports. Other releases on Bomp are \$7.98.

Backing this expansion in catalog is an ad campaign. Bomp is advertising in newspapers, fanzines and through co-ops with record stores. The display features the covers of its nine push albums with photos of the the act is from in the background. Underneath is the slogan "support America's local music." He is also encouraging his acts to play dates at local retail outlets.

Along with this effort, Shaw plans to package concerts in various cities with that locale's local bands. "We are in contact with so many local acts that we could very realistically put on a Bomp show in Cleveland

SMASH BREAKOUT! Disco Rap
"MOVE TO THE GROOVE" by The Disco Four Exciting New Rap
'CALLING DOCTOR ICE'
by Doctor Ice Dynamite Raps
"AT THE PARTY" by
The Treacherous Three 'SUPERAPPIN' NO. 2' randmaster Flash The Furious Five "THE BODYROCK" be Treacherous Three **Enjoy Records** New York City 10027 (212) 662-2230

and get local bands to play," he states. "When the compilation 'Battle Of The Garages' comes out, I hope to have a show with go-go girls, films from 'Shindig' and other elements so people will have a whole

experience."

Shaw is also revitalizing Bomp Magazine, a rock journal he started in the mid-1970s, but in a new guise. Now called Bomp Fanzine, it will disseminate monthly news about Bomp artists. It is to be free to radio. retail and other industry personnel. Ironically, Bomp has not ex-

panded its staff. In fact, two people have been let go so that the Los Angeles office now has six people. The label has representatives in New York and London.

IF YOU'RE NOT SELLING HE SCOT

HERE'S WHY:

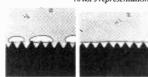
We've got the *only* system that cleans, anti-stats and reduces stylus friction-all in one easy step. All in one good-looking,

highly engineered component. The Scotch Record Care System combines Sound Life™ record care fluid with a unique dispensing applicator. To use, simply depress the supply container and Sound Life fluid is fed automatically to the pad. That's all there is to it. It's quick, easy and simple. No guesswork about how much fluid you need or how to apply it correctly. Just place the applicator on your turntable spindle, revolve it and the record is cleaned.

Deep-cleans grooves.

Scotch Sound Life fluid has super wetting action. It safely penetrates grooves to remove micro-dust and fingerprints. It actually leaves the record cleaner than when it was brand new!

Artist's represent



Water-based record-cleaning solutions bead up on the grooves (left). Sound Life with super-wetting action deep-cleans grooves (right).

Wipes out static.

Once the record is clean, it's generally the electrostatic charge that gets it dirty again. An anti-static gun is just a temporary fix. But the same



make, they're going to want it. And we're going to make it very easy for you to sell it with: Full-color consumer advertising to build awareness and demand.

A powerful in-store demonstration kit that lets customers see for themselves how much better our product works.

A point-of-sale display plus other promotion pieces to help increase your sales.

Dramatic packaging that communicates the superior quality of this new product.

A competitive price which includes an excellent profit for you.

For more information call your local Scotch representative or write Home Entertainment Products Department, 3M Center, Bldg. 223-5N, St. Paul MN 55144.

application of Sound Life that cleans the record also reduces the static charge to near zero. And it won't return no matter how often the record is played!

Reduces stylus drag.

Stylus friction is reduced up to 15% with our system. That means less wear, improved record life and better stereo performance.

Our product advantages are your selling advantages.

Once your customers see and hear the difference Scotch Record Care System can



SCOTCH®RECORD CARE SYSTEM. THE TRUTH COMES OUT.

Billboard

The Radio Programming, Music/Record International Newsweekly

rd Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300. Telex: 710581-6279. Cable: Billboy NY. 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 273-7040. Telex: 698669. Cable: Billboy LA.

Publisher: Lee Zhito (L.A.) Editor-In-Chief: Gerry Wood (N.Y.)

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

Executive Editor: Is Horowitz (N.Y.) News Editor: Irv Lichtman (N.Y.)

Offices: Chicago-150 N. Wacker Dr., III. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor. Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Ed Harrison, Record Reviews & Assistant Radio Editor; 273-7040, Editorial Staff: Ed Harrison, Record Reviews & Assistant Radio Editor; Jim McCullaugh, Sound Business Editor; John Sippel, Marketing Editor; Sam Sutherland, Jazz Editor; Jean Williams, Talent Editor; Paul Grein, Reporter. London-7 Carnaby St., W1V 1PG, 01 439-9411. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor. Milan-Piazzale Loreto 9, Italy. 28-29-158. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Kip Kirby, Country Editor; Ed Morris, Gospel Editor; Robyn Wells, Reporter. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Is Horowitz, Companyary, Editor; Douglas F. Hall, Padio Programming, Editor; Radoliffs, Joan Discontinuation. mentary Editor; Douglas E. Hall, Radio Programming Editor; Radcliffe Joe, Disco Editor; Jim Kemp, Copy Editor; Roman Kozak, Rock Editor; Irv Lichtman, Publishing Editor; Richard M. Nusser, International Editor; George Kopp, Reporter. Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03 498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C. 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-30-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snek kersten. 02-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula. 27-18-36; France—Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijhlaan 28, Hilversum. 035-43137; Hong Kong—Keith Anderson, P.O. Box 40, Tai Po, N.T.; Hungary—Paul Gyongy, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Uri Alony, 3 Manya Shochat St, Roshon le Zion. 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725. Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhiithe, Auckland. 413 9260. Norway—Kurt Bakkemoen, Alcersgaten 34, Postboks 727, Sentrum, Oslo 1. 02 11-40-40; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 RR/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road. 374488; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg; Esmond Frank, P.O. Box 87729, Houghton 2041, Transvaal. 011-40-66963; Spain—Ed Owen, Menendez Pelayo 75, Madrid 7. 251-8678. Sweden—Lei Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215

Associate Publisher & Director of Sales: Tom Noonan (L.A.); National Sales Manager: Ron Willman (N.Y.); Sales Administrator: John Halloran (L.A.); Classified Advertising Manager: Jeff Serrette (N.Y.).

U.S. Sales Staff: Los Angeles—Joe Fleischman, Harvey Geller, Roni Wald; Nashville—John McCartney; New York—Mickey Addy, Jim Bender, Norm Berkowitz, Ron Car

Inti Sales: Australia—Geoff Waller & Associates, 64 Victoria St., North Sydney 2060, Sydney 4362033; Canada—Jim Bender, New York Office; Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland—contact U.K. office. France—Pierre de Chocqueuse, 13 Rue DeLa Comete, Paris 75007. 555-6024; Great Britain—Peter Mockler, Philip Graham, 7 Carnaby St., London WIV 1PG. 439-9411; Italy—Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158; Japan—Hugh Nishikawa, Utsunomiya Bidg., 19-16 Jingunae 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905-531-3907; New Zealand—Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington. 723475; Spain—David Safewright, Menendez Pelayo 75, Madrid 7. 251-8678.

Associate Publisher & Director of Charts & Research: Bill Wardlow (L.A.); Divisional Controller: Don O'Dell (Cincinnati); Business Affairs Director: Gary J. Rosenberg (L.A.); Circulation Director: Carole Ireland (N.Y.); Conference Director: Salpy Tchalekian (L.A.); Chart Manager: Jim Muccione (L.A.); Managing Director Billboard Ltd. UK/Europe: Frederick C. Marks (London); Production Manager: John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. Executive Vice President: Jules Perel Senior Vice Presidents: Gerald S. Hobbs, Billboard & Amusement Business Groups: Patrick Keleher, Art & Design Group. Vice Presidents: William H. Evans Jr., Treasurer: Lee Zhito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger, General Manager of Publishers Graphics; Ann Haire, Director of Planning &

Market Development.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

Copyright 1981 by Billboard Publications, Inc. The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Residential Interiors, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air; Los Angeles: Billboard: Nashviller Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM); London: World Radio-TV Handbook, The Artists Book Club.







Commentary

Tape Levy: Shooting Blanks

Recently a customer in a British hi fi shop bought a bulk package of blank tape because, he said, he wanted to "get in

quickly before the government levy doubles the price."

This neatly sums up the success of the British record industry in creating a fantasy picture of a heavy blank tape levy just around the corner. It also highlights the abject failure of the tape companies to protect their interests.

By continually lobbying the trade, press and government, often with half truths and outrageous claims, the record companies have created a climate in which the public now only asks, "how much will the levy be" and "when will it be imposed," rather than the more relevant questions, "is a levy fair" and "how would it be distributed." By failing to get its act together, and letting highly arguable claims from the record companies pass unargued, the tape industry has probably already forfeited its case by default.

Of course the record industry is in a bad way. We all know that. But despite what record trade bodies like the British Phonographic Industry would like the public to believe, there is no

No one really knows if home recorders generate or erode record sales

firm equation linking home taping with record sales which fall below industry expectations.

The BPI recently said it has "measured" losses to the British record industry at 228 million pounds (about \$500 million) in 1979. Now check your dictionary. It will define "measure" as finding the extent of something by comparing it with a fixed unit of known size. When market researchers ask in the street about home taping they are not "measuring" the number of records that would have been sold if tape recording had never

The British market research company NOP recently achieved much publicity when it conducted a survey on the purchase of blank tape and queried, "Is unlicensed cassette recording over-stated?" The BPI simultaneously interpreted the very same survey as indicating "a substantial increase in the 228 million pounds of lost sales measured (sic) in 1979." Subsequently, the NOP publicly re-interpreted its original figures as suggesting "a significant increase in the purchasing of blank cassettes."

There are very few graphs and tables that can't prove more or less whatever a competent statistician, public relations person.

or journalist wants them to. But when the chips are down no one really knows whether the greater interest in music created by owning a tape recorder generates a net increase in record purchase, or whether the ownership of a recorder erodes sales.

The record companies have refuted the suggestion that poor pressings are an incentive to home taping. If so, why is CBS selling premium-priced Mastersound recordings and why has WEA bought Sheffield?

And if it's fair to have a levy on blank tape, which can be used to copy copyrighted music, why not a levy on any plain paper suitable for use in a Xerox machine to copy copyrighted words? Authors need to eat, too.

There has been much publicity for the decision by Austria to introduce a royalty on blank tape. But no one has as yet thought to publicize the actual royalty imposed. Perhaps this is because the news from Austria is that it is just one shilling (about 61/2 cents) on every tape up to a annual maximum of 10 million schillings (\$660.000).

There is also much talk of the German experience. Introduced in 1965, the scheme now produces more than \$11.2 million a year from a 5% royalty on every tape recorder sold. But there is no trace of any levy money ever leaving Germany to recompense foreign artists whose recordings have been copied

Those in the industry with long memories recall that when the German scheme was introduced, the British could not agree amongst themselves on an equitable split. So no one got any-

If the U.K. imposes a levy will U.S. artists benefit?

If the U.K. introduces a levy, will U.S. artists reap any reward? Indeed, where will all this lovely free money go? So far there has been only vague talk of distribution to existing copyright owners. What this means is that the most successful artists will earn even more, and those whom the companies can no longer afford to record will still earn nothing.

Worst of all, the record companies may see the levy as a golden goose for funds to subsidize a return to the profligate extravagance of the 1960s and early '70s. And it was just that extravagance that put the record industry where it is today.

Barry Fox is a free-lance writer in specializing in audio whose articles have appeared in the New Scientist and other British magazines.

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

Contrary to your headline, "Future Of Canada's Juno Awards Open To Speculation" (Billboard, Feb. 21, 1981) the Junos are in no danger of ceasing to be a continuing major network television vehicle for the Ca nadian recording industry.

According to your correspondent, the Awards were hardly over before . . . "critics attacked the nationally televised ceremony for its lack of creativity and pre dictability.

Most of us here are looking at each other wondering who these "critics" are. We can quote you Sid Adilman. "On tv, they were as slick and sassy as they have been the last few years" from the Toronto Star, and Wilder Penfield III, "... our international stars were given national recognition coast-to-coast" from the Toronto Sun, but we're having a heck of a job finding out where

the "attack" is coming from.

Your correspondent cites "tried and true acts" on the show as being a negative aspect, yet four of the performers on this year's show are new names—Graham Shaw, Powder Blues Band, Diane Tell and Shari Ulrich. The Junos have consistently showcased new talent over the years and indeed established careers in addition to enhancing them.

Another criticism from your correspondent is that "the same people win year after year." There were 21 categories in the 1981 Juno Awards and only four artists were repeat winners from 1980. Indeed, 12 of the winners had never won a Juno Award before.

Finally, the "growing influence of regional awards" is cited as eroding the influence of the Juno Awards.

I can tell you that it was CARAS (the organizing body for the Juno Awards) who created the British Co lumbia Chapter in 1980 and established the West Coast Music Awards with the objective of recognizing the achievements of Canadian music and musicians on a regional level. These regional awards are designed to complement the Junos, not conflict with them. They create an opportunity for regional recognition which in turn links to the national exposure through the Juno

rate reporting, the Juno Awards will continue to grow from an already strong foundation. All of us who donate our time to CARAS are committed to its objectives and to its ongoing contributions to the healthy growth of the Canadian music and recording industries.

Brian Robertson President, Canadian Academy of Recording Arts & Sciences

I want to thank you for printing my reply to Myron Roth's commentary regarding "ticket scalping" (Billboard, Feb. 7, 1981). Unfortunately, however, I'm still fighting a losing battle. The very next issue of Billboard has a note of outrageous sensationalism about the question which serves to feed the fires of continued media hype.

The reference in the Talent Talk column to reported scalping on the Styx concert in Los Angeles is a fabri cation which only creates further hysteria and overreaction by the public, the industry and politicians.

Styx is popular, but the claim of \$150 tickets is ab solutely ridiculous. This sounds more like a press agent bragging than anything else. The very best seats were selling for less than a third of that figure.

Fred Ross Front Row Center Ticket Service Los Angeles

This is in response to the commentary, "Hyping Charges Of Scalping" (Billboard, Feb. 7, 1981). I am just an ordinary \$150 a week, 9 to 5 office worker, and concert-goer, but I believe Independent ticket agencies should be subject to state legislation

These days it's painful for most fans to pay an aver age of \$12.50 to see their favorites perform live. What is even more painful, after one waits in line for hours

is to find that all the decent seats or the concert itself

I've gone to these agencies. I paid \$56 for a pair of Jackson Brown tickets, \$77 for a pair of Eagles tickets, and \$30 for a seat to Carly Simon. These were "good seats, but not the best." The "best" were \$100-\$150 a pair. I could have chosen not to go, but how often does Carly Simon or the Eagles do a concert? I love Jackson Browne. So what choice does one really have?

Fred Ross stated that the industry people are the "culprits" of ticket scalping and other ills of the music business. I was the recipient of an industry ticket once. It was the best seat I ever had in all my years of concert-going. The ticket was in the 18th row on the floor. It was worth all the other financial rip offs by the agencies. They had the front row seats.

My deepest thanks to Assemblyman Mel Levine and Bruce Springsteen for their concern over this agency issue. I only wish others would be concerned. Legislation regulating these agencies or any other "scalper" may bring the fans back to the halls and the artist would play to a real sold out audience instead of to empty seats.

Ann D. Semonco Los Angeles.

This is in response to alleged "drawbacks" in "live" live broadcasts cited in the recent story on DIR Broadcasting (Billboard, Feb. 21, 1981).

In all the years that Starfleet has been producing such concerts (on networks and single stations) we have never heard one complaint about dead air between songs. The tremendous excitement generated by truly live broadcasting more than compensates for a couple of seconds between songs. A large amount of dead air is the result of poor production, not live music broadcasting.

Kenny Greenblatt **Talent Coordinator** - Starfleet Blair Inc.

GARLAND JEFFREYS IS BACK ON THE STREET

A rock 'n' soll adventurer returns after his \$1 gold smash in Europe, with musicians from The Rumour and The "E" Street Band and an album which says it all.

"Escape Artist." JE 36983

A classic album with a bonus EP, on Epic Records and Tapes.

Lear the Rite A. P. Soft

ESCAPE ARTIST

Bilboard Singles Radio Action Playlist Prime Movers * Singles Radio Action Breakouts

Based on station playlists through Tuesday (2/24/81)

PRIME MOVERS-NATIONAL

STYX-The Best Of Times (A&M) JOHN LENNON-Woman (Geffen) SHEENA EASTON—Morning Train (EMI)

- * 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 Depart ment summary of Add On and Prime Mover information to reflect greatest product activity at Region al and National levels.

Pacific Southwest Region

■★ PRIME MOVERS

HALL & OATES—Kiss On My List (RCA) NEIL DIAMOND—Hello Again (Columbia) SMOKEY ROBINSON—Being With You (Tamla)

TOP ADD ONS

GROVER WASHINGTON, JR.—Just The Two Of US PHIL SEYMOUR—Precious To Me (Boardwalk) DON McLEAN—Crying (Millenium)

BREAKOUTS

JAMES TAYLOR—Her Town Too (Columbia)
STEELY DAN—Time Out Of Mind (MCA)
THE SPINNERS—Yesterday Once More (Atlantic)

KFI-Los Angeles (R. Collins-MD)

- ★★ NEIL DIAMOND—Hello Again 29-23 ★★ DARYL HALL/JOHN DATES—Kiss On My
- List 27-19

- LIST 27-19

 RANDY MEISNER—Hearts On Fire 23-18

 CON FUNK SHUN—Too Tight 19-15

 PAT BENATAR—Treat Me Right 14-9

 SHEENA EASTON—Morning Train—D-26

KRLA-Los Angeles (R. Stancatto-MD)

- ★★ JOHN LENNON-Woman 4-1 ** A TASTE OF HONEY—Sukiyaki 18·10
- BLONDIE—Rapture 10-7 * SMOKEY ROBINSON-Being With You 12-6
- YARBROUGH & PEOPLES-Oon't Stop The
- Music 7-2

 On McLEAN—Crying—25
- YOKO ONO—Walking On Thin Ice—24
 GARLAND JEFFRIES—96 Tears

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

- ** DARYL HALL/JOHN OATES—Kiss On My
- List 20-10

 ** SMOKEY ROBINSON—Being With You 27-13
- ★ RIONDIE-Ranture 10-4
- STYX—The Best Of Times 9-6
 NEIL DIAMOND—Hello Again 22-14
 GROVER WASHINGTON JR—Just The Two Of
- Us
 PHIL SEYMOUR—Precious To Me
- EMMYLOU HARRIS—Mr. Sandman ALAN PARSONS PROJECT—Games People
- Play—D-27

 RANDY MEISNER—Hearts On Fire—D-28
- CLIMAX BLUES BAND-I Love You
- SHEENA EASTON—Morning Train—D-29
 A TASTE OF HONEY—Sukiyaki

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

- ** DON McLEAN—Crying 14-10

 ** NEIL DIAMOND—Hello Again 8-6

 * BARBRA STREISAND/BARRY GIBB—What
- kind Of Fool 16-12

 CLIFF RICHARD—A Little In Love 11-9

 LEO SAYER—Living In A Fantasy 18-15

 REO SPEEDWAGON—Keep On Loving You—
- JAMES TAYLOR—Her Town Too
 JUICE NEWTON—Angel Of The Morning—D

KGB(13K)-San Diego (P. Hamilton-MD)

- ** BLONDIE-Rapture 16-6
- ** ALAN PARSONS PROJECT-Games People
- Play 16-11

 * DON McLEAN—Crying 23-19

 * YARBROUGH & PEOPLES—Don't Stop The Music 19-13
- MUSIC 19-13

 ★ NEIL DIAMOND—Hello Again 17-12

 •• ADAM & THE ANTS—Ant Music
- •• GAP BAND-Burn Rubber-29
- JUICE NEWTON—Angel Of The Morning
 BRUCE SPRINGSTEEN—Fade Away—D-24
 ERIC CLAPTON—I Can't Stand It

KERN-Bakersfield (G. Davis-MD)

- ** ALAN PARSONS PROJECT—Games People
- NEIL DIAMOND—Hello Again 10-7 * CON FUNK SHUN-Too Tight 24-21

- •• APRIL WINE-Just Between You And Me-
- •• SMOKEY ROBINSON—Being With You—28 • JUICE NEWTON-Angel Of The Morning-30

KOPA-Phoenix (J. McKay-MD)

- * GROVER WASHINGTON JR-Just The Two Of
- * JUICE NEWTON-Angel Of The Morning
- ★ SMOKEY ROBINSON—Being With You
 ★ THE POLICE—Don't Stand So Close To Me

KRQQ(KRQ)-Tucson (D. McCoy-MD)

KENO-Las Vegas (B. Alexander-MD)

- ★ BLONDIE—Rapture 3-2

 ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 11-5
- **★ DARYL HALL/JOHN OATES**—Kiss On My List
- STYX-The Best Of Times 2-1 STEVE WINWOOD - While You See A Chance
- 29-19
 SPINNERS—Yesterday Once More
- SMOKEY ROBINSON—Being With You
- JUICE NEWTON—Angel Of The Morning—X
- THE POLICE—Don't Stand So Close To Me-
- BRUCE SPRINGSTEEN—Fade Away D-28 STEVIE WONDER—I Ain't Gonna Stand For
- APRIL WINE-Just Between You And Me-X . GROVER WASHINGTON JR-Just The Two Of
- Us-X
 SHEENA EASTON-Morning Train-D-29
- PHIL SEYMOUR-Precious To Me-X
- TERRI GIBBS—Somebody's Knockin'—X

 JOURNEY—The Party's Over
- LOVERBOY-Turn Me Loose-X DONNA SUMMER-Who Do You Think You're
- 38 SPECIAL—Hold Dn Loosely

KLUC-Las Vegas (D. Anthony-MD)

- ** STYX—The Best Of Times 3-1

 ** CLIFF RICHARD—A Little In Love 5-4
- ★ ALAN PARSONS PROJECT—Games People
- Play 9-6

 ★ THE POLICE—Don't Stand So Close To Me
- * STEVE WINWCOD While You See A Chance
- ERIC CLAPTON—I Can't Stand II
- •• STEELY DAN Time Out Of Mind JUICE NEWTON—Angel Of The Morning—D-
- CLIMAX BLUES BAND-I Love You-D-26
- LOVERBOY—Turn Me Loose
- KTKT-Tucson (E. Alexander MD)

Pacific Northwest Region

PRIME MOVERS

JOHN LENNON—Woman (Geffen) SHEENA EASTON—Morning Train (EMI) STYX—The Best Of Times (A&M)

■● TOP ADD ONS■

THE POLICE—Don't Stand So Close To Me (A&M)
OON McLEAN—Crying (Millenium)
BLONDIE—Rapture (Chrysalis)

BREAKOUTS

ERIC CLAPTON—I Can't Stand It (RSO) CLIMAX BLUES BAND—I Love You (WB) JAMES TAYLOR—Her Town Too (Columbia)

KFRC-San Francisco (J. Peterson-PD)

- * * IOHN LENNON-Woman 13-8
- ★★ STYX—The Best Of Times 16·7

 ★ ALAN PARSONS PROJECT—Games People Play 31-25
- NEIL DIAMOND-Hello Again 30-24
- ★ BLONDIE—Rapture 24-18

 •• ERIC CLAPTON—I Can't Stand It
- •• THE POLICE-Don't Stand So Close To Me
- JUICE NEWTON—Angel Of The Morning SMOKEY ROBINSON—Being With You RANDY MEISNER—Hearts On Fire
- LEO SAYER—Living In A Fantasy

KXOA-Sacramento (C. Mitchell-MD)

- ★★ YOKO ONO—Walking On Thin Ice 12-10 ** BLONDIE-Rapture 10-6 ★ DOLLY PARTON -9 To 5 4-3
- KIOY-Fresno (M. Driscoll-MD)

KGW-Portland (J. Wojniak-MD)

★★ JOHN LENNON-Woman 14-11

TOP ADD ONS -NATIONAL

STEVE WINWOOD-While You See A Chance (Island) GROVER WASHINGTON, Jr .- Just The Two Of Us (Elektra) POLICE-Don't Stand So Close To Me (A&M)

- ** REO SPEEDWAGON—Keep On Loving You
- * RANDY MEISNER—Hearts On Fire 18-15
- CLIFF RICHARD—A Little In Love 12-10
 RONNIE MILSAP—Smokey Mountain Rain
 24-20
- O DON McLEAN Crying
- STYX—The Best Of Times
 NEIL DIAMOND—Hello Again—D-24

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

- ** PAT BENATAR—Treat Me Right 15-10
- * * DOLLY PARTON = 9 To 5 6-4
- ★ STYX—The Best Of times 14-11
 ★ NEIL DIAMOND—Hello Again 17-15
 ★ RONNIE MILSAP—Smokey Mountain Rain

- 20-17

 JAMES TAYLOR—Her Town Too

 JUICE NEWTON—Angel Of The Morning

 SHEENA EASTON—Morning Train—D-30

 GROVER WASHINGTON JR—Just The Two Of
- ERIC CLAPTON—I Can't Stand It
- FRANKIE & THE KNOCKOUTS-Sweetheart

KJR-Seattle (T. Buchanan-MD)

- ** CLIFF RICHARD—A Little In Love 23-13
- ★★ DON McLEAN—Crying 19-14 ★ QUEEN—Flash's Theme AKA Flash 22-19
- ★ NEIL DIAMOND—Hello Again 24-20
 ★ RONNIE MILSAP—Smokey Mountain Rain
- ★ ARRA_The Winner Takes It All 17.12
- ERIC CLAPTON—I Can't Stand It
 CLIMAX BLUES BAND—I Love You . JOHN COUGAR-Ain't Even Done With The
- Night

 EARTH, WIND & FIRE—And Love Goes On—D-
- JUICE NEWTON—Angel Of The Morning—D-
- PHIL SEYMOUR-Precious To Me-D-27 • TERRI GIBBS-Somebody's Knockin'-D-25

KYYX-Seattle (S. Lynch-MD) ** JOHN LENNON-Woman 9-6

- ★★ STYX—The Best Of Times 8-3
 ★ BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 12-7 BLOND(E—Ranture 13-10
- ★ SHEENA EASTON—Morning Train 22-16

 EMMYLOU HARRIS—Mr. Sandman
- •• JAMES TAYLOR-Her Town Too
- STEELY DAN—Time Out Of Mind
 JUICE NEWTON—Angel Of The Morning—D-

KJRB-Spokane (B. Gregory-MD)

- ** BLONDIE-Rapture 7-2 ** BARBRA STREISAND/BARRY GIBB-What
- Kind Of Fool 15.9 ★ GROVER WASHINGTON JR—Just The Two Of
- * DARYL HALL/JOHN OATES—Kiss On My List
- ★ SHEENA EASTON—Morning Train 26-21

 JAMES TAYLOR—Her Town Too

 RAY PARKER—A Woman Needs Love
- ERIC CLAPTON I Can't Stand It
- LOVERBOY-Turn Me Loose-D-27
- DONNA SUMMER—Who Do You Think You're Foolin' RUSH-Lime Light
- REO SPEEDWAGON Take It On The Run
- KTAC-Tacoma (S. Carter-MD)
- ** JOHN LENNON—Woman 5-1

 ** GROVER WASHINGTON JR—Just The Two ★ SHEENA EASTON—Morning Train 30-26 * STEVE WINWOOD-While You See A Chance
- 27-23 JOURNEY—The Party's Over
 JOHNNY AVERAGE BAND—Ch Ch Cherie
 JUICE NEWTON—Angel Of The Morning—D.
- CLIMAX BLUES BAND-I Love You-D-30
- KCBN-Reno (L. Irons-MD)
- ** BLONDIE—Rapture 17-12

 ** SHEENA EASTON—Morning Train 30-20

 * CLIFF RICHARD—A Little In Love 26-21 DON McLEAN - Crying 10-6 ★ DARYL HALL/JOHN OATES—Kiss On My List
- 25-19

 JOURNEY—The Party's Over .. FRIC CLAPTON-1 Can't Stand It • JUICE NEWTON-Angel Of The Morning-D
- SMOKEY ROBINSON-Being With You-D-40 TERRI GIBBS—Somebody's Knockin' – 0-39
 STEVE WINWOOD—While You See A
- Chance—0.33
 FOOLS—Running Scared

- KCPX-Salt Lake City (G. Waldron-MD)
- ** SHEENA EASTON—Morning Train 21-14

 ** APRIL WINE—Just Between You And Me
- 32-26 * JUICE NEWTON-Angel Of The Morning 24
- ★ CLIMAX BLUES BAND—I Love You 27-22
- ★ TERRI GIBBS—Somebody's Knockin' 18-13
 ◆ GROVER WASHINGTON JR—Just The Two Of
- •• FOOLS—Running Scared
- EMMYLOU HARRIS—Mr. Sandman
 LENNY LEBLANC—Somebody Sent My Baby
- FRANKIE & THE KNOCKOUTS—Sweetheart —
- D-38
 JOAN JETT—You Don't Own Me—D-39
- FIREFALL—Staying With It—D-32 A TASTE OF HONEY—Sukiyaki THE HAWKS—Right Away—D-40 ERIC CLAPTON—I Can't Stand It—D-35 JOE CHEMAY BAND-Proud

KRSP-Salt Lake City (L. Windgar-MD)

BLONDIE-Rapture

Chance 12-7

- ** THE POLICE-Don't Stand So Close To Me STEVE WINWOOD-While You See A
- **★ BRUCE SPRINGSTEEN**—Fade Away 19-9 APRIL WINE-Just Between You And Me 23
- ★ JOURNEY-The Party's Over 24-20
- ROD STEWART Somebody Special
 STEELY DAN Time Out Of Mind
 38 SPECIAL Hold On Loosely D-26
- IOHN COUGAR-Ain't Even Done With The Night – D-24
 • ERIC CLAPTON – I Can't Stand It – D-25
- ** SHEENA EASTON—Morning Train 26·19
 ** NEIL DIAMOND—Hello Again 8·3
 * BARBRA STREISAND/BARRY GIBB—What

KIMN-Denver (D. Ericson-MD)

- Kind Of Fool 15-10

 DARYL HALL/JOHN OATES—Kiss Qn My List
- 17-13 RANDY MEISNER-Hearts On Fire 18-14
- BLONDIE—Rapture—NP
 ERIC CLAPTON—I Can't Stand It
 JUICE NEWTON—Angel Of The Morning—D-THE POLICE—Don't Stand So Close To Me-
- APRIL WINE-Just Between You And me-D
- 29
 PHIL SEYMOUR—Precious To Me—D-30 • TERRI GIBBS-Somebody's Knockin

LOVERBOY —Turn Me Loose—X

North Central Region

→ ★ PRIME MOVERS

■ SHEENA EASTON—Morning Train (EMI)
BLONDIE—Rapture (Chrysalis)
STEVE WINWOOD—While You See A Chance (Island)

■● TOP ADD ONS GROVER WASHINGTON, JR.-Just The Two Of Us (Elektra)
TERRI GIBBS—Somebody's Knockin' (EMI)
HALL & OATES—Kiss On My List (RCA)

BREAKOUTS RANDY MEISNER—Heart On Fire (Epic) ERIC CLAPTON—I Can't Stand It (RSO) JUICE NEWTON—Angel Of The Morning (Capitol)

CKLW-Detroit (R. Trombley-MD)

20-15

- ★★ BLONDIE—Rapture 9-5
 ★★ SHEENA EASTON—Morning Train 12-8
- THE ROVERS—Wasn't That A Party 20-17
 DARYL HALL/JOHN OATES—Kiss On My List
- TERRI GIBBS-Somehody's Knockin'-D-20 JOURNEY-The Party's Over-D-26 WDRO-Detroit (J. Ryan-MD) ** SHEENA EASTON-Morning Train 14-7
- ★ DARYL HALL/JOHN OATES Kiss On My List 30-20 JOURNEY The Party's Over 20-16 THE POLICE-Oon't Stand So Close To Me
- 17-13
 ★ APRIL WINE—Just Between You And Me 29 • GROVER WASHINGTON JR-Just The Two Of
- Us-28
 •• TERRI GIBBS—Somebody's Knockin'-25 • JUICE NEWTON-Angel Of The Morning-D-SMOKEY ROBINSON—Being With You

JAMES TAYLOR—Her Town Too
REO SPEEDWAGON—Take It On The Run

WAKY-Louisville (B. Modie-MD) ★★ NEIL DIAMOND—Hello Again 16-9

BREAKOUTS-NATIONAL

ERIC CLAPTON-I Can't Stand It (RSO) JAMES TAYLOR—Her Town Too (Columbia) EMMYLOU HARRIS—Mr. Sandman (WB)

- ** REO SPEEDWAGON-Keep On Loving You
- * CLIFF RICHARD-A Little In Love 7-6 THE ALAN PARSONS PROJECT—Games
- People Play 4-4

 * STYX—The Best Of Times 11-7
- JUICE NEWTON—Angel Of The Morning
 ERIC CLAPTON—I Can't Stand It
 RUPERT HOLMES—Being With You

- WKJJ-Louisville (B. Hatfield-MD) ** THE POLICE—Don't Stand So Close To Me
- ** TOUCH-Don't You Know What Love Is
- 20-18 ★ JOURNEY—The Party's Over ★ MOLLY HATCHET—The Ramble
- •• GARLAND JEFFRIES-96 Tears

MANFRED MANN—For You APRIL WINE—Just Between You And Me BADFINGER—Hold On—D:28

WGCL-Cleveland (D. Collins-MD) ** STEVE WINWOOD-While You See A

Chance 18-8

- ** DARYL HALL/JOHN OATES—Kiss On My List 8-5

 * STEVIE WONDER—I Ain't Gonna Stand For It
- * THE POLICE-Don't Stand So Close To Me 30-16

 ★ BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 21-14

 •• GROVER WASHINGTON JR—Just The Two Of
- •• RANDY MEISNER—Hearts On Fire—17 JOURNEY—The Party's Over—18
 JOHN COUGAR—Ain't Even Done With The
- YARBROUGH & PEOPLES-Don't Stop The Music
 BRUCE SPRINGSTEEN—Fade Away—D-15

Night-D-28

- ELVIS PRESLEY—Guitar Man—D-29 • RADEINGER-Hold On APRIL WINE—Just Between You And Me—D-
- SHEENA EASTON—Morning Train—D-30 FOOLS—Running Scared
 FRANKIE & THE KNOCKOUTS—Sweetheart
- WKRQ-Cincinnati (T. Galluzzo-MD) ** NEIL DIAMOND-Hello Again 24-20 BLONDIF-Ranture 20-14
- * THE POLICE—Don't Stand So Close To Me ★ ERIC CLAPTON—I Can't Stand It 35-30

★ LEO SAYER—Living In A Fantasy 28-23

• GROVER WASHINGTON JR—Just The Two Of

•• TERRI GIBBS—Somebody's Knockin JOURNEY—The Party's Over

- WNCI-Columbus (S. Edwards-MD) * * OUTLAWS—Riders In The Sky 23-16 * * BARBRA STREISAND/BARRY GIBB-What
- Kind Of Fool 22-14

 BLONDIE—Rapture 18-13

 DARYL HALL/JOHN OATES—Kiss On My List 16-12 NFIL DIAMOND—Hello Again 12-7

JAMES TAYLOR—Her Town Too—LP
 STEELY DAN—Time Out Of Mind—LP

TERRI GIBBS—Somebody's Knockin'—LP
STEVE WINWOOD—While You See A GROVER WASHINGTON JR-Just The Two Of

- WXGT—Columbus (T. Nutter—MD) ** ERIC CLAPTON—I Can't Stand It ** JOURNEY-The Party's Over
- * THE POLICE-Don't Stand So Close To Me SHEENA EASTON—Morning Train STEVE WINWOOD—While You See A Chance—D-23
- WKWK(14WK-Wheeling (R. Collins-MD)

WZZP-Celveland (B. McKay-MD)

Southwest Region

JOHN LENNON—Woman (Geffen) STYX—The Best Of Times (A&M) STEELY DAN—Hey Nineteen (MCA) ■● TOP ADD ONS■

STEVE WINWOOD—While You See A Chance (Island)
GROYER WASHINGTON, JR.—Just The Two Of Us (Elektra) TERRI GIBBS—Somebody's Knockin' (EMI)

BREAKOUTS JUICE NEWTON—Angel Of The Morning (Capitol)
JAMES TAYLOR—Her Town Too (Columbia)
ERIC CLAPTON—I Can't Stand It (RSO)

- KSRR(STAR 97)—Houston (R. Lambert—MD)
- JOHN LENNON—Woman 2-1
 DELBERT McCLINTON—Giving It Up For
- Your Love 13-7
- ★ DON McLEAN—Crying 25-14 ★ CLIMAX BLUEX BAND—I Love You 32-23 ★ NEIL DIAMOND—Hello Again 14-8 ●● JAMES TAYLOR—Her Town Too—39

REO SPEEDWAGON-Take It On The Run-

- KFMK-Houston (J. Steel-MD)
- ** THE ALAN PARSONS PROJECT—Games
- People Play 30-20

 ★★ DELBERT McCLINTON—Giving It Up For
- Your Love 20-14
 STYX—The Best Of Times 13-9 CON FUNK SHUN—Too Tight 25-23
 BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 18-13

 JUICE NEWTON—Angel Of The Morning

 STEVE WINWOOD—While You See A Chance
- JAMES TAYLOR—Her Town Too
- KRLY-Houston (M. Jones-MD) ** STYX-The Best Of Times 17-13
- ** DOLLY PARTON 9 To 5 3-2

 * YARBROUGH AND PEOPLES Don't Stop
 The Music 20-16
- BLONDIE-Rapture 26-21 TIERRA—Together 13-10
 ■ BRUCE SPRINGSTEEN—Fade Away
- • ABBA-The Winner Takes It All
- NEIL DIAMOND—Hello Again—D-30
 A TASTE OF HONEY—Sukiyaki
 FRANKIE & KNOCKOUTS—Sweetheart KNUS-Dallas (L. Ridener-MD)
- ** BLONDIE—Rapture 7-5

 ** STYX—The Best Of Times 11-6 ★ JOHN LENNON—Woman 4-3.
- DONNIE IRIS—Ah Leah 12·10

 REO SPEEDWAGON—Keep Dn Loving You 5-•• PAT BENATAR-Treat Me Right - 29

■ GAP BAND—Burn Rubber—27 ERIC CLAPTON—I Can't Stand It—28

- STEVE WINWOOD-While You See A Chance - 30
- KVIL-Dallas (C. Rhodes-MD) ** JOHN LENNON-Woman 10-3
- ** STEELY DAN—Hey Nineteen 9-4

 * DARYL HALL/JOHN OATES—Kiss On My List JUICE NEWTON—Angel Of The Morning

•• GROVER WASHINGTON JR-Just The Two Of

LEO SAYER-Living In A Fantasy-D-24 SHEENA EASTON—Morning Train—D-25 BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-23

KFJZ-FM(Z97) - Ft. Worth (G. Mack-MD)

- No List KINT-El Paso (J. Zippo-MD)
- ** THE POLICE—Don't Stand So Close To Me 20-15 SHFENA EASTON—Morning Train 18-14 SUZI QUATRO—Lipstick 22-18
 MOLLY HATCHET—The Rambler 29-25
- STYX-Too Much Time On My Hands 25-19 .. GROVER WASHINGTON JR-Just The Two Of
- GRAF—Come To My Arms—0-38 ERIC CLAPTON —I Can't Stand It — 0-36
 DOOBIE BROTHERS — Keep This Train A-
- FIREFALL—Staying With It—0-40
 TIERRA—Together
 EMMYLOU HARRIS—Mister Sandman
 GARLAND JEFFRIES—96 Tears—0-39 NIGHTFLYTE-You Are

KTSA—San Antonio (J.J. Rodrigues—MD)

** OUEEN-Flash's Theme AKA Flash 8-5

(Continued on page 22)

© Copyright 1981, Billiboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

PRIME MOVERS © Copyright 1981, Billboard Publi-

www.americanradiohistory.com

BMI offers these nominees for the Academy's approval

BEST MUSIC IN CONNECTION WITH MOTION PICTURES

BEST ORIGINAL SCORE

THE EMPIRE STRIKES BACK

John Williams

FAME

Michael Gore

and

A CLEAN SWEEP

BEST ORIGINAL SONG

"Fame" from FAME

Michael Gore Dean Pitchford

"9 to 5" from 9 TO 5

Dolly Parton

"On the Road Again" from HONEYSUCKLE ROSE

Willie Nelson

"Out Here On My Own" from FAME

Michael Gore Lesley Gore (ASCAP)

"People Alone" from THE COMPETITION

Lalo Schifrin Wilbur Jennings



SERVING MUSIC SINCE 1940

www.americanradiohistory.com

Billboard Singles Radio Action ...

Playlist Prime Movers *

- Continued from page 20
- ** JOHN LENNON-Woman 5-2
- ★ AIR SUPPLY—Every Woman In The World
 ★ STYX—The Best Of Times 9-6
- **★ DOLLY PARTON**-9 To 5 12-7
- RANDY MEISNER—Hearts On Fire
 TERRI GIBBS—Somebody's Knockin
- PHIL SEYMOUR-Precious To Me

KHFI-Austin (E. Volkman-MD)

- ** DARYL HALL/JOHN OATES-Kiss On My List 9-4
- ** BLONDIE—Rapture 10-5
- ★ DON McLEAN—Crying 12-8
 ★ LAKESIDE—Fantastic Voyage 14-11
- * PAT RENATAR Treat Me Right 18-15 •• THE JOHNNY AVERAGE BAND—Ch Ch
- •• ERIC CLAPTON-I Can't Stand It
- JUICE NEWTON—Angel Of The Morning
 BADFINGER—Hold On
 38 SPECIAL—Hold On Loosely

- CLIMAX BLUES BAND—1 Love You—D-27
 APRIL WINE—Just Between You And Me—D-
- GROVER WASHINGTON JR—Just The Two Of

KILE-Galveston (S. Taylor-MD)

- ** JOHN LENNON-Woman 19-10
- REO SPEEDWAGON Keep On Loving You
- * RANDY MEISNER—Hearts On Fire 15-12
- ★ TERRI GIBBS—Somebody's Knockin' 7-4
 ★ BARBRA STREISAND/BARRY GIBB—What
 Kind Of Fool 17-14
- •• JUICE NEWTON—Angel Of The Morning—38
- SMOKEY ROBINSON Being With You
 JOE CHEMAY BAND Proud—X
 GROVER WASHINGTON JR—Just The Two Of

- THE WHISPERS—It'S A Love Thing
 CLIMAX BLUES BAND—I Love You—40
 FRANKIE & THE KNOCKOUTS—Sweetheart—

KBFM-McAllen-Brownsville (S. Owens-MD)

- ★★ BLONDIE—Rapture 13-8
- * STYX—The Best Of Times 6-4

 * CON FUNK SHUN—Too Tight 16-10

 * CLIMAX BLUES BAND—I Love You
- * GROVER WASHINGTON JR.-Just The Two
- * JOHN COUGAR—Ain't Even Done With The
- ★ JUICE NEWTON—Angel Of The Morning—D
- ★ ELVIS PRESLEY—Guitar Man—D:30
- * RAY PARKER, JR./RAYDIO—A Woman Needs

KOFM-Oklahoma City (C. Morgan-MD)

- ** REO SPEEDWAGON Keep On Loving You
- * * STYX—The Best Of Times 6-5
- ★ TERRI GIBBS—Somebody's Knockin' 5-2
 ★ DON McLEAN—Crying 9-6
 ★ KOOL & THE GANG—Celebration 7-3
 •• SHEENA EASTON—Morning Train—28
- STEVE WINWOOD While You See A
- APRIL WINE—Just Between You And Me—30
- WEZB(B97)-New Orleans (J. Lousteau-MD)

- ** SMOKEY ROBINSON—Being With You 27-
- 15 YARBROUGH & PEOPLES—Don't Stop The Music 18-10
- * STYX—The Best Of Times 3-2
- THE POLICE—Don't Stand So Close To Me
- •• IAMES TAYLOR—Her Town Too
- SHEENA EASTON—Morning Train
 GROVER WASHINGTON JR—Just The Two Of
- DONNA SUMMER—Who Do You Think You're
- Fooling
 THE COLD—Mesmerized
- REO SPEEDWAGON Take It On The Run D-

WTIX-New Orleans (G. Franklin-MD) ** JUICE NEWTON-Angel Of The Morning D-

- ★★ NEIL DIAMOND—Hello Again 17-7
 ★ BRUCE SPRINGSTEEN—Fade Away 16-10
- * CHAMPAIGN-How Bout Us 25-15 * STEVE WINWOOD-While You See A Chance
- •• JAMES TAYLOR—Her Town Too OF CLIMAX BLUES BAND—I Love You
- EARTH, WIND & FIRE—And Love Goes On
 JOHNNY AVERAGE BAND—Ch Ch Cherie
 THE WHISPERS—It's A Love Thing—X
 JIMMY BUFFETT—It's My Job—X

- SPINNERS—Yesterday Once More

KEEL-Shreveport (M. Johnson-MD)

- ** RANDY MEISNER-Hearts On Fire 22-16
- ** BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 33-26
 * NEIL DIAMOND—Hello Again 20-15
- ★ BLONDIE—Rapture 17-12 ★ CON FUNK SHUN—Too Tight 27-23 •• ERIC CLAPTON—I Can't Stand It
- •• TERRI GIBBS-Somebody's Knockin
- JOHN COUGAR—Ain't Even Done With The

• GROVER WASHINGTON JR-Just The Two Of

WFMF-Baton Rouge (W. Watkins-MD)

- ** SHEENA EASTON—Morning Train 28-22
- ** LAKESIDE—Fantastic Voyage 17-10
 * DON McLEAN—Crying 24-17
 * STYX—The Best Of Times 6-3
- BARBRA STREISAND/BARRY GIBB-What
- Kind Of Fool 21-13

 ERIC CLAPTON—I Can't Stand It

 DARYL HALL/JOHN OATES—Kiss On My
- APRIL WINE—Just Between You And Me
 JUICE NEWTON—Angel Of The Morning
- THE POLICE—Don't Stand So Close To Me— GROVER WASHINGTON JR—Just The Two Of

Us-D-29

- KILT-Houston (B. Young-PD)
- ★★ DON McLEAN—Crying 15-6
 ★★ CLIFF RICHARD—A Little In Love 14-7
- ★ TERRI GIBBS—Somebody's Knockin' 20-11 ★ LEO SAYER—Living In A Fantasy 29-20 ★ REO SPEEDWAGON—Keep On Loving You 22.13
- BLONDIE—Rapture—25 •• STEVE WINWOOD—While You See A
- Chance-31 JUICE NEWTON—Angel Of The Morning—37
- SMOKEY ROBINSON—Being With You—40
 GROVER WASHINGTON JR—Just The Two Of
- DARYL HALL/JOHN OATES—Kiss On My List

Midwest Region

■★ PRIME MOVERS JOHN LENNON—Woman (Geffen) RANDY MEISNER—Hearts On Fire (Epic) CLIFF RICHARD—A Little In Love (EMI)

TOP ADD ONS

STEVE WINWOOD-While You Still See A Chance (Island)
HALL & OATES—Kiss On My List (RCA)
ABBA—The Winner Takes All (Atlantic)

BREAKOUTS IAMES TAYLOR—Her Town Too (Columbia) ERIC CLAPTON—I Can't Stand It (RSO) MELISSA MANCHESTER—Lovers After All (Arista)

WLS-AM -- Chicago (J. Gehron-MD)

- ** AC/DC-Back in Black 27:17
- ★ JOHN LENNON—Woman 14-6
 CLIFF RICHARD—A Little In Love 40-30
- DONNIE IRIS-Ah Leah 28-19 THE POLICE-Don't Stand So Close To Me
- ABBA—The Winner Takes It All
- STEVE WINWOOD-While You See A Chance
- APRIL WINE-Just Between You And Me

WNAP-Indianapolis (D.J. Bailey-MD)

- ** DON McLEAN-Crying 12-5
- ** NEIL DIAMOND-Hello Again 13-6
- BRUCE SPRINGSTEEN—Fade Away 24-19 CLIFF RICHARD—A Little In Love 20-17
- ABBA-The Winner Takes It All 21-18
- THE POLICE-Don't Stand So Close To Me-
- ELVIS PRESLEY—Guitar Man—28 GROVER WASHINGTON IR—Just The Two Of
- FIREFALL—Staying With It—27

WOKY-Mitwaukee (D. Cole-MD)

- ** RANDY MEISNER—Hearts On Fire 27-22

 ** STYX—The Best Of Times 10-7

 * THE ALAN PARSONS PROJECT—Games
- People Play 14-10 NEIL DIAMOND—Hello Again 13-9 BARBRA STREISAND/BARRY GIBB-What
- Kind Of Fool 24-19 MELISSA MANCHESTER—Lovers After All
- JAMES TAYLOR—Her Town Too
 JUICE NEWTON—Angel Of The Morning
 ERIC CLAPTON—I Can't Stand It—D-25

- LEO SAYER—Living In A Fantasy—D-27
 TERRI GIBBS—Somebody's Knockin'—D-26
 STEVE WINWOOD—While You See A Chance
- WISM-Madison (S. Jones-MD)
- ** RANDY MEISNER—HeartS On Fire 15-4

 * SHEENA EASTON—Morning Train 30-21

 * DON McLEAN—Crying 10-3

 * LEO SAYER—Living In A Fantasy 16-7

 * TERRI GIBBS—Somebody's Knockin' 24-17

 ERIC CLAPTON—I Can't Stand It

- JUICE NEWTON—Angel Of The Morning—X
- SMOKEY ROBINSON—Being With You—X
 CLIMAX BLUES BAND—I Love You—X

WSPT-Stevens Point (P. Martin-MD)

- ** BLONDIE—Rapture 7-1 * THE POLICE—Don't Stand So Close To Me
- ★ THE ROVERS—Wasn't That A Party 29-22 * BARBRA STREISAND/BARRY GIBB-What
- Kind Of Fool 25-20

 ★ NEIL DIAMOND—Hello Again 22-16
- JUICE NEWTON-Angel Of The Morning
- 38 SPECIAL—Hold On Loosely
 ERIC CLAPTON—I Can't Stand It—D-28
 TERRI GIBBS—Somebody's Knockin'—D-25 STEELY DAN—Time Out Of Mind—D-29

- DON McLEAN—Crying 10-7
 SHEENA EASTON—Morning Train 21-19
- ★ CLIFF RICHARD—A Little In Love 11-8
 ★ RONNIE MILSAP—Smokey Mountain Rain
- DARYL HALL/JOHN OATES—Kiss On My
- •• JAMES TAYLOR—Her Town Too
- THE POLICE—Don't Stand So Close To Me GROVER WASHINGTON JR—Just The Two Of Us-D-25
 • TERRI GIBBS—Somebody's Knockin'-D-24

DONNA SUMMER—Who Do You Think You're

KXOK-St. Louis (L. Douglas-MD)

- ●● JAMES TAYLOR—Her Town Too−30 •• LEO SAYER—Living In A Fantasy—26
- DOOBIE BROTHERS—Keep This Train A-Rollin'—29 • FIREFALL—Staying With It—27
- ELVIN BISHOP-Send A Little Love-28 KIOA-Des Moines (G. Stevens-MD)
- ** DON McLEAN—Crying 17-12.

 ** NEIL DIAMOND—Hello Again 12-8

 * STEVIE WONDER—I Ain't Gonna Stand For It
- ★ CLIFF RICHARD—A Little In Love 20-17 RONNIE MILSAP-Smokey Mountain Rain
- •• GARLAND JEFFRIES—96 Tears
- ERIC CLAPTON—I Can't Stand It
 THE POLICE—Don't Stand So Close To Me—
- ELVIS PRESLEY—Guitar Man
- SHEENA EASTON—Morning Train—D-29
 PHIL SEYMOUR—Precious To Me—D-30
 BARBRA STREISAND/BARRY GIBB—What

Kind Of Fool-D-25

- KDWB-Minneapolis (P. Abresch-MD) ** STEVE WINWOOD-While You See A
- Chance 23-13
- RANDY MEISNER—Hearts On Fire 19-16 ★ JOHN LENNON—Woman 8-6 ★ KOOL & THE GANG—Celebration 9-7
- GROVER WASHINGTON JR-Just The Two Of •• FIREFALL—Staying With It—19
- •• DARYL HALL/JOHN OATES-Kiss On My JAMES TAYLOR—Her Town Too—20
- KS-95-FM-St. Paul (C. Knapp-MD)
- * * CLIFF RICHARD—A Little In Love ** DELBERT McCLINTON-Giving It Up For Your Love 18-14
- * DON McLEAN—Crying 10-8

 * NEIL DIAMOND—Hello Again 8-5

 * BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 14-10
 TERRI GIBBS—Somebody's Knockin'
 STEVE WINWOOD—While You See A Chance
 GROVER WASHINGTON JR—Just The Two Of

- KEYN-FM-Wichita (T. Springs-MD) ** PAR BENATAR-Treat Me Right 9-4
- STYX-The Rest Of Times 6.3
- * RANDY MEISNER—Hearts On Fire 13-11
 * LEO SAYER—Living In A Fantasy 15-12
 * AMBROSIA—Outise 11-9
- ERIC CLAPTON—I Can't Stand It
 STEELY DAN—Time Out Of Mind
 JOHN COUGAR—Ain't Even Done With The

JUICE NEWTON—Angel Of The Morning JAMES TAYLOR—Her Town Too

- WOW-Omaha (J. Corcoran-MD)
- ** DOLLY PARTON—9 To 5 1-1

 ** REO SPEEDWAGON—Keep On Loving You
- * KOOL & THE GANG—Celebration 8-6
- * STYX—The Best Of Times 6-5

 * NEIL DIAMOND—Hello Again 9-7

 ERIC CLAPTON—I Can't Stand It
- ONNA SUMMER—Who Do You Think You're Fooling – 23

 PAT BENATAR – Treat Me Right – NP
- DONNIE IRIS-Ah Leah
- THE POLICE-Don't Stand So Close To Me-BRUCE SPRINGSTEEN-Fade Away-NP
- APRIL WINE—Just Between You And Me—NP BLONDIE-Rapture-NP OUTLAS—Riders In The Sky—NP

KWKN-Wichita (J. Brown-MD)

- ** EDDIE RABBITT—I Love A Rainy Night 5-2 ★ NEIL DIAMOND—Hello Again 13-8

 • JOHN LENNON—Woman 10-6

 • BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 21·16

 ★ STEELY DAN—Hey Nineteen 6·4

 PHIL EVERLY—Dare To Dream Again—29 •• MELISSA MANCHESTER-Lovers After All-

WZUU-Milwaukee (B. Shannon-MD) ** FRED KNOBLOCK/SUSAN ANTON-Killin'

- Time 19-11

 ** CLIFF RICHARD—A Little In Love 17-9

 * DON McLEAN—Crying 6-3

 * BARBRA STREISAND/BARRY GIBB—What
- Kind Of FoolZ 22-18

 * NEIL DIAMOND—Hello Again 14-10

- RANDY MEISNER—Hearts On Fire—29
- STEVE WINWOOD-While You See A Chance - 30

WHB-Kansas City (R. Brown-MD)

- ** JOHN LENNON—Woman 3-2

 ** REO SPEEDWAGON—Keep On Loving You
- ★ DON McLEAN—Crying 14-11
 ★ SHEENA EASTON—Morning Train 15-13
 ★ DOLLY PARTON—9 To 5 1-1
- LEO SAYER—Living In A Fantasy—17
 BARBRA STREISAND/BARRY GIBB—What

Kind Of Fool-19 Northeast Region

PRIME MOVERS

■● TOP ADD ONS■

SHEENA EASTON—Morning Train (EMI) NEIL DIAMOND—Hello Again (Columbia BLONDIE—Rapture (Chrysalis)

SMOKEY ROBINSON—Being With You (Tamla) JUICE NEWTON—Angel Of The Morning (Capitol) GROVER WASHINGTON, JR.—Just The Two Of Us BREAKOUTS

ERIC CLAPTON—I Can't Stand It (RSO) EMMYLOU HARRIS—Mr. Sandman (WB PHOEBE SNOW—Games (Mirage)

- WABC-New York (S. Richards-MD) ** EDDIE RABBITT-I Love A Rainy Night 10-
- ** YARBROUGH & PEOPLES-Don't Stop The
- Music 38-10

 DOLLY PARTON—9 To 5 9-3

 REO SPEEDWAGON—Keep On Loving You
- NEIL DIAMOND—Hello Again 25-14
 BRUCE SPRINGSTEEN—Fade Away—32 •• THE WHISPERS-It's A Love Thing-22
- WXLO-New York (J. Knapp-PD) ** THE WHISPERS—It's A Love Thing 4-1
- ** LAKESIDE-Fantastic Voyage 8-5 SISTER SLEDGE—All American Girls 18-13 GAP BAND—Burn Rubber 25-20
- * STEVIE WONDER-I Ain't Gonna Stand For It •• GROVER WASHINGTON JR—Just The Two Of
- •• JOHN LENNON-Woman DOLLY PARTON—9 To 5
 JIMMY "BO" HORNE—Is It In?
 SHALAMAR—Make That Move—D-21
- WBLI-Long Island (B. Terry-MD)
- ** BLONDIE—Rapture 13-8

 ** DON McLEAN—Crying 5-2
- JOHN LENNON-Woman 8-1
- STYX—The Best Of Times 7.5
 NEIL DIAMOND—Hello Again 18-14 •• ERIC CLAPTON-I Can't Stand It • SMOKEY ROBINSON—Being With You

PHIL SEYMOUR—Precious To Me—D-30 GROVER WASHINGTON JR—Just The Two Of

Us-D-28

WTRY-Schenectady (B. Cahill-MD) ** BLONDIE—Rapture 9-6
** DON McLEAN—Crying 8-5

* ALAN PARSONS PROJECT—Games People

- Play 13·10

 SHEENA EASTON—Morning Train 25-20
- * THE POLICE-Don't Stand So Close To Me 19-16
- REO SPEEDWAGON—In Your Letter
 SPINNERS—Yesterday Once More
 38 SPECIAL—Hold On Loosely

• JUICE NEWTON-Angel Of The Morning-D-SMOKEY ROBINSON—Being With You APRIL WINE—Just Between You And Me—D

- WBEN-FM Buffalo (R. Christian MD)
- ** SHEENA EASTON—Morning Trail 22-12 THE ROVERS-Wasn't That A Party 21-17 ★ DON McLEAN—Crying 10-8
 ★ DARYL HALL/JOHN OATES—Kiss On My List
- BLONDIE—Rapture 6-1
 GROVER WASHINGTON JR—Just The Two Of .. RONNIE MILSAP-Smokey Mountain Rain

33-26

JOURNEY—The Party's Over JUICE NEWTON—Angel Of The Morning DOO WATT RIDERS—I Love You Buffalo WKBW-Buffalo (J. Summers-MD)

- ★★ PAT BENATAR—Treat Me Right 21-15
 ★★ DARYL HALL/JOHN OATES—Kiss On My List D-17 DON McLEAN—Crying 11-8
 BRUCE SPRINGSTEEN—Fade Away 13-11
 TERRI GIBBS—Somebody's Knockin' 24-20
- FMMYLOU HARRIS—Mr. Sandman ERIC CLAPTON—I Can't Stand It
 RANDY MEISNER—Hearts On Fire—22
 GROVER WASHINGTON JR—Just The Two Of
- DONNA SUMMER—Who Do You Think You're

www americantadiohistory com

STEVE WINWOOD—While You See A

- WBBF-Rochester (D. Mason-MD)
- ** THE POLICE—Don't Stand So Close To Me
- 16-12 ** BARBRA STREISAND/BARRY GIBB-What
- Kind Of Fool 14-7
- BLONDIE-Rapture 22-16 SPYRO GYRA-Cafe Amore 19-15
- RONNIE MILSAP—Smokey Mountain Rain
- OO PHIL SEYMOUR—Precious To Me •• DARYL HALL/JOHN OATES—Kiss On My
- JUICE NEWTON—Angel Of The Morning GROVER WASHINGTON JR—Just The Two Of
- WOLF-Syracuse (B. Mitchell-MD) * * LEO SAYER—Living In A Fantasy 13-9
- ** FIREFALL-Staving With It 10-8 STYX—The Best Of Times 12-6
 JOHN COUGAR—Ain't Even Done With The
- Night 17-12 RI ONDIF-Ranture 14-11
- JUICE NEWTON—Angel Of The Morning
 DOOBIE BROTHERS—Keep This Train A-
- GRAF—Come To My Arms—D-36
 YARBROUGH & PEOPLES—Don't Stop The

PHOEBE SNOW—Games—D-39 ELVIS PRESLEY—Guitar Man LOVERBOY—Turn Me Loose—D-40 WFLY-Albany (Buzz-MD)

- ** BLONDIE—Rapture 16-9

 ** NEIL DIAMOND—Hello Again 14-10

 * STEVE WINWOOD—While You See A Chance 19-16
- LOVERBOY—Turn Me Loose
 ERIC CLAPTON—I Can't Stand It—D-30 APRIL WINE—Just Between You And Me-D-

** SHEENA EASTON—Morning Train 27-18

- WVBF—Framingham (R. Johns—MD) ** NEIL DIAMOND—Hello Again 17-8
- ★ DON McLEAN—Crying 19-12
 ★ ABBA—The Winner Takes It All 20-16
 SMOKEY ROBINSON—Being With You JUICE NEWTON—Angel Of The Morning
- WRKO-Boston (C.Van Dyke-PD) ★★ SHEENA EASTON—Morning Train 26-18
- ** ABBA—The Winner Takes It All 10.6

 * REO SPEEDWAGON—Keep On Loving You 19-13 STYX—The Best Of Times 20-15
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 15-10

 James Taylor—Her Town Too

 ERIC CLAPTON—I Can't Stand It

 JUICE NEWTON—Angel Of The Morning—D-
- SMOKEY ROBINSON—Being With You—D-25
 THE ROVERS—Wasn't That A Party

WHYN-Springfield (A. Carey-MD)

- WFTQ(14Q)-Worcester (C. Blake-PD) ★★ STYX—The Best Of Times 11-5

 ★★ BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 16-11 BLONDIE—Rapture 20-13
 PHIL SEYMOUR—Precious To Me 29-24
 DARYL HALL/JOHN OATES—Kiss On My List
- 19-16 •• JUICE NEWTON—Angel Of The Morning—29
- CHAMPAIGN—How Bout Us—30
 BRUCE SPRINGSTEEN—Fade Away—D-27 • STEVE WINWOOD-While You See A Chance-D-28
- WPRO-AM -- Providence (G. Berkowitz -- MD) ** CLIFF RICHARD-A Little In Love 10-4 ** NEIL DIAMOND—Hello Again 12-6

 * SHEENA EASTON—Morning Train 16-14

 * STEVIE WONDER—I Ain't Gonna Stand For It
- * TERRI GIBBS-Somebody's Knockin' 18-12 • EMMYLOU HARRIS—Mr. Sandman

•• JUICE NEWTON-Angel Of The Morning

GROVER WASHINGTON JR—Just The Two Of

19-15

• STYX-The Best Of Times WPRO-FM(PRO-FM)—Providence

uanni-MD)

- ** DON McLEAN—Crying 10-6

 ** NEIL DIAMOND—Hello Again 12-7 * SHEENA EASTON—Morning Train 25-17
 * TERRI GIBBS—Somebody's Knockin' 27-22
 * BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 19-13 .. JUICE NEWTON-Angel Of The Morning •• GROVER WASHINGTON JR—Just The Two Of
 - ★★ BLONDIE—Rapture 10.5
 ★★ NEIL DIAMOND—Hello Again 15-10 **★ JUICE NEWTON**—Angel Of The Morning 28-

WPJB(JB105) — Providence (M. Waite — MD)

Music 32-25

★ SHEENA EASTON—Morning Train 26-19

YARBROUGH & PEOPLES—Don't Stop The

- •• THE POLICE—Don't Stand So Close To Me-
- •• GROVER WASHINGTON JR-Just The Two Of
 - . JOHN COUGAR-Ain't Even Done With The
 - Night 34
 - FOOLS-Running Scared-35
 - WICC-Bridgeport (B. Mitchell-MD)

 - ★ NEIL DIAMOND—Hello Again 8-5

 - PHOEBE SNOW—Games
 SMOKEY ROBINSON—Being With You
 - . DONNA SUMMER-Who Do You Think You're Fooling-D-30

 - WKCI-New Haven (D. Lyons-MD) ** SHEENA EASTON—Morning Train 21-15
 - ** GROVER WASHINGTON JR-Just The Two
 - Of Us 25-21

 * JUICE NEWTON—Angel Of The Morning 30-
 - ★ TERRI GIBBS—Somebody's Knockin' 22-19
 ★ STEVE WINWOOD—While You See A Chance
 - 20-17 •• PHIL SEYMOUR—Precious To Me - 30 •• SMOKEY ROBINSON—Being With You – 28
 - WTIC-FM-Hartford (R. Donahue-MD) •• DARYL HALL/JOHN OATES—Kiss On My List—17

 •• BARBRA STREISAND/BARRY GIBB—What

Kind Of Fool-18 WFEA-Manchester (K. Lemire-MD)

* SMOKEY ROBINSON—Being With You * STEVIE WONDER-I Ain't Gonna Stand For It ★ FOOLS—Running Scared

WTSN-Dover (J. Sebastian)

★ DON McLEAN-Crying 6-3

** JOHN LENNON-Woman 2-1 * EARTH, WIND & FIRE-And Love Goes On 15-10

** CLIFF RICHARD—A Little In Love 3-2

- * BARBRA STREISAND/BARRY GIBB—What
 Kind Of Fool 12-8 • SMOKEY ROBINSON—Being With You EMMYLOU HARRIS—Mister Sandman
 ERIC CLAPTON—I Can't Stand It
 GROVER WASHINGTON JR—Just The Two Of
- STEVE WINWOOD—While You See A Chance
 JUICE NEWTON—Angel Of The Morning—D. • THE POLICE—Don't Stand So Close To Me-
- ** CLIFE RICHARD—A Little In Love 21-13 ★ SHEENA EASTON—Morning Train 28-19
 ★ DOOBIE BROTHERS—Keep This Train A-

* TERRI GIBBS—Somebody's Knockin' 25-20

GROVER WASHINGTON JR-Just The Two Of

•• TERRI GIBBS—Somebody's Knockin

Rollin' 22-18

- WIGY-Bath (W. Mitchell-MD)
- WLBZ-Bangor (M. O'Hara-MD)
- * NEIL DIAMOND-Helto Again 18-14 DARYL HALL/JOHN OATES-Kiss On My List 31-25

 •• EMMYLOU HARRIS—Mister Sandman
- GARLAND JEFFRIES-96 Tears

THE ROVERS—Wasn't That A Party—D-28 RAY PARKER—A Woman Needs Love—D-31 DONNIE IRIS—Ah Leah Mid-Atlantic Region

■● TOP ADD ONS■

- JOE CHEMAY BAND—Proud

- ** STYX—The Best Of Times 4-2

 ** REO SPEEDWAGON—Keep On Loving You

- ★ BLONDIE—Rapture 12-8 ★ CLIFF RICHARD—A Little In Love 13-10

JAMES TAYLOR—Her Town Too (Columbia) ERIC CLAPTON—I Can't Stand It (RSO) SISTER SLEDGE—American Girls (Atlantic)

- WGUY-Bangor (J. Jackson-MD) ** ALAN PARSONS PROJECT—Games People Play 13-7
- BRUCE SPRINGSTEEN—Fade Away
 DONNA SUMMER—Who Do You Think You're
- ** SHEENA EASTON—Morning Train 29-24

 ** BLONDIE—Rapture 27-22

 * TERRI GIBBS—Somebody's Knockin' 30-26
- JAMES TAYLOR—Her Town Too SMOKEY ROBINSON—Being With You—D-29 MOLLY HATCHETT—The Rambler—D-30

■★ PRIME MOVERS

STREISAND & GIBB—What Kind Of Fool (Columbia)
STYX—The Best Of Times (A&M)
JOHN LENNON—Woman (Geffen)

STEVE WINWOOD—While You Still See A Chance (Island) APRIL WINE—Just Between You & Me (Capitol) PHIL SEYMOUR—Precious To Me (Boardwalk)

BREAKOUTS

WXKX—Pittsburgh (B. Christian—MD)

★★ JOHN LENNON-Woman 26-20 (Continued on page 24)

A NEW ALBUM

OF ALL NEW STUDIO RECORDINGS FROM ERIC CLAPTON AND HIS BAND



INCLUDES THE SMASH HIT SINGLE "I CAN'T STAND IT"RS-1060

ERIC CLAPTON On Tour

- March 2 Portland Spokane Seattle Billings Great Falls Madison 10 13 Duluth St. Paul Ames Wichita
 - Springfield Kansas City Lincoln **Baton Rouge**
- 28 Carbondale St. Louis 31 Little Rock April 1 Shreveport Austin Houston Dallas 7 Tempe8 San Diego9 Long Beach 11 Oakland

Memphis

25 27

- New Orleans May 1 Indianapolis Cincinnati -Detroit Ft. Wayne
 - East Lansing Chicago Cleveland Pittsburgh New Haven
 - Binghampton Nassau, N.Y. Providence Portland =

Rochester

- Philadelphia Washington, D.C.
- Norfolk Greensboro Charlotte
- Columbia Miami
- 30 Jacksonville 31 Tampa
- June 2 Nashville Jackson Mobile
 - Birmingham Atlanta



PRODUCED AND ENGINEERED BY TOM DOWD

Billboard Singles Radio Action Playlist Prime Movers * Playlist Top Add Ons

- Continued from page 22
- * STYX-Rockin' The Paradise 22-16
- ★ FIREFALL—Staying With It 16-12
 ★ REO SPEEDWAGON—Tough Guys 30-24
- ★ REO SPEEDWAGON Out Of Season 7-3

 ERIC CLAPTON I Can't Stand It 33

 MELISSA MANCHESTER Lovers After All –
- APRIL WINE—Just Between You And Me
- STYX-Too Much Time On My Hands-D-32

WFIL-Philadelphia (D. Fennessy-MD)

- ** STYX-The Best Of Times 12-8
- ** BARBRA STRFISAND/BARRY GIRR-What
- Kind Of Fool 19-13

 DON McLEAN—Crying 9-6
- * STEVIE WONDER-I Ain't Gonna Stand For It
- * DARYL HALL/JOHN OATES-Kiss On My List 17-14
- •• JAMES TAYLOR—Her Town Too
- STEVE WINWOOD—While You See A Chance
 EMMYLOU HARRIS—Mr. Sandman—D-30
- JOHNNY AVERAGE BAND-Ch Ch Cherie

WCCK-Erie (B. Shannon-MD)

- ★★ THE ROVERS—Wasn't That A Party 1-1
 ★★ JOHN LENNON—Woman 13-6
- ★ CLIFF RICHARD—A Little In Love 21-15
- RANDY MEISNER—Hearts On Fire 16-11 BOB SEGER—Turn The Page 14-9
- . JOURNEY-The Party's Over
- •• BARRY MANILOW-Alone Together JUICE NEWTON—Angel Of The Morning
- LAKESIDE-Fantastic Voyage
- PHOEBE SNOW-Games-D-38 BARBRA STREISAND/BARRY GIBB-What Kind Of Fool—D-34
- STEVE WINWOOD—While You See A Chance-D-40
- RUSS BALLARD-Rock'n'Roll Lover-D-39

WFBG-Altoona (T. Booth-MD)

- ★★ NEIL DIAMOND—Hello Again 17-10
 ★★ STYX—The Best Of Times 6-4
 ★ DON McLEAN—Crying 7-5
- BRUCE SPRINGSTEEN—Fade Away 26-21 SHEENA EASTON—Morning Train 27-16
- ★ SHEENA EASTON—Morning
 ★ BLONDIE—Rapture 29-17
- •• PHIL SEYMOUR—Precious To Me
- TERRI GIBBS—Somebody's Knockin'
 THE JOHNNY AVERAGE BAND—Ch Ch Cherie
- THE JOHNNY AVERAGE BA
 FOOLS—Running Scared

WKBO-Harrisburg (B. Carson-MD)

- ★★ PAT BENATAR—Treat Me Right 14·10
 ★★ DARYL HALL/JOHN OATES—Kiss On My List 12-7
- ★ THE POLICE—Don't Stand So Close To Me
- z6-22

 ★ BRUCE SPRINGSTEEN—Fade Away 17-14

 ★ NEIL DIAMOND—Hello Again 15-12

 ERIC CLAPTON—I Can't Stand It—29

 PHIL SEYMOUR—Precious To Me—28

- CLIMAX BLUES BAND—I Love You—30

WQXA(Q106) - York (S. Gallagher - MD)

** BLONDIE-Rapture 4.3 ** STYX-The Best Of Times 5-4

- ★ PAT BENATAR—Treat Me Right 8-6
 ★ DON McLEAN—Crying 17-12
 ★ NEIL DIAMOND—Hello Again 15-8
 ▼ TERRI GIBBS—Somebody's Knockin'
- .. PHIL SEYMOUR Precious To Me
- DONNIE IRIS—Ah Leah—D-28 ERIC CLAPTON—I Can't Stand It
- LOVERBOY-Turn Me Loose-D-29 • JAMES TAYLOR—Her Town Too

WRQX(Q107)—Washington (R. Fowler—MD) ★★ JOHN LENNON—Woman 5-2 ★★ THE POLICE—Don't Stand So Close To Me

- ★ KOOL & THE GANG—Celebration 4-3
- ★ ALAN PARSONS PROJECT—Games People
- ★ DOLLY PARTON—9 To 5 1·1
- APRIL WINE—Just Between You And Me
 STEVE WINWOOD—White You See A Chance
 ERIC CLAPTON—I Can't Stand It
 NEIL DIAMOND—America

- REO SPEEDWAGON In Your Lette

WPGC-Washington D.C. (J. Elliott-MD)

- ** THE POLICE—Don't Stand So Close To Me
- ** THE ALAN PARSONS PROJECT—Games
- People Play 16-8

 * STYX—The Best Of Times 3-1

 * BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 12-9
- * SPINNERS-Yesterday Once More 19-15
- JAMES TAYLOR—Her Town Too
 ERIC CLAPTON—I Can't Stand It—D-27
- RAYDIO—A Woman Needs Love

WCAO-Baltimore (S. Richards-MD) ** DARYL HALL/JOHN OATES-Kiss On My

- List 19·11

 ★★ BARBRA STREISAND/BARRY GIBB—What

- Kind Of Fool 20-13

 LEO SAYER Living In A Fantasy 21-16

 SHEENA EASTON Morning Train 25-20

 RONNIE MILSAP Smokey Mountain Rain
- •• THE POLICE—Don't Stand So Close To Me—

- •• APRIL WINE-Just Between You And Me-
- CLIMAX BLUES BAND—I Love You
 GROVER WASHINGTON JR—Just The Two Of
- A TASTE OF HONEY—Sukiyaki
 STEVE WINWOOD—While You See A
 Chance—D-29 • FRANKIE & THE KNOCKOUTS-Sweetheart
- STEELY DAN-Time Out Of Mind

WFBR-Baltimore (A. Szulinsky-MD) ★★ JOHN LENNON—Woman 2-2

- ** DOLLY PARTON-9 To 5 1-1
- STYX-The Best Of Times 4-3 * DARYL HALL/JOHN OATES-Kiss On My List
- 14-8
- JUICE NEWTON—Angel Of The Morning
 FRANKIE & THE KNOCKOUTS—Sweetheart
- SMOKEY ROBINSON—Being With You—D-30
 STEVIE WONDER—I Ain't Gonna Stand For
- LANI HALL-Where's Your Angel • RAYDIO-A Woman Needs Love

WYRE-Annapolis (J. Diamond-MD)

- ** THE RINGS—Let Me Go
- ★★ LANI HALL—Where's Your Angel
 ★ JAMES TAYLOR—Her Town Too

- WGH-Hampton (B. Canada-MD) ** CLIMAX BLUES BAND-11 ove You 11-7
- ** SHEENA EASTON—Morning Train 6-4

 DON McLEAN—Crying 4-3
- ★ BLONDIE-Rapture 16-14
- A TASTE OF HONEY—Sukiyaki
 FOOLS—Running Scared
 CLIFF RICHARD—A Little In Love—D-21
- CHAMPAIGN—How Bout Us—D-22 GROVER WASHINGTON JR-Just The Two Of

- WQRK(Q-FM)-Norfolk (D. Davis-MD)
- ★★ BRUCE SPRINGSTEEN—Fade Away 20-11
 ★★ SHEENA EASTON—Morning Train 28-17
- ★ JUICE NEWTON—Angel Of The Morning 32-
- ★ ELVIS PRESLEY—Guitar Man 23-15 ★ CLIMAX BLUES BAND—I Love You 29-22 .. JOHN COUGAR-Ain't Even Done With The
- •• JAMES TAYLOR—Her Town Too
- PHOEBE SNOW-Games-LF
- CHAMPAIGN—How Bout Us ERIC CLAPTON—I Can't Stand It—D-31
- APRIL WINE—Just Between You And Me—LP
- SUZI QUATRO—Lipstick—LP
 MOLLY HATCHET—The Rambler—LP
 DONNA SUMMER—Who Do You Think You're

WRVQ-Richmond (B. Thomas-MD)

Fooling-D-30

- ** QUEEN-Flash's Theme Aka Flash 4-2 ** STYX-The Best Of Times 11-4
- ★ BRUCE SPRINGSTEEN—Fade Away 17-14
 ★ OUTLAWS—Riders In The Sky 10-7
 ★ STEVE WINWOOD—While You See A Chance
- 19-15
- NEIL DIAMOND—Hello Again
- JAMES TAYLOR—Her Town Too
 ERIC CLAPTON—I Can't Stand It—D-26
- GROVER WASHINGTON JR-Just The Two Of
- Us-D-24

 DARYL HALL/JOHN DATES-Kiss On My List
- 38 SPECIAL—Hold On Loosely

WAEB-Alientown (J. Ward-MD)

- ★★ SHEENA EASTON—Morning Train 24-14
 ★★ APRIL WINE—Just Between You And Me
- ★ THE POLICE—Don't Stand So Close To Me
- BRUCE SPRINGSTEEN—Fade Away 20-16
- * TERRI GIBBS—Somebody's Knockin' 26-22
 STEVE WINWOOD—While You See A Chance
 PHIL SEYMOUR—Precious To Me
 EMMYLOU HARRIS—Mr. Sandman—D-26

- EARTH, WIND & FIRE-And Love Goes On
- JUICE NEWTON—Angel Of The Morning
 CLIMAX BLUES BAND—I Love You
- SPINNERS—Yesterday Once More—D-27
- WIF1-FM Bala Cynwd (L. Kiley MD) ★★ PHIL SEYMOUR—Precious To Me 30-21
- ** BLONDIE—Rapture 24-14

 * DON McLEAN—Crying 18-10

 * STYX—The Best Of Times 12-6

 * CON FUNK SHUN—Too Tight 27-20

 SISTER SLEDGE—All American Girls

- THE HAWKS—Right Away
 JUICE NEWTON—Angel Of The Morning
 SMOKEY ROBINSON—Being With You—D-26
 THE JOHNNY AVERAGE BAND—Ch Ch Cherie
- ERIC CLAPTON-I Can't Stand It
- STEVE WINWOOD—While You See A Chance—D-27

WWSW-Pittsburgh (H. Crowe-MD)

- ** ELVIS PRESLEY—Guitar Man

 ** LEO SAYER—Living In A Fantasy

 PHIL EVERLY—Dare To Dream Again
- Southeast Region

■★ PRIME MOVERS STYX—The Best Of Times (A&M) HALL & OATES—Kiss On My List (RCA) GROVER WASHINGTON, JR.—Just The Two Of Us (Elektra)

JAMES TAYLOR—Her Town Too (Columbia) ERIC CLAPTON—I Can't Stand It (RSO) EMMYLOU HARRIS—Mr. Sandman (WB)

WOXI-AM - Atlanta (J.J. Jackson - MD)

** THE ALAN PARSONS PROJECT—Games

TOP ADD ONS

BREAKOUTS=

SMOKEY ROBINSON—Being With You (Tamla) TERRI GIBBS—Somebody's Knockin' (MCA) STEVE WINWOOD—While You See A Chance (Is

- People Play 11-5

 DARYL HALL/JOHN OATES—Kiss On My
- List 5-2 ★ THE POLICE—Don't Stand So Close To Me
- 20-10
 BRUCE SPRINGSTEEN—Fade Away 21-15 TERRI GIBBS-Somebody's Knockin' 18-13
- ABBA—The Winner Takes It All 15-9
 GROVER WASHINGTON JR—Just The Two Of
- EMMYLOU HARRIS—Mister Sandman
- WQXI—Atlanta (J. McCartney—MD) ERIC CLAPTON-I Can't Stand It
- STEELY DAN Time Out Of Mind ROD STEWART – Somebody Special
 FRANKIE & KNOCKOUTS – Sweetheart – D-30

- WBBQ—Augusta (B. Stevens—MD) ** THE POLICE—Don't Stand So Close To Me
- ** NEIL DIAMOND-Hello Again 14-9
- ★ SHEENA EASTON—Morning Train 27-23
 ★ STEVE WINWOOD—While You See A Chance * YARBROUGH & PEOPLES-Don't Stop The
- Music 22·12

 JAMES TAYLOR—Her Town Too
- •• TERRI GIBBS—Somebody's Knockin'-27 • FRANKIE & THE KNOCKOUTS—Sweetheart—
- RAYDIO—A Woman Needs Love
- T.G. SHEPARD-I Loved Them Every One
- THE WHISPERS—It's A Love Thing

 APRIL WINE—Just Between You And Me—D-• GROVER WASHINGTON JR - Just The Two Of

- WSGA—Savannah (J. Lewis—MD) * * DARYL HALL/JOHN OATES-Kiss On My List 20-17
- ★ CLIFE DICHARD A Little In Love 14.11 ★ RANDY MEISNER—Hearts On Fire 24-21
 ★ BARBRA STREISAND/BARRY GIBB—What
- Kind Of Foot 19-15 ★ LAKESIDE—Fantastic Voyage 26-22

 TERRI GIBBS—Somebody's Knockin'—33

RAYDIO—A Woman Needs Love—34 PHIL SEYMOUR—Precious To Me—35

- WSGF-Savannah (D. Carlisle-MD)
- ★★ BLONDIE—Rapture 17·11 ★★ STYX—The Best Of Times 4·2 ★ NEIL DIAMOND—Hello Again 10·7
- ★ DON McLEAN—Crying 5-3
 ★ DARYL HALL/JOHN OATES—Kiss On My List
- •• ERIC CLAPTON—I Can't Stand It
- •• JAMES TAYLOR—Her Town Too
- SMOKEY ROBINSON—Being With You
 CLIMAX BLUES BAND—I Love You
 REO SPEEDWAGON—Take It On The Run—LP
- ** GROVER WASHINGTON JR-Just The Two Of Us 27-22 ** DARYL HALL/JOHN OATES-Kiss On My

WAYS-Charlotte (L. Simon-MD)

- List 17-13
 DON McLEAN—Crying 21-17
- TERRI GIBBS—Somebody's Knockin' 22-19 STEVE WINWOOD—While You See A Chance
- •• JAMES TAYLOR—Her Town Too
- SMOKEY ROBINSON—Being With You
 EMMYLOU HARRIS—Mr. Sandman—DP
 JUICE NEWTON—Angel Of The Morning—D-APRIL WINE-Just Between You And Me-D-
- ERIC CLAPTON—I Can't Stand It—DP . DONNA SUMMER-Who Do You Think You're

WFLB-Fayetteville (L. Cannon-MD)

No List WISE-Asheville (J. Stevens-MD)

- No List
- WKIX-Raleigh (R. McKay-MD) ★★ JOHN LENNON-Woman 11-6
 ★★ TERRI GIBBS--Somebody's Knockin' 24-
- * STYX—The Best Of Times 15·13
 * STEVIE WONDER—I Ain't Gonna Stand For It * NEIL DIAMOND-Hello Again 8-4
- STEVE WINWOOD—While You See A Chance WSEZ-Winston-Salem (B. Ziegler-MD)

** BLONDIE-Rapture 19-13

•• DARYL HALL/JOHN OATES-Kiss On My

- * SHEENA EASTON—Morning Train 31-23
- LEO SAYER—Living In A Fantasy 23-17
 DARYL HALL/JOHN OATES—Kiss On My List
- BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 25-20

 PHIL COLLINS—I Missed Again
 JIMMY BUFFETT—It's My Job
- JOHN COUGAR—Ain't Even Done With The Night_D.31
- THE POLICE—Don't Stand So Close To Me-
- TOTO—Goodbye Elenore—D-34
 GROVER WASHINGTON JR—Just The Two Of
- SHERBS—I Have The Skill—28
- WANS-Anderson (J. Evans-MD)
- ** BRUCE SPRINGSTEEN—Fade Away 24-17 ** STEVE WINWOOD-While You See A
- Chance 21-16
 THE POLICE—Don't Stand So Close To Me
- 27-21
- Us 30-24

 ★ SHEENA EASTON—Morning Train 29-25
- JAMES TAYLOR—Her Town Too
 JOHN COUGAR—Ain't Even Done With The Night-D-30
- JIMMY RUFFETT—It's My Joh
- TERRI GIBBS—Somebody's Knockin'—D-27
 ROD STEWART—Somebody Special

WTMA-Charleston (C. Corvello-MD)

- ** BARBRA STREISAND/BARRY GIBB-What Kind Of Fool 24-18

 DON McLEAN—Crying 13-9

FOOLS—Running Scared

- ELVIS PRESLEY Guitar Man D-24 MARVIN GAYE—Praise
 MAC DAVIS—Hooked On Music
- STEELY OAN—Time Out Of Mind ROD STEWART—Somebody Special

RAYDIO—A Woman Needs Love

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

- WWKX(KX104)—Nashville (B. Richards—MD) No List
- WHBQ-Memphis (C. Duvall-PD)
- ★★ DON McLEAN—Crying 13-8 ★★ STYX—The Best Of Times 7-4 **★ DARYL HALL/JOHN OATES**—Kiss On My List
- * RONNIE MILSAP-Smokey Mountain Rain 18-15 •• GROVER WASHINGTON JR-Just The Two Of
- •• SMOKEY ROBINSON—Being With You PHIL SEYMOUR—Precious To Me
- Chance 30-25
 ★ CLIFF RICHARD—A Little In Love
- ★ DON McLEAN—Crying 11-8

* * STEVE WINWOOD—While You See A

BLONDIE—Rapture 19-13
 ERIC CLAPTON—I Can't Stand It
 EMMYLOU HARRIS—Mister Sandman
 BRUCE SPRINGSTEEN—Fade Away

• TERRI GIBBS-Somebody's Knockin'-D-30 THE ROVERS—Wasn't That A Party WRJZ--Knoxville (F. Story-MD)

- ** DARYL HALL/JOHN OATES-Kiss On My ** TERRI GIBBS—Somebody's Knockin' 18-
- 23-16

 * JOHN LENNON—Woman 2-1

 FRANKIE & KNOCKOUTS—Sweetheart
- JAMES TAYLOR—Her Town Too
 JIMMY BUFFETT—It's My Job
 EMMYLOU HARRIS—Mister Sandman WSKZ(KZ-106)--Chattanooga (D. Carroll-MD)
- Chance 22-17

 ★ DARYL HALL/JOHN OATES—Kiss On My List
- ★ NEIL DIAMOND—Hello Again 13-9

WKXX-Birmingham (L. O'Day-MD) ★★ NEIL DIAMOND—Hello Again 10-5
★★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 20-14

GROVER WASHINGTON IR-Just The Two Of

38 SPECIAL — Hold On Loosely
 FRANKIE & THE KNOCKOUTS — Sweetheart

** GROVER WASHINGTON JR-Just The Two

** DARYL HALL/JOHN OATES-Kiss On My

★ CHRIS MONTAN—Let's Pick It Up 22-18

★ JUICE NEWTON-Angel Of The Morning 23-

BARBRA STREISAND/BARRY GIBB-What

ERIC CLAPTON—I Can't Stand It
 JOHN COUGAR—Ain't Even Done With The

EARTH, WIND & FIRE—And Love Goes On
 CHAMPAIGN—How Bout Us—D-25
 CLIMAX BLUES BAND—I Love You

DOOBIE BROTHERS—Keep This Train A

Rollin'-D-22

STEVE WINWOOD—While You See A

• JAMES TAYLOR-Her Town Too-D-24

.. EMMYLOU HARRIS-Mr. Sandman

WERC-Birmingham (M. Thompson-MD)

Of Us 21-10

Kind Of Fool 12-6

Night-D-26

Chance-D-23

12.7

- ★ JOHN COUGAR—Ain't Even Done With The Night 24-20

 * DARYL HALL/JOHN OATES—Kiss On My List
- ★ PHIL SEYMOUR—Precious To Me 14-9 CLIMAX BLUES BAND—I Love You
 JAMES TAYLOR—Her Town Too
- ERIC CLAPTON-I Can't Stand It FRANKIE & KNOCKOUTS-Sweetheart GARLAND JEFFRIES—96 Tears

SHERBS—I Have The Skill*

• ROD STEWART-Somebody Special

- WSGN-Birmingham (W. Brian-MD) ★★ LEO SAYER—Living In A Fantasy 12-5
 ★★ BARBRA STREISAND/BARRY GIBB—What
- Kind Of Fool 14-7 ★ BRUCE SPRINGSTEEN — Fade Away 21-15
- ★ SHEENA EASTON—Morning Train 19-12
 ★ PHIL SEYMOUR—Precious To Me 18-14 •• EMMYLOU HARRIS—Mister Sandman
- JAMES TAYLOR—Her Town Too
 CHAMPAIGN—How Bout Us—D-19
 ERIC CLAPTON—I Can't Stand It • DARYL HALL/JOHN OATES-Kiss On My List – D-17
 STEVE WINWOOD—While You See A Chance
- SPINNERS-Yesterday Once More-D-22 WAAY-Huntsville (J. Kendricks-MD) ** GROVER WASHINGTON JR-Just The Two
- ** DARYL HALL/JOHN OATES—Kiss On My List 10-6 * JOHN COUGAR—Ain't Even DoneWith The

Of Us 26-17

- Night 28-23

 BLONDIE—Rapture 6-3

 JIMMY BUFFETT—It's My Job
- . STEELY DAN Time Out Of Mind
- JUICE NEWTON-Angel Of The Morning-D-PHOEBE SNOW—Games CLIMAX BLUES BAND—I Love You—D-30
- TERRI GIBBS—Somebody's Knockin'—D-27
 MOLLY HATCHET—The Rambler

SPINNERS—Yesterday Once More—D-29 FRANKIE & THE KNOCKOUTS—Sweetheart SHERBS—I Have The Skill JAMES TAYLOR—Her Town Too

- WHHY-Montgomery (R. Thomas-MD)
- ★★ JOHN LENNON—Woman 2-1 ★★ GROVER WASHINGTON JR—Just The Two Of Us 28-23

 BLONDIE—Rapture 13-9 ★ OUTLAWS—Riders In The Sky 27-22
 ★ TERRI GIBBS—Somebody's Knockin' 20-16

JAMES TAYLOR—Her Town Too SMOKEY ROBINSON—Being With You EMMYLOU HARRIS—Mr. Sandman • SHERBS-I Have The Skill

- ** STYX-The Best Of Times 9-4
- BLONDIE—Rapture 16-12 JIMMY BUFFETT—It's My Job 22-18
- A TASTE OF HONEY—Sukiyaki
 BADFINGER—Hold On
 SUZI QUATRO—Lipstick WBJW(BJ105) - Orlando (T. Long-MD)
- ◆ BLONDIF—Ranture 28-23.
- .. STEVE WINWOOD-While You See A

- FOOLS—Running Scared
 FRANKIE & THE KNOCKOUTS—Sweetheart—
- THE HAWKS—Right Away—NP
 GROVER WASHINGTON JR—Just The Two Of
- THE RINGS-Let Me Go
- SHEENA EASTON—Morning Train—D-37

WRBQ(Q105)—Tampa (P. McKay—MD) No List

- WLCY—Tampa (M. Weber—MD)
- ★★ CLIMAX BLUES BAND—I Love You 30-23 ** PHIL EVERLY-Dare To Dream Again 22-
- ★ JUICE NEWTON—Angel Of The Morning 27-
- ★ BARBRA STREISAND / RARRY GIBR—What Kind Of Foot 9-3

 JAMES TAYLOR—Her Town Too
- FRANKIE & THE KNOCKOUTS—Sweetheart • EMMYLOU HARRIS-Mr. Sandman

MD)

No List

- WIVY(Y-103) (S. Sherwood MD)
- Of Us 16-10 ** APRIL WINE-Just Between You And Me
- ★ JOHN COUGAR—Ain't Even Done With The Night 27-22 ★ STEVE WINWOOD—While You See A Chance
- SMOKEY ROBINSON—Being With You
 JAMES TAYLOR—Her Town Too
 JUICE NEWTON—Angel Of The Morning—D-

• THE POLICE-Don't Stand So Close To Me-

- STEELY DAN—Time Out Of Mind—D-37
 THE HAWKS—Right Away
- ** SHEENA EASTON—Morning Train 24-21
 * STEVE WINWOOD—While You See A Chance

PHIL SEYMOUR - Precious To Me 25-22

- WAXY—Ft. Lauderdale (R. Shaw—PD) ** SHALAMAR-Full Of Fire 23-17 ★★ LTD—Shine On 10-5
- JUICE NEWTON—Angel Of The Morning—D
- SMOKEY ROBINSON—Being With You
 YARBROUGH & PEOPLES—Don't Stop The

- WBYQ-Nashville (S. Davis-MD)
- ★ JOHN LENNON-Woman-15-11

RONNIE MILSAP-Smokey Mountain Rain-

APRIL WINE—Just Between You And Me BLONDIE—Rapture—DP JOURNEY—The Party's Over—DP

WMC-FM(FM-100)-Memphis (M. Williams-

- * * GROVER WASHINGTON JR-Just The Two
- ★ NEIL DIAMOND—Hello Again 6-4
- 38 SPECIAL-Hold On Loosely-D-40
- * * STYX-The Best Of Times 5-3
- JIMMY BUFFETT-It's My Job 30-27 ERIC CLAPTON-I Can't Stand It-D-30
- ★ CLIFF RICHARD—A Little In Love 19-14
- CHAMPAIGN—How Bout Us
 GROVER WASHINGTON JR—Just The Two Of
- ★★ THE JACKSONS—Heartbreak Hotel 13-7 ** STYX-The Best Of Times 12-5 CHAMPAIGN-How Bout Us-29-20
- THE POLICE-Don't Stand So Close To Me-
- CON FUNK SHUN—Too Right—DP

- LEO SAYER—Living In A Fantasy—D-29
- ERIC CLAPTON—I Can't Stand It—DP
- ** STYX-The Best Of Times 13-8 YARBROUGH AND PEOPLES-Don't Stop
- oo AMBROSIA-Outside

WKXY-Sarasota (T. William-MD)

- BRUCE SPRINGSTEEN—Fade Away—D-27
- No List
- JUICE NEWTON—Angel Of The Morning
 CLIMAX BLUES BAND—I Love You

- DARYL HALL/JOHN OATES—Kiss On My List

- DARYL HALL/JOHN OATES-Kiss On My List ★ NEIL DIAMOND—Hello Again 18-13
- WZGC(Z-93)—Atlanta (S. Davis--MD)
- WHYI-Miami (M. Vhands-MD)
- The Music 24-15

 * SHALAMAR—Full Of Fire 17-11

 * CON FUNK SHUN—Too Tight 20-17

 SMOKEY ROBINSON—Being With You
- © Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or trans-
- mitted, in any form or by any means, electronic, mechanical, photocopying, recording, or other-wise, without the prior written permission of the publisher.

www.americanradiohistory.com

- * GROVER WASHINGTON JR-Just The Two Of
- O CHAMPAIGN How Bout Us
- JUICE NEWTON—Angel Of The Morning—D. 28
 • APRIL WINE—Just Between You And Me—D-
- ** DARYL HALL/JOHN OATES-Kiss On My List 16-13
- MEIL DIAMOND—Hello Again 15-10
 ABBA—The Winner Takes It All 21-16
 ERIC CLAPTON—I Can't Stand It
 JAMES TAYLOR—Her Town Too
- No List
- NEIL DIAMOND—Hello Again 8-5
- WNOX-Knoxville (S. Majors-MD) ** RANDY MEISNER—Hearts On Fire 23-16
- GROVER WASHINGTON IR—Just The Two Of SHEENA EASTON-Morning Train-D-26
- * STYX-The Best Of Times 6-4 STEVE WINWOOD-While You See A Chance
- ** TERRI GIBBS-Somebody's Knockin' 23 ** STEVE WINWOOD-While You See A
- SHEENA.EASTON—Morning Train—23
 STEELY DAN—Time Out Of Mind CLIMAX BLUES BAND—I Love You APRIL WINE-Just Between You And Me-D-

- WJDX-Jackson (L. Adams-MD) * LEO SAYER—Living In A Fantasy 23-19
- ★★ STYX—The Best Of Times 8-3
 ★★ REO SPEEDWAGON—Keep On Loving You 4-2 ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 25-21
 ★ NEIL DIAMOND—Hello Again 21-13
- Chance—36

 38 SPECIAL—Hold On Loosely—38

 TERRI GIBBS—Somebody's Knockin'—40 • YOKO ONO-Walking On Thin Ice-DP
- ★ NEIL DIAMOND—Hello Again 17-13
 ◆ JUICE NEWTON—Angel Of The Morning

Radio Programming

PUBLIC SERVICE—WKTU-FM New York program director Dale Reeves, standing at left, is among the station's staff greeting members of the Sugarhill Gang who came to the station's studios to record a public service message. Clockwise from Reeves are Sugarhill member Mike Wright, WKTU jocks Bob Bottone, Carlos De Jesus, G. Keith Alexander, Sugarhill members Guy O'Brien and Hank Jackson.

AGREEABLE DJ'S HELP

New Orleans' WRNO-FM Ratings Jump As Hard Rockers Return

By WANDA FREEMAN

NEW ORLEANS—Cranking up the rock'n'roll has paid off for WRNO-FM, which is gaining audience here while AORs in other markets are suffering and even abandoning the format.

The "Rock of New Orleans" had detoured into softer rock to attract female listeners after a poor showing in the fall 1979 Arbitron, but it lost its 18 to 34 year old males for its trouble. Now it is back rocking hard and the latest Arbitron share is up to 6.5.

47 SIGNED FOR GRAMMY SIMULCAST

NEW YORK—Ron Nickell, who's formed NKR Productions, a new radio programming company with Kenny Rogers, was off and running with his first venture last week: simulcasting of and related programming for the 23rd annual Grammy Awards

Nickell signed up 47 stations in major markets for stereo satellite transmission of the show, which aired Wednesday (25) on CBS Television. The station lineup included WXLO-FM New York, KHTZ-FM Los Angeles, KYA-FM San Francisco, WMJC-FM Detroit, WMGK-FM Philadelphia, WCCO-FM Minneapolis and KVIL-FM Dallas.

The satellite signal was picked up directly from the 24-channel board backstage at the Radio City Music Hall, where the Grammy show originated.

But the two-hour presentation was only part of what Nickell put together for radio. He produced 20 90-second vignettes with Grammy nominees for participating station's use 10 days before the show, and he created a three-hour preview party show that was distributed on disk for stations to air either the night before or two nights before the award show.

This preview program was a simulated party which included host Ernie Anderson interviewing most of the Grammy nominees.

"When we softened the music we dropped at night," says program director Jeff Garber, pointing to another problem, now solved. The 7 p.m. to midnight slot shows an audience gain from 6.4 to a 9.0 share.

In a market that is turning more and more to female listeners and has only one station that'll say "rock" without apology, program consultant Mike Costello may be right when he says. "We basically own the men (18 to 34).

"We're trying to extend (the age) to 44 or 49." he adds, and the first effort to that effect hit the air Monday (16). It was "Hall of Fame," an inhouse oldies hour running at noon, directly opposite the Oldies King. Bob Walker of WTIX.

Costello and Gerber are part of a two-headed programming team at WRNO, and the answer to who's on top depends on who's talking. Gerber has had the program director's title for two years, and engineered the softening of the station's sound; Costello ran the show since 1976, but wasn't working at WRNO during the time of Gerber's changes.

Costello says he's "calling the shots on what to play" now, and the claim is substantiated by the noticeable shift in musical identity—distinctly Costello's—which occurred shortly after he returned to WRNO in spring '80.

One of Costello's promotional brainstorms was to change the station slogan from "Rock 99" to "FM-100." During late spring of 1980, WRNO started "rounding off" the 99.5 band number to 100; then it waged a campaign called the "100 Days of Summer." counting down to the day when the rounding off stopped and the station was officially FM-100.

The ploy earned ridicule from a few listeners (and from a former DJ whose on-air wisecracks added to friction between him and Mike which ended in the jock's leaving the station). But it was an attention-getter, and Gerber thinks it helped the ratings.

"The term 'FM' is more nondescript," says Gerber. "'Rock' will

WABC Strives For Past Glories

New DJs, Sports Prominent In Turnaround Efforts

NEW YORK—It isn't easy to revive a radio station that has been losing audience for the past nine Arbitron surveys (since the summer of 1978), a station that has lost almost two-thirds of its audience share.

But operations director Jay Clark is convinced the station will be turning the corner in the spring Arbitron and that a snowball effect will begin to put WABC back on top. A key ingredient of this snowball is the new morning drive team Ross and Wilson, just imported from Atlanta's WZGC-FM (Z-93) (Billboard, February 28, 1981).

Other ingredients of the turnaround are play-by-play Yankee baseball, which debuts on the station March 14 (if there's no baseball strike as threatened), and a major promotion campaign, which Clark says will dispell a widespread notion

turn off females. And you can see

the 100. Most radios don't have a 99

on the dial, so where is 99.5? You go

"It brought us cume increases.

"We're really more mass-appeal

The '100 Days of Summer' gave us a

than a strictly AOR station," Gerber

thinks. "Both in music and in jock

presentation. Our jocks don't sound hyper, or like they're stoned, and our

music won't sound particularly dif-

ferent from what you'll hear on an adult contemporary station. That's

by design: economically, you can't

But Costello thinks his music

stands out: "All you have to do is

hear two songs in a row, and you

WRNO does have some of the

city's more agreeable personalities.

Sam Roberts, the midday man

known as Sambo, is notable for his

unflagging good nature, a playful

charm that seems made for lady lis-

teners: laid-back Steve Rodio finds

himself with a 2.6 hike in the night-

time slot. Gerber's been sitting in mornings, and while he's easy on the

ears, he's looking forward to getting

His replacement will be rock radio

veteran Hugh Dillard, a.k.a. Cap-

tain Humble. The Captain's return to his old stomping grounds bodes

well for RNO because of his affinity

for the music and his humorous

style, which should start the day off

Jim White is rescuing a suffering af-

ternoon shift left by a talented DJ

who unfortunately got a little too

glib with double entendres. About

this, Gerber says, "I think a person-

ality can add maybe 5-10% to your

share, or drive away as much as

Musically, WRNO may not be the

most progressive AOR, station in the

country. "People say New Orleans is

10 years behind the rest of the na-

tion," says Costello. I'm here to entertain them." WRNO is the most

Easy-going, smooth-talking

back behind the desk.

live on AOR's demographics.'

know what station you're on.

good cume lead into the book.

to 100, then down a little.

By DOUGLAS E. HALL

that "we're still the same station that we were in 1965."

Given the temporal state of radio in general, these moves had better work for Clark's sake or he, Ross and Wilson and the adult contemporary music format could all be gone by the end of the year and just maybe, those all-talk rumors could come true. It is likely that top ABC management will make radical changes unless WABC rises above its current 3.6 share and gets on a decidedly upward growth pattern soon.

To put the station more in tune with its market. Clark has just instituted call-out music research of 250 calls a week. Clark notes, "We changed a lot of the gold in December, to make it safer. We'll be testing what we then thought was questionable."

Ross Brittain and Brian Wilson (no relation to the Beach Boy of the same name) fit into a plan to make the station move involved in the community. The team notes that they did 300 public appearances a year in Atlanta.

There won't be that many in New York at the start, but Clark says, "we'll have them out a lot." Clark agrees that public appearances have not been something that WABC personalities have done to any great extent in recent years, but he adds, "We have now more vehicles, like the Yankees, to work with."

Ross, who worked at a number of stations in the South before teaming with Wilson at WJBO-AM Baton Rouge, La., is from Chicago. He is the straight man of the team.

But Wilson is originally from Wayne, N.J. and is familiar with the New York market, even if he's never worked in New York radio. But both are doing their homework for a Monday (9) debut. They are catching up on the New York news and listening "up and down the dial."

Since the team does comedy, they should be interesting competition for Don Imus on WNBC-AM. WABC's chief AM competition and the station it most shares listeners with. Imus has an enviable 6.4 share in the latest Arbitron vs. 3.5 for Dan Ingram on WABC, who is moving back to afternoon drive.

While Imus is known for doing such character voices as the Rev. Billy Sol Hargus. Ross and Wilson promise 12 character voices including New York Mayor Ed Koch. But they add. "We'll drop à few voices (from Atlanta) that won't play here."

The offer that they will do satire that will present the team as "equal opportunity offenders." Their plan is to get to the station at 3 a.m. to "soak up what's going on" from the local papers. They will go on the air at 5 a.m. and do their show to 9 o'clock. Ingram is now on to 10 p.m.

Ron Lundy, who now works from 10 a.m. to 1 p.m. moves up an hour from 9 a.m. to noon. Johnny Donavan also moves up from 1 to 4 p.m. to noon to 3 p.m. Ingram goes into the 3 to 7 p.m. slot succeeding Bob Cruz, who had been working 4 to 8 p.m. Cruz is leaving the station to concentrate on his assignments on ABC-TV such as the "20/20" show. Sturgis Griffin expands his time from 8 p.m. to midnight to 7 p.m. to midnight, but he will frequently be preempted for Yankee baseball. Howard Hoffman continues to work overnight.

ABC FM Airing Rock Awards

NEW YORK—Bruce Springsteen is the favorite male vocalist and favorite concert artist in the third annual North American Rock Radio Awards to be broadcast Saturday (7) over the ABC FM Network.

Springsteen is the only artist to win in two categories in the competition, representing the voting of radio programmers at more than 300 stations across the country.

Pat Benatar was chosen as the favorite female vocalist and the Eagles were voted the favorite group. Pink Floyd won for best album and best single for their CBS album of "The Wall" and their single "Another Brick In The Wall" from that album.

John Lennon was cited for "significant contributions to the FM medium" with the newly established Tom Donahue award. Donahue is generally recognized as the pioneer of progressive radio for his programming work at KSAN-FM San Francisco.

Hosts of the DIR-produced show are Patrick Simons of the Doobie Bros. and Carol Miller, DJ at WPLJ-'M New York.

WABC's Hope; Many of the hopes of turning around WABC-AM New York are pinned on the new morning team of Ross and Wilson.

ANOTHER A/C BITES DUST

WICHITA FALLS. Tex.— KTRN-AM has dropped its adult contemporary format and gone to country to "join the wave of the 1980s," according to program director Lance Bailey.

Bailey cites slipping Arbitron ratings and research that shows the station will do better in country. The shift was made on Feb. 7 to be ready for the spring Arbitron rating. KTRN will now go head to head

KTRN will now go head to head with established country outlet KLUR-FM, and leave the adult contemporary format in this market to KNIN-AM and KBID-FM.

Bailey, who also works the 10 a.m. to 2 p.m. shift, has made no change in the station's jock lineup, which includes Geoff Garner from 6 to 10 a.m., J.D. Stone from 2 to 7 p.m., Bob Knight from 7 p.m. to midnight and Dan Jacobs from midnight to 6 a.m. James Bond works weekends.

uncompromising rock entity here."

Radio Programming

Billboard photo by Maurice St. Cyr

RECORD INTERVIEW-Peter Bekker, right, host, producer and writer of CBS Radio's "On Record" interviews Island recording artist Steve Winwood about Winwood's new album.

Bill Drake Complies 52-Hour Rock Special

CANOGA PARK, Calif.-What is one of the largest syndicated special shows ever offered-52 hours of "The History Of Rock 'n' Roll"-will shortly be on its way to Drake-Chenault's client stations to give them a boost in the spring Arbitron

The special programming, compiled and narrated by Bill Drake, has been updated for a 1981 release and contains 13 new hours. The programming was first produced in 1968 as a 48-hour package. It was expanded to 52 hours in 1978. The new update did not expand the length of the show, but telescoped some of the earliest material.

Still, the program contains 2,000 excerpts contained in 500 interviews which document the development of pop music in 25 years.

Ad revenues from the show are expected to exceed \$4.5 million, according to Drake-Chenault, which expects to place the program on stations in the top 200 markets.

The final hour of the show contains a montage of every No. 1 hit in order from 1956 to present. Stations are being encouraged to run the program in a variety of ways: schedule a 52-hour marathon, strip the show in four-hour segments for multiple weekend use, break the show into 13-hour segments for Saturday and Sunday use on two consecutive weekends or one day per weekend for four weekends.

The show was produced by Bill Watson and Mark Ford

Top Jocks In 5 Formats Picked By Drake-Chenault

CANOGA PARK, Calif.-The Bobby Rich talent search has ended with the Drake-Chenault director of specialized programming and consultation selecting five jocks in five

Selected in the Hot 100/top 40 category are Willy B of WBSB-FM Baltimore, Jonathan Brandmeier of WOKY-AM Milwaukee. Jonathan Doll of WIZD-FM Fort Pierce, the Greaseman of WAPE-AM Jackson-ville and Randy Miller of WXKX-FM Pittsburgh.

Chosen in the adult contemporary category are Adele of WRJZ-AM Knoxville, C.J. and Buzz of WCSC-AM Charleston, S.C., Gerry Cipolla of WKAP-AM Allentown, Pa., Kevin McCormick of KLTE-FM Oklahoma City and Spike O'Dell of KSTT-AM Davenport.

Named in the AOR group are Barry Grant of WMAD-FM Madison, Wisc., Linda McInnes of KLOS-FM Los Angeles, Mark Nakada of WKIO-FM Urbana. Ill., Dave Scott of KZOM-FM Orange. Tex., and Howard Stern of WWWW-FM (W-4) Detroit.

In the country category Dennis Conrad of KLIX-AM Twin Falls. Idaho. Walt Jackson of WMPS-AM Memphis. Don Keith of WJRB-AM Nashville. Ken Shepherd of KWKH-AM Shreveport and Dan Taylor of WHN-AM New York were cited.

Selected in a miscellaneous category were Vinnie Brown of WOL-AM Washington, Scott Carpenter of WBSB-FM Baltimore, Bruce Erik Smallwood of WIKS-FM Indianapolis and Creigh Yarbrough of

The winners air checks have been compiled on a collector's album which is available free from Drake-Chenault at 8399 Topanga Canyon Blvd., Canoga Park, Calif. 91304.

250-FOOT 'TOWER'

San Antonio's Only AOR Station **Programs As If It Faced Rivals**

By ED HARRISON

SAN ANTONIO-Even though KISS-FM in San Antonio is the only AOR station in the market, it is being programmed as if competition existed.

According to new program director Tim Spencer, "we look at it like there is competition or otherwise it would make it easier for us to get knocked off."

Until Spencer's arrival at KISS in December along with music director Tempe Lindsey both from KTXQ-FM in Dallas, the station had been programming a formatless free-form type of musical hodgepodge.

"The intensity was constant," says Spencer. "Before it was hardcore. chain-saw rock with AC/DC followed by Judas Priest, Def Leppard and so on. Free form couldn't work because everyone has different tastes. The listeners who had the same taste as the jocks' were limited."

Spencer calls the new tightened format "good rock'n'roll AOR." Jeff Pollack Communications is now consulting the station and gearing it towards the 15-34-year-old demographic.

Spencer says he's starting out with a tight format until he gets better acquainted with the market, but notes that San Antonio is not that different from Dallas.

He says that having no competition is perhaps the biggest difference, although "you have to build a strong base so that when competi-

tion does come you already have that base established.'

According to the latest census figures, 53% of San Antonio's population is under 34, with a large percentage of that comprised of Mexican ethnicity. "I don't believe that tastes run that differently in terms of ethnic background," notes

In a market dominated by adult contemporary programming, in the last book KISS registered a 5.0 share, up from 4.2. "There's no reason why we shouldn't be in the 8.0-10.0 range in a market with no competition," says Spencer.

The underlying thread running through KISS's programming is consistency that includes various special programming during the week and on weekends, the integration of news and sports in the mix. and intelligent dayparting. "We try not to get too soft at any time." says Spencer. "For a rock'n'roll station consistency is important."

"Now we play the cream of the crop (of hard rock) in times when they should be played," says music director Tempe Lindsey, "like after school and at night." You won't hear AC/DC. Judas Priest and Def Leppard consecutively."

Lindsey says that KISS is on and off hits early and only plays hits by "good image artists" like REO Speedwagon and the Rolling Stones. for instance. "Hits are common ground," she adds.

Insofar as new music is concerned. Lindsey says "there is no need to jump on everything early. We'll watch for a while." Among the indicators used by Spencer and Lindsey are their own instincts and store research

Integrated into the mix is a healthy dosage of upper demo-oriented oldies by artists such as the Doors, Jimi Hendrix, Who, Led Zeppelin, Rolling Stones and Bea-

Lindsey reports that "lots of special programming is great for the station's image." Specials include the "Blue Plate Special" at noon where sides of albums or blocks of artists are played, and tracking of albums. two new ones and two classics, each Monday through Thursday.

Weekend specials include Beatles A to Z. a Valentine's Day rock'n'roll special and others along those lines. KISS uses the NBC Source news network and King Biscuit Flower Hour from ABC as well as its own local news coverage. Glenn Mason, former program director at Austin's KLBJ-FM has joined the station as news director.

Spencer adds that "you can get personalities to come out in little ways. You don't have to talk a lot to get them out."

The KISS air lineup consists of Lindsey, 6 to 10 a.m.; Alan Grimm. 10 a.m. to 2 p.m.; Lief Calbert, 2 to 6 p.m.; Tom Scheppkke, 6 to 10 p.m.; Connie West, 10 p.m. to 2 a.m.: and Juan Felon from 2 to 6 a.m.

FOR MIAMI'S WQAM-AM

Rating Up With Country Format

MIAMI-Dan Haliburton, program director of WQAM-AM is gleeful these days. The most recent Arbitron survey showed WQAM-AM in the top 10 South Florida stations. WQAM-AM, a former giant among rock stations, changed its format a year ago to country and the ratings have been rising ever since. Haliburton feels it was the best move the station could make. However, he's taking the success in stride and adopts the attitude of football

coaches, saying: "All right, we've won this game, now let's go out and win the next one!"

Although many people were skeptical of the change in format. Haliburton held the position that country would be successful; his only concern was how soon the ratings would indicate an increase in listeners.

"I think with the signal we have and the right combination of program elements, we've been able to put together a radio station that pretty well covers the South Florida country market."

Haliburton feels this is somewhat unusual since Miami is such a homogenous blend of ethnic backgrounds-whites. Latins. West Indians and blacks. Miami, too, has always been the area to which people from the Northeast have migrated and country has never been the heavy force there as have other music forms.

"I don't know why it hasn't been more popular in the Northeast. maybe it hasn't been done well or maybe it has a lot to do with the background and makeup of the people." Haliburton says. "The west coast of Florida is more of a Midwestern area than the Miami area, so country music has been more popular over there.

Haliburton feels that WQAM-AM is filling a void for audiences who are over 25, white and non-Latin: "They've been here all along in great numbers, but nobody has been actually directing programming targeted to that segment of the people. And I think we've tapped into that group."

WQAM-AM plays MOR country or modern country. "It's really programmed like a good many other stations. We're not really far to the right or the left-right meaning hard-core twangy country, and left meaning more pop, crossover music. We shoot right down the middle."

Some of the interest evoked in country music today is purely fad-dish. Haliburton contends, yet once the craze for country abates, the mu-

(Continued on page 63)

Pirate Ship 'Caroline' To Return Off U.K. On April 19 With 50 KW

By PETER JONES

LONDON-Radio Caroline, first and most influential of all the U.K.'s string of controversial pirate radio ships, is going back on air on Easter Sunday (April 19) with a round-theclock contemporary hit format.

The original Caroline launch aboard the ship Mi Amigo, in 1964 signalled major changes in British broadcasting. The ensuing radio "revolution" brought in legal commercial radio and forced the BBC itself to re-think its bland, stereotype Light Program presentation of pop and set up what seemed then the allaction Radio L

Caroline was formally outlawed through the 1967 Marine Broadcasting Act and then, as a pirate operation, was consistently hassled by

government pressure, police raids and home office investigations.

What led to the demise of the Caroline operation was a gale-force storm (March 20) last year, which sank the 270-tonner and its 80 foot radio mast.

But now Radio Caroline, officially registered as a company in New York, returns on a ship twice the size of the original and with crew's quarters for 70 people, as opposed to the 20 on the old, unsalvagable Mi Amigo. The new ship, a converted freighter, has a 250 foot mast, claimed to be the highest radio tower in Europe, and the equipment is centered round a 50 kw trans-

It'll broadcast around the 450 me-

ter wavelength area, allowing quality reception and power. New techniques culled from leading AM stations in the U.S. are being incorporated to perk up signal power.

The new operation is internationally financed and the main owners are Vincent Monsey and Anthony Kramer, who have Madison Avenue offices in New York.

The two principals were initially going to launch another radio station, Amanda, from a ship in the North Sea but dropped that idea when it appeared a viable proposi-tion to re-structure Radio Caroline. long dubbed "Queen Of The Radio Waves."

They look for an initial audience (Continued on page 69)

www americantadiohistory com



LOOK ALIKES-Jim London, right, morning man at WPKX-AM/WVKX-FM (KX Country) Washington greets Ronald and Nancy Reagan look alikes as they arrive at the KX Country Inaugural Ball, which the station staged for lis-

Goodphone Commentaries Requests Can Be Useful

LOS ANGELES-I play a lot of requests on the Dr. Demento Show. I may be bucking a trend here-but for almost as long as I've been on the air, a countdown of the most-requested items has been the most popular feature of the program, and I can't argue with that.

I can't use record sales as the bassis for my countdown, because so much of what I play is difficult or impossible to find in stores. So I do what I can to encourage requests. through the mail and via a telephone request line (which gets hundreds of calls weekly from all over the country, even though it's not toll free!).

As one might expect, I get a lot of calls for repeat plays of unavailable or virtually unavailable recordings. I've also noticed, however, that I get

Mutual Slates Country Special

NASHVILLE-Barbara Mandrell, Larry Gatlin and Charlie Daniels headline a three-hour country music special April 18-19 via the Mutual Broadcasting System.
Entitled "Triple," the special in-

tersperses musical selections with artist interviews. Producer of the show is Ed Salamon, program director at WHN-AM in New York. WHN disk jockey Mike Fitzgerald

hosts the event.

Recent Mutual Broadcasting country specials include the "Johnny Cash Silver Anniversary Special" and "Country Music Countdown-1980," the latter of which aired on more than 700 sta-tions. "Triple" is expected to be equally successful.

Mutual Country Show Sets Listener Record

WASHINGTON Broadcasting's "Country Music Countdown, 1980" was one of the most listened to radio music events to date, according to the Gallup Poll's Personal Omnibus Survey.

The three-hour New Year's Day special, which starred Anne Murray, had a 11.2 cume rating for adults and was heard by an estimated 17.5 million listeners, with 7.77 million men and 9.73 women.

Women in the 25 to 54 age group made up two-thirds of the audience. the survey shows.

fewer calls than one might expect for the occasional comedy discs that do make it big saleswise. Perhaps it's because my callers already have the records-or perhaps it's a case of radio listeners simply not having exactly the same tastes as record buyers. That might even be the case in other areas besides Dementia. After all, few people listen to the radio and the record player at the same

I'm well aware of two oft-cited problems with radio requests. They tend to be dominated by young teens and pre-teens, who don't mind dial-ing over and over till they get through; and the tally can be distorted by organized groups of friends or fans of an artist.

I like to think I'm fairly adept at spotting the latter phenomenon. A favorite ruse of hardcore fans is to pretend to know only a fragment of the title, artist's name, lyrics, etc.but they always sound so well-rehearsed in their little acts of decep-tion! One group tried the direct-mail approach—at their club gigs, they passed out printed postcards addressed to me, and asked their fans to mail them. (What the hell-it was a nice bit of free, unsolicited advertising for the show!)

As for the junior-high set, the realities of competitive commercial ra-dio dictate that I not be overly swayed by their enthusiasm. That's too bad, in a way. One of my least favorite aspects of the free enterprise system, as regards radio, is that these people, with their limited buying power, are more or less disenfranchised (to say nothing of peple who have somehow managed to survive beyond the rating services' arbitrary upper age limit! My late grandfather's retirement years might have been considerably more pleasant if he'd had a radio station he could re-

To sum up. I cling to the belief that requests, considered with discretion, are a useful tool, great for arousing enthusiasm as well as for reinforcing one's own wise and prudent programming decisions. The fact that requests no longer work for everybody is just another symptom of all those ch-ch-ch-changes we've been through, not all of which may be entirely beneficial!

(Dr. Demento is the host of the nationally syndicated Dr. Demento

Mike Harrison____ **Telling Radio's Story To The Press**

seemed to me that the relationship between radio and the consumer press leaves much to be desired. An experience I had this past week helped crystalize some thoughts I've been carrying around on the subject.

A major Southern California magazine is planning a special feature on LA radio for their upcoming

April issue and I was one of the broadcasters invited to be collectively interviewed for the piece.

I must admit that after having been burned more than a

few times by seemingly well-intentioned writers out to do hatchet jobs, I am prone to pass, nowadays, when asked to lend my views on the state of radio to consumer publications.

Although I have been advised many times by colleagues not to let such things bother me, I still occasionally wince over articles such as the one that ran in a major rock rag a few years back depicting Lee Abrams and yours truly as the major destroyers of both progressive radio and the counter-culture (after we consented to share our views and experiences to what we were assured would be a "constructive article").

Nevertheless, I went ahead and cautiously agreed to participate in the inquiry based upon the merits of the writer's background, projected zeal and seeming honesty, not to mention the respect I hold for the other (10 or so) broadcasters who had already agreed to allow their brains to be picked.

We all gathered at a fashionable West Hollywood restaurant/watering hole where the magazine writer held court over an endless supply of coffee. Sure enough, after a few minutes of general warm-up questions, the barbed probe began. Not that he was out to do us or the LA radio market in, but it was obvious that the writer was more than willing to allow us to paint the local scene as "dull," "boring," "stagnant," "uncreative," and "running scared." Much to my amazement, many of the invited interviewees were equally willing to provide the fodder for such journalistic allegations.

Some bemoaned the fact that LA radio "isn't as good as it was in the old days when it was loose and creative." I heard others point out that 'the entire market sounds the same. Then there was the usual "radio is too tight and doesn't play enough music." We've heard them all before. If one came from out of town or iust didn't have a radio, one would have gotten the impression that Los Angeles only had a handful of stations and that they each sounded the same 24 hours per day. Untrue!

This tendency is a definite holdover from the now-dissipating mechanical age of programming—the period in which stations tried to simplify their overall images to the point that each could be described in a phrase, rather than a program schedule.

Of course, this movement was born of radio's need to create a certain level of consistency within each station in order to forge a distinct image and meet the competitive needs of the increasingly fractionalized marketplace. Unfortunately, though, it generated a whole breed of programmers who perceive their functions first and foremost as prorecting and formating programs.

And what has radio been project-

ing to the press? Formats, not programs. And what has radio been projecting to the public through outside advertising? Logos and quips, not programs. No wonder, other than for the medium's loyal and active following, many folks have been given the impression that there's not much happening on the radio dial.

If anything, the press is the place where radio can project itself as more than just its simplest and most

(Continued on page 29)

New On The Charts



Adam & The Ants "Kings Of The Wild Frontier"

Three years ago. Adam Ant gave up graphic design for the hectic world of rock'n'roll. But Adam didn't want to merely stand and sing. He wanted to create a special visual show with roots in American Indian and 19th century pirate costumes and rhythms. In the U.K., this colorful mix of seemingly bizarre elements has earned the quintet a following which he describes as "a truly colorful, honorable and proud group of peacock-like people.

Ant's fascination with the "war-rior ideal" has led him to wear the warpaint, feathers and tails of an Apache brave coupled with the ro-mantic undertone of a seafaring swashbuckler. Joining Adam in his vision are guitarist Marco Pirroni. drummers Terry Lee Miall and Merrick, and bassist Kevin Mooney.

Though the group's first LP to win worldwide acceptance is "Kings Of The Wild Frontier" on Epic. the band actually issued its debut LP—"Dirk Wears White Sox" in 1979 on the independent Do It label. British reaction was swift. Some hated them while others loved them.

Meanwhile, there has been an underground buzz here about Adam his compatriots. Rock discos and his compatriots. Rock discos and alternative radio stations have been regularly playing cuts from the CBS import for some time. The number of "antpeople," as Ants fans are known, seems to be growing here as well.

The group is managed by Falcon Stuart Ltd.. 59 Moore Park Road. Fulham SW6 England. The phone number is (01) 731-0022. The booking agency is the William Morris Agency, 1350 Ave. of the Americas, New York, N.Y. 10019. Telephone is (212) 586-5100.

THE TEARDROP EXPLODES "Kilimanjaro"– 🏚

"Psychedelia" is being used to describe much of the new music coming out of the U.K. by such acts as Joy Division. Echo & The Bunnymen. U2. Adam & The Ants and others though many ascribed as such reject the term.

The Teardrop Explodes is one of these bands that have gotten the psychedelic tag. The PolyGram/Mercury act got its start in Liverpool in 1977. Then known as the Crucial Three, the band consisted of Julian Cope, Ian McCulloch (now fronting Echo & The Bunnymen), and Pete Wiley, lead singer of the acclaimed

Wah! Heat.
Organist Paul Simpson, guitarist Mike Finkler and drummer Gary Dwyer replaced the departing McCulloch and Wiley. Later, David Balfe and Alan Gill joined to replace Simpson and Finkler and the current lineup is Cope. Balfe, Dwyer and Gill.

As usual these days in the U.K.. the quartet followed the route of releasing several independent singles before signing with Phonogram. Using various producers, the group re-leased such singles as "Sleeping Gas," "Bouncing Babies," and



"Treason" to critical and audience

The group's name was taken from one of the classic DC comics series. The group is managed by Bill Drummond at Zoo Management, 1 Chicago Bldg., Whitechapel, Liverpool I. England. The booking agency is the Cricket Agency, 200 W. 57th St. New York, N.Y. 10019. number is (212) 977-9806.

BILLBOARD 1981

Billboard Album Radio Action

Playlist Top Add Ons ● Top Requests/Airplay ★ Regional Breakouts & National Breakouts Based on station playlists through Wednesday (2/25/81)

Top Requests/Airplay-National

REO SPEEDWAGON-Hi Infidelity (Epic)

BRUCE SPRINGSTEEN-The River (Columbia)

STYX-Paradise Theatre (A&M)

Top Add Ons-National

GARLAND JEFFREYS-Escape Artist (Epic) PHIL COLLINS-Face Value (Atlantic) RAINBOW-Difficult to Cure (Polydor) BADFINGER-Say No More (Radio Records)

ADD ONS-The four key products added at the radio stations listed; as determined by station

TOP REQUESTS/AIRPLAY-The four products registering the greatest listener requests and airplay; as determined by

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national

Western Region

• TOP ADD ONS

RAINBOW—Difficult to Cure (Polydor)
GARLAND JEFFREYS—Escape Artist (Epic)
PHIL COLLINS—Face Value (Atlantic)
RUSH—Moving Pictures (Mercury)

*TOP REQUEST/AIRPLAY

STYX—Paradise Theatre (A&M)
JOURNEY—Captured (Columbia)
BRUCE SPRINGSTEEN—The River (Columbia)
REO SPEEDWAGON—Hi Infidelity (Epic)

BREAKOUTS

PLIMSOULS—(Planet)
JAMES TAYLOR—Dad Loves His Work
(Columbia)
THE SHERBS—The Skill (Atco)
RICK NELSON—Playing to Win (Capitol)

KMEL-FM-San Francisco (P. Vincent)

- PHIL COLLINS—Face Value (Atlantic)
- GARLAND JEFFREYS—Escape Artist (Epic) * BLONDIE-Autoamerican (Chrysalis)
- * BRUCE SPRINGSTEEN—The River (Columbia)
- * STEELY DAN-Gaucho (MCA)
- * ROD STEWART—Foolish Behaviour (WB)

KWST-FM—Los Angeles (T. Habeck)

- THE PLIMSOULS—(Planet)
- PHIL SEYMOUR—(Boardwalk)
- PHIL COLLINS—Face Value (Atlantic)
- DW-Difficult To Cure (Polydor)
- ROBIN TROWER—B.L.T. (Chrysalis)
- * .THE POLICE—Zenyatta Mondatta (A&M)
- * STYX-Paradise Theatre (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy
- * BRUCE SPRINGSTEEN The River (Columbia)

KPRI-FM—San Diego (J. Summers)

- RUSH-Moving Pictures (Mercury)
- * REO SPEEDWAGON -- Hi Infidelity (Epic)
- * JOURNEY-Captured (Columbia) ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

KOME-FM — San Jose (D. Jang)

- RAINBOW Difficult To Cure (Polydor)
- RUSH—Moving Pictures (Mercury)
- * JOURNEY-Captured (Columbia)
- **★ THE POLICE**—Zenvatta Mondatta (A&M)
- * REO SPEEDWAGON—Hi Infidelity (Epic)
- * STYX-Paradise Theatre (A&M)

KZAP-FM -- Sacramente (G. Nixon)

- GARLAND JEFFREYS—Escape Artist (Epic)
- THE SHERBS-The Skill (Atco)
- * STYX-Paradise Theatre (A&M)
- * JOURNEY-Captured (Columbia)
- * RED SPEEDWAGON—Hi Infidelity (Epic)
- * DONNY IRTS-Back On The Streets (Midwest)

KBPI-FM-Denver (F. Cody/P. Strider)

- JAMES TAYLOR—Dad Loves His Work (Columbia)
- * STYX-Paradise Theatre (A&M)
- * REO SPEEDWAGON—Hi Infidelity (Epic)
- **★ DIRE STRAITS**—Making Movies (WB)
- * DOWNY IRIS-Back On The Streets (Midwest)

KZEL-FM-Eugene (C. Kovarick/P. Mays)

- RICK NELSON—Playing To Win (Capitol)
- GARLAND JEFFREYS—Escape Artist (Epic)
- PHIL SEYMOUR—(Boardwalk)
- RAINBOW Difficult To Cure (Polydor)
- THE PLIMSOULS—(Planet)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ JOURNEY Captured (Columbia)
- * ELVIS COSTELLO-Trust (Columbia)
- MANFRED MANN'S EARTH BAND—Chance (WB)

KSJO-FM - San Jose (F. Andrick)

- RAINBOW Difficult To Cure (Polydor)
- GARLAND JEFFREYS—Escape Artist (Epic)
- THE FOOLS—Heavy Metal (EMI/America)
- * REO SPEEDWAGON—Hi Infidelity (Epic) ★ JOURNEY—Captured (Columbia)
- ★ STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)

Midwest Region

TOP ADD ONS

GARLAND JEFFREYS—Escape Artist (Epic)
RAINBOW—Difficult to Cure (Polydor)
PHIL COLLINS—Face Value (Atlantic)
RICK SPRINGFIELD—Working Class Dog (RCA)

*TOP REQUEST/AIRPLAY

STYX—Paradise Theatre (A&M)
JOURNEY—Captured (Columbia)
RUSH—Moving Pictures (Mercury

BREAKOUTS

JAMES TAYLOR-Dad Loves His Work (Columbia)
THE HAWKS—(Columbia)
THE SHOES—Tongue Twister (Elektra)
PHIL SEYMOUR—(Boardwalk)

WEBN-FM — Cincinnati (C. Gary)

- JAMES TAYLOR—Dad Loves His Work (Columbia)
- PHIL SEYMOUR—(Boardwalk)
- * REO SPEEDWAGON—Hi Infidelity (Epic) ★ JOURNEY-Captured (Columbia)
- ★ THE POLICE—Zenvatta Mondatta (A&M)
- * STEELY DAN-Gaucho (MCA)

WLUP-AM-Chicago (S. Daniels)

- RICK SPRINGFIELD—Working Class Dog (RCA)
- GARLAND JEFFREYS—Escape Artist (Epic)
- MAX WERSTER—Universal Juveniles (Mercury)
- ★ STYX—Paradise Theatre (A&M)
- * DONNYIRIS-Back On The Streets (Midwest)
- * REO SPEEDWAGON—Hi Infidelity (Epic)

WLVQ-FM—Columbus (S. Runner)

- RICK SPRINGFIELD—Working Class Dog (RCA)
- * STYX—Paradise Theatre (A&M)
- * RUSH-Moving Pictures (Mercury)
- * REO SPEEDWAGON—Hi Infidelity (Epic)
- * JOURNEY-Captured (Columbia)

JOURNEY-Captured (Columbia)

WMMS-FM -- Cleveland (J. Gorman)

- PHIL SEYMOUR-Face Value (Atlantic)
- GARLAND JEFFREYS—Escape Artist (Epic)
- ELIOTT MURPHY—Affairs (Courtisane) RAINBOW—Difficult To Cure (Polydor)
- BADFINGER—Say No More (Radio Records)
- JAMES TAYLOR—Dad Loves His Work (Columbia)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- * PAT BENATAR—Crimes Of Passion (Chrysalis) ★ BLONDIE—Autoamerican (Chrysalis)

WYDD-FM -- Pittsburgh (J. Kinney)

 PHIL COLLINS—Face Value (Atlantic) RAINBOW-Difficult To Cure (Polydor)

★ JOURNEY—Captured (Columbia)

- GARLAND JEFFREYS—Escape Artist (Epic)
- BADFINGER—Say No More (Radio Records)
- THE FOOLS—Heavy Metal (EMI/America)
- THE RINGS—(MCA)
- * REO SPEEDWAGON—Hi Infidelity (Epic)
- * STYX-Paradise Theatre (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- * STEVE WINWOOD-Arc Of A Diver (Island)

WQFM-FM - Milwaukee (M. Wolf)

- PHIL COLLINS—Face Value (Atlantic) GARLAND JEFFREYS—Escape Artist (Epic)
- WHITE LIE—True Confessions (Street Wise)
- RAINBOW Difficult To Cure (Polydor)
- RICK SPRINGFIELD—Working Class Dog (RCA) * RUSH-Moving Pictures (Mercury)
- REO SPEEDWAGON-Hi Infidelity (Epic)
- * STYX—Paradise Theatre (A&M) ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

KSHE-FM-St. Louis (R. Balis)

- RAINBOW—Difficult To Cure (Polydor)
- THE JAM Sound Affects (Polydor) THE SHOES—Tongue Twister (Elektra)
- GARLAND JEFFREYS—Escape Artist (Epic) THE HAWKS—(Columbia)
- APRIL WINE—The Nature Of The Beast (Capitol)
- * STYX—Paradise Theatre (A&M) JOURNEY—Captured (Columbia)

MANFRED MANN'S EARTH BAND—Chance (WB) Southeast Region

TOP ADD ONS

PHIL COLLINS—Face Value (Atlantic)
RAINBOW—Difficult to Cure (Polydor)
BADFINGER—Say No More (Radio Reci

TOP REQUEST/AIRPLAY

REO SPEEDWAGON-Hi Infidelity (Epic) STYX-Paradise Theatre (A&M) JOURNEY—Captured (Columbia)
BRUCE SPRINGSTEEN—The River (Columbia)

BREAKOUTS:

JAMES TAYLOR - Dad Loves His Work (Columbia)
PHIL SEYMOUR—(Boardwalk)
THE BRAINS—Electronic Eden (Mercury)
TED NUGENT—Intensities in 10 Cities (Epic)

WKLS-FM-Atlanta (8. Bailey)

- THE BRAINS-Electronic Eden (Mercury)
- RAINBOW Difficult To Cure (Polydor)
- GARLAND JEFFREYS—Escape Artist (Epic) RICK SPRINGFIELD—Working Class Dog (RCA)
- STYX-Paradise Theatre (A&M) REO SPEEDWAGON -- Hi Infidelity (Epic)
- JOHN LENNON/YOKO ONO-Double Fantasy ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- GARLAND JEFFREYS—Escape Artist (Epic) PHIL COLLINS—Face Value (Atlantic)
- TED NUGENT-Intensities In 10 Cities (Epic) * LOVERBOY-(Columbia)

* STYX-Paradise Theatre (A&M)

WROQ-FM - Charlotte (J. White)

* JOURNEY-Captured (Columi * REO SPEEDWAGON-Hi Infidelity (Epic)

WQXM-FM—Tampa (R. Parker)

- GRACE SLICK—Welcome To The Wrecking Ball
- **★ JOURNEY**—Captured (Columbia)
- * REO SPEEDWAGON-Hi Infidelity (Epic)
- * STYX—Paradise Theatre (A&M)

WRAS-FM-Atlanta (O. Venable)

- **★ BRUCE SPRINGSTEEN**—The River (Columbia)
- THE BRAINS-Electronic Eden (Mercury)
- GARLAND JEFFREYS—Escape Artist (Epic)
- PHIL COLLINS—Face Value (Atlantic)
- RAINBOW—Difficult To Cure (Polydor)
- PHIL SEYMOUR—(Boardwalk) * THE POLICE—Zenyatta Mondatta (A&M)
- ★ THE CLASH—Sandinista (Epic) * BLONDIE-Autoamerican (Chrysalis)

* BRUCE SPRINGSTEEN—The River (Columbia)

- THE CLASH—Sandinista (Epic) JAMES TAYLOR—Dad Loves His Work (Columbia)
- BADFINGER—Say No More (Radio Records)
- GARLAND JEFFREYS—Escape Artist (Epic)
- * STYX—Paradise Theatre (A&M) **★ THE JAZZ SINGER**—Neil Diamond (Capitol)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy
- WSHE-FM-Ft. Lauderdale (N. Mirsky) BADFINGER—Say No More (Radio Records) GARLAND JEFFREYS—Escape Artist (Epic)
- RAMBOW Difficult To Cure (Polydor)
- RICK SPRINGFIELD—Working Class Dog (RCA)
- * BRUCE SPRINGSTEEN—The River (Columbia)
- ★ \$TYX—Paradise Theatre (A&M) * REO SPEEDWAGON—Hi Infidelity (Epic) * RUSH-Moving Pictures (Mercury)

Southwest Region

TOP ADD ONS:

GARLAND JEFFREYS—Escape Artist (Epic) PHIL COLLINS—Face Value (Atlantic) BADFINGER—Say No More (Radio Records) RAINBOW—Difficult to Cure (Polydor)

★TOP REQUEST/AIRPLAY STEVE WINWOOD—Arc of a Diver (Island)
REO SPEEDWAGON—HI Infidelity (Epic)
THE POLICE—Zenyatta Mondatta (A&M)
JOHN LENNON/YOKO ONO—Double Fantasy

BREAKOUTS

THE PLIMSOULS—(Planet)
JAMES TAYLOR—Dad Loves His Work (Columbia)
THE FOOLS—Heavy Mental (EMI/America)
BB KING—There Must Be a Better World
Somewhere (MCA)

KZEW-FM -- Dallas (J. Dolan)

• THE PLIMSOULS-(Planet)

- RAINBOW Difficult To Cure (Polydor)
- JAMES TAYLOR—Dad Loves His Work (Columbia) • RICK SPRINGFIELD—Working Class Dog (RCA)
- BADFINGER—Say No More (Radio Records) * THE JAM - Sound Affects (Polydor)
- * ELVIS COSTELLO-Trust (Columbia) ★ THE POLICE — Zenyatta Mondatta (A&M) * REO SPEEDWAGON—Hi Infidelity (Epic)
- KBBC-FM -- Phoenix (R. Cheanuft) JAMES TAYLOR—Dad Loves His Work (Columbia) SMOKEY ROBINSON - Being With You (Tamla)
- FRANKE & THE KNOCKOUTS-(Millennium) * STEELY DAN-Gaucho (MCA)

★ JOHN LENNON/YOKO ONO—Double Fantasy

* DON McLEAN-Chain Lightning (Millennium)

* NICOLETTE LARSON - Radiotand (WB)

KATT-FM - Oklahoma City (J. Freund)

- PHIL COLLINS—Face Value (Atlantic)
- THE PLIMSOULS—(Planet)
- RAINBOW Difficult To Cure (Polydor)
- GARLAND JEFFREYS—Escape Artist (Epic)
- THE FOOLS—Heavy Metal (EM1/America DOC HOLLIDAY—(A&M)
- MANFRED MANN'S EARTH BAND-Chance (WB)
- STEVE WINWOOD-Arc Of A Diver (Island)
- TOTO-Turn Back (Columbia) KLBJ-FM -- Austin (G. Mason/T. Quarles)
- GARLAND JEFFREYS—Escape Artist (Epic)
- BADFINGER-Say No More (Radio Records) RICK SPRINGFIELD—Working Class Dog (RCA)
- BB KING—There Must Be A Better World Somewhere (MCA) GERARD McMAHON & KID LIGHTNING-Blue Rue
- NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M) * REO SPEEDWAGON -- Hi Infidelity (Epic)
- STEELY DAN-Gaucho (MCA) STEVE WINWOOD—Arc Of A Diver (Island)

TOTO-Turn Back (Columbia) KWFM-FM-Tucson (J. Owens)

- THE FOOLS—Heavy Metal (EMI/America) THE PLUMSOULS—(Planet)
- BADFINGER-Say No More (Radio Records) SCOOTERS-Blue Eyes (EMI/America)
- PHIL COLLINS—Face Value (Atlantic) GERARD McMAHON & KID LIGHTNING—Blue Rue (ARC/Columbia)
- * STEVE WINWOOD—Arc Of A Diver (Island) STEELY DAN — Gaucho (MCA) JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia) KLOL-FM -- Houston (P. Riann)
- PHIL COLLINS—Face Value (Atlantic) THE PLIMSOULS—(Planet)
- RAINBOW-Difficult To Cure (Polydor) GARLAND JEFFREYS-Escape Artist (Epic) STYX—Paradise Theatre (A&M)

JOURNEY-Captured (Columbia)

STEVE WINWOOD - Arc Of A Diver (Island) MICHAEL STANLEY BAND—Heartland (EMI/ America)

Northeast Region

TOP ADD ONS PHIL COLLINS—Face Value (Atlantic) RAINBOW-Difficult to Cure (Polydor) GARLAND JEFFREYS—Escape Artist (Epic) BADFINGER—Say No More (Radio Records)

★TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia) STYX—Paradise Theatre (A&M) REO SPEEDWAGON—Hi Infidelity (Epic) THE POLICE—Zenyatta Mondatta (A&M) BREAKOUTS

(Columbia) IAN GOMM—What A Blow (Stiff/Epic) 707—The Second Album (Casablanca)

WNEW-FM-New York (B. Bernard) GARLAND JEFFREYS—Escape Artist (Epic)

THE PLIMSOULS—(Planet)
JAMES TAYLOR—Dad Loves His Work

- BADFINGER-Say No More (Radio Records) PHIL COLLINS—Face Value (Atlantic) DOC HOLLIDAY -- (A&M)
- RAINBOW-Difficult To Cure (Polydor) THE PLIMSOULS—(Planet) BRUCE SPRINGSTEEN—The River (Columbia)
- ELVIS COSTELLO-Trust (Columbia) THE POLICE—Zenyatta Mondatta (A&M) THE CLASH-Sandinista (Epic)

GARLAND IEFFRIES—Escape Artist (Epic)

RAINBOW - Difficult To Cure (Polydor) DOC HOLLIDAY-(A&M)

WCMF-FM - Rochester (T. Edwards)

- PHIL SEYMOUR—(Boardwalk) RICK SPRINGFIELD-Working Class Dog (RCA)
- THE PLIMSOULS—(Planet)

 BRUCE SPRINGSTEEN—The River (Columbia) AC/DC_Back In Black (Atlantic)
- RUSH-Moving Pictures (Mercury) * STYX-Paradise Theatre (A&M)

WBAB-FM-Long Island (M. Curley/M. Coppola)

National Breakouts

THE PLIMSOULS—(Planet)

PHIL SEYMOUR-(Boardwalk)

IAN GOMM-What A Blow (Stiff/Epic)

JAMES TAYLOR-Dad Loves His Work (Columbia)

- PHIL SEYMOUR—(Boardwalk) . RAINBOW-Difficult To Cure (Polydor)
- IAMES TAYLOR—Dad Loves His Work (Columbia)
- GARLAND JEFFREYS—Escape Artist (Epic)
- PEARL HARBOUR—Don't Follow Me, I'm Lost Too
- BADFINGER—Say No More (Radio Records)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- PHIL COLLINS—Face Seymour (Atlantic)
- GARLAND JEFFREYS—Escape Artist (Epic)
- RAINBOW Difficult To Cure (Polydor)
- 4 OUT OF 5 DOCTORS—(Nemperor)
- * THE POLICE -- Zenyatta Mondatta (A&M) * PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ JOURNEY-Captured (Columbia) NAZARETH—The Fool Circle (A&M)
- GARLAÑO JEFFREYS—Escape Artist (Epic) • PHIL COLLINS—Face Value (Atlantic)
- MOLLY HATCHET—Live (Full Moon) * STYX-Paradise Theatre (A&M)
- * STEVE WINWOOD—Arc Of A Diver (Island)
- * REO SPEEDWAGON—Hi Infidelity (Epic) WLIR-FM-Long Island (D. McMamara/R, White)
- RAINBOW—Difficult To Cure (Polydor) PHIL COLLINS—Face Value (Atlantic)
- THE PLIMSOULS—(Planet)
- * RAINBOW-Difficult To Cure (Polydor) * TODD RUNDGREN-Healing (Bearsville)

WAQX-FM-Syracuse (E. Levine)

- JAMES TAYLOR—Dad Loves His Work (Columbia) GARLAND JEFFREYS—Escape Artist (Epic)
- * STYX—Paradise Theatre (A&M) * AC/DC-Back In Black (Atlantic)
- WPLR-FM-New Haven (G. Weingarth/E. Mic
 - IAN GOMM What A Blow (Stiff/Epic) RAINBOW - Difficult To Cure (Polydor)

GARLAND JEFFREYS—Escape Artist (Epic)

 BADFINGER—Say No More (Radio Records) * REO SPEEDWAGON—Hi Infidelity (Epic)

* STEVE WINWOOD_Arc Of A Diver (Island)

- BADFINGER—Say No More (Radio Records)
- * .38 SPECIAL—Wild Eyed Southern Boys (A&M) * 707-The Second Album (Casablanca)

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ JOHN LENNON/YOKO ONO—Double Fantasy

- * ELVIS COSTELLO-Trust (Columbia) * BRUCE SPRINGSTEEN—The River (Columbia)
- WMMR-FM-Philadelphia (J. Bonadonna)
- THE PLIMSOULS-(Planet)
- * STEVE WINWOOD-Arc Of A Oiver (Island)
- WGRO-FM Buffalo (G. Hawras)
- RAINROW Difficult To Cure (Polydor)
- **★ JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- GARLAND JEFFREYS—Escape Artist (Epic)
- DOC HOLLIDAY—(A&M)
- JAMES TAYLOR-Dad Loves His Work (Columbia) * PHIL COLLINS—Face Value (Atlantic)
- **★ THE OUTLAWS**—Ghost Riders (Arista)
- PHIL COLLINS—Face Value (Atlantic)
- * REO SPEEDWAGON—Hi Infidelity (Epic) THE OUTLAWS—Ghost Riders (Arista)
- PHIL COLLINS—Face Value (Atlantic)
- ★ STYX—Paradise Theatre (A&M) ★ JOURNEY—Captured (Columbia) WCOZ-FM — Boston (R. Lipshutz)
- RAINBOW—Difficult To Cure (Polydor) * REO SPEEDWAGON-Hi Infidelity (Epic)
- * RAIN BOW Difficult To Cure (Polydor)

NEW YORK-NBC. in a realignment of programming, promotion and advertising functions of its two networks, has named Morrie Trumble director of programs for the NBC Radio Network. He moves over from director of sports programming into a post that has been vacant since the fall.

He will be in charge of such new projects as NBC's new weekly "Country Session" music specials

Radio Specials

network and syndicated music spe cials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

March 6-8, Rossington Collins Concert Encore (repeat of New Year's Eve concert, NBC Source, 90

March 7. Rock Radio Awards. ABC FM, two hours.

March 8. UFO, King Biscuit Flower Hour. ABC FM, one hour. March 14-15. Olivia Newton-

John, RKO, two hours.

March 14. Crystal Gayle, Silver Eagle, ABC Entertainment, 90 min-

March 15. Cars, King Biscuit Flower Hour, ABC FM, one hour. March 20-23, Robert Palmer concert. NBC Source, 90 minutes.

March 20. Charley Pride, Country Session, NBC, one hour.

March 22. Michael Stanley Band, April Wine, King Biscuit Flower Hour, ABC FM, one hour.

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

March 27. Johnny Paycheck, Country Session. NBC. one hour.

March 27. Blondie, Conversation

DIR, two hours.

March 28, Bobby Bare, Lacy J. Dalton, Silver Eagle. ABC Enter-

tainment, 90 minutes. March 28. Police, Supergroups in Concert, ABC FM, two hours.

April 3-5. Kansas, NBC Source.

April 3. Hank Williams Jr., Coun-

try Session, NBC, one hour. April 10-12, Eddie Money concert.

NBC Source, 90 minutes. April 10. Ronnie Milsap, Country

Session, NBC. one hour.
April 11. Don Williams, Rosanne Cash, Rodney Crowell, Silver Eagle.

ABC Entertainment, 90 minutes. April 17. Mel Tillis, Country Session, NBC, one hour.

April 18-19. Rod Stewart, RKO.

two hours.
April 18-19. Barbara Mandrell, Larry Gatlin, Charlie Daniels, Mu-

April 24-26. Genesis concert. NBC Source, 90 minutes.

April 24. Lynn Anderson, Country Session. NBC, one hour. April 25. Eddie Rabbitt, Best of

Silver Eagle. ABC Entertainment,

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

May 8. John Conlee, Country Ses-

sion, NBC, one hour.

May 9. George Jones, Silver Eagle, ABC Entertainment, 90 min-

May 15. Margo Smith, Country Session. NBC. one hour.

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

(see new Radio Specials calendar. this page).

Trumble's counterpart on NBC's Source Network is John McGhan, who has been promoted to p.d. from production coordinator (Billboard, Nov. 29, 1980).

Joan Voukides becomes director of advertising and promotion for both networks. She moves up from a manager position. Trumble, who joined NBC in 1979, comes from a news and sports background at UPI. McGhan is former p.d. at WDVE-FM Pittsburgh.

John Wetherbee has been named assistant p.d. at WFYR-FM Chicago, moving up from music director. He will continue in his music director's duties. . . . Ben Bubbett has been named music director of KRYS-AM Corpus Christi, Tex. Bob Conners has moved from afternoons to morning drive on WTVN-AM Columbus. . . . Bruce Kelly "In The Afternoon" has left his p.d. and airtime shift on WMJX-FM Miami (the station has lost its license in a Federal Communications Commission revocation, Billboard, Feb. 14, 1981) and moved to WHYI-FM (Y-100) Miami to work in afternoon

Bill Figenshu, national program director of Viacom Radio, has been promoted to vice president. . . . Bob Laurence, national p.d. at Mariner Communications (WLW-AM/ WSKS-FM Cincinnati. WITS-AM Boston. KBEQ-FM Kansas City) has joined Drake-Chenault as a pro-.. Ellen Kaye has been grammer. named entertainment marketing administrator for WNBC-AM New York. She comes from Buckley Ra-

Bubbling Under The HOT 100

- 101-ALL AMERICAN GIRLS, Sister Sledge, Cotillion 46007 (Atlantic)
- 102-OUTSIDE, Ambrosia, Full Moon 49654 (Warner Bros.)
- 103-BLACKJACK, Rupert Holmes, MCA 51045 104-HOOKED ON MUSIC, Mac Davis, Casa blanca 2327 (Polygram)
- 105-96 TEARS, Garland Jeffreys, Epic 19
- 106-LET'S PICK IT UP, Chris Montan, 20th
- Century 2480 (RCA)
 107-GOODBYE ELENORE, Toto, Columbia 11-
- 108-GOING BACK TO MIAMI, Blues Brothers, Atlantic 3802
- 109-EUGENE, Crazy Joe & The Variable Speed Band, Casablanca 2298 (Polygram)
- 110-000-EEE, Nicolette Larsen, Warner Bros.

Bubbling Under The Top LPs

- 201-VARIOUS ARTISTS, I.R.S. Greatest Hits Vol. 2 & 3, LRS, SP-70800 (A&M)
- 202-MOTORHEAD, Ace Of Spades, Mercury SRM-1-4071 (Polygram)
 203-NEW RIDERS OF THE PURPLE SAGE,
- Feelin' All Right, A&M SP-4818 204-THE TOURIST, Luminous Basement, Epic
- 205-STONE CITY BAND, The Boys Are Back,
- 206-RICK SPRINGFIELD, Working Class Dog,
- 208-CAROL HENSEL, Dancersize, Vintage, VNJ
- 209-4 OUT OF 5 DOCTORS, 4 Out Of 5 Doctors, Nemperor JZ 36575 (Epic)
- 210-STEVE CROPPER, Playin' My Thang, MCA

Mike Harrison

obvious features. Look at the relationship that exists between newspapers and television. Check out the TV listings in your local daily newspaper. Then look at the radio listings (if you can even call them "listings").

Is it that radio and newspapers are in competition with each other while TV and newspapers are in cahoois? No. that's certainly not it. It's just that, in most cases, radio does not take the effort to present itself to the press as being more than a formatand that's because, as I've mentioned, radio thinks of itself as a format; even those stations that, upon careful inspection, feature a fine variety of diverse programs.

As we embark upon the eighties and the rest of this century, the greatest threat to radio's survival will come from other mediums. Smart radio broadcasters are quickly realizing that their major competition consists of more than the other station down the dial programming the same "format.

The old saying, "if you've got it—flaunt it" certainly applies here. Quite obviously, if radio doesn't blow its horn, nobody else will.

Don't allow form to smokesereen content. "Form" is just a small element of the whole that radio is. And, we are selling ourselves short as a viable medium if we don't present ourselves as the multi-faceted entities we really are.

Sure. there's lots wrong with radio. All human endeavors have their faults and can stand some improvement. But, there's also a lot right about radio-including many features, musical and verbal, which cannot be matched by outside com-

If there's anything I've learned about the press in my experience as a trade publication editor and columnist, it is that creative people are inspired to rise to the level that the printed word sets up for them and expects from them.

If local newspapers and magazines paid attention to some of radio's more distinctive points such as the talk shows on music stations, the new music hours on hit stations, the special syndicated features on local stations, the album hours, the community services and all the other varied and sundry things that make up the world of radio as it really isno doubt, broadcasters would be encouraged to provide even more diversity and detail within their sloganized "formats."

Make a call or pay a visit to the editor of your local newspaper without delay and bring him a detailed schedule of your station's programming for the coming month, includ-ing descriptions of each and every one of your air personalities, special programs and features. Then, make plans to publish and distribute these schedules yourself (and be sure to send me a copy).

After all, there's more to even the tightest music format than which records are getting light, medium and heavy airplay.

For The Record

NEW YORK-In an article in the Dec. 6, 1980. Billboard. concerning college radio. the figures given for the Champaign-Urbana-Rantoul market in Illinois should have referred to four counties with a population of 187.600. according to Arbi-

Billboard® Survey For Week Ending 3/7/81 Santy-foll fleek Eliding 377781 C Copyright 1981. Billiopar Publication may be reproduced. Stored in a retrieval system. or transmitted. in any form or by any means, electronic. mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.
TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI) WHAT KIND OF FOOL Parks Stainand & Barry Cibb Columbia 11 11430 (Stimwood/Maishannell BMI)

2 5 irbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI) 由 7 3 CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI) HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP) 4 4 6 台 7 6 John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI) 4 A LITTLE IN LOVE
Cliff Richard, EMI-America 8068 (ATV, BMI)
SMOKEY MOUNTAIN RAIN
Ronnie Milsap, RCA 12084 (Pi-Gem, BMI) 7 8 15 2 1 12 6 SOMEBODY'S KNOCKIN' MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC) SAME OLD LANG SYNE
Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP) 12 THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP) 10 9 15 KILLIN' TIME
Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic)
(Flowering Stone, ASCAP) 11 10 16

DARE TO DREAM AGAIN
Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
HEY NINETEEN
Steely Dan, MCA 41036 (Zeon/Freejunket, ASCAP) 12 15 13 11 12 金 24 JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP) THE TIDE IS HIGH
Blondie, Chrysalis 2465 (Gemrod, BMI) 15 13 13 MISS SUN 16 14 12 Boz Scaggs, Columbia 11-11406 (Hudmar, ASCAP) 山 19 6 CAFE AMORE Sovro Gyra. M

Week

The same ¥

女

会

☆ 39 2

30 36 3

31

32 21

33 27 18

34 32

35 35 3

36

37

38

40 40

41 25 19

42 43

43 NEW EN

44 47

45 45

46 46

47 48

48 34

49 42 15

31

REW ENTRY

NEW ENTRY

38

44 39

16

8

37 2

CAPE AMONE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI) GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI) 由 22 KISS ON MY LIST
Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI) 血 23 LIVING IN A FANTASY
Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI) 会 28 由 26 5 DREAMER The Association. Elektra 47094 (Rockslam/Bug, BMI) I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamia 54320 (Motown) (Jobete/Black Bull. BMI) 22 20 7 验 33 3 MORNING TRAIN
Sheena Easton, EMI-America 8071 (Unichappell, BMI)

ANGEL OF THE MORNING
Juice Newton, Capitol 4976 (Blackwood, BMI) Juice Newton, Capitol 4976 (Blackwood, BMI)
LET'S PICK IT UP
Chris Montan, 20th Century 28 (RCA)
(Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI) 25 30 MY MOTHER'S EYES
Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)

I LOVE A RAINY NIGHT
Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch. BMI) 26 17 13 27 16 17 28 29 5 THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)
MISTER SANDMAN

Emmylou Harris, Warner Bros. 49864 (Edwin H. Mörris, ASCAP) WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed) 1 MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)

SEVEN BRIDGES ROAD Gegles, Asylum 47100 (Elektra) (Irving, BMI)

T'S MY TURN

Diana Ross, Motown 1496
(Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)

WYNKEN BLYNKEN AND NOD The Doobie Brothers, Sesame Street 49642 (Warner Bros.) (Silkie, BMI)

1981

GIVING IT UP FOR YOUR LOVE
Delbert McClinton, Capitol/MSS 4948 (Blackwood/Urge, BMI) Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/ Leon Ware, ASCAP)

PERFECT FOOL one, Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)

Debdy Boone, Warner/Curb 43652 (Brightwater/Strawberry F SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI) SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)

I'M ME AGAIN Connie Francis, MGM 14853 (Polydor) (Ragtime, ASCAP) Connie Prancis, moin 2008 LOVE ON THE ROCKS Neil Diamond. Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)

Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)

PART OF ME, PART OF YOU

England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)

PRECIOUS TO ME

our, Boardwalk 8-5703 (CBS) (Hearmore/On The Boardwalk, BMI) IT'S MY JOB

Buffet, MCA 51061 (I've Got The Music, ASCAP)

3 3

Jummy Buffet. MCA 51061 (I've Got The Music, ASCAP)

I DON'T WANT TO KNOW YOUR NAME
Glen Campbell, Capitol 4959 (Seventh Sun, ASCAP)

STAYING WITH IT

Firefall, Atlantic 3791 (ATV/Braintree/Snow, BMI)

REMEMBER WHEN THE MUSIC

Harry Chapin, Boardwalk 85705 (Chapin, ASCAP)

CELEBRATION

Kool & The Gang, De-Lite 807 (Polygram) (Delightful/Fresh Start, BMI)

STARTING OVER
John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)

SUDDENLY John Lennon, Genen 49604 (Warner Bros.) (Lenono, DMI) SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, 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.)

w americanradiohistory com

Urban Cowboy Fad Conquers Philly Area; New Clubs Sprout

By MAURIE ORODENKER

PHILADELPHIA-Until now it was only the neighborhood taps and taverns that featured country music on their jukeboxes, but center-city here recently got its first cowboy sa-

Stan Chapman, who operates the Newstand jazz club, opened Filly'd Feb. 2 with live cowboy entertainment four nights each week. First in was Jim Six & the City Limits. Close to center city, the Lone Star Saloon has brought in Tim McGarth to sing country songs every night.

In the South Philadelphia sector. the former Illusions disco turned country as the Red Rider Saloon with groups like Dusty Roads and

Country Revolution featuring Lee Price coming in for the weekends.

And in the suburbs, the new Urban Cowboy offers two live country bands Tuesday through Saturday Last month, the suburban area also saw the opening of Gatling Saloon and Dance Hall in Graterford, Pa., with country rock bands and deejay Jerri Noel spinning country records between band sets.

Across the river on the New Jersey side, Cherry Hill gets a new country club with the opening of Chaps featuring live country bands. Interest in the area has grown so that Apollo Artists, local booking agency, has started advertising for country and country rock bands.

Down in Atlantic City, the Golden Nugget gambling casino hotel opened last month with Willie Nelson headlining at its theatre.

Country music has also caught up with the Smithville Inn at Smithville, major tourist attraction about 12 miles from Atlantic City. The Inn has introduced a "Western Buffet" for Friday nights and hired Big Bad John and his country band to liven up the atmosphere. While it doesn't have any mechanical bulls, the Inn does highlight a "best cowboy hat" contest each week.

At nearby Wilmington, Del., the Brandywine Club, which generally features rock bands, has scheduled a series of Urban Cowboy Nights with patrons invited to come wearing "urban cowboy" outfits.



Billboard photo by Chuck Pulin

PATRIOTIC SONG-Roger McGuinn, left, and Chris Hillman perform their patriotic song, "America For Me," at the D.I.R. studios in New York for radio syndication around the country. The duo also appeared at the Bottom Line.

Rodgers & Edwards For Mathis, Harry

LOS ANGELES-Chic's Nile Rodgers and Bernard Edwards producing Blondie's Deborah Harry and Johnny Mathis? Not as farfetched as it may seem, says Rodgers. The Mathis project is nearing completion and Harry's is just be-

"We're writing about a subject matter that Deborah can relate to." says Rodgers. "We discovered that not only did we grow up in the same neighborhood but we still live a few blocks from each other. Plus we have always had a lot of respect for each Rodgers suggests plans call for Harry to be launched as a total musical figure drawing from both the producers' and artist's experiences.

He points out that this is one of the few times the songwriting effort is a total collaboration with the artist. Rodgers and Edwards usually reserve that area for themselves.

He maintains that because of their common bond (growing up in the same area) "and Deborah's versatil-

ity, she is exciting to work with.
"One of the things that impressed us about Blondie's newest album (Continued on page 39)

Chicago Spot Offers Video Dancestand

CHICAGO-Video Dancestand is the latest in a series of low cost entertainment packages being brought by Jam Productions to the Park West

The first Video Dancestand. Wednesday 25, included local rock acts, prerecorded record label video clips and close-circuit three-camera

By ALAN PENCHANSKY video monitoring of the dance floor. Admission is \$1.95.

Other recent Park West shows have had \$2 and \$3 ticket prices with the drink minimum waived. These have included a rock film festival with live entertainment between screenings and a series of "Anti-Inflation Rock (AIR)" concerts featuring local new wave and reggae

According to Jam co-owner Arny Granat, the new booking approach is a reaction to talent business slowdown. Some of the problems facing promoters today include a shortage of touring acts and a tightening of consumer dollars available for entertainment: Granat says.

Jam Productions is exclusive booking agent for the 750-seat nightclub.

"The first thing we came up with was a film festival, the Celluloid Circus," explains Granat. "People could watch a movie, see a band and have a good time for \$3.'

The week-long film festival in January had a \$5 ticket high to see the Chicago premiere of "Rude Boys" featuring the Clash. Other pictures at \$3 were "Yellow Submaries" "The Wassiers" "The Maries" "The Maries "The Maries "The Maries" "The Maries" "The Maries "The Maries" "The Maries "The Maries" "The Maries "The Maries" "The Maries" "The Maries "The Maries" "The Maries "The Maries" "The Maries" "The Maries" "The Maries "The Maries" "The Maries" "The Maries" "The Maries "The Maries" "The Maries "The Maries" "The Ma rine." "The Warriors," "The Man Who Fell To Earth" and "The Harder They Come."

Park West has been a showcase for national talent since opening in 1977. Ticket prices for national touring acts range from \$7.50 to \$11 and

Says Granat. "I'm trying to drive home the fact that it's not the most expensive room in town. In fact it's

2 L.A. Area Clubs Dark

LOS ANGELES-Two popular rock nightclubs in this area, the Starwood and the Cuckoo's Nest. have been closed by the state with their owners taking recourse in the courts.

The Starwood, in the Hollywood area, was forced to close Jan. 23 (Billboard, Feb. 14, 1981) following an order from the Los Angeles Superior Court. However, club operators David Forest was allowed to open the venue from Feb. 20-23 while he sought a writ of supercedence from the State Appeals Court. If approved, the writ would have reinstated the Starwood's licenses which have been revoked. The request was denied so the Starwood is now dark again. Forest states he will now appeal in the state Supreme Court.

The Cuckoo's Nest, in Orange County's Costa Mesa community. has been ordered to close by a unanimous 4-0 vote by the city council there. One council member was absent. Club owner Jerry Roach plans to appeal in the Harbor Municipal Court. at Newport Beach, March 6. Until that time, Roach can remain open though he cannot have live entertainment or dancing.

In both cases, the trouble stems from alleged violence, alcohol and drug abuse and defacement of neighborhood property by clubgoers. The incident which caused the Costa Mesa city manager's office to take action against the Cuckoo's Nest was an alleged attempted murder of a policeman by a Cuckoo's Nest patron in early February.

If the Cuckoo's Nest's entertainment licenses are revoked, the club could remain open though it could no longer offer dancing or live entertainment.

The clubs are two of the few remaining nightspots which book hardcore punk on a regular basis (Continued on page 31)

Granat forsees a continuation of the lower ticket shows, and expects a repeat of the film festival on a twice annual basis.

Las Vegas Riviera's Zoppi Says Records 'Magic Key' By TIM WALTER LAS VEGAS-Recording success Zoppi had been nationally recog-

is the magic key to lucrative showroom contracts, according to Riviera entertainment director Tony Zoppi. The Riviera, at the direction of majority stockholder Mesulam Riklis, pays acts top dollar. Dolly Parton opened Thursday (19) at a reported \$350,000 per week.

Zoppi watches trade papers closely to gauge the likely success of a performer for the casino. He also relies on close friendships throughout the entertainment industry to finger the pulse of the music business as well as relying on his own "sense of good talent.

Moving into the 1980s with country music was a natural, maintains Zoppi. "There was no doubt in my mind that country was going to become strong. When I took the reins two years ago, I started buying country acts," he says.

"Dolly Parton, Loretta Lynn, Waylon Jennings, Dottie West, Larry Gatlin ... all have a tremendous future at the Riviera, along with Kenny (Rogers) and Anne (Murray). I think the country craze is just moving into high gear. The entire cowboy syndrome has branched into a million dollar business in clothing, nightclubs, television and movies," says Zoppi.

"Anne Murray was the first act I signed after taking over," relates Zoppi of his elevation to entertainment director. "I signed her because she has hit records.

nized as an entertainment columnist for the Dallas Morning News before joining the Riviera Hotel as director of advertising and publicity in 1965. He became vice president of entertainment in early 1979.

Zoppi signed Waylon Jennings to a contract while negotiating a fill-in for Liza Minnelli. "Liza held the boxoffice record around here for many years," he claims. "She's definitely coming back."

Nazareth: Little Media, But Large Sales

NEW YORK-Nazareth, the hard rock band from Scotland, has in the last 12 years found recognition and acceptance around the world. But it does not get much radio play or press in the U.S., which nevertheless remains its biggest single market.

It is a band, however, that tours extensively, and it is back on the road in the U.S., supporting "Fool Circle," its latest LP on A&M Records. The LP is more politically-oriented than is usual, with the band adopting a darkly humorous view of the current political situation.

"When we were writing, it was the scariest time in my lifetime apart from the time Kennedy confronted the Russians over Cuba," recalls Dan McCafferty, lead singer of

Nazareth. "We were in Scotland and the Russians were invading Afghanistan, a few Arabs were holding America to ransom, and we were saying nothing."

The result was the "tongue in cheek" observations in "Fool Circle," given a measure of credence by the fact that here is a well-traveled band.

"Selling records is OK, but the. biggest moments in rock'n'roll for me have come playing live," he continues. Life on the road can be extremely tedious, but once off the road the boredom begins to set in, which to an artist can be even more dangerous, McCafferty acknowledges.

Nazareth has sold some 12 million records worldwide, but the band has never received the attention of other groups that sell a fraction of that amount. McCafferty admits that his is not a "media band."

"We are not trendy," he explains. "We like what we do and we do it. Our concert tours do well, and we sell a lot of records, but we are not attractive to the press. We are more of a people's band. We don't do anything outlandish, we don't run away with politicans' wifes or kill chickens

McCafferty says the fickle likes and dislikes of the media can have a bad effect on new bands suddenly dropped by the press after previously being built up. But with 38

gold and platinum disks adorning the walls of his home, coming from all over the world. McCafferty is not

"My claim to fame is that I have outlived most (music) journalists. I am still doing what I like, while they're working for records or p.r. companies, being told what to like," says McCafferty.

Nazareth is touring the U.S., playing larger theatres and arenas. It is booked by Diversified Management Agency in Detroit ("They actually come out to see us when we play," marvels McCafferty.) The band recently formed its own management company, Fool Circle Management, headed by John White.

www.americanradiohistorv.com

MARCH 7, 1981 BILLBOARD

Grace Slick Reverts Into Role As a Punchy Rocker

By JACK McDONOUGH

SAN FRANCISCO-Last year, following her much-publicized split with Jefferson Starship. Grace Slick released on RCA a heavily orchestrated solo album that was totally unlike her fiery rock work with the parent group.

Now she has jumped back into the rock'n'roll ring with a quick one-two punch.

Her new solo LP, "Welcome To The Wrecking Ball," resurrects the no-holds-barred Grace so familiar to Starship fans.

She is also contributing to the new Starship LP, "Modern Times," now being mixed by producer Ron Nevison at the Sausalito Record Plant for an anticipated April 1 release.

an anticipated April I release.
On one of the "Modern Times" tunes. "Stranger." written by bassist Pete Sears and wife Jeanette. Slick sings a duet with new Starship lead vocalist Mickey Thomas.

Slick also has laid down backing vocals for several other "Modern Times" numbers, and she will accompany the Starship on its summer tour, although it is uncertain whether she will rejoin the group as a permanent performing member. A Grunt Records spokeswoman says the tour is expected to commence early or mid-June and adds, "The band might be out all summer. It wants to do the whole country."

Slick's reunion with Starship—with whom she has not worked since a European tour turned into a debacle following her inability to perform—"started off," she recounts, "with me just coming along for one song, just because it was one of those snide, sarcastic things I love to do.

"Paul Kantner called me and read me the lyrics, and I said, 'That's my kind of song.' Paul said, 'Well, come on in and do some backups.' Since I had finished with my own album I did" Slick says the number of Starship songs that will end up with her backups "depends on the mixing. Nevison is pretty much in charge of how the final product comes out. If he likes it, fine, and if it doesn't work with the song, then it goes off."

As for her duet with Thomas, she notes that "Marty Balin and I never really sang a duet. Either he was singing lead and I was singing background or vice-versa. On 'Stranger' Mickey and I are singing together right through the entire song, in either 1-3 or 1-5 harmony, probably 1-3 because I can't sing that far on top of Mickey. He's got a higher voice than I have.

"Our voices go better together just because of the timbre. Marty tends to sing sharp and I tend to sing flat, but Mickey's pretty right on all the time, so it's easier for me to be on. Mickey can sing circles around me, and around most other rock singers. I'm not talking about interpretation necessarily, but he has an extraordinary range."

The world will have a chance to assess Thomas' vocal talents independently since he too has a solo record coming, cut at Bayshore in Miami under terms of his contract with Elektra, signed late in 1979 just days before he joined the Starship.

Thomas has one previous solo LP on MCA, released in 1977 as a followup to the fame he acquired as lead vocalist on the Elvin Bishop hit, "Fooled Around And Fell In Love."

Slick says the upcoming tour performances will offer "a little bit of 'Modern Times,' a little 'Freedom At Point Zero,' a little old stuff, a little from my album and a little from Mickey's album. We have a lot of records to sell." She says the Starship will have no trouble re-creating live her "Wrecking Ball" material.

STATE FUNDS LACKING

Curtain Falls On Trenton Series Before Debut Season Concludes

TRENTON, N.J.—A program instituted this season to bring concerts to the under-used 1.926-seat War Memorial here will have the curtain fall on it even before the debut season is over.

This is in spite of the fact that bookings have already been firmed for a series of even more impressive concerts for next season. Funds from the state agency which set up the fledgling Capital Series concert program are being cut off after a state investigation into how those funds were used.

The series has already presented concerts by Marcel Marceau and the Preservation Hall Jazz Band. For next season. New Jersey's Work, Education & Leisure Initiative office here has already booked a series by such world-class groups as the Cleveland Orchestra with Lorin Maazel conducting to open the 1981-82 season Oct. 16. the Martha Graham Dancers as artists-in-residence for an early '82 weekend, violinist Yehudi Menuhin next March, the Boston Symphony Orchestra conducted by Seiji Ozawa in April, and possibly a return of Marcel Marceau in May.

Also planned for next season were concerts by the New Jersey Symphony Orchestra and the Princeton (N.J.) Regional Ballet. But in spite of the advance bookings, the state Department of Labor & Industry announced that on March 15, it will be calling back the \$150,000 earmarked to run the concerts for the rest of this season.

The state Initiative office played a key role in setting up the concert series, and without it, there is no one to run the Capital Series program next year.

The concert programs were designed to bring back culture to Trenton at popular prices, as well as

Scher Lawsuit Over N.J. Date

FREEHOLD, N.J.—Rock concert promoter John Scher filed suit in U.S. District Court Feb. 12 against the Borough of Freehold, seeking damages for the attempt to cancel a rock concert at the Freehold Raceway last July. The president of Monarch Entertainment Bureau based in West Orange, N.J.. Scher was the promoter of the July 5 concert featuring Southside Johnny & the Asbury Jukes at the raceway.

the Asbury Jukes at the raceway.

Scher's attorney, James M.
McGovern Jr., says he will attempt to recoup \$60,000 in lost profits. He is also seeking punitive damages. The suit charges the Borough Council with violating the First Amendment right of free speech. It also alleges local Mayor J. William Boyle made slanderous statements about Scher.

Although the borough initiated litigation in an effort to prevent the concert from being held. Scher was given the legal green light to hold the concert, which attracted some 11,000 fans to the raceway.

2 L.A. Clubs

• Continued from page 30

along with heavy metal and mainstream rock. It is the punk groups which have attracted media attention here (Billboard, Feb. 7, 1981) for supposedly attracting violenceprone audiences. CARY DARLING make some use of the War Memorial auditorium. In addition, some of the funds came from the three area colleges—Rider College, Trenton State and Mercer County Community College—to be able to offer college students tickets at reduced prices.

Edward R. Kasses, director of concerts & cultural programs for the state agency, says there will be no Capital Series next year unless there's money brought in from another part of the government. The state Department of Labor & Industry is being financed through a \$10

million CETA discretionary fund. A department official says it was determined that the agency's money was not being spent to aid the disadvantaged, as it should be, and funding for the Capital Series was therefore discontinued.

Kasses claims that unless such concert programs in the biggest auditoriums in the state are not supported, "then we're all washed up as far as the arts are concerned." Similar programs are being conducted by Kasses in Southern New Jersey and at Newark's Symphony Hall.

Memphis Spot Celebrates With Romantics On Stand

MEMPHIS—A return engagement by the Romantics and a packed house marked the first birthday of P.O.E.T.S. Music Hall under its present management here Jan. 20.

Located in a renovated movie theatre on the city's midtown music strip. P.O.E.T.S. has become a major showcase spot combining national headliners with lesser-known local and regional acts.

Among those who have played P.O.E.T.S. during the past year are George Thorogood and the Destroyers, the Pretenders, Rocky Hill, Johnny Van Zandt, Billy Burnette, Mac McAnally, Point Blank, Rodney Crowell, John Prine, Tony Joe White, and the Amazing Rhythm Aces.

P.O.E.T.S' policy of opening the 400-seat listening room only when there is someone to showcase has kept the venue operating in the black despite a depressed economy. A promotional tie-in with WZXR-FM for a Rock 103 Night with an admission price of \$1.03 has helped build a regular audience.

Since spending an estimated \$122,000 for the initial renovation, including \$30,000 for lighting and sound, P.O.E.T.S. has reportedly invested an additional \$17,000 in its sound system.

The main power has been increased by 1,500 watts. The 16-channel Kelsey monitor board has four separate mixes and each monitor mix now has 31-band EQ. The system utilizes BGW power and Altec speakers and horns.

"With proper advance notice we

can be ready for anything," says Bud Chittom, who manages the club for owner Jerry Bowles.

Tiered seating and a balcony offer unobstructed viewing of the 30-foot round stage that revolves completely for quick set changes. An isolated DJ booth is located below stage right.

In October 1980, P.O.E.T.S

In October 1980, P.O.E.T.S opened a 320-seat listening room in Grenada, Miss. It operates on a similar format.

Show tickets at each club generally range from \$3 to \$8 depending on the headliner. ROSE CLAYTON



A Whole New Ball Game Coming Up For Peggy Lee

By DAVE DEXTER JR.

LOS ANGELES—She has played it cool for almost a full decade, accepting engagements only sporadically. Now Peggy Lee is out of the chute again and pursuing her singing career as she did back in the 1940s when she was rated the nation's most popular chanteuse.

Last week, appearing with pianist-comedian Steve Allen and a 21-piece orchestra, she rocked the Dorothy Chandler Pavilion here with a bright new act which bagged nearidolatrous reviews.

"And now I'm gearing for a long concert tour with Tony Bennett," she says. "We have rehearsed 40 songs together. It's not going to be each of us doing a segment and then coming out at the close to do just a couple of tunes together."

Lee, nearing 60, reports her health is "much, much better" than it was in '70s. "I feel better than I have in many years," she notes. "Good enough to make yet another trip to England a little later this year."

In London, she will be the star of a BBC television special which, in time, may be beamed over a U.S. network.

From North Dakota, Peggy made her mark in the early 1940s singing with Benny Goodman's Orchestra. Her "Why Don't You Do Right" with Goodman sold more than a million copies for Columbia at a time when a million seller was a rarity. She then married Goodman guitarist David Barbour, gave birth to a daughter, and retired from show business.

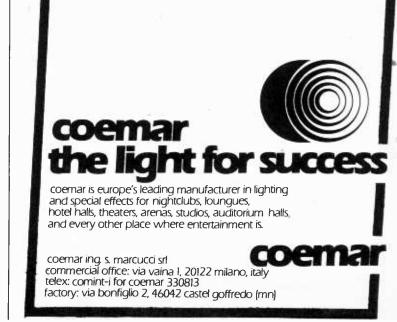
"My retirement." she recalls, "lasted less than a year. I was asked to cut a couple of sides for Capitol Records. They got a lot of spins on radio and soon I was recording every month."

The blonde Lee, frankly astonished with her success on records as a soloist, then churned out "Manana," "It's A Good Day," "I Don't Know Enough About You," "Black Coffee," "Lover." "Fever" and "Is That All There Is" to maintain her position as a consistent chart act into the 1970s, when circumstances impelled/her to slow down.

She's a highly regarded ASCAP songwriter. She composes poetry. She's a gifted painter. And in 1955, one recalls, she was nominated for an Oscar for her sterling dramatic work in the motion picture, "Pete Kelly's Blues."

But there's something missing in her 1981 rejuvenation. "I'm not tied to a record contract at the moment," she says. "I like today's tunes and sounds and I think I can again win acceptance on disks. Returning to the studio is my next goal."

"For me," she softly declares, "it's a whole new ball game."



Talent In Action

DOLLY PARTON

Riviera Hotel, Las Vegas Dinner: \$35, \$43 Cocktails: \$35

Despite opening night jitters and a bout with laryngitis, Parton's Feb. 20 bow (one day late) was a 78-minute extravaganza that will probably firmly enhance her marquee value here. The 18 song set under musical director Gregg Perry was the entire show; there was no warmup act.

"If Only I Were Magic" was the slightly stri-dent opening number, lacking her typical soprano coloration and gleaning only polite applause down front. "But You Know I Love You" ared little better and it was the third song before Parton was in voice. That number, "Here You Come Again," was familiar ground and finally warmed an apprehensive audience.

After that, Parton's effect grew steadily. Key elements for her success with the soldout house were her storytelling ability and four spectacular sets including a Peter Morse-designed fairy castle complete with drawbridge. If she wasn't a musical artist, she could have easily carried the entire show with chit chat enhanced by her mimicking of children's voices (as in "Little

Andy") and impressions.

After "Jolene," "Two Doors Down" and "Coat
Of Many Colors," Parton went a capella with Perry, Richard Dennison, Hank Martin and Jim Salestrom on "Do I Ever Cross Your Mind?" The effect was as lush as if she had used the full 35piece orchestra.

The quintet then repeated the piece "in 78 RPM" for one of the biggest laughs and hands of the evening.

Her female Elvis impersonation preceded a "Dixie" medley with an historical film clip and self-accompaniment on guitar on "My Tennessee Mountain Home.

Parton continued her bouncy energy with "There's No Business Like Show Business," flashing a breezy touch of Merman showmanship despite a disappointing reappearance of the strident edge that plagued her voice earlier. Anita Ball joined Dennison, Martin and Rutledge for vocals here, though the song finished on a weak note.

Rutledge and Salestrom led "Dueling Banjos," then Rutledge and bass player John Hatton played a fiddlers finish with "Orange Blossom

BILLBOARD

1981

Parton was pumpin' and bumpin' with an upbeat "Rhumba Girl" when she moved back to center stage. Despite a magnificant sunrise set, "House Of The Rising Sun" needs a more interesting arrangement and "Down From Dover" was not impressive as the pre-finale

Parton's "Nine To Five," not surprisingly, is

TOP QUALITY

HED ON HEAVY GLOSS STOCK

Bx10 PHOTD - CHECK OR M.O. LUDE TYPESETTING AND FREIGHT SAMPLES ON REQUEST

PICTURES

1867 E. FLORIDA ST. SPRINGFIELD, MO. 65803

BLACK & WHITE 8x10s

500 - \$41.00 1000 - \$59.00

COLOR PRINTS

1000 - \$283.00

better than the recording. She had sensed her Vegas victory, no doubt, and she played with it, even twirling the mike chord into a lasso.

Strong audience support brought her back for "I Will Always Love You" before her exit up the drawbridge into the castle.

Mike Severs was on guitar, Joe McGuffee on steel guitar, Red Young on keyboards and Eddie TIM WALTER Anderson on drums.

RITA COOLIDGE

Palomino, Los Angeles Admission: \$5.00

What does one say about a flawless show? That it was too smooth? That the act was too finely honed to be interesting?

No way. Coolidge was cool in all respects but after capturing her turnaway audience with Your Love Is Lifting Me Higher," the opening number, she proceeded to nail them to their seats for another 15 tunes (or a solid hour's worth) and leave them hollering for more.

Attired in jeans and black T-shirt (with the name "Rita" spelled out in sequined letters across the chest), she was a delight to the eyes as well as the ears.

Backed by an astute, hand-picked four-piece combo (guitar, bass, drums and keyboards) and a pair of supporting women singers (as if she needed help), clicked biggest with several of her own record hits—"The Way You Do The Things You Do," "Only You Know And I Know," "It's Only Words," etc., but also a few others, like

Show caught fell on Friday the 13th, but it had to have been one of the luckiest days in the lives of everyone in attendance.

SEAWIND DAVID SHIELDS

Roxy, Los Angeles Admission: \$6.50

Fortunately for Seawind, the group has more to offer in live performance than the moderately, successful r&b single "What Cha' Doin'." from its self-titled A&M album.

In fact, the soldout audience for the first night of a three-day stand here Feb. 13 found the collection of pop, jazz and r&b numbers ap

These ranged from the opening, uptempo 'Morning Star' to the rhythmic "Shout," spiritual "Follow Your Road" and lyrical "Love Him Love Her.'

The infectious hook on "Shout" allowed Ken Wild and Larry Williams, on bass and keyboards, respectively, to stretch out.

While Pauline Wilson's vocals were commanding throughout, her crisp stylings were especially effective on the ballads "I Need Your Love" and "The Two Of Us." the latter on which she was joined by Carl Carlwell.

But, the nitery nearly erupted when George Duke, who produced Seawind's LP, joined the six members on stage for "What Cha' Doin" feverishly performed with his keyboard wiz

A standing ovation, followed by the rock-pop "Everything Needs Love" encore capped the well-paced 70-minute set.

Opening was acoustic guitarist David Shields, who failed to consistently "wow" the audience during his 30-minute set of folk flavored pop songs. However, his fancy riffs did receive inter mittent applause, most notably on "Grandma She's Got The Blues. VICKI PIPKIN

Talent Talk

Although they'd only made their official debut as a group with their current Columbia album. Rockpile has disbanded. The Dave Edmunds/ Nick Lowe group, which had played on those two artists' respective solo albums over the past few years, called it quits Feb. 20 with the following statement: "The members of Rockpile have all agreed to devote their time to pursuing solo careers and therefore Rockpile will be disbanding. The group wishes it to be known that its decision is a joint and amicable one." Edmunds himself actually owns the group name, having used it for the early 1970s solo album that yielded a single hit, "I Hear You Knocking."

Mick Fleetwood, currently in Ghana recording an album, "Mick Fleetwood's African Odyssey" (RCA), recently performed a benefit concert for the Ghana musicians union there. Joining Fleetwood (drums) were George Hawkins from the Kenny Loggins band on bass and Todd Sharpe from the Bob Welch band on guitar. Also performing at the concert was Koo Nimo, president of the musicians union and reportedly the foremost musician and artist in his country. The concert was televised nationally on Ghanian tv and was filmed by a co-production team of the Ghana Film Industries Corp. and PBS for

future airing in the U.S. "Mick Fleetwood's African Odyssey" being produced by Richard Dashut, co-producer and engineer of "Ru-mours." "Tusk" and "Fleetwood Mac Live." Members of several Ghanian bands will be featured on the album. No release date is yet set.

The Boomtown Rats' final show of its recent European tour at the House of Culture in Helsinki, Finland, was stopped by the chief of police who told the enthusiasite crowd that unless they returned to their seats, rock'n'roll concerts would cease to be held in that city. The Rats resumed playing joined onstage by the police, who stayed there until the show ended. Lead singer Bob Geldof was later allegedly arrested at his hotel and taken to police headquarters He was released after a search failed to turn up any incriminating mate-

The Gram Parsons Memorial Foundation (GPMF) was recently organized by Mark Holland and Thor Martinsen in Tampa, Fla. as a non-profit organization "dedicated to the music and the memories of the man most people consider to be the father of country rock music. GPMF has catalogued unreleased tapes; written and taped interviews. books, magazine articles, dedications and session credits by or about

Mickey Gilley, Johnny Lee, Spencer Davis, Burton Cummings, Michael Parks, Garland Frady and Dennis Berkeley have all dropped by Shodeo's Bar and Dance Hall at the Red Onion restaurant in Woodland Hills, Calif. in the past few weeks to sit in with house band Greg Humphrey & The Shut Outs.

Though Abba members Anni-Frid Lyngstad and Benny Anderson have decided to separate, they say this not interfere with their commitments to the group. Abba, which is currently on the charts with "The Winner Takes It All" single and Supper Trouper" album, will stay in its cur-

> **ROMAN KOZAK &** KAREN KELLY



출 ARTIST—Promoter, Facility, Dates

Ra	DENOTES SELLOUT PERFORMANCES	Sales	Price Scale	Gross Receipts
	Arenas (6,000 To 2	0,000)		
1	REO SPEEDWAGON/.38 SPECIAL—Sunshine Promotions, Freedom Hall, Louisville, Ky., Feb. 17	19,400	\$7.50-\$8.50	\$160,026
2	KOOL & THE GANG/SUGAR HILL GANG/SLAVE/ ZAPP/SKYY—Alan Haymon Presents, Civic Center, Hartford, Ct., Feb. 20	16,100	\$9.\$10	\$151,453
3	REO SPEEDWAGON/.38 SPECIAL —Sunshine Promotions, Colis., Cincinnati, Oh., Feb. 19	16,300	\$7.50-\$8.50	\$130,303
4	KOOL & THE GANG/SUGAR HILL GANG/SLAVE/ ZAPP/SKYY+Civic Center, Providence, R.I., Feb. 22	13,100	\$8.\$10	\$119,786
5	BRUCE SPRINGSTEEN—Beach Club Booking, Colis., Jacksonville, Fla., Feb. 18	7,932	\$10.50-\$11.50	\$88,455
6	BAR KAYS/SWITCH/POINTER SISTERS/KANO—Bill Graham Presents/Tiger Flower & Co., Colis., Oakland, Ca., Feb. 21	8,609	\$7.50-\$9.50	\$78,487
7	BEACH BOYS/RANDY MEISNER- Schon Productions, Bi-Centennial Center, Salina, Kansas, Feb. 16	7,346	\$9-\$11	\$78,430*
8	REQ SPEEDWAGON/.38 SPECIAL—Sunshine Promotions/Entam Presents, kivic Center, Terra Haute, Ind., Feb. 18	10,164	\$7.50-\$8.50	\$75,435*
9	CHEAP TRICK/UFO—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Feb. 21	7,945	\$6-\$9	\$66,288
10	MOLLY HATCHET/LES DUDEK—Avalon Attractions, Forum, L.A., Ca., Feb. 16	6,667	\$7.75-\$9.75	\$64,037
11	SHA NA NA/TOM CHAPIN—Di Cesare Engler Productions, Assembly Center, LSU, Baton Rouge, La., Feb. 19	8,110	\$7.\$8	\$60,825
12	SHA NA NA/TOM CHAPIN—Di Cesare·Engler Productions, Arena, Mobile, Al., Feb. 18	7,502	\$7.50-\$8.50	\$59,378
13	BAR KAYS/SWITCH—DiCesare Engler Productions/ Sunshine Productions, Aladdin Theatre, Las Vegas, Nev., Feb. 21	5,218	\$11	\$57,398
14	MOLLY HATCHET/COMMANDER CODY—Feyline Presents, Community Theatre, Tucson, Az., Feb. 20	6,750	\$7-\$8	\$50,519
15	JIMMY BUFFETT—Entam Presents, Colis., Knoxville, Tenn., Feb. 18	5,392	\$8.50-\$9.50	\$48,674
16	CHEAP TRICK/UFO—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., Feb. 16	4,666	\$9.75	\$45,512
17	MOLLY HATCHET/LES DUDEK—Avalon Attractions/ Marc Berman, Sports Arena, San Diego, Ca., Feb. 18	5,231	\$7.75-\$8.75	\$45,147
18	NAZARETH/APRIL WINE—Star date Productions, Colis., Madison, Wisc., Feb. 17	5,233	\$8.\$9	\$42,924
	Auditoriums (Under	6,000)		

PEABO BRYSON/JONES GIRLS—Taurus Productions, \$11.\$15 \$74.272 Saenger Theatre, New Orleans, La., Feb. 16 (2) SHA NA NA/TOM CHAPIN-Di Cesare-Engler \$6.75-\$7.75 \$72,240 Productions, Boutwell Aud., Birmingham, Al., Feb RODNEY DANGERFIELD-Beaver Productions, \$11.50-\$13 \$59,174 Wintergarden, Dallas, Tx., Feb. 21 (2) KOOL & THE GANG/SLAVE/ZAPP-Alan Haymon 6.200 \$8.50-\$9.50 \$58,600 Presents, Shea's Theatre, Buffalo, N.Y., Feb. 21 (2) JAMES TAYLOR-Colleges Of Pittsburgh/Di Cesare-3.710 \$12.75 \$46,553 Engler Productions, Stanley Theatre, Pittsburgh, Pa SHA NA NA/TOM CHAPIN-Di Cesare-Engler 5.020 \$7.50-\$8.50 \$40,369 Productions, Municipal Aud., Jackson, Miss., Feb. 22 MOLLY HATCHET/COMMANDER CODY-Feyline \$8.\$9 \$40.319 Presents, Civic Center, Albuquerque, N.M., Feb. 20 SANTANA-Bill Graham Presents, Civic Center, 3.928 \$10-\$11.50 \$39,349 Santa Cruz, Ca., Feb. 21 (2) SHA NA NA/TOM CHAPIN-Di Cesare-Engler \$8.\$9 \$34,668 3.852

Productions, Aud., Tulane Univ., New Orleans, La Feb. 20 (2) NAZARETH/APRIL WINE-JAM Productions, Aragon \$9.\$10 \$34,448 Ballroom, Chicago, III., Feb. 20 CHUCK MANGIONE-JAM Productions, Aud. Theatre 11 2 839 \$8.50-\$10.50 \$29,663 NAZARETH/APRIL WINE-Star Date Productions \$8-\$9 \$26,991 Aud., Milwaukee, Wi., Feb. 19 CHUCK MANGIONE-Sound Seventy Productions. 13 3.070 \$7-\$9 \$26,013 Grand Ole Opry, Nashville, Tenn., Feb. 22 CHRISTOPHER CROSS-Beaver Productions, 2.726 \$9.50-\$10 \$25,541

Wintergarden, Dallas, Tx., Feb. 17 15 SANTANA-Creative Concerts, Symphony Hall, Salt 2.742 \$9-\$10 Lake City, Ut., Feb. 18 SHA NA NA/TOM CHAPIN-Di Cesare-Engler 2.997 \$7.75-\$8.75 Productions, Civic Center, Dothan, Al., Feb. 17 2.451 \$8.50-\$9.50

\$25,508

\$23,856

\$22,778

\$22,576

\$14,566

\$8.50

\$7.50-\$8.50

17 CHUCK MANGIONE-Paradise Island Productions, Masonic Aud., Toledo, Ohio, Feb. 17 B.B. KING-Fantasma Productions, Theatre, Tampa, 2,656 18 19 BOOMTOWN RATS/JIM CARROL BAND-Monarch 1.717

Entertainment, Capitol Theatre, Passaic, N.J., Feb

One hellava good studio at a hellava good rate.

ERSTERN ARTISTS RECORDING STUDIO, INC.

Call:

N.J. (201) 673-5680 N.Y. (212) 874-1358

Located in **New Jersey**

www.americanradiohistory.com

Sou LPs.

s Week	t Week	Weeks on Chart	TITLE Artist, Label & Number	s Week	t Week	eeks on Chart	TITLE Artist, Label & Number
ž	Ĕ	-	(Dist. Label)	Ę	1	3	(Dist. Label)
*	2	11	THE TWO OF US Yarbrough & Peoples	n	44	4	GOLDEN TOUCH Rose Royce, Whitfield WHK 351
2	1	9	Mercury SRM 1 4009 (Polygram)	40	39	31	(Warner Bros) GIVE ME THE NIGHT ▲
			The Gap Band Mercury SRM 1 4003 (Polygram)				George Benson Warner Bros HS 3453
3	3	17	HOTTER THAN JULY Stevie Wonder Tamla	41	41	18	DIRTY MIND Prince, Warner Bros BSK 3478
4	4	15	T8 373M1 (Motown) FANTASTIC VOYAGE ■	42	34	22	HURRY UP THIS
	5	8	Lakeside, Solar BXL1 3726 (RCA) IMAGINATION				WAY AGAIN Stylistics TSOP JZ 36470 (Epic
			The Whispers Solar BZL1 3578 (RCA)	43	42	38	DIANA Diana Ross Motown M8-936M7
6	7	20	STONE JAM Slave, Cotillion COT 5224 (Atlantic)	44	30	11	TROMBIPULATION Parliament Casablanca NBLP 3
7	6	20	CELEBRATE Kool & The Gang De Lite DSR	1	53	2	(Polygram) LICENSE TO DREAM
	9	9	9518 (Polygram) THREE FOR LOVE			-	Kleeer, Atlantic SD 16027
~ \$₹	11	5	Shalamar, Solar B21 3577 (RCA) IN OUR LIFETIME	46	43	14	SWEET VIBRATIONS Bobby 'Blue Bland MCA MCA 5145
~1	**	١	Marvin Gaye Tamla T8 374M1 (Motown)	47	46	9	BETTER DAYS
0	10	11	LIVE AND MORE Roberta Flack and Peabo Bryson	48	47	12	Blackbyrds, Fantasy F-9602 CANDLES
t	12	16	Attantic SD 2 7004	49	50	18	Heatwave. Epic FE 36873 CARNAVAL
Щ	12	10	Grover Washington Jr Elektra 6E 305				Spyro Gyra MCA MCA-5149
2	8	12	AS ONE Bar Kays, Mercury SRM1 4009	50	MEW E	ITRY	LOVE IS One Way, MCA MCA-5163
€	20	3	(Polygram)	51	51	3	ELOISE LAWS Eloise Laws Liberty LT 1063
	28		MAGIC Tom Browne Arista/GRP 5011	52	52	11	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079
1	18	20	ARETHA Avetha Franklin Arista AL 9538	53	54	15	THE DRAMATIC WAY
5	15	6	CITY NIGHTS Tierra, Boardwalk FW 36995 (CBS)	54	48	32	The Dramatics, MCA MCA-5146 JOY AND PAIN ●
d	19	13	SKYYPORT Skyy, Salsoul SA 8537 (RCA)	55	55	33	Maze. Capitol ST 12087 ADVENTURES IN THE
17	14	21	TRIUMPH A The Jacksons				LAND OF MUSIC Dynasty. Solar BXL1 3576 (RCA
8	13	12	Epic FE-35424 TOUCH	台	NEW EN	117	TURN THE HANDS OF TIME
			Con Funk Shun Mercury SRM1-4002 (Polygram)		-		Peabo Bryson, Capitol ST 12138
1	23	6	GAUCHO ▲ Steely Dan. MCA MCA 6102	57	56	8	SHADES OF BLUE Lou Rawls, PIR JZ 36774 (Epi
20	20	17	FEEL ME Cameo. Chocolate City CCLP	58	61	3	LIKE WHAT YOU'RE DOING TO ME
21	16	20	2016 (Polygram) AT PEACE WITH WOMAN	59	.60	3	Young & Co., Brunswick BL 754 DEE DEE
			The Jones Girls PIR JZ 36767 (Epic)	1			Dée Dee Sharp Gamble, PTR 36370 (Epic)
22	17	13	JERMAINE Jermaine Jackson	100	eta C		THE BOYS ARE BACK Stone City Band
23	22	16	Motown M8-948M1 THIS IS MY DREAM	61	58	5	Gordy G8 100M1 (Motown) MYSTERIES OF THE
4	21	30	Switch, Gordy G8 999M! (Motown)				WORLD MFSB. TSOP JZ 36405 (Epic)
			Teddy Pendergrass PTR FZ 36745 (Epic)	62	57	45	SWEET SENSATION Stephanie Mills
7	40	2	ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 19288	63	59	15	20th Century T 603 (RCA)
6	25	9	I HAD TO SAY IT Mille Jackson	63	33	13	SWEAT BAND Sweat Band Uncle Jam JZ 36857 (Epic)
.7	26	,	Spring SP-1-6730 (Polygram) KANO	64	62	37	HEROES
	20		Kano, Emergency EMLP 7505 Brasilia	65	64	11	Commodores, Motown M8-939M PORTRAIT OF CARRIE
28	27	15	FACES • Earth Wind & Fire				Carrie Lucas Solar BXL1 3596 (RCA)
9	24	25	ARC/Columbia KC2 36795	66	65	32	.LOVE APPROACH Tom Browne Arista/GRP 3008
			Zapp. Warner Bros BSK 3463	67	67	20	SEAWIND Seawind, A&M SP 4824
1	35	7	HOUSE OF MUSIC TS Monk, Mirage WTG 19291 (Atlantic)	68	49	16	THE AWAKENING
1	37	5	VOICES IN THE RAIN				The Reddings, Believe In A Drea JZ 36875 (Epic)
2	29	12	Joe Sample. MCA MCA 5172 GREATEST HITS	69	63	14	ULTRA WAVE Bootsy Warner Bros BSK 3433
3	33	19	Manhattans Columbia JC 36861 INHERIT THE WIND	70	69	20	TAKE IT TO THE LIMIT Norman Connors Arista AL 9534
4	32	15	Wilton Felder, MCA MCA 5144 POSH	71	70	15	HEAVENLY BODY
	45	2	Patrice Rushen Elektra 6E 302 THERE MUST BE A				Chi Lites 20th Century T 619 (RCA)
			BETTER WORLD SOMEWHERE	72	72	4	REAL EYES Gil Scott Heron Arista AL 9540
6	31	27	B B King, MCA MCA 5182 SHINE ON	73	71	18	TWENNYNINE Twennynine With Lenny White
	36	11	LID. A&M SP 4819 LET'S BURN	74	73	16	Elektra 6E 304 ODORI
7							

★ 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.)

Warner Bros BSK 3434

Teena Marie Gordy G8-997M1 (Motown)

General News

Saturday **Series Big** In Memphis BY ROSE CLAYTON

MEMPHIS-Despite icy rain and the threat of snow, a crowd of 3,250 recently paid to see the first concert of the Saturday Night Live at the Orpheum series

The show, which featured Jerry Butler and the Manhattans, had "the exact effect we wanted," says Fred Jones, owner of Star Entertainment, which sponsored the event. "Everybody had a good time, and now they are excited about the whole series."

Jones says that people have even brought their ticket stubs back to Top Ticket, which is located in the same building as Star, and said, "Here is my ticket stub. This is right where I want to sit next time.

"The audience was impressed with the beauty and class of the Manhattans stage show," says Jones, "and Jerry Butler was so well-received I may bring him back to share billing with another act later in the

The Saturday Night Live at the Orpheum program is designed to focus on the soul and spirit of Beale Street during the '50s when it was alive with black music of a variety of styles, basically blues, jazz, and

The shows are presented in the Orpheum Theatre, a 50-year-old landmark, which is being refurbished, that stands at the corner of Beale Street and Main.

Ray, Goodman & Brown will headline the second show in the series Saturday (7) with performances at 8 p.m. and midnight.

Jones expects tickets to sell well and believes sales are slow now because purchasing tickets for the Bar-Kays' concert March 14 is taking top priority. "This will be the third time since March '80 that we've played the Bar-Kays at the Mid-South Coliseum." says Jones, "and they have all been sell-outs."

Counterpoint

• Continued from page 34

when they move on to Boston's Symphony Hall March 15. * * *

The Village People are to headline a two-week engagement at Las Vegas' Riviera Hotel March 19. The group will introduce its new cowboy. Jeff Olson.

Patrice Rushen recently toured the United Kingdom where she plugged her newest Elektra/Asylum LP "Posh." Rushen says of her experience in England, "Musically, there are no categories like there are in the States-you hear anything and everything on British radio.

We're back with E. Rodney Jones again. The veteran radio announcer was to take over an airshift at Phila-delphia's WHAT-AM Feb. 2. but instead has decided to remain in Chicago where he is heard 9 a.m.-noon on WXOL-AM.

Remember ... we're in communications, so let's communicate.

Knight Out To Build A Wholesome Image

LOS ANGELES-A&M's Jerry Knight, with a new LP, "Perfect is setting out to create an image of the young, clean cut, all-American man, says his personal manager. Hillery Johnson.

Knight, former lead singer and bassist with Ray Parker's Raydio, is developing an image that he can live with and one that says a lot about his music. adds Johnson.

He notes that he is looking at television dance shows to initially launch Knight as a solo performing artist. "We're also looking at tv commercials. Jerry, however, will not do cigarette or alcohol commercials. Knight does not profess to be a born again Christian.

"All artists need some kind of image," says Johnson, "and we must do this at the beginning of his career. Since Jerry's audience is, and we expect will continue to be, young people, we want him to set an example, not only through his music but also through his own lifestyle."

Knight, whose uptempo, rhythmic "Perfect Fit" is his second solo LP, initially garnered a degree of success with the single "Overnight Sensation" from his debut self-titled album. Says Knight: "All of my songs carry positive messages. For example, there is a song on the new album called "Higher." This song has nothing to do with getting high It's about reaching higher to attain what you want in life.

Before the formation of Raydio. Knight had been a session player and a member of Bill Withers' backup band for three LPs. He also toured with Withers two years.



Jerry Knight

Knight explains that when leaving Raydio, he thought seriously of forming his own group, "but I realized it's a lot easier being alone. It's easy for me because I am self-contained.

"A lot of people cowrite songs for a number of reasons, but I am more comfortable writing alone. By selfcontained I mean that I play keyboards, bass, synthesizers, guitar and I write my own songs, sing, produce and arrange.

"I'm certainly not putting collaborations or groups down. As a matter of fact. I have a lot of respect for groups that have been together a long time because one of the hardest things in the world for groups to do is stay together. Particularly once they begin earning money."

Knight is in the process of pulling together a group of backing musicians to accompany him on tour later this year. **JEAN WILLIAMS**

New Producers For Mathis & Deborah

• Continued from page 30

(Autoamerican) was the orchestration and Deborah's execution of songs ranging from torch to r&b.

"Although Blondie and its image developed in one way and Chic and its image developed in another, both groups are musically broad." he continues.

He explains that Harry will sing about real life situations and personal experiences. While she usually does her own background vocal work, for her solo LP she will be backed by the Chic women.

Several tunes have already been written "and we update the songs as we go along. One of the things about working with such an independent. powerful singer is that we can explore with her "

Rodgers admits that some are wondering if Harry will emerge with a disco-tinged album, "It's interesting that people can make subjective statements about us. But Chie. Bernard and I had been together eight years. It just happens that we had our first hit at the height of disco.

As for the broad range of his musical experience, Rodgers says, "I am influenced by trends. At some point we were into heavy metal, rock. disco, and if the trend goes to heavy folk and we hear it often, at some point we will be influenced by that

How much of that influence did the pair take into the studio with Johnny Mathis?

"We felt an LP with us would be mundane if we did the usual romantic Mathis album. Although all of his records are great, there would be no point to coming with us.

"Johnny is vibrant, youthful and he likes to have fun, so we decided to utilize all of this. We are keeping the romance but we're giving it a contemporary flavor as opposed to a classical flavor.

"We explored areas that he has never done. We saw that we could do some exciting things with him. We looked at the situation and listened to some of his remakes of certain great tunes and wondered what if Johnny had made them first. This is what we're trying to do with this album.

Rodgers notes that he is looking to produce an LP from which the label will be able to cull singles.

Edwards and Rodgers only met Mathis shortly before starting the "Our relationship developed in just a few days, although we had studied his voice for years.

"Our listening was more concentrated in the weeks before starting to write. We had Columbia send us a stack of Johnny's albums.

This is one of our most challenging projects. I really don't want to sound impersonal, but to have a tool like Johnny's voice to work with is the ultimate compliment. The album should be completed in two weeks.

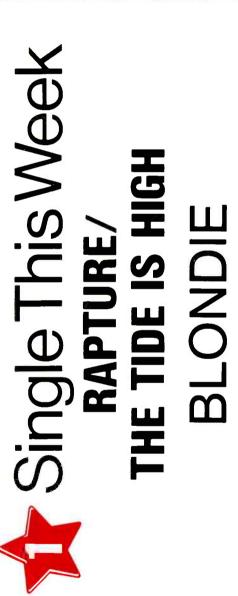
They went into the studio with Harry Monday (23).

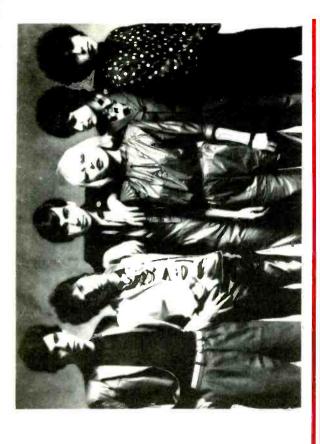
As for future projects, Rodgers says, Chic should have its first LP in

more than a year by April or May.
"Plus, we still have a commitment to Diana (Ross) and we don't know when she will call upon us to fulfill that commitment











Chrysalis (LP) CHE 1290

|--|

THIS	WEEK	TITLE-Artist-Label	THIS	LAST	TITLE-Artist-Label
4	-	RAPTURE/THE TIDE IS HIGH—Blondie	31	31	GIVE ME YOUR LOVE—Sylvia Striplin
4	က	TANTRA—THE DOUBLE ALBUM—all cuts—Tantra	32	15	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING
က	7	YOU'RE TOO MAKE Fantasy			DOWN—The Police
d	7	BREAKING AND ENTERING/EASY MONEY—	33	83	TO CUT A LONG STORY SHORT—Spandau Ballet Chryselis (12-inch) Import
*	ro	PIR (LP) JZ 36370 CAN YOU HANDLE IT/YOU GOT MY LOVE—	34	35	LAWNCHAIRS—Our Daughter's Wedding Design (7-inch) 0DW 913
<		Sharon Redd Prelude (LP) PRL 12181	35	22	CELEBRATION—Kool & the Gang
•	9	IT'S A LOVE THING—The Whispers Solar (LP) BZL1 3578	36	38	TAKE OFF—Harlow
۰ ،	4 0	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen Elektra (LP) 6E 302	37	39	IT'S OBVIOUS—Au Pairs
×o	5	Unlimited Touch	38	40	ELECTRICITY—Trixsie Rese: Arasilia (12-inch) RRNS 2514
6	12	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON	39	43	CAREER GIRL/IT'S NOT WHAT YOU GOTCarrie Lucas

IARKETPLACE Check Type of Ad You Want

REGULAR CLASSIFIED \$1.30 word minimum \$26. First line set all caps. Name, address and phone number included in word count. DISPLAY CLASSIFIED \$55 one inch. 4 times, \$49, 26 times, \$45, 52 times, \$36 ea REVERSE ADVERTISEMENTS \$5.00 per

ADDRESS __

TELEPHONE _____

insertion. FOREIGN ADVERTISEMENTS (other than U.S.) Regular 68¢ a word, min \$20.00 Display \$43.00 inch, \$37.00 ea. inch 4 or more times. DOMESTIC BOX NUM-BER c/o Billboard, figure 10 words and include \$5 00 service charge

SERVICES ☐ FOR SALE ☐ GOLDEN OLDIES

PAYMENT MUST ACCOMPANY ORDER

CALL TOLL-FREE (except in N.Y.) 8,00-223-7524

□ DISTRIBUTING

☐ REAL ESTATE ☐ BUSINESS **OPPORTUNITIES**

Check Heading You Want

ADDRESS ALL ADS: Billboard Classified.

1515 Broadway, New York, N.Y. 10036

☐ COMEDY MATERIAL □ DISTRIBUTORS ☐ HELP WANTED WANTED

Phone: 212/764-7388

☐ LINES WANTED □ AUCTIONS

☐ BOOKINGS ☐ MISCELLANEOUS

NOTE: supply the complete name and street ad-dress for our records when your ad car-ries a postal box

Credit Card Number DEADLINE: Closes 4:30 p.m. 12 days prior to issue date

FOR SALE

DAVID ESKIN Inc. York, NY 10025 U.S.A



Amer. Express

Diners Club

□ Visa

Bank #

Master Chg

and ship it from stock Consistent High Quality Call us for prices

Poly 312/298-5300 1233 Rand Rd. Des Plaines, IL 60016

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50%. Your choice. Write for free listings. Scorpio Music. Box 391 BC, Cornwells Hts., Pa. 19020, USA, Dealers only

HUSPLED CASSETTE LOADERS ... ORIGI-nal cost \$10,00000 ... Sacrifice ... Will sell for \$-\$50000 10 ... atom, reels \$17.527 77 plastic reels, \$4080.727-8750

NEW OTARI MTR 90 WITH AUTO-LOCATOR. remote, cabbs minor cosmetic damage-studio pening postponest 40 hours technical running

SPECIAL ELECTRONIC EFFECTS-GUITAR Fire smoke, ev., 5a³ flash, flash pots, color/ p wdrs, plus mare new items. Catalog \$1.00. Theatre Lifects. Dept. B. Box 233, South Mound Brook, NJ 08880

NTIQUE SECTIMACHINES FOR SALE TO r GAT areas or field States Amissment Inc., West Norliffe - Rd. Lavergeron, NJ 07639
 f Sal at a (1) 9 5 0760

THE PARALYZER' STOPS MUGGERS. rapists, attackers (Cd! Palm-size actosol spray Allah, G-Box (C), Kaccesha, NY 12751

FOR SALE-LDISON PHONOGRAPH Amerola SM 81975, 401 (ylinder records, Folk and Jazz, Phone (503) 577-3135.



ROCK & ROLL BUTTONS!!!!

If you've been stuck with junk buttons, or yone's just watching what we do t as well go with the best NOW!

absolutely guarantes we will out sell any ons in your store or we will buy every one

BUTTON MASTER 39 Front St., Bridgeport, PA 1940 (215) 277-1966 ASK FOR CATA , Bridgeport, PA 19405 ASK FOR CATALOG Dealer inquiries only—all others larget itl

BUTTONS: TOP QUALITY, OVER 500 DEsigns-New Wave, Stones, Who, etc. Send \$1.00 for catalog and free sample. Dealer inquiries wel e. Button & Badge Power, Box 34194, Station ancouver, Canada V6J 4N1.

WHY PAY MORE?

8 TRACK & CASSETTE BLANKS -45 mir any quantity 46-65 min any quart ty 66-80 min any quart ty 87¢ 964 81-90 min any quartity .1 05

Shrink wrap & labeled add 23c First tire recording tale top of line car-tridge & cassette Projessional & track & cassette duplicators (Listom duplication

Call or write:

TRACKMASTER, INC. 1310 S. Dixie Hiway W. Pompano Beach, FL 33060 Phone (305) 943-2334

CUT-OUTS

8 Track and Cassettes Our Specialty If you are a distributor, rack job ber or exporter, contact J S J to-day. Call or write for free catalog. J S J DISTRIBUTORS 0 W. Belmont, Chicago, III. 606 (312) 235-4444

THE BEST CUT-OUTS LP • 8 Track • Cassette Titles Send for Free Catalog. ALEX A. ARACO CO. INC.

Bx 82. Arverton, NJ D8D77 [NJ Res. 609-829-4813] Dealers Dnly

CUIT-FITE RECORD DISTRIBUTORS For the best in everstocked and

cut-out records, dall or write for free catalog.

310 New York Avenue Huntington New York 11743 (516) 427-7893

COTTON-EYED JOE"

& Other Texas Dance Hall Favorites A FANTASTIC INSTRUMENTAL ALBUM includes "Waltz Across Texas."

"Steel Guitar Itag." | Whiskey River" and many more great flonky-Tonk Songsl
Call or write for our catalog for this and other great instrumental albums.
Plus - Justin Wilson, 5 Cajun Humor.
Delta Records. Box 225. Nacogdoches, Texas

(713) 564-2509

AUTHENTIC CAJUN MUSIC (Since 1β44)

CAJUN GOLD L □ 's & Tapes
Zydeco Artists (R&B Ca_{(Un.}), Country (Ca_{(Un.}))

Artist List Dolly Parton, Iry LeJune, Al

Ferrier, Katle Webster Hop Wilson and many more
Call or write for calalog, Will increase sales
GOLDBAND RECORDS, P.O. Box 1485,
Lake Chirles, La. 70602. Phone: (318° 439-8839



Premium Cut-Out LP's and Tapes—Rock New Wave, Jazz, Regnae and MOR, Plus Dicture discs, Rock Clocks & Posters

430 Falmouth Road North Babylon, N.Y. 11704 For Free Catalog Call (516) 587-7722

TRUCK STOP PACKAGED LIKE LP'S COLORED IK Screen & Transfer Designs K Screen Baseball Style CAI NESTERN COWBOY HATS FEATHER HAT-BANDS BEST PRICES—HOT ITEM Call or write for catalogue

ELVIS PRESLEY

Legendary concert performances. 2 LP set is just one of our huge selections of 8-tracks and cassettes available at budget prices.

Record Wide Distributors 1755 Chase Drive Fenton (St. Louis), MO 63026 (314) 343-7100

POSTERS

POSTERS

Rock Stars

POSTERS

Hock and Roil posters Display units

DEALERS ONLY

ONE STOP POSTERS 1001 Monterey Pass Road Monterey Park, Calif. 91754 (213) 263-7361 (800) 421-6341 areas available for Representatives

POSTERS Largest Selection of

Rock Posters

ENTERDRISES

2833 W. Pico Blvd. Los Angeles, Calif. 90006 (213) 732-3781 **DEALERS ONLY**

EQUIPMENT FOR SALE

trecord Presses, RE-built semi-automatic, Must sell-surplus equipment, Valued at \$10,000. Make offer, (714) 630-0145. Anaheim, Calif. TWO FINERILT RECORD PRESSES RE.

HI-SPEED AUDIO DUPLICATING SYSTEM master maker to shrink tunnel. Hardly used-excellent condition-price negotiable. Aspen Limited (303) 789-2239.

CHART RECORD SERVICES

U.S. AND FOREIGN RADIO STATIONS DISCO DJ'S & ALL

INTERNATIONAL MUSIC CONSUMERS Write us for information on our services which include automatic mailing of all records on charts—LP's & 45's Disco oldies and catalog LP's in stock. All orders are shipped immediately—air mail or air freight. We give personalized service geared to your needs.

MAIL-O-DISC

MAIL-O-DISC P.O. Box 326, Kings Park, NY 11754 Telex 230199 SWIFT - UR MAIL-O

INTERNATIONAL RADIO STATIONS

MUSIC PUBLISHERS AND DISCOTHEQUES Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and Ip's from the

The Fastest, Most Dependable Service in the World AIRDISC SPECIAL SERVICES Box 835, Amityville, NY 11701

AIR CARGO

TAPES

PREMIUM 8-TRACK & CASSETTE BLANKS

60¢ 60¢ \$5 00 \$19 00 Head Cleaners Reel to reel 3M tape 1800 Blank VHS 2 4 hr video tapes

Low Cost Shrink Wrap Equipment Available

\$35 00 minimum order

BAZZY ELECTRONICS CORPORATION 39 N. Rose, Mt. Clemens, Mich. 48043 Phone: (313) 463-2592

Master Charge and Visa Welcome

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE

Display cassettes in your 8-track hand hole store display safely
SIMPLE • ECONOMICAL • REUSABLE For free sample & pricing contact C & D Special Products 309 Sequoya Dr., Hopkinsville, KY 42240 (502) 885-8088

BUDGET SPANISH 8 TRACK TAPES

ROYSALES COMPANY BX 1503, BROWNWOOD, TX 75801

Large Selection • Popular Artists Very Competitive Prices. Call or write for free catalog.

- 8 Track & Cassette Blanks nin to 45 min 46-65 min .\$1 00 66 min to 90 min Scotch VHS 2-4-6 hr video tapes \$14 00 Cassettes—Wide Price Range lessional quality demos our specialty. Cassette duplication available. ANDOL AUDIO PRODUCTS, INC. 212 14th Ava. Broothers 2012.

4212 14th Ave., Brooklyn, N.Y. 11219 Call Toll Free 800-221-6578 N.Y. RES. (212) 435-7322 VIDEO

CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES Adult and all other ratings on Betamax and VHS formats FACTORY DIRECT.

Call Toll Free 1-800-421-4133
Call Toll Free 1-800-421-4133
Call residents (213) 462-6018
TVI DISTRIBUTORS
1643 No. Cherokee Ave.
Hollywood, Callf. 90028 Hollywood, Calif. 90028 Credit Cards Accepted

DON'T PAY MORE!!

rd's Video Cassette Top 40 in Stock— iate Delivery—Lowest Prices. VHS Formats Available. Call Southeast's 1-800-327-7026 Telex: 51-4736HALA (In Fla. Call Collect 305-932-919) VWI Distributors, Inc.

REAL ESTATE

7½ ACRE ESTATE

Westchester 14 rooms, 6 baths, can convert part of studio, Pool, lake, greenhouse 40' living room, library, large screened porch, Secluded & private 1 hr from N.Y.C. \$300,000, Contact.

Box 7402, Billboard Classified 1515 Broadway New York, N.Y. 10036

HOTLINE FOR **PLACING YOUR CLASSIFIED AD Just Dial** 800-223-7524

Ask for JEFF SERRETTE (IN N.Y. STATE (212) 764-7388) Hot line is for fast personal service

placing Classified Adsonly For all other business call the regional office nearest you

BOXES FOR AUDIO & VIDEO

BOXES FOR STEREO 8 & CASSETTES

12" Pilfer Proof Heights & form fit. Beautiful Stock designs & custom printing.

IN STOCK-INSTANT SHIPMENT Low Prices-Free Samples

PAK-WIK CORPORATION 128 Tivoli St., Albany, NY 12207 (518) 465-4556 Collect VHS & BETA BOXES

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING (5'S, 1488, QUALITY work! Fast service! Call Jerry Nash, Peter Pan Industries, Newark (NJ 201/344-4214.

. . . GOLDEN OLDIES

SUE THOMPSON, REFLECTIONS, DODIE Stevens, We got'em, 2,000 titles available Giant catalog of all time greats. Send \$1.00 to Gold Vault, Box 202, Oshtemo, MI 49077.

GOLDEN OLDIES, THOUSANDS OF 45 RECords available Send \$2.00 for catalog. Stewart Estep Records, P.O. Box 10243, Alexandria, VA

3.000 WEEKLY RECORDS, 100 DIFFERENT \$11, 200-\$20, Rock, Disco or Oldies, Al's, 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

COMEDY MATERIAL

KNOCKERS!*

A great set of recorded gags and bits for serious personalities who want to be funny. Exclusive in your metro area. Catalog and sample cassette (use it on the air for a test), send \$3 00 to: FULLER

68 N. Dover, LaGrange, IL 60525

PROFESSIONAL COMEDY MATERIAL (The Service of the Stars Since 1940)
"THE COMEDIAN"
The Original Monthly Service
12 available issues...\$75 3 Sample issues...\$25

"How To Master the Ceremonies"...\$20 Anniversary Issue...\$50

35 "FUN-MASTER" Gag Files—all different...\$150 BILLY GLASON 200 W. 54th St., N.Y.C. 10019

THE YOUNGE STREET COWBOY WRITES topical humor; free sample, Justin, 15 Bunty Lane, Willowdale, Ontario M2K IW4.

WEEKLY! TOPICAL! AND UNTOPICAL! The prestigious "Dongman Report." Two sample issues \$3.00—"Mother" Hag, Cronkite Hostage, Sea Star Inc., Suite 232, Rt. 1, Box 271C, Rehoboth Beach, DE 19971.

DEEJAY SPECIALS! MONTHLY GAGLETter! Individualized Service! We have it all, FREE information package, PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample Contemporary Comedy. 5804-A Twine ing, Dallas. Texas 75227. Phone 214/381-4779

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! Write on station letter-head to: O'Liners, 1448-H W. San Bruno, Fresno, California 93711, (209) 431-4502.

NOT COMEDY: CURRENT ARTIST BIO'S, daily calendar, much more for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA 90801. (213) 438-0508.

WANTED TO BUY

CASH FOR LPS, OVERSTOCKS, COLLEC tions, liquidations, second hand, others, Wil travel for quantity, Festoons Records, 15 Whitney Ave., New Haven, CT 06510, (203) 789-8210.

> **CLASSIFIED ADVERTISING DOESN'T** COST, IT PAYS.





DON'T STOP THE MUSIC



YARBROUGH & PEOPLES Mercury 76085

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

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

TITLE-Artist-Label	YOU'RE THE BEST THING IN MY LIFE—The Dramatics MCA 51041	JUST THE TWO OF US— Grover Washington Jr. Elektra 47103	MAGIC MAN—Robert Winters & Fall Buddah 624 (Arista)	LOVE OVER AND OVER AGAIN— Switch Gordy 7193 (Motown)	BE ALRIGHT—Zapp Warner Bros. 49623	HOW 'BOUT US—Champaign Columbia 11-11433	DANCE—Silver Platinum Spector 00009
CHART	=	ro	=	8	12	5	12
MEEK	27	40	32	8	26	43	25
MEEK	26	包	4	29	30	包	32
TITLE-Artist-Label	DON'T STOP THE MUSIC— Yarbrough & Peoples Mercury 76085	BURN RUBBER—Gap Band Mercury 76091	IT'S A LOVE THING—Whispers Solar 12154 (RCA)	I AIN'T GONNA STAND FOR IT— Stevie Wonder Tamla 54320 (Motown)	ALL AMERICAN GIRLS—Sister Sledge Cotillion 46007 (Atlantic)	FANTASTIC VOYAGE—Lakeside Solar 12129 (RCA)	WATCHING YOU—Slave Cotillion 46006 (Atlantic)
CHART	16	4	6	12	9	17	13
MEEK		2	ro	4	9	က	∞
MEEK	4	~		4		9	A .

THAHO	TITLE-Artist-Label	THIS	MEEK FYRT	MKS ON	TITLE-Artist-Label	MEEK	MEEK	CHART WKS. ON	TITLE-Artist-Label
_	YOU'RE THE BEST THING IN MY LIFE-Dramatics	4	7	=	THE TWO OF US— Yarbrough & Peoples Mercury SRM-1-4009 (Polynram)	26	25	6	I HAD TO SAY IT—Millie Jackson Spring SP-6730 (Polydor)
5	JUST THE TWO OF US— Grover Washington Jr.	2	-	6	III—The Gap Band Mercury SRM-1-4003 (Polygram)	27	26	7	KANO–Kano Emergency EMLP 7505 (Brasilia)
_	Elektra 47103 MAGIC MAN—Robert Winters & Fall	ო	က	17	HOTTER THAN JULY—Stevie Wonder	28	27	15	FACES—Earth. Wind & Fire • ARC/Columbia KC-2-36795
~	Buddah 624 (Arista) LOVE OVER AND OVER AGAIN—	4	4	15	FANTASTIC VOYAGE—Lakeside	29	24	25	ZAPP—zapp Warner Bros. BSK 3463
	Switch Gordy 7193 (Motown)	包	ເດ	00	Solar BXL1-3726 (RCA) IMAGINATION—The Whispers	35	35	7	HOUSE OF MUSIC—T.S. Monk Mirage WTG 19291 (Atlantic)
2 1	BE ALRIGHT—Zapp Warner Bros. 49623	4	7	20	Solar BZL1-3578 (RCA) STONE JAM—Slave	37	37	r.	VOICES IN THE RAIN—Joe Sample MCA MCA-5172
, ,	Columbia 11-11433	7	9	20	Cotillion COT 5224 (Atlantic) CELEBRATE—Kool & The Gang	32	29	12	GREATEST HITS—Manhattans Columbia JC 36861
1	Spector 00009				De-Lite DRS-9518 (Polygram)		l		

LESSER INTERNATIONAL
Postfach BM 1525, D-8360 Deggende

Tel: (0991) 30866 Telex 69780 RILE D

EXCLUSIVE DISCO DJ'S ONLY-FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D.P.A. 631 Front. Cresson, PA 16630

DISTRIBUTING SERVICES

MAKE MORE PROFIT . . .

with our low dealer prices, liberal return and, same day shipment on all major label tapes and LPs. Top 1.000 list updated weekly. Write:

TOBISCO 6144 Highway 290 West Austin, TX 78735

RECORDING TAPE & ACCESSORIES 24 HR FREIGHT-PAID SERVICE

24 HR FRIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK
• SONY • DURACELL • WATTS • DISCWASHER • SOUND GUARD • SHURE
• PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID. TAPE • SAVOY
• AMPEX • SHAPE • TRACS.

SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES

Real B. 1035 Lave Dr. Warmierte 9• 18014

it B, 1035 Louis Or., Warminster, Pa 11 DEALERS ONLY (215) 441-8900

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers 33 years of specialized service to record and tape importers throughout the world Overseas dealers and distributors only

ALBERT SCHULTZ, INC. 116 W. 14th St., N.Y., NY 10011 (212) 924-1122 Cable: ALBYREP Telex: 236569

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS-REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention

DARO EXPORTS, LTD. 1468 Coney Island Ave. Brooklyn, N.Y. 11230 Cables: Expodaro

SCHOOLS & INSTRUCTIONS

THE MUSIC BUSINESS INSTITUTE

THE MUSIC BUSINESS INSTITUTE
A CAREER PROGRAM IN MUSIC
Course includes recording, Studio, concert
and video production, artist representation,
retailing and wholesaling, record promotion
and marketing, copyright and music industry
law, songwriters and music publishing, and
more Employment assistance available
Call or write for free brochure and career
guide Give name, age, address, lelephone,
Buckhead Towers, Suite 400-BB
2970 Peachtree Rd, N.W., Atlanta, GA 30305
(404) 231-3303

24-TRACK ENGINEERING TAUGHT IN State of the Arts Studios Call the University of Sound Arts for free brochure. Hollywood (213) 167-5256.

MISCELLANEOUS

FOR SALE TALENT

PROFESSIONAL SERVICES HELP

TAPES WANTED

the Marketplace is open and your best buy is BILLBOARD



Something to sell or something to tell, your message gets to over 200,000 readers weekly. Don't Miss Another Week!!!

CALL Jeft Serrette (TOLL FREE)

800/223-7524 NOW to place your ad

Elvis TV Special Finished

"Elvis Memories." a one-hour special for television, has been completed and negotiations for syndication are in progress.

George Klein, a life-long friend of Presley's and a former Memphis radio and television personality, is host/narrator for the film, which he co-produced with Jerry Williams for Wallace E. Johnson Entertainment.

According to Klein, the film has a six-act story line "covering Elvis early Memphis days to his late '77 days." Presley died at his Graceland

BUSINESS **OPPORTUNITIES**

LET US PUT YOU IN BUSINESS . . .

SMALL FULLY GUARANTEED INVESTMENT

BIG MONEY MAKING POTENTIAL

SELL LATEST HIT LP's TO STORES FROM YOUR CAR

Call for appointment:

(212) 664-9081

NEW, VERY LARGE, GREATER Cincinnati, Ohio area discoteque business for sale. Long term lease. Only financially capable principles need reply for informa-

tion package. Write to:

Box 7409, Billboard Magazine 1515 Broadway New York, NY 10036

MONEY AVAILABLE

Productions, Pla Video, etc.

S. MANNING

Suite 111. Rt. 73 & Fellowship Rd. Mt. Laurel, NJ 08054 Phone: (609) 234-3961

BOOKING BANDS IS BIG BUSINESS
TART YOUR OWN ENTERTAINMENT START YOUR OWN ENTERTAINMENT AGENCY JOIN NATIONWIDE INDEPEND-END OFFICES \$10,000 TO \$15,000 MIN INVESTMENT. \$1,500. TO \$5,500 DOWN FINANCING AVAILABLE SEND FOR FREE

HORIZON MANAGEMENT INC. NATIONAL HEADQUARTERS 106 MAIN STREET BINGHAMTON, NEW YORK 13905

SWINGER NIGHTCLUB

ternationally known 500 seat nightclub Marco Polo Hotel available to financially sound entrepreneus

Call

RICK FIELDS General Manager (305) 932-2233

HELP WANTED

INDIE. REPS

Successful line of more than 150 quality staple titles in most chains, Pickwick, Stark, Wherehouse, etc. Discs and cassettes Many territories open for independent sales reps. 10% commission. Write with references, other lines carried:

> Box 7410 Billboard Classified 1515 Broadway New York, NY 10036

PUBLICITY-RAPIDLY EXPANDING RECord company seeks experienced individual to head publicity department for C&W and M.O.R. acts. Call (212) 599-2000.

LEGENDARY FOLK POET, SONGWRITER, singer desires long term relationship with successful, established management. Resume requested. Reply: Stephen Fromholtz, Gen, Del., Driftwood, TX 78620



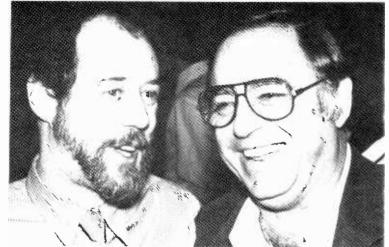
JOBS IN ALASKA! SUMMER/YEAR-ROUND. High pay; \$800-2000 monthly! All fields— Parks, Fisheries, Oil Industry and more! 1981 Employer listings, information guide, \$4, Alasco, Box 9337, San Jose, CA 95157.

The film includes "rare, never shown film footage of Elvis and features interviews with entertainers. relatives and former associates who are sharing how Elvis encouraged them, spurred them on and opened

mansion in Memphis on Aug. 16.

doors for them," says Klein. Among those interviewed are Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Tony Joe White, Charlie Rich, Barbara Mandrell, Jerry Reed. Chet Atkins and the late Felton Jervis, Presley's record pro-

The film was shot on location in Memphis. Nashville, and Tupelo, Miss, where Presley was born and spent his early years. Post production was handled in Hollywood.



EXEC MEET-Bob Sherwood, left, executive vice president and general man ager, PolyGram Records, greets Russ Regan, vice president and general manager of PolyGram, at a two-day planning session on the West Coast. where the future of the recently reorganized company was discussed.

Decco Records Formed. PITTSBURGH TRIO 1st LP Getting A/C Play

PITTSBURGH-For the first time in about a decade, there's a serious effort to establish a Pittsburghbased record company.

Stanley Theater owners Pat Di-Cesare and Rich Engler comprise two-thirds of a partnership in newly formed Decco Records. The other part of Decco - the name comes from the initials of the partners-is producer Nick Cenci, who is currently operating the business out of a cluttered office in the Stanley.

In this case, the clutter is an indication that things are happening with Decco. Stacks of the label's first release line one wall and Cenci's desk is overloaded with letters and demo tapes from acts anxious to

"I believe in Pittsburgh," Cenci says, "There's a lot of talent here that deserves to be heard. My hope is that Decco can become Pittsburgh's Motown and be as important to this city as Motown was to Detroit.

All three partners have their roots in the Pittsburgh music scene. Di-Cesare has been promoting concerts for nearly 20 years and has also been a songwriter and personal manager. Engler joined DiCesare in 1973 after working as a musician, manager and booking agent.

Cenci started as a radio station office boy in the '50s, was program director for DJ Jay Michaels, worked as a promo man and distributor and was a partner in Co & Ce Records in the mid '60s. Co & Ce, which was lo-cally based, had national top 10 hits with the Vogues and regional successes with Lou Cristic (a Cenci discovery) and the Fenways. The Vogues were the last Pittsburgh act to have hits on a Pittsburgh label.

The first Decco release is an album by singer Jimmy Barkan.

RADIO-TV JOB

MART

PAYMENT MUST

ACCOMPANY THE ORDER

POSITIONS WANTED 40¢ per word

per insertion—\$10.00 minimum \$20.00 per column inch per insertion

POSITIONS OPEN 70¢ per word per insertion—\$14 00 minimum \$40 00 per column inch per insertion

BOX NUMBERS \$2.00 per insertion handling & postage Audio or video tapes, transcriptions, films or VTRs cannot be forwarded Suggestion arrange for follow-up directly when replying

Send money and advertising copy to Radio-TV Job Mart, Billbeard 1515 Broadway, N.Y. 18036

"Love In Your Life." The single of the same name was recently added WTAE-AM, meaning that virtually every major adult contemporary station in the market is playing the ballad.

"We have to get that local air-play." Canci says, "That gives me credentials when I take the record into other markets.3

Cenci's reputation in this market is helpful in breaking the ice at radio stations where jaded program directors are wary of locally-produced singles, having heard too many mediocre productions on one-shot labels.

"I'm not coming in with a record that was done in somebody's basement." he says. "I'm someone who has been down the road and paid his

His background in distributing helped Cenci get the Barkan record into the stores before he started knocking on doors at radio stations.

After the Barkan record, Cenci has another project in the wings. A group called Pittsburgh - named, he

says, because they have the "Pitts-burgh sound"—has recorded an album's worth of material under Cenci's supervision. A single is due shortly. Because of the group's name. Cenci is also exploring the possibility of getting corporate support for promotion.

Regarded as a colorful music man. Cenci once staged a sit-in strike in the office of program director John Rook, then at KQV-AM. until Rook made the Vogues "You're The One" the pick hit of the week. When he produced the break-in novelty "Convention '72," he sent copies of the record to President Nixon and Vice President Spiro Agnew, drawing a letter of response from Agnew. Cenci doesn't want to reveal future Decco promotion plans, but psychic Jeane Dixon got a copy of the Barkan single along with a request for a prediction of its success. There will, however, be no sitins, he maintains.

"I'd be afraid to do that today." Cenci says with a smile.

New Companies

Walker-Mornay-Fields & Associates, a concert tour consultancy firm, started by independent concert promoter Ricky Walker, tour publicist Lester Mornay and tour consultant Wanda Fields. Walker and Mornay have worked with the Commodores and Fields was tour manager with Leonard Rowe, Address: 421 S. La Fayette Park Place, Los Angeles, Calif. 90057, (404) 766-1988. (213) 383-2325.

McRoberts and Company, Inc., specialists in automotive, entertainment, motorsports and travel/leisure time marketing, started by W. Munro Roberts III. The company recently completed a project for Burt Reynolds. Address: 535 Cordova Road, Santa Fe, N.M. 87501, (505) 988-9715.

Jacob Weisbarth and Associates, Inc. has opened new offices on the West Coast. Company will continue to represent exclusively on the West Coast. Audio Plus Video International Inc. Address: 211 S, Beverly Drive, Beverly Hills. Calif. 90212. (213) 276-9955.

Singer Broadcast Products Inc., which will manufacture both CCA

T. Consalvi, vice president, sales and marketing. Address: 875 Merrick Ave., Westbury, N.Y. 11590, (516) 333-2000.

Earthtone Recording Company launched by Larry Pettii. First release is "Cheaters Cafe" by veteran artist Sonny Flaharty. Promotion and distribution will be handled by Tom Amann, a 16-year industry veteran, Address: 666 E. Board St., Columbus, Ohio 43215, (614) 474-3472, * * *

Polymedia, a new company offering consultation and production services to performers, started by radio personality Tony Kilbert and sound specialist Jeff Jampol. Address: 535 Dolphin. Pacifica. Calif. 94044. (415) 561-9160.

Red Dog Productions, which will produce records and video packages for record company acts, has begun operations with principals Robert Daniels as executive producer and Jeff Sessler, director of operations, Address: 204 Brazilian Ave., Palm Beach, Fla. 33480. (305) 655-8118.

RDS Record Company founded. First release is single by Bob Schirmer "House Of Memories." Address: P.O. Box 3028, Fairview Heights. III. 62208. (618) 397-3701.

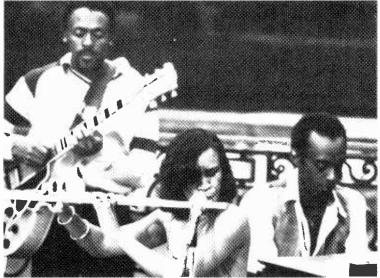
and Sintronic transmitters, has been formed. Principals include Donald A. Richardson, executive vice president/general manager; and Joseph

www.americanradiohistory.com

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

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

MEEK	LAST WEEK	Artist-TITLE-Label	MEEK	WEEK WEEK	Artist-TITLE-Label	MEEK MEEK	CHART	Artist-TITLE-Label	MEEK	MEEK LAST	CHART	Artist-TITLE-Label
4	=	13 REO SPEEDWAGON A Hi Infidelity. Epic FE 36844	\$	32	8 THE WHISPERS Imagination, Solar BZL1-3578 (RCA)	56 52	34	QUEEN The Game, Elektra 5E-513	84	84	&	JOHN LENNON Imagine, Capitol SW 3379
2	2	14 JOHN LENNON/YOKO	e	34	3 EMMYLOU HARRIS Evangeline, Warner Bros. BSK 3508	65	4	GRACE SLICK Welcome To The Wrecking Ball, BCA AGI 1-3851	82	82	∞	BEATLES The Beatles, 1962-1966, Capitol SKBO 3403
~	-	Double Fantasy, Geffen GHS 2001 (Warner Bros.)	13	(M CM CM		53	21 I	THE JACKSON Triumph, Epic FE-36424	98	98	24	MICHAEL STANLEY BAND
4			32	27 1	ROD STEWART Foolish Behaviour, Warner Bros. HS 3485	56	E 4	CON FUNK SHUN Touch, Mercury SRM-1-4002 (Polygram) FLVIS PRESI FY	87	80	∞	WARREN ZEVON Stand in The Fire, Asylum 5E-519 (Elektra)
S.	5	20 THE POLICE Zenyatta Mondatta, A&M SP-4831	33	28 1	15 EAGLES Eagles Live, Asylum BB-705 (Elektra)	202		Guitar Man, RCA AAL1-3917 DARYL HALL &	88	88	22	THE DOOBIE Brothers
9	9	29 PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275	34	35 1	16 DELBERT MCCLINTON The Jealous Kind, Capitol/MSS ST 12115	62	23 < 6	JOHN OATES Voices, RCA AULT-3646 ANNE MURRAY	\$	99	က	One Step Closer, Warner Bros. HS 3452 HANK WILLIAMS JR.
· «	_ «	13 BLUNDIE Autoamerican, Chrysalis CHE 1290 21 KENNY ROGFRS	E	39	6 APRIL WINE The Nature Of The Beast, Capitol S00-12125	: 3		Anne Murray's Greatest Hits, Capitol S00-12110	90	48	39	Kowdy, Elektra bE-330 DIANA ROSS Diana Motown M8-936M1
· 6		Greatest Hits, AC/DC	8	40	5 MARVIN GAYE In Our Lifetime, Tamla T8-474M1 (Motown)	7 64	39	Freedom Of Choice, Warner Bros. BSK 3435 CREEDENGE	91	63	17	ROCKPILE
4	1 2	21	37	29 1	515			CLEARWATER REVIVAL The Royal Alpert Hall Concert, Fantasy MPF-4501	92	87	12	ROBERTA FLACK AND PEARD RRYSON
有	20	3 JOURNEY Captured, Columbia KC-2-37016	38	33 1	1 GGS • FC 36841	46	51	BILLY JOEL Glass Houses, Columbia FC-36384	8	103	7	Live And More, Atlantic SD-2-7004 MANFRED MANN'S
12	12 1	STEELY DAN A Gaucho, MCA MCA-6102	33	36 2	MILSAP RCA AHL1-3772	72		SLAVE Stone Jam, Cotillion D 5224 (Atlantic) ROR SECER & TUE		}		EARTH BAND Chance, Warner Bros. BSK 3498
	14	DOLLY PARTON 9 To 5 and Odd Jobs, RCA AHL1-3852	व	44	11 TIERRA City Nights, Boardwalk FW 36995 (CBS)	22	70,0	SILVER BULLET	94	90	90 19	THE TALKING HEADS Remain in Light, Sire SRK 6095
14	13 17	THE ALAN PARSONS	包	43	5 TOTO		4	Against The Wind, Capitol S00-12141				(Warner Bros.)



NEW SHOW-Bobbi Humphrey and Band are featured on "Special People, an original production by CBS Cable, hosted by Paul Sorvino and featuring new and avant-garde music and dance.

MOVIE REVIEW

Animated 'American Pop' Falls On Its Cliched Face

LOS ANGELES-The tragedy of animator Ralph Bakshi's "American Pop" (Columbia Pictures) is not that it's bad but just startling ordinary. For every one good image in this saga of four American generations. there are two cliched and hackneyed ones which set back the project.

Music is the link between the generations as the film begins with 10year-old Zalmie arriving in New York from pogrom-ridden Russia and ends with his great grandson's rise to pop superstardom. Along the way, the audience views each generation's concerns through one of Zalmie's descendants and the music of the times.

The first half of the film from 1900 to the 1950s is actually effective in its manipulation of still photographs, animation and a stereotypical view of American history in terms of a guest for the American dream. From there, the film falls flat on its face as it pushes into the psychedelic 1960s and punked-out 1970s and 1980s.

Black contributions to American pop music are only hinted at and the Beatles and Elvis Presley aren't even mentioned. Of course, writer Runni Kern and musical coordinator Lee Holdridge couldn't fit every important artist in one hour and 45 minutes. After all, this is a highly personal vision and such projects don't necessarily coincide with historical fact. Also, legal rights were reportedly a problem. Still, the omissions become painful when the artists considered noteworthy enough to make the grade are footnotes in the history of rock. Pat Benatar and Lynvrd Skynyrd are good but Chuck Berry. the Motown era and Springsteen are

The animation itself, though hailed as the ultimate by the filmmakers, breaks no new ground. In fact, much of it is rather mundane. Those who have seen Bakshi's past films, most notably "The Lord Of The Rings" which used many of the same animation techniques, won't be surprised at all. Bakshi and his team of artists seem so intent on recreating reality in his adult cartoons that they have forgotten the advantage (and fun) of animation is its leaps into surrealism and the fantas-

The very idea of such a project is an intriguing one, though, and that it exists in any form at all is something. After all, any film that has the music of Scott Joplin, Dave Brubeck and the Sex Pistols can't be all bad.

There is no soundtrack album

CARY DARLING

Main Street Draws Prize

BUFFALO-Main Street Records, a small "Mom and Son" retail outlet in the Southtowns, has been awarded first prize in the Elektra/ Moog promo for its display of the

Edging out 17 other independents and Cavages, a major local chain, suburban operation copped the \$125 check for an extensive ceiling display when the group appeared here Nov. 17.

'It was our first concert promotion entry for us," reports Mrs. Dickson. "We recently moved our store to this present location in the east business district of East Aurora.

The Elektra Records/Moog Music Inc. contest was a nationwide promo tie-in for artists Gamma. Billy Thorpe and the Cars.

Located in the 13,000-sized community, about 18 miles southeast of Buffalo, the 850 square feet outlet stocks about \$40,000 in inventory comprised of 3.700 LPs, 1.150 cassettes and accessory items.

According to Dickson, 50% of the store's business is rock, 40% country and 10% jazz with such countryartists in demand as Don Williams. Johnny Paycheck, Johnny Cash, Freddie Fender and Flatt &

Weekly specials on rock LP's retail at \$6.66 (by such groups as REO Speedwagon), while most list at \$7.98 and \$8.98, reports Dickson. Budget prices, for LPs only two years old, are \$4.95.

'Neil Diamond and Steely Dan's LPs increased \$1 to \$9.95 and the double LP costs are just out-of-sight for this market," complains Doug Dickson, "Sales are down 20% from last year, thanks to the economy."

The suburban record-buying market here was the last to feel the setbacks for Buffalo's devasted auto and steel businesses.

Even East Aurora, the home of Fisher-Price Toys and Moog, Inc., which contracts for both the military and space industries is feeling the

Main Street Records says it experiences only a 5% return rate on merchandise, well below the minimum and sells a high amount of singles. About 600 45's, sold at \$1.39, are on

Steve Kuhn-Sheila Jordan See Light At Tunnel's End

By SAM SUTHERLAND

LOS ANGELES-Since their decision to transform a long friendship into a formal musical partnership, pianist Steve Kuhn and singer Sheila Jordan are finally reaping the broader live exposure and supportive critical bouquets that had sometimes cluded both as soloists.

Although Kuhn's compositional lyricism and deft technique had earned him a list of credits stretching back over two decades, his career was overshadowed by more flamboyant stylists. As he moved from solo to group contexts and back, and through a series of label contracts that found him cutting disks for Muse. Cobblestone and other small firms, the prodigy-turned-veteran eluded the commercial success accorded peers like Keith Jarrett and McCov Tyner, his very subtlety and melodic range frustrating rather than consolidating his position.

As a result, introspection dominated whatever image Kuhn had managed to project. And after devoting so many years to his craft, the pianist, who had made his professional debut at Boston's Storyville while still in his early teens, found himself still playing weddings and bar mitzvahs as he entered middle

age, just to pay the rent.
Similarly Sheila Jordan, whose dazzling emergence as a state of the art jazz singer kicked off the '60s with obvious promise, had consistently garnered praise for her club dates and recordings yet found herself a legend before her time: despite the reverence of critics, she could seldom find live engagements let alone a supportive recording arrangement, and both concerts and disks were few and far between in the intervening years despite the classic status accorded her early collaboration with George Russell and her own solo sides for Blue Note.

During their recent swing along the West Coast, which brought the Jordan/Kuhn quartet here for two nights at the Maiden Voyage, the pair reviewed their decision to team up for their first collaborative album on ECM ("Playground," released last year) and the heartening developments since.

One index to Jordan's underexposure is the fact that she's never played dates here. "There's a lot of places I haven't played," explains Jordan with a good-natured laugh, "In the past, I really just played dates in New York and Europe. Now I'm finally getting work beyond those bases

Like Jordan, Kuhn is philosophical about their individual career frustrations now that the group-

Parisians Launching Joint Jazz Company

PARIS-Concert promoter and record producer Philippe Gaviglio and record producer Dominique Buscail have formed a joint company, C.D.A. Music International, to promote and market their respective labels, Bingow and Blue Silver. specializing in American and international jazz.

The Blue Silver catalog contains repertoire by Luther Allison, Memphis Slim, Štephane Grappelli, Otis Rush, Alexis Korner and salsa exponent Henri Guenson, plus new talents. Bingow has material by Clark Terry, Frank Foster, Chet Baker and 18-year-old Corsican pianist, Michel

which also includes veteran Kuhn sidemen Bob Moses (drums) and Harvey Swartz (bass)-is settling in. Prior to his musical reunion with Jordan, whom he'd accompanied during her earliest New York dates and periodically worked with since. that trio had been expanded to include a saxophone.

"Sheila and I have been friends for 20 years," Kuhn recalls, "and had played together whenever we could. About three years ago, I had that quartet and I decided that Sheila should come out and see how the five of us worked together.'

When the ensemble later scaled down to its current size. Kuhn found himself with what he now agrees is the most stable group situation he's yet entered as a leader. Equally important, Jordan's playful vocal styl-

(Continued on page 50)

dbx For Inner **City Releases**

LOS ANGELES-Two Inner City label albums have been licensed to dbx for release as dbx-encoded disks. Those titles are touted by dbx vice president Jerry Ruzicka as first in a major jazz expansion program for the audiophile format, which utilizes dbx's proprietary noise reduction technology..

The Inner City titles, according to label president Iry Kratka, are "The Three," featuring Joe Sample (piano), Ray Brown (bass) and Shelly Manne (drums), and "The Drum Session" by veteran drummers Louis Bellson, Shelly Manne, Willie Bobo and Paul Humphrey.

Both albums are being released through the dbx line's Gold Series. which carries a suggested list price of \$12. Like all LPs released in the format, the two Inner City titles will require use of an add-on dbx decoding

Survey For Week Ending 3/7/81 Billboard® Char Week Weeks on Week Weeks on ¥ Se TITLE Artist, Label & Number (Dist. Label) Artist, Label & Number (Dist, Label) tse. ř T S WINELIGHT 33 THE HOT SHOT Dan Siegel Inner City IC 1111 Grover Washington Jr Elektra 6E 305 19 35 H Bob James, Tappan Zee/Columbia JC 36422 27 公 2 5 VOICES IN THE RAIN Joe Sample MCA MCA 5172 HOW'S EVERYTHING Sadao Watanabe Columbia C2X 36818 28 28 24 3 3 12 NIGHT PASSAGE Weather Report ARC/Columbia JC36793 29 54 HIDEAWAY 29 ALL AROUND THE TOWN LIVE \triangle 5 3 David Sanborn Warner Brøs BSK 3379 Tappan Zee C2X 3686 18 30 30 INTERVALS 5 6 CARNAVAL Spyro Gyra MCA MCA 5149 A DIFFERENT KIND OF BLUES Perlman & Previn Angel 37780 NEW ENTRY LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079 6 4 11 22 17 RODNEY FRANKLIN 32 GIVE ME THE NIGHT A 7 7 31 George Benson Warner Bros HS 3453 33 37 4 SAVANNA HOT LINE Native Son MCA MCA 5157 INHERIT THE WIND Wilton Felder MCA MCA 5144 8 8 20 34 4 X 4 McCoy Tyner Milestone M 55007 (Fantasy) 27 12 CIVILIZED EVIL 11 iN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton ECM ECM 2 1182 (Warner Bros) 35 31 14 10 10 17 MR. HANDS ROUTES Ramsey Lewis, Columbia JC 36423 9 21 36 36 31 FAMILY Hubert Laws Columbia JC 36396 37 35 GOTHAM CITY Dexter Gordon Columbia JC 36853 29 NIGHT CRUISER Deodato Warner Bros BSK 3467 血 13 5 38 32 BADDEST 26 MEN ENTEN MAGIC Tom Browne, Arista/GRP 5011 lover Washington lotown M9 940A2 14 19 39 34 17 TWENNYNINE Twennynine With Lenny White Elektra 6E 304 14 **80/81** Pat Metheny, ECM ECM 2 1180 (Warner Bros) LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009 16 37 40 40 23 THIS TIME Al Jarreau. Warner Bros BSK 3434 ODORI Hiroshima, Arista AL 9541 41 41 21 VICTORY Narada Michael Walden Atlantic SD 19279 16 12 16 TOUCH OF SILK Eric Gale Columbia JC 36570 17 15 20 42 3≀ 14 THE CELESTIAL HAWK Keith Jarrett, ECM ECM 1 1175 (Warner Bros) 血 21 3 YOU MUST 43 MONTREUX ALEXANDER (Live) BELIEVE IN SPRING Bill Evans Warner Bros HS 3504 44 39 DIGITAL AT MONTREUX 1980 REAL EYES Gil Scott Heron. Arista AL 9540 19 18 IT'S JUST THE WAY I FEEL Gene Dunlap Featuring The Ridgeways, Capitol ST 12130 45 49 2 17 20 35 RHAPSODY AND BLUES Crusaders MCA MCA-5124 CONCEPTS IN BLUE 46 46 2 21 20 SEAWIND Seawind A&M SP 3113 AUTUMN BLOW

1 to Watanabe Inner City 47 42 9 25 Sadao Watanabe IC 6064 22 32 MAGNIFICENT MADNESS John Klemmer Elektra 6E-284 48 48 18 OUTUBRO 23 24 NIGHT SONG Ahmad Jamai Motown M7 945R1 Azymuth Milestone M 9097 (Fantasy) 44 23 49 29 24 50 CATCHING THE SUN Spyro Gyra, MCA MCA 5108 QUINTET '80 25 26 LOVE APPROACH ● Tom Browne Arista/GRP 5008 50 47 38 INFLATION

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher

★ 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.)

Copyright 1981, Billboard Publications, inc. No part of this publication may be reproduced, stored in a re-trieaval system or transmitted in any form or by any means, electronic, mechanical, photocopying, record-ing or otherwise without the prior written permission of the publisher.

Œ

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

THIS	LAST	TITLE-Artist-Label	THIS	NEEK	WKS. ON	TITLE-Artist-Label	TITLE-Artist-Label
中	_	18 I LOVE A RAINY NIGHT—Eddie Rabbitt	35	11	15	HEY NINETEEN—Steely Dan MCA 41036	69 70 4 PROUD— The Joe Chemay Band Unicom 3-95001 (MCA)
8	7	15 9 TO 5— Dolly Parton • RCA 12133	8	54	က	ANGEL OF THE MORNING— Juice Newton Capital 4976	70 69 6 DON'T YOU KNOW W
~	m	8 WOWAN— John Lennon Geffen 49644 (Warner Bros.)	E	39	7		S
女	r.	KEEP ON LOVING YOU—	38	16	19		6/
4	9	7 THE BEST OF TIMES—Styx	39	78	20		Mirage 3780 (Atlantic) MISTER SANDMAN—
9	4	CELEBRATION—Kool & The Gang Ob-Lite 807 (Polygram)	40	37	12	Arist BA	56 20
A	=	CRYING—Don McLean Millennium 11799 (RCA)	4	40	7		}
•	₩	14 GIVING IT UP FOR YOUR	E	49	S		85 2 HOLD ON LOOSELY—
4	2	Capitol/MSS 4948 THE WINNER TAKES IT ALL—	£.	25	S	ME—April Wine Capitol 4975 DON'T STOP THE MUSIG—	Radio Records 3793 (Atlantic)
2	4	Atlantic 3776 HELLO AGAIN—Neil Dirnaond Control AGO	4	84			S S S S S S S S S S S S S S S S S S S
白	12	13 I AIN'T GONNA STAND FOR				NGHT — John Cougar Riva 207 (Polygram)	Melissa Manchester & Peabo Bryson Arista 0587
2	5	Tamla 54320 (Motown) RAPTURE—Blondie	45	35	14		SHOT—Pat Benatar Chrysalis 2464
13	7	Chrysalis 2485 7 THE TIDE IS HIGH—Blondie Chrysalis 2465	43	8	2	Colu	80 62 23 LADY —Kenny Rogers Liberty 1380
41	6	HELLO AGAIN—Neil Diamond Capitol 4960	E	52	9	RSO F	RUNNING SCARED—TEMI-America 8072
白	20	6 WHAT KIND OF FOOL— Barbra Streisand & Barry Gibb Columbia 11-11430	49	1 46	19		10 4
16	13	16 PASSION—Rod Stewart	20	1 43	19		SUKIYAKI— A Taste Of Honey Capitol 4953

	日丰	25	7	KISS ON MY LIST—Daryl Hall & John Oates ROA 12142 GAMES PEOPLE PLAY—	51	<u> 5</u>	7 20	LIPSTI Dreamland 10
	I	7		The Alan Parsons Project Arista 0573	33	45	12	Motown 1496 SEVEN
	e	19	5	A LITILE IN LOVE—Cliff Richard EMI-America 8068	54	53	00	Asylum 47100 FLASH
	8	21	00	TREAT ME RIGHT—Pat Benatar Chrysalis 2487	•)	Queen Elektra 47092
	包	23	7	HEARTS ON FIRE—Randy Meisner Epic 19-50964	3	89	4	BEING Tamla 54321 (
	E	27	S	FADE AWAY—Bruce Springsteen	3	65	4	HOW 'E Columbia 11-1
	E	26	7	LIVING IN A FANTASY—Leo Sayer Warner Bros. 49657	5	29	4	IT'S A Solar 12154 (F
	24	24	5	SMOKEY MOUNTAIN RAIN— Ronnie Milsap	2	99	4	YESTE NOTHI
	13	90	ស	WHILE YOU SEE A CHANCE—				(Medle Atlantic 3798
	*	ē	ď	Start Williams Bros.) DON'T STAND SO CLOSE TO	29	29	2	AND LOAR ARC/Columbia
	(5	•	ME— The Police	09	22	9	FANTA Solar 12129 (F
	A	8	4	MORNING TRAIN—Sheena Easton	包	11	က	LOVE Warner Bros.
	28	8	8	TOGETHER—Tierra Boardwalk 8-5702 (CRS)	62	25	4	KEEP T The Doobie Br
	29	29	5	AHI LEAHI— Donnie tris MCA (Jaronsel 5025	3	73	7	THE PA
	8	33	7	PRECIOUS TO ME—Phil Seymour Boardwalk 8-5703 (CBS)	ड	74	က	WHO D
	3	32	Ξ	RIDERS IN THE SKY—Outlaws Arista 0582	*	ç	•	Geffen 49664 (
	E	36	7	GUITAR MAN— Elvis Presley RCA 12158	1	7	י מי	Cleveland Int.
y	ES	300	•	SOMEBODY'S KNOCKIN'— Terri Gibbs	E	29	m	Bearsville 496
	SE SE	4	4	JUST THE TWO OF US-	6	77	က	Shelter/MCA
				Grover Washington Jr. Elektra 47103	89	47	91	Scotti Bros. 60

51 5 4 5 5 4 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6	51 44 2 45 1	20 20 12	Deamland 107 (RSO) IT'S MY TURN—Diana Ross Motown 1496 SEVEN BRIDGES ROAD Asylum 47100 (Elektra) FI ASH'S THEME AKA E
	2 8	2	47092 NG WI 4321 (Moto
- B	65	4	
6 8	29	4 4	IT'S A LOVE THING—The whispers Solar 12154 (RCA) YESTERDAY ONCE MORE/
59	29	2	NOTHING REMAINS THE SAME (Medley)—Spinners Atlantic 3798 AND LOVE GOES ON—Farth Wind & Fire
90 2	22	9	VOYAGE-
4	71	က	I LOVE YOU— Climax Blues Band Warner Bros. 49669
62 6	64	4	KEEP THIS TRAIN A ROLI The Doobie Brothers Warner Bros. 49670
3	73	2	THE PARTY'S OVER—Journey Columbia 11-60505
3	74	ന	WHO DO YOU THINK YOU'RE FOOLIN'— Donna Summer Geffen 49664 (Warner Bros.)
2	72	က	WASN'T THAT A PART Cleveland Int. 19-51007 (Epic)
9	29	က	CH CH CHERIE — The Johnny Average Band Bearsville 49671 (Warner Bros.)
7	77	က	IT'S MY JOB— Jimmy Buffett Shelter/MCA 51061
68 4	47 1	91	KILLIN' TIME— Fred Knoblock & Susan Anton Scotti Bros. 609 (Atlantic)

THEME FROM RAGING BULL—
Joel Diamond
Motown 1504

82

TELL IT LIKE IT IS—Heart Epic 50950

78 16

96

81 12 FULL OF FIRE—Shalamar Solar 12152 (RCA)

95

HE CAN'T LOVE YOU— Michael Stanley Band EMI-America 8063

91

92

97

WALKING ON THIN ICE—YOKO DIO Geffen 49683 (Warner Bros.)

I HAVE THE SKILL—Sherbs Atco 7325 (Atlantic)

8TH WONDER— The Sugar Hill Gang Sugar Hill Gang

8

LET ME GO— The Rings MCA 51069

THE RAMBLER—Molly Hatchet Epic 19-50965

92

75 16 TIME IS TIME—Andy Gibb

93

BURN RUBBER— Gap Band Mercury 76091 (Polygram)

95

91

61 18 HUNGRY !! EART — Bruce Springsteen Columbia 11-11391

S8 16 I WAUE IT THROUGH THE RAIN—Barry Manilow

A WOMAN NEEDS LOVE— Ray Parker Jr. & Raydio Arista 0592



ANOTHER ONE BITES THE DUST—Queen A

30

96

CAFE AMORE—Spyro Gyra

84

66





Give the gift of music.



Single This Week **LOVE A RAINY NIGHT EDDIE RABBITT**

Elektra 47066



MARCH 7, 1981 BILLBOARD

stored photo	in a retrie copying, r	eval system ecording	no r transmitted, in any form or by any means, electronic, mechan, or otherwise, without the prior written permission of the publishe
This	Last	Weeks on Chart	TITLE, Artist, Label & Number
1	4	5	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
2	6	19	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy St. 14580
3	1	74	IT'S A NEW DAY James Cleveland & The Southern California Community Choir. Savoy SGL-7035
4	2	40	TRAMAINE (WORD) Tramaine Hawkins, 'Light LS-5760
5	3	111	LOVE ALIVE II Walter Hawkins & The Love Center Chorr Light LS-5735
6	5	57	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
7	12	61	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
8	16	9	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
9	11	23	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live). Savoy SL14584
10	10	27	LOVE ALIVE Walter Hawkins, Light LSS734
11	7	9	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
12	8	23	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
13	13	9	MOTHER WHY? Willie Banks & The Messengers. Black Label BL 3000
14	25	49	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers. Savoy 7039
15	NEW E	INTRY	I FEEL LIKE GOING ON Rance Allen Group, Stax STX 4136
16	NEW E	ATRY	I NEED HIM Rev. Charles Nicks, Jr. & the St. James Choir, SOG-096
17	29	9	PRAISE BELONGS TO GOD Elber (Twinkie) Clark, Sound Of Gospel 091
18	26	57	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
19	23	33	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
20	34	53	HEAVEN Genobia Jeter, Savoy SL 14547
21	30	9	I CAN DO ALL THINGS International Mass Choir, New Birth, 2,9008G
22	31	116	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
23	28	5	GOD CAN Dorothy Norwood, Savoy 14557
24	24	5	PEOPLE GET READY Supreme Angels, Nashboro 7226
25	27	82	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
26	NEW E	NTRY	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7038G
27	NEW E		HE GAVE ME NOTHING TO LOSE The Clark Sisters, SOG-092
28	9	23	I CAN'T FEEL AT HOME The New Jerusalem Baptist Choir, Savoy SGL 7050
29	14	9	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
30	15	36	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
31	20	5	GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, Savoy 14533
32	ALC: U		MOVING IN THE SPIRIT Timothy Sright Concert Choir, New Birth 7051-G
33	19	49	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
34	22	9	COME TO JESUS NOW Myrna Summers, Savoy SL 14575
35	33	45	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366



Southern Baptists Slate TV Network NASHVILLE

tives of the Southern Baptist Convention have voted to establish a nationwide network of lowpowered television stations to carry gospel music, religious instruction and "family" programs. Already, 100 applications for licenses have been filed with the FCC and another 17 are in preparation.

The convention's executive board approved the plans at a meeting in Nashville Feb. 17 The American Christian Television System (ACTS), a subsidiary corporation of the convention, will oversee the creation of the network.

Dr. Jimmy Allen, ACTS president and president of the convention's radio and ty commission, says that the Southern Baptist Sunday School Board will provide \$10 million of "insurance credit" to assure the FCC that the project has sufficient financial backing.

About 20% of the broadcast time. Allen estimates, will be devoted to preaching, Bible study and other such "direct religious instruction." He adds that "music will be a major emphasis. We'll have a nightly program, called In Concert, which will feature Christian artists. And we have a number of radio programs with a transfer to television.

considered for tv presentation are "Country Crossroads," "Master Control," "Power Line"

and "Sounds Of The Centurymen." Allen says it hasn't been decided yet if the program titles will be transferred also.

The rest of the broadcast time will include talk shows, children's programs and even sitcoms. Allen says his group has already been presented with one pilot proposal for a siteom.

"Many of the station sites are churches that now have the basic broadcasting equipment." Allen says. "There will be a few new constructions." The network is expected to be in its first stages of operation within a year and a

The network will employ a combination of transmission methods, including cable, satellite and low-powered direct broadcasting. Allen says the UHF stations will have a reach of approximately 10 miles.

Although the network will have the most stations in the sunbelt area, Allen explains, there will be outlets in every state ex-cept Hawaii. "We've filed to operate in each of the 25 top markets." he adds.

Participating stations will be able to use both network feeds and local programming. Standards for all programs will be set by an ACTS committee.

Christian artists, And we have a number of radio programs with a musical format which we will transfer to television."

Among the radio shows being considered for tv presentation are "Country Crossroads," "Master Control," "Power Line"

ov an ACTS committee.

"We'll produce some of our own material and broker the rest from Christian sources," Allen says, adding that he doesn't yet know how many hours of daily programming the network will have. "Ultimately, he says, "we will reach a full broadcast day."

Imperials Plan Concert Tour

By ELLIS WIDNER

TULSA-The Imperials will start a nationally promoted concert tour April 2 with a concert at Pershing Auditorium, Lincoln, Neb.

The tour will encompass nearly 50 cities and feature the group in concert facilities that have a total seating capacity of more than 300,000. Maior venues will include the Omni in Atlanta, Tulsa's Mabee Center, Keil Arena in St. Louis and the Anaheim Convention Center.

This is the first tour that hasn't had to depend on mailing lists to work. says Rodney Snell, president of Sonshine Concerts Ltd., promoters of the tour. (Gospel groups routinely rely on mailing lists built up through past concerts to bring in audiences for future ones.) "We are going into major markets and promoting our shows, working with electronic and print media, like a rock act would." Snell explains.

The tour is being keyed to the Imperials' latest Dayspring album, "Priority." The theme of the tour is "Closer Than Ever To You.

Snell says he has set a goal of getting 40% of his dates co-sponsored by secular radio stations. "We plan to tie in with both Christian and secular radio in all markets. The Imperials have shown potential strength with pop audiences," he

Sonshine is using the tour theme in its graphics for posters, handbills and other promotional items.

"We are working extensively with the secular press in each city and will be working with television as well, Snell reports. The firm is producing its own concert commercials and will promote the shows through regular ticket outlets, as well as through Christian bookshops and music

Snell says that Sonshine is also working with college newspapers and radio stations and local church groups and magazines to promote the Imperials tour, which will last into early December.

TV Show For Amy Grant

NASHVILLE-Word Records is producing a multipurpose television project here with Myrrh artist Amy Grant, Jhan Lutz, the head of Word's video department in Waco, Tex. says the production will be offered as a special for syndication, transferred to 16mm film for rent or sale to churches and ultimately converted to videodisk for popular sales.

Tentatively called "The Amy Grant Show," the project was written by Ragan Courtney and is being produced by Ted Eccles. Explains Lutz, "We want to look behind the performer at the person and show how Christianity has intertwined itself with her music as well as in her

Lutz says the idea for transferring the tape to film came about when he learned that there was "something like 200,000 churches which have 16mm projectors.

Some of the scenes have been shot on the Grand Ole Opry stage by Opryland Productions, Some will be done at various other places in and around Nashville, including Grant's grandmother's estate. Release date will be in June.

A 1981 Grammy nominee for the best contemporary or inspirational gospel performance, Grant also has three LPs on Billboard's inspira-

Lutz reports that Word has two other tv musical productions in the making, "Hosanna U.S.A.," the tape of a concert at the Anaheim Convention Center, is now being edited. It

features Leon Patillo, Denny Correll and Benny Hester. A special on the Imperials is in the planning stages.

EDWARD MORRIS

Lane Cut Leads TV Gospel Album

NASHVILLE-Last year, Cristy Lane had her first No. I country hit with "One Day At A Time," This year, it's the title cut of an 18-song gospel album that is currently being test-marketed by Suffolk for a national television sales campaign.

Some of the songs on the album are newly recorded according to Richard Huntley, president of Suf-folk Marketing. Huntley says the company is pleased with the initial test responses to the tv promo Lane taped in Nashville.

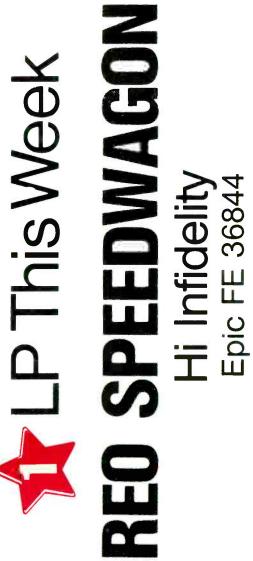


TEAM EFFORT—Dana Key, center, makes introductions during the "This Ain't Hollywood" listening party at Ardent Recordings. Left to right are John Taylor, radio promotion manager for Lamb & Lion; Doug Hill ("Redbeard"), program director at WZXR-FM; Dan Brock, president of Dan Brock Assoc., Garmo & Key's management and booking firm; Key; Eddie DeGarmo; Mike Blines, director of marketing for New Benson; and Dan Raines, executive director of Lamb & Lion.

SUITEDUDY S RITUCKITT, INICA INICA-3 IT	IAMS	BELIEVE IN YOU, MICA MICA-5133	e City am)	KENNY LOGGINS Alive, Columbia C2X-36738	JOHN LENNON Mind Games, Capitol SB 16068		2		PHIL SEYMOUR, Phil Seymour Boardwalk FW 36996 (CBS)	, Annie	RITA COOLIDGE, Greatest Hits A&M SP-4836			To Cure
BEATLES	Abbey Koad, Capitol SU-389 DON WILLIAMS	eve in You, n	CAIVIEU Feel Me, Chocolate City CCLP 2016 (Polvoram)	KENNY LOGGINALIVE, COlumbia C2X-36738	JOHN LENNON Mind Games, Capitol SB 160		ZEN KI		PHIL SEYMOUR Boardwalk FW 36996 (CBS)	ORIGINAL CAST, Annie Columbia JS 34712	CIDGE	J.J. CALE, Shades	A-5158	PAINDOVV, Difficult To Cure Polydor PD-1-6316 (Polygram)
_						_	\leq	i	SE VEN 33	ORIGINAL Columbia JS 34712	20	CAL	MCA MC	PD-1-63
93 6	94 23		98 14	95 23	100		7		PHI Boardwa	ORIG Columbia	RITA C	J.J.	Shelter/	Polydor
96	97		86	66	100									
All American Girls, Cotillion SD 16027 (Atlantic)	Back On The S (MCA/Carouse	6 LOVERBOY Loverboy, Columbia JC 36762			THE JIM CARROLL DAND		Sound Affects, Polydor PD-1-6315 (Polygram) 6 JOE SAMPLE	Voices In The Rain, MCA MCA-5172 BEATLES	White Album, Capitol SWBC-101 NICOLETTE LARSON Radioland, Warner Bros. BSK 3502	3 BOB JAMES All Around The Town Live, Columbia/Tappan Zee C2X 36786	A NAZARETH The Fool Circle, A&M SP-4844	Shaved Fish, Capitol SW 3421		Barry, Arista AL 9537 8 BEATLES The Beatles 1967-1970, Capitol SKB0 3404
	79 13	82	73 23	61 16	75 17		83 /9	89	69	95	68	29		62 13
1	3	2	11	72	73	,	ž (2	92	11	4	43	80	18	83 83
43 AIR SUPPLY A Lost In Love, Arista AB 9530	FLEETWOOD MAC A Live, Warner Bros. 2WB 3500		Flash Gordon (original soundtrack), Elektra 5E-518	JIMMY BUFFET Coconut Telegraph, MCA MCA-5169	XTC Black Sea, Virgin VA 13147 (RSO)	RY COODER Borderline, Warner Bros. BSK 3489	TODD RUNDGREN Healing, Bearsville BHS 3522 (Warner Bros.)	CHRISTOPHER CROSS A			Greatest Hits/Live, Epic KE-2-3688 TOM BROWNE			
37 43	38 11	41 11		78 3	42 16	58 7	51	50 56	57 3	49 14		_	6 09	
42	43	44		4	46	E	1	49	08		₹	_		
BARBRA STREISAND A Guilty, Columbia FC 36750			THE GAP BAND	STEVE WINWOOD		Fantastic Voyage, Solar BXL1-3720 (RCA) YARBROUGH	AND PEOPLES The Two Of Us, Mercury SRM-1-3834 (Polygram)	EDDIE RABBIT Horizon, Elektra 6E-276	BRUCE SPRINGSTEEN The Biver Columbia PC 236854	THE CLASH Sandinista, Epic E3X-37037	OUTLAWS Ghost Riders, Arista AL 9542	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	GKOVEK WASHINGTON JR. Winelight, Elektra 6E-305	ELVIS COSTELLO & THE ATTRACTIONS Trust, Columbia JC 37051
19 22	10 17	17 13	18		16 15	23 11		22 35	15 19	26 5	25 13	24 17	31 17	30
61	91	17	50		20	包		22	23	EI .	52		2 A	4







Give the gift of music.



Publishing

Sheet Retailers Plan Minneapolis Meeting

NEW YORK-Under the theme of "More Sales Through Better Communication." the sixth annual Retail Sheet Music Dealers Assn. convention takes place April 27-29 at the Curtis Hotel in Minneapolis.

Representatives from more than 80-member retail firms and as many as 45 music print companies are expected to be on hand, according to Bill Slott, division manager of the host company, the 16-store Schmitt Music Center, based in Minneapolis.

As vice president of the association. Slott is charged with setting up and agenda for the confab Though yet to be finalized, the first two days of the meeting will be largely element-afternoon "problem solving and resolution" sessions.

Slott, one of four founding figures of the group, also reports that representatives of the Church Music Publishers Assn. will be on hand Wednesday morning (29) in an attempt by the retailers to relay to the

MANOELLA TORRES

group that they have a "valuable distribution service" to offer Christian music sheet product. This music now flows mainly through a network of about 7.600 Christian book stores.

Slott says another issue of importance to be discussed will include the practice of direct solicitation. "We don't want suppliers to sell to our customers." Slott explains. Additionally, retailers are looking for increased discounts from many publishers beyond what Slott indicates can run as low as 20%.

Slott, along with the association's president, John Walter, president of Slattinger's of St. Louis, maintain they accept the recent moves by Warners, Columbia Pictures Publications and April-Blackwood in raising their single sheet prices to \$2,50 (Billboard, Feb. 21, 1981).

But. Walter points to problems with publisher-like "more of a dealer voice in what he has to take without a choice and having to maintain certain levels of buying."

EXTENSION IN FUNDS SUIT

NEW YORK-A judge in a "disputed funds" dispute in which the Harry Fox Agency brought suit against Mills Music and Marie and Ted Snyder Jr. has extended to Mar. I the time all defendants must answer the complaint.

Judge Edward Weinfeld of U.S. District Court here, noting agreement by both parties to the action. also stipulated that the attorneys for the defendants agree to exchange copies of their respective answers on Mar. I and that the plaintiff will have the right, from time to time. and as received by the plaintiff, to deposit in the Registery of the court "the additional sums" as part of the "disputed fund."

In the original action, the Fox Agency is portraying itself as the "man-in-the-middle" following a termination by the estate of one of the three authors of the standard. "Who's Sorry Now?" of a grant of copyright to Mills Music. Marie and Ted Snyder Jr., daughter and son of the late Ted Snyder, claim royalties on recordings made before the date of termination (Billboard, Dec. 27.

The action is seen as having wide repercussions on terminations of thousands of songs retrieved by authors or their estates according to terms of the Copyright Act of 1976.

AGAC Slates Lyrics Course

NEW YORK-Among its varied writer activities, the American Guild of Authors & Composers is adding an advanced course on "The Craft

Of Lyric Writing" starting March 30.
Lyricists will be grouped in three levels so that more writers may attend while still getting the same kind of attention as in the past. Instructor Sheila Davis will continue to survey all aspects of the lyric craft as well as the "business" of songwriting. Currently charted writers will be invited to attend the Level III classes.

All classes will meet Monday nights for nine weeks at AGAC offices here at 40 W. 57th St. They've been approved by the Dept. of Music of Hunter College for graduate credit. Tuition is \$80 for AGAC members and \$100 for non-mem-

AGAC is also continuing Norman Dolph's "Strategy Of The Hit Single" starting March 26. Tuition is \$70 for AGAC members and \$85 for non-members.

For its March series of Ask-a-pro rap sessions, the Guild has writer/ artist/producer Lucy Simon appearing Thursday (5), followed by David Carpin, East Coast a&r producer for RCA (12), Larry Osterman, professional manager for The Entertain-ment Co. (19) and writer Ralph McDonald (26). The McDonald appearance is a special for songwriters.

The sessions take place at AGAC headquarters at 40 W. 57th St., Suite 410. They're free to AGAC members. \$2 for non-members. Reservations can be made by calling (212) 757-8833.

Gould Works

NEW YORK-G. Schirmer Inc. is offering band arrangements of two works by Morton Gould. One is "Suite From Holocaust." derived from the composer's score for the 1978 television series. The band arrangement was commissioned by Arizona State Univ. Band.

General News



Billboard photo by Chuck Pulir

STORE VISIT-Lenny White, right, and members of Twennynine, his backup band, sign autographs at a Disc-O-Mat store in New York.

BROADWAY REVIEW

Lapotaire Shines In 'Piaf' **But Play Is Frail, Flimsy**

NEW YORK - There is one outstanding feature about "Piaff" (the new biographic play about Edith Piaf, the late French chanteuse) now at the Plymouth Theatre, and that is the dynamic performance of Jane Lapotaire in the lead role.

Lapotaire is outstanding. She is coiled energy with an intriguing stage personality. She is the show. It is unfortunate that the material with which she must work is so frail, falling victim to sensationalism instead of substance, and, in the process, surrendering an opportunity for greatness.

In a series of loosely connected vignettes, playwright Pam Gems seeks to shock the audience into an awareness of the other side of Piaf. The seamier side of drugs, prostitution, loneliness and tenacious underworld connections which dogged her

The effort does not work, partly because Gems' writing is not forceful enough to capture the raw emotions she relentlessly pursues, and partly because Piaf herself bared those emotions much more eloquently in the poignant songs she

Still. Lapotaire's work is a joy to watch. She unflinchingly assumes the responsibility of creating a theatrical feast out of the piddling ingredients with which she is provided. and very nearly creates a masterpiece in the process.

She is in command of the show from the opening scene when the rough-edged, hesitant Parisian street urchin is given her first real signing break, to the final tragic years of her life when, strung out on drugs, riddled with disease, and almost alone in the world, she still elutches valiantly to singing, her one great talent, in a desperate effort to stave off the inevitable.

There are some perplexing aspects of this show. Among them is the fact that the performaners are given English cockney instead of French accents. One imagines that this may originally have been created for British audiences who first saw the show as a production of the Royal Shakespeare Company.

The Broadway version is produced by Elizabeth McCann, Nelle Nugent, The Shubert Organization and Ray Larsen in association Warner Theatre Productions. It is performed with the help of a threepiece onstage band under the direction of Michael Dansicker, who also did the arrangements.

RADCLIFFE A. JOE

Duo Sees Overdue Success

• Continued from page 45

ings gave him a broad interpretive capability for his own developing songwriting. Where his limitations as a singer may have reinforced the stereotype of Kuhn as a cerebral composer. Jordan's return now affords both the chance to display other sides to their art.

Adding standard pop songs and classic belon titles to their live repertoire. Kuhn says the resulting mix has been a tonic for the band as well as their appreciative audiences. "We're sort of combining those things and a lot of spontaneity in there, and the audiences have really joined in.

For Kuhn, that balance mirrors what he now feels is a more "visceral" approach to playing. Conceding the earlier view of his style as often subdued, he's only half-joking when he terms the lineup's dates as "almost a real show. But," he adds. none of this is ever planned. With Sheila, Harvey and Bob Moses, who are all extremely talented people, we can take it in a lot of directions.

For Jordan, the association with Kuhn has brought more than a chance to record for the prestigious ECM operation, for whom Kuhn has cut his longest unbroken string of LPs vet. "The group is so damn open, it's scary at times," exults the songstress, who feels that the ensemble has evolved significantly since recording "Playground."

Kuhn agrees, citing a live recording of a concert in Norway recently aired over National Public Radio (NPR) outlets as the best available blueprint to the quartet's style, "It's a full two hours, and there you can really get an idea of what we do live." he says.

That's not to downplay the ECM sides, however, which Kuhn views as part of a generally upbeat liaison. "No other company would've stuck with me this long," he says of the Munich-based label, whose U.S. general manager, Bob Hurwitz. made his debut as producer with "Playground." often cited in the months since its release as one of several signs that Manfred Eicher's catalog was expanding beyond its original stylistic base.

As for Jordan, she, too is excited about the group's critical reception. While allowing that the art of jazz singing had been endangered in the past decade due to the lack of strong new material and exciting interpreters, the singer now agrees with her partner's assessment: "Right the jazz tradition is anything but dving. On the contrary, the audiences we've had have been proof that it's healthy," concludes Kuhn.

Survey For Week Ending 3/7/81 Special Survey Hot Latin LPs

N.	CALIFORNIA (Pop)		CHICAGO (Salsa)
his Veek	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CARLOS Y JOSE El chubasco TH Mex 2099	1	OSCAR DE LEON Al frente de todos TH 2115
2	CAMILO SESTO Amaneciendo Pronto 1086	2	WILLIE ROSARIO El de a 20 de Willie TH 2103
3	JOSE LUIS RODRIGUEZ Atrevete TH 2095	3	RUBEN BLADES Maestra vida Fania 577
4	YURI Esperanzas Profono 3036	4	JOHNNY PACHOCO Champ Fania 581
5	JULIO IGLESIAS Mi vida en canciones CBS 50301	5	CELIA, JOHNNY & PETE Vaya 90
6	LUPITA D'ALESIO Ya no regreso contigo Orteon 16047	6	RAY BARRETO Fuerza gigante Fania 579
7	ESTRELLAS DE ORO Vol 3 Telediscos 1013	7	LOS VIRTUOSOS Gas 4179
8	EMMANUEL Intimante Arcano 3535	8	EL GRAN COMBO Unity Combo 2018
9	LUPITA D'ALESIO Inocente pobre amiga Orfeon 16044	9	RUBEN BLADES Maestra vida #2 Fania 576
10	JOSE JOSE Amor amor Pronto 1085	10	SOPHY De mujer a mujer Velvet 3014
11	VICENTE FERNANDEZ 15 Grandes exitos Telediscos CBS 20422	11	OSCAR DE LEON Bravo de verdad TH 2063
12	DYANGO La radio Odeon 7412	12	LOUI RAMIREZ Salsero Cotique 1104
13	LOS JONIC'S 14 Exitos Atlas 5084	13	BOBBY CRUZ & RICHIE REY
14	ROBERTO CARLOS Grandes exitos CBS 12303	14	ROBERTO ANGLERO Por el color de tu piel SP 1408
15	JUAN GABRIEL Con mariachi Pronto 1080	15	DIMENSION LATINA En el madison square garden Velvet 3015
16	JULIO IGLESIAS Hey CBS 50302	16	TONY OLIVENCIA
17	CONJUNTO CLASICO Felicitaciones Lo mejor 802	17	FANIA ALL STARS Commitment Fania 564
18	LA MIGRA Negra cruz Mar int 120	18	CHEO FELICIANO Sentimiento tu Vaya 95
19	RAMON AYALA Tragos amargos Fredy 1178	19	ADALBERTO SANTIAGO Feliz me siento Fania 562
20	LOS BUCKIS Protono 3024	20	TIPICA 73 Charangueando Fania 560
21	NAPOLEON Lena verde Raff 9079	21	H. CASANOVA Fania 589
22	LOS POTROS El asesino Perless 10048	22	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550
23	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	23	ORQUESTA HARLOW Rumbambola Fania 543
24	RAMON AYALA Dos hojas sin rumbo Fredy 1165	24	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
25	MANOELLA TODDES	25	HECTORIANOE

HECTOR LAVOE

25

	-Marvin Gaye Elektra 6E-302 wn)	LIVE AND MORE— Roberta Flack and Peabo Bryson MCA MCA-5182 MCA MCA-5182	WINELIGHT—Grover Washington Jr. A&M SP-4819	AS ONE—Bar-Kays Venture VL 1005 Venture VL 1005	38 36 26 IRONS IN THE FIRE—Teena Marie Gordy G8-997M1 (Motown)	44 4	\$\text{\$40 39 31 GIVE ME INE NIGHT \$\text{George Benson \$\text{\$40 } \$\text{\$6995 (CBS)}\$ Warner Bros. HS 3453	Skyy 41 41 DIRTY MIND—Prince (RCA) Warner Bros. BSK 3478	TRIUMPH—The Jacksons ▲ 42 34 22 HURRY UP THIS WAY AGAIN— Epic FE-35424 Stylistics TSOP JZ 36470 (Epic)	TOUCH—Con Funk Shun 43 42 38 DIANA → Diana Ross Mercury SRM-1-4002 (Polygram) Motown M8-936M7	sely Dan ▲ 44 30 11 TROMBIPULATION—Parliament Casablanca NBLP 7249 (Polygram)	FEEL ME—Cameo Chocolate City CCLP 2016 (Polygram) Atlantic SD 16027	AT PEACE WITH WOMAN—46 43 14 SWEET VIBRATIONS—The Jones Girls Bobby "Blue" Bland MCA 5145	rmaine Jackson 47 46 9	-Switch 48 47 12	ergrass • 49 50 18	AMEDICAN CIDIO
Solar BZL1-3577 (RCA)	11 5 IN OUR LIFETIME—M Tamla T8-374M1 (Motown)	10 11 LIVE AND MORE Roberta Flack and Atlantic SD-2-2004	12 16	8 12 AS ONE—Bar-Kays	28 3	18 20 ARETHA—Aretha Franklin Arista AL 9538	15 6 CITY NIGHTS—Tierra Boardwalk FW 36995 (CBS)	19 13 SKYYPORT—Skyy Salsoul SA 8537 (RCA)	14 21 TRIUMPH—T Epic FE-35424	13 12 TOUCH—Con Funk Shun Mercury SRM-1-4002 (Polygra	23 6 GAUCHO—Steely Dan MCA MCA-6102	20 17 FEEL ME—Cameo	16 20 AT PEACE WITH The Jones Girls P.I.R. JZ 36767 (Epic)	17 13 JERMAINE—Je	22 16 THIS IS MY DREAM- Gordy G8-999M1 (Motown)	21 30 T.P.—Teddy Pendergrass P.I.R. FZ 36745 (Epic)	40 2
	4	9	白	12	包	白	15	包	17	81	包	20	21	22	23	24	25
Wheel 5001	8 I HEAR MUSIC IN THE STREETS— Unlimited Touch	WHO SAID—The Isley Brothers T-Neck 6-2293 (Epic)	14 MELANCHOLY FIRE—Norman Connors Arista 0581	16 I'M READY—Kano Emergency 4504	3 WHAT A FOOL BELIEVES— Aretha Franklin Arista 0591	TURN OUT THE LAMPLIGHT— George Benson Warner Bros. 49637	3 AI NO CORRIDA—Quincy Jones A&M 2309	17 UNITED TOGETHER—Aretha Franklin Arista 0569	17 LITTLE GIRL DON'T YOU WORRY— Jermaine Jackson Motown 1499	5 YOU'RE TOO LATE—Fantasy Pavillion 6-6407 (CBS)	5 LOVERS AFTER ALL— Melissa Manchester and Peabo Bryson Arista 0587	Kool & The Gang	3 FEEL ME—Cameo Chocolate City 3222 (Polygram)	6 BE YOURSELF—Debra Laws Elektra 47804	3 PRAISE—Marvin Gaye Tamla 54322 (Motown)	11 WHAT WE HAVE IS RIGHT— The Blackbyrds Fantasy 904	11 GLAD YOU CAME MY WAY—
;	38	21	33	34	48	35	54	12	20	53	20	26	57	52	28	41	45
	包	35	36	37	8	39	1	41	45	E ·	E .	包	1	白	E	49	20
) ; ;	Tierra (CBS)	SUKIYAKI—Taste Of Honey Capitol 4953	I JUST LOVE THE MAN— The Jones Girls P.I.R. 6-3121	HEARTBREAK HOTEL—The Jacksons Epic 19-50959	TOO TIGHT—Con Funk Shun Mercury 76089 (Polygram)	MAKE THE WORLD STAND STILL— Roberta Flack & Peabo Bryson Atlantic 3775	8TH WONDER—The Sugar Hill Gang Sugar Hill 753	BOOGIE BODY LAND—Bar-Kays Mercury 76088 (Polygram)	AND LOVE GOES ON— Earth, Wind & Fire ARC/Columbia 11-111434	CELEBRATION—Kool & The Gang De-Lite 807 (Polygram)	BON BON VIE—T.S. Monk Mirage 3780 (Atlantic)	PERFECT FIT—Jerry Knight A&M 2304	EVERYTHING IS COOL—T Connection Capitol 4968	BEING WITH YOU—Smokey Robinson lamla 54321 (Motown)	HERE'S TO YOU—Skyy Salsoul 572132 (RCA)	FULL OF FIRE—Shaiamar Solar 12152 (RCA)	FANCY DANCER—
Arista/GRP 2510	TOGETHER—Tierra Boardwalk 5702 (CBS)	SUKIYAKI Capitol 4953	1 JUST LC The Jones P.I.R. 6-3121	HEARTBRE/ Epic 19-50959	TOO 1	MAK Rober Atlant	8TH Suga	BO	ANC ARC	CE De-L	BO Mira	PEI	Cap	Tam	Sals	FUL I Solar	FAN
Arista/GRP 2510	16 TOGETHER— Boardwalk 5703	6 SUKIYA Capitol 49	15 I JUST The Jor	14 HEAR1 Epic 19-	16 T00 T	14 MAK Rober Atlant	13 8TH Suga	15 BOI	5 AN Ear ARC	21 CEI	13 Mira	5 PEI	6 EV	4 BEI	14 HEI Sals	12 FULI Solar	9 FAN
Arista/GRP 2510	91 01												31	39 4		24 12	-





Mercury-SRM 1-4009 (Polygram)

Give the gift of music.



The Smart Ad Money's On Us For The Winning Position At NARM'81



Where it counts the most . . .

With your advertising message in *Billboard's* NARM Issue, you can count on reaching the entire world of retail. The convention-going crowd of high-volume record/tape/accessory merchandisers. *Plus* the largest weekly retail audience in the trade—Billboard's market-conscious readership.

Billboard's NARM issue will detail all the important track conditions.

As we call all the big races:

Advertising Merchandising Rack Marketing Dealer/Chain Marketing

Packaging Bar Coding Home Video Audio Technology

Billboard does it all with the same authority that makes our weekly retail coverage such an odds-on favorite.

So don't miss out on a sure bet.

Call your Billboard advertising representative today. And move up into the winner's circle.

AD DEADLINE:

April 3, 1981



ISSUE DATE:

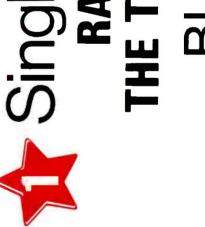
April 18, 1981

Distribution at NARM April 11-15 Hollywood, Florida

Buddha (12-inch) DSC 144	GYRATE—Pylon D.B. Records (LP) 54	JUST BE YOURSELF/TELL ME—Nightlife Unlimited Uniwave (LP)	TRY/COLOR—Delta 5 Rough Trade (7-inch) RTUS 002	LET'S HANG ON/ONE, TWO, THREE—Salazar First American (12-inch) FA 1203	HERE'S TO YOU—Skyy	LOVE IS GONNA BE ON YOUR SIDE—Firefly	Emergency (12-inch)	Handshake (12-inch) AS 887	AIN'T GOT TIME/HOT LOVE—Holt '45 Sutra (12-inch) SUD 002	BETCHA' CAN'T LOVE JUST ONE—Final Edition VAP Records (12-inch) 19811	WHAT A FOOL BELIEVES—Aretha Franklin	ALL MY LOVE—L.A.X.	KEEP MOVIN*—Beverly Hill Old Town (12-inch) OT 121981	MASTER BLASTER—Stevie Wonder	IF YOU COULD READ MY MIND/UP ON THE ROOF-	Viola Wills Ariola (LP) 0L 1507	IT'S A WAR/AHJIA—Kano	DO ME A FAVOR—Amy Bolton	Importe/12 (LP) MP 309 YOU OUGHT TO BE DANCIN'—People'S Choice	Casablanca (LP) NBLP 7246	WATCHING YOU/FEEL MY LOVE—Slave Cotillion (LP)	SOMETHING YA GOT MAKES ME HOT—EI COCO	I TRAVEL—Simple Minds Arista (7-inch) Import	
3	47	48	45	44	34	MEN ENTRY	NEW ENTRY		9	NEW ENTRY	NEW ENTRY	32	NEW ENTRY	53	54		37	46	42	!	28	29	NEW ENTRY	
I.	4	e e	43	4	45	+	1	1	a	E	S	51	(SI	53	54		22	26	27	3	28	29	8	
	,												901		leeer									
YOUR LOVE—Lime	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS— Frankia Valli	MCA/Curb (LP) 5134 LET'S DO IT—Convertion	SET ME FREE—The Three Degrees	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—	Sister Sledge Cotillion (LP) 16027	GIVE ME A BREAK/REMEMBER—Vivien Vee	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk	FULL OF FIRE/MAKE THAT MOVE—Shalamar	Solar (LP) BXL1 3577 FANCY DANCER—Lenny White	WON'T YOU LET ME BE THE ONE—Michael McGloiry	BURN RUBBER—The Gap Band	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—	The Clash Epic (LP) E3X 37037	GET TOUGH/LICENSE TO DREAM/DE KLEMER THING—Kleeer Atlantic (LP) SD 19288	FEELS LIKE I'M IN LOVE—Kellie Marie	FANTAL MENT OF A STATE TO THE STATE OF THE S	THIGHS HIGH—Tom Brown	DON'T STOP THE MUSIC—Yarbrough & Peoples	Mercury (LP) SRM 1 4009 DANCE—Silver Platinum	SRI (12-inch) SRI 00009 SRI (12-inch) SRI 00009 SRI (12-inch) SRI 00009	IONTIER—Adam And The Ants	DIRTY MIND—all cuts—Prince Warner (LP) BSK 3478	
17 YOUR LOVE—Lime	IT BE WHATEVER IT	MCA/Curb (LP) 5134 10 LET'S DO IT—Convertion	SAM (12-inch) S 12336 16 SET ME FREE—The Three Degrees			9 GIVE ME A BREAK/REMEMBER—Vivien Vee	13 BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk	18 FULL OF FIRE/MAKE THAT MOVE—Shalamar	23 FANCY DANCER—Lenny White	26 WON'T YOU LET ME BE THE ONE—Michael McGloiry	20 BURN RUBBER—The Gap Band	21 CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons	27 THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not 0) But Twicel/Police on MY BACK/THE CALL UP—	The Clash Epic (LP) E3X 37037	41 GET TOUGH/LICENSE TO DREAM/DE KLEMER THING—K Atlantic (LP) SD 19288	24 FEELS LIKE I'M IN LOVE—Kellie Marie	19 FANTAL MANAGE—Lakeside	30 THIGHS HIGH—Tom Brown	29 DON'T STOP THE MUSIC—Yarbrough & Peoples	28 DANCE—SIIVer Platinum	SRI (12-inch) SRI 00009 SRI (12-inch) SRI 00009	FRONTIER—Adam And The Ants	14 DIRTY MIND—all cuts—Prince Warner (LP) BSK 3478	



Give the gift of music.





NON-COMMERCIAL 12-inch

Chrysalis (LP) CHE 1290

Classical

Miami Casual Format Fares Well

WTMI-FM Eliminates Formalities, Revenues Rise 30%

By ALAN PENCHANSKY

CHICAGO-Classical formatted radio stripped of its formalities is apparently doing well at WTMI-

FM in Miami.
WTMI, this month celebrating its tenth anniversary, is one of the few personality oriented commercial classical stations in the U.S. Both the morning and afternoon drive segments are given over to popularstyled, conversational deejays

According to station general manager Maurice Loewenthal, station revenues were up by more than 30% in 1980 over the previous year. Though operating expenses also rose. Loewenthal said profits had climbed significantly.

"The first three or four years we lost about ½ million under the old ownership." recounted Loewenthal.

"But we're doing very well now. we're very much in the black. We have a lot of national buys and a lot of local buys," he added.

WTMI's announcers, Dave Connor. Richard Jav. Michel Bouche. Alvis Sherouse and Ken Mendelssohn, share the responsibility for music programming. Mendelssohn (air name: Ken Martin) and Sherouse (air name: Alan Corbett) are respectively the morning and afternoon air personalities, and form the core of the station's unique classical sound. Each programs his own seg-

"You don't hear our type of presentation on other classical stations." explains Sherouse, an on-air comic who doubles as WTM1 operations

"It's a surprise to a lot of people who hear us for the first time because they don't expect it.'

However, the unbuttoned drive programs are carefully balanced with more traditional segments.

Explains Sherouse. "You can

Explains Sherouse. "You can overdose on it. The only way you can have the drive time personalities is if it's buffered with more traditional concert hall segments.

"I don't think we popularize the

music, but I do think we debunk the myths around it." Sherouse added.

As to the station's choice of recordings, Sherouse said, "The general feeling is that the average listener is most eager to hear the major works of the Romantic repertoire including Beethoven.
"Instrumental music is probably

much more important to us than, for example, choral music."

WTMI musical selections are listed each month in Ovation magazine. The station's relationship with Ovation began in January

WTMI's syndicated offerings include Chicago Symphony. Boston Symphony, New York Philharmonic. "Adventures In Good Music." and certain Parkway programs. WTMI carries the Metropolitan Opera season and handles local simulcasting for PBS` "Live From Lincoln Center" and "Live From The Met"

The station also broadcasts six hours of jazz daily from midnight until 6 a.m. Miami jazz broadcast veteran China Valles mans the con-

Loewenthal said that advertisers aimed at the classical listenership looked upon the overnight segment as a dilution of their impact. A specialized jazz market, however supports the time slot.

As part of the tenth anniversary celebration, the week of March 15 is being proclaimed Dade Country Classical Music Week, and the station is giving away two musical weekend New York travel packages in its annual sweepstakes survey.

To enter the contest, listeners must include the names of their 10 favorite classical performers on a postcard. Previous years' contests have judged favorite composers and favorite compositions from listeners'

The response to our sweepstakes has grown every year." Sherouse

PBS To Air 6th Cliburn Contest Via TV Special

real-life version of the motion picture. "The Competition." picture. May 31.

The network is covering the Sixth Van Cliburn International Piano Competition with a 90minute tv special including live segments from Ft. Worth. Tex.

The Van Cliburn competition's final phase, involving 40 contestants, takes place May 17-31 in Ft. Worth. This year's competition attracted 127 applicants from the U.S. and 23 other coun-

Set to be broadcast live is the naming of the first prize winner. The broadcast will feature all six finalists in the competition.

In addition to a \$12,000 first prize, the winner receives a concert tour with some of the world's leading symphony orchestras. KERA-TV, Dallas/Ft. Worth

and Ft. Worth Productions are co-producing the broadcast. The executive producer is John Goberman, producer of PBS's "Live from Lincoln Center" series.

Portions of the telecast will include profiles of the six finalists taped in earlier phases of the competition.

new solo work by Leonard Bernstein, "Touches," has been specially written for the competition. It will be performed live by the first prize winner at the climax of the broadcast.

The first Van Cliburn competition took place in 1962 and was won by Ralph Votapek. The latest edition included the innovative use of videotape recordings to screen the initial 127 appli-Barramannan mananan ma

DEBUTS IN MARCH

Half-Speed Analogs From RCA

tered analog recordings will be included in the new RCA series of imported audiophile releases set to debut early this month. The \$14.98

PolyGram Signs Pickwick Pact

LONDON-A new long-term agreement between PolyGram Leisure and Pickwick International here gives the latter access to a wide range of Decca popular classic and classical product which it plans to release on the Contour label which Pickwick has handled since 1976.

The deal, set by David Fine, Poly-Gram Leisure chairman and chief executive, and Monty Lewis, Pickwick International chief, mixes Decca pop with classical material culled also from Deutsche Grammophon and Philips, plus selected spoken-word material from the Argo catalog under Decca's original control.

series' primary thrust is new digital recordings.

Among the analog records slated to be remastered and pressed in Germany are the Charles Munch/Boston Symphony recording of Saint-Saens "Organ" Symphony and the Fritz Reiner/Chicago Symphony version of the Respighi "Pines Of Rome" and "Fountains Of Rome." Both stereo albums are consistent sellers in the Red Seal catalog and are singled out by audio buffs for their sonic brilliance and realism.

Also being readied is a new halfspeed mastered version of the Heifetz recording of the Beethoven Violin Concerto with Munch and the Boston Symphony.

RCA officials are not yet acknowledging the move, but sources close to the company confirm that remastering under John Pfeiffer al-

ready is underway.

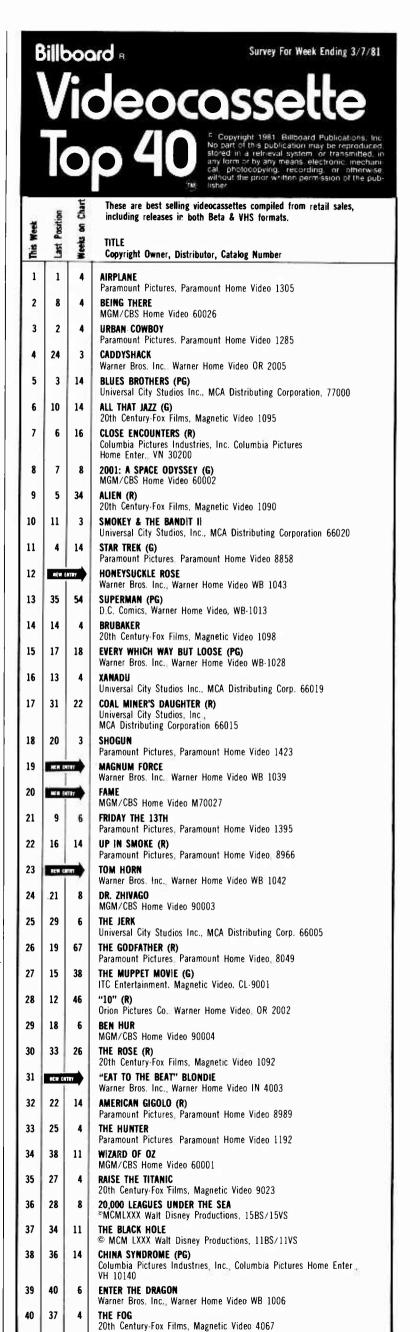
CBS Records' Mastersound audiophile series also includes halfspeed mastered catalog titles in addition to new digital tapings.

ALAN PENCHANSKY

Classical

conference of performers, radministrators and educators will be held in conjunction with the Aspen Music Festival, Dates are Aug. 7-10. Tanglewood is celebrating its 45th anniversary season this summer with 24 Boston Symphony concerts on tap. Mahler Symphony No. 8, Verdi's "Requiem," and scenes from Mus-sorgsky's "Boris Godunov" in a staged production are among programs to be offered. . . . Conductor Ettore Strata led the premiere recording of Benjamin Britten's 14-minute piece, "Scot tish Ballad For Two Pianos And Orchestra." featuring soloists Joshua Pierce and Dorothy Jonas and the Radio Luxembourg Symphony. The same performers' version of the Martinu Double Concerto completes the recent digital taping for Varese Sarabande. . . . Nine concerts by the Milwaukee Symphony will be presented city and ethnic neighborhoods May 12-17 under sponsorship of the Heritage Bank. It's one of the most ambitious outreach efforts by a major or chestra to date.

Cable tv subscribers in 55 U.S. communities reportedly now are offered fine arts programming from **Bravo**, viewed on Sunday and Monday nights. Latest Bravo tapings include the Houston Symphony Orchestra led by Sergiu Comissiona with violinist Ruben Gonzalez in works of Mozart, Chausson and Mahler, and the Chicago Symphony String Quartet ... Detroit's WQRS-FM hosts the 1981 Concert Music Broadcasters Assn. meeting May 6-9 at Detroit's Pontchartrain hotel Information from CMBA president Dr. John Major (312) 751-7119.



★ 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

IN HOW MANY STORES DO YOU STOCK

Name Of Chain— Location of Home Office	Total No. Of Stores	Do You Handle Video Software?	Prerecorded Video Tape	No. Of Lines	Blank Video Tape	No. Of Brands	Video Accessories
Eucalyptus—Fairfield, Calif.	13	Yes	7	6	7	3	7
Licorice Plaza—Los Angeles	28	Yes			28	3	
Record Theater—Buffalo, N.Y.	15	Yes	1	3	1		3
National Record Mart/Oasis—Pittsburgh	70	Yes	6	9	70	3	6
Turtle's—Atlanta, Ga.	18	Yes			18	2	
Circles/Hollywood—Phoenix, Ariz.	14	No					
Harmony Huts-Lanham, Md.	24	Yes	17	9	21	3	5
Recordiand—Cleveland	31	Yes			31	6	31
Laury's—Chicago	4	Yes	2 -	8	4	2	
Tape Town—Seattle	14	Yes	6	6	14	4	14
Franklin Music/Davey's Locker—Atlanta	7	Yes	3	6	7	3	
Big Daddy's—Chicago	5	Yes	1	6	5	2	
Sound Shop—Nashville	22	Yes			12	2	
Cactus—Houston	. 2	Yes	6	9	6	4	6
Seventh Heaven-Kansas City, Mo.	3	No					
Full Moon-Rochester, Mich.	4	Yes			4	2	4
Disc Records—Cleveland	30	Yes	2	1	15	1	
Listening Booth-Pennsauken, N.J.	43	Yes	•		20 -	3	
Lyric Records—Indianapolis	5	Yes			5	1	
Flipside—Lubbock, Tex.	20	Yes			20	1	
Camelot/Grapevine-N. Canton, Ohio	105	Yes	105	9	105	5	105
Spec's-Miami	14	Yes	14	6	14	4	14
Music Plus-Los Angeles	21	Yes	4	4	21	3	
Fred Meier/Music Market—Seattle	62	No					
Harmony House—Detroit	13	Yes	13	8	13	4	13
Musicland/Sam Goody-Minneapolis	470	Yes	91	7	91	4	
Wherehouse/Big Ben's-Torrance, Calif.	140	Yes	84	12	140	10	140

75% LESS THAN \$20

SelectaVision's Titles Revealed

• Continued from page 1

titles). There are also eight two-disk sets at \$22.98 and three 2-disk sets at \$27.98. According to Heneberry. RCA arrived at the \$3 figure as a "reasonable" premium for the extra disk, although the two-disk sets do not necessarily contain four hours of programming.

Even here there are exceptions, however, since the catalog also lists five two-disk sets at \$24.98. The highest-priced set is the 4-disk "Jesus Of Nazareth" television special, listing for \$99.98.

"One would look in vain for a deeply rooted pricing philosophy.' says Heneberry. "There is no product for which you couldn't find something debatable as to price."

In general, the more recent the movie, the higher the list price. For example, while box-office blockbuster "Butch Cassidy And The Sundance Kid" lists for \$19.98, the more recent but less successful "Starting Over" lists for \$24.98.

There are several classic musicals in the initial catalog, including "Singin' In The Rain," "Easter Parade," "Gigi," "Meet Me In St. Louis." "Show Boat" and "On The Town." which all list for \$14.98. Other classics tend to come in at the \$19.98 price point, including "Casablanca," "Citizen Kane," "Philadelphia Story" and "Stalag 17." On the other hand, "Adam's Rib," "A Night At The Opera" and "Laura" all list for \$14.98.

The contemporary music disks. including Blondie, the Grateful Dead, the Rolling Stones, Elton John and Jimmy Cliff, all list for

Of the four sports disks, two list for \$14.98 and two for \$19.98.

The two Nureyev ballets list for

\$24.98, as does ballet movie "The Red Shoes." even though the latter is a two-disk set. Olivier's two Shakespeare titles list for \$24.98 for 2-disk sets, while the Zeffirelli "Romeo And Juliet" goes for \$22.98 for two

Heneberry says there will be no price increases in 1981 on releases slated to appear later in the year. These future releases have not been priced yet, he says, "Pricing is generally the last thing we do," says Heneberry. RCA will be watching sales closely in an effort to determine the optimum price point for each title.

One factor in pricing policy is the nature of the deal that was cut to acquire the product, according to executive vice president Herb Schlosser.

While the catalog is heavily weighted toward movies, it is divided into five other categories. These are: sports, best of television. programs for children, drama and the arts and information/inspiration. Some items have crossover listings, such as "The Ten Commandments," which is listed as both a movie and an inspirational title.

According to programming vice president Seth Willenson: "The feature films drive the machinery, but RCA is committed to building a system. That's why we've taken care to introduce titles in subject areas we can build upon."

Willenson notes that the top 10 grossing movies in the catalog represent a total of \$600 million in box office receipts. Future releases call for "a minimum of 12" films awarded the Oscar for best picture, he says.

The biggest question mark is whether RCA will be able to meet the anticipated demand for machines and disks. Pressing runs vary (Continued on page 59) **SURVEY**

Retailers Of Software On The Upbeat

• Continued from page 1

top the selection with 10 different brands, indicates experience shows that average VTR owners demand an expansive choice.

Though video accessories are limited. 354, or 27%, of the 1,311 stores surveyed handle the ancillary prod-

Several chains in areas where LaserVision Associates companies have set up pilot promotions for videodisk report that they are handling the laser optic recordings.

A majority of the chains surveyed report that they have some retail locations already equipped with VTR for demo purposes, a carry-over from days when record labels supplied more promotional tapes of artists with breaking albums.

For The Record

NEW YORK-Gold and platinum Awards for videocassettes and disks to be presented by RIAA/ Video will be awarded on the basis of unit sales, not dollar sales, as reported in Billboard (Feb. 28). The gold award will be given for the sale of 25,000 units, with an accompanying dollar figure of at least \$1 million, based on the suggested list price. The platinum award will be given for a 50.000 unit sale, with an accompanying dollar figure of at least \$2 million.

Nab 'Shadow Box'

NEW YORK-PolyGram Television has acquired the international distribution rights to the tv adaptation of "The Shadow Box," written by Michael Cristofer.

Japanese Irked

VIENNA-Despite protests from Japanese trade officials, the growth of Japanese VCR sales in Austria has come to an abrupt halt, as the Minister of Commerce has decreed a new limit on the quantity of machines shippped from Japan.

This year the import quota is restricted to 8.500 VCRs, around 30% of the anticipated total market in 1981, which should be about 25,000 machines. The limitation is likely to remain in force in succeeding years.

The main beneficiary of this policy is Philips, which has built a plant in Vienna to manufacture its VS2000 system. Planned output is 750,000 video recorders a year for the whole European market. Philips received a large subsidy from the Austrian government, which now

hopes to protect the jobs created by means of the import quota.

Josef Staribacher, Minister of Commerce, says: "There's now healthy competition between the Japanese, European and Austrian Japanese. European and Austrian hardware producers."

A different view is taken by Hayato Taguchi, of the Japanese Foreign Trade Organization: "This restiction contradicts the notion of a free market.'

The Japanese association of electronic industries believes the quota is against GATT, the General Agreement on Tariffs and Trade. Since other European countries might follow suit, the Austrian government is expecting a complaint at GATT, but believes its decree is defensible as helping to create employ-



Sound Business



HOUSE CALL-Dr. Hook's "Sexy Eyes" LP has resulted in Ampex Golden Reel awards to the principals and studio involved. Shown, left to right, in front of Nashville's The Sound Lab facility are Jim Cotton, studio manager and chief engineer; Joe Scaife, assistant engineer; Ron Haffkine, Dr. Hook's producer; Jean Roberson, general manager; and Pat Holt, assistant engineer.

New Cassettes: Sound Quality Up High-End Prerecorded Product Showing Improvement

of high-end prerecorded audio cassettes have begun to penetrate the marketplace in greater numbers. With them comes a remarkable stepup in sonic quality for this medium.

Among firms now offering classical, jazz and pop titles are Audio-Source, Mobile Fidelity, In-Sync Labs, Sine Qua Non, Vanguard, dbx and CBS Mastersound.

Tape formulations being employed include high bias chromium dioxide as well as JVC metal. Real

time duplication as well as duplication at significantly slower speeds also is being utilized.

Here's a look at some of the finest recent examples:

MOUNTAIN DANCE-Dave Grusin, AudioSource MDS-7, distributed by AudioSource, \$29.95.

Among the first JVC metal tapes utilizing a 16:1 duplication ratio is this high ticket entrant. Compared to even some of the best chrome

3M's New Synchronization Used

CHICAĞO-3M's new digital synchronization system for videotape sound dubbing was slated to undergo practical application last week. The new digital audio and video picture interface had its unveiling recently at the SMPTE Television Equipment Conference in San Francisco (Billboard, Feb. 21,

System's inaugural use was scheduled at Minneapolis' Sound 80 stu-dios. Feb. 27. according to Herb Pilhofer, Sound 80 president.

Pilhofer said a group of 90-second national commercials were being scored with a large orchestra. The client is Archer-Daniels Midland.

Said Pilhofer, "It's the first time scoring work has been done digitally with a totally in-sync system." 3M's 32-track digital recorder was scheduled to be used.

Sound 80 was one of the first studios to install 3M digital equipment and has worked closely with 3M on several projects.

We meet the production equipment needs tape and record industry worldwide.



World Headquarters: 1290 Avenue of the Americas New York, NY 10019 Telephone: 212-582-4870 Telex: 12-6419

tapes the high end here appears noticeably hotter and brighter while other sonic improvements-notably an absence of both tape noise and distortion as well as heightened dynamic range and frequency response—are also dramatically present. The icing on the cake is the fact that it was taken from a Soundstream digital master making it one of the clearest and cleanest sounding of the new tapes-a legitimate "super cassette." The material is equally standout as keyboardist Grusin is joined by drummer Harvey Mason, bassist Marcus Miller. guitarist Jeff Miranov, synthesists Ian Underwood and Edward Walsh and percussionist Rubens Bassini for eight highly listenable, soothing jazz excursions. It should be noted that any tape deck with a chrome setting can play prerecorded tapes which use a metal formulation.

(Continued on page 58)

TAPES ROSY, DISKS DOWN. SAYS EIA

NEW YORK-Import figures compiled by the Electronic Industries Assn. for 1980 reveal a rosy picture for tape but a bleak one for rec-

The figures, based on U.S. Customs statistics, report the number of units entering the country from offshore manufacturing facilities, which provide the lion's share of audio product sold in this country.

The EIA says imports of record players, turntables and changers dipped 23.6% last year, down to about 5.3 million units from close to 7 million in 1979.

But tape recorder/players jumped 20.9% over 1979, to about 19.5 million units. Included in these figures are business machines not generally used for recording music. Imports of car stereo tape players declined 10.9% in 1980.

The EIA import figures are generally regarded as a good barometer of the U.S. retail market for consumer electronics hardware.

McCLEAR PLACE STUDIOS

Toronto Leads Canadians To Era Of Digital

TORONTO-Canada joins a small but growing number of countries that have moved into the digital recording era with locally based McClear Place Studios installing a Sony two-channel PCM 100 unit and leasing space to the manufacturer for an electronic digital editing machine which was uncrated only last week.

The editing suite is leased from the recording studio complex and Sony continues to own the DAE 1100 tape-to-tape editing unit, which complements McClear's inhouse PCM mobile machine.

Up until the opening of the new editing suite, McClear was limited to recording live sessions direct through a conventional mixing board to the digital two track.

With the addition of the editing facility, it is expected that a greater number of studios in the country will be willing to make the financial investment into digital recorders. The facility or suite is open to anyone using Sony's digital recording machines.

McClear's Bob Richard's says the decision to adopt the Sony twochannel system was influenced by the manufacturer's commitment to provide an editing facility in the Canadian market.

He suggests that because of the high cost of the editing unit, about \$150,000, it made more sense for a number of facilities to share the unit to begin with. He points out that in the U.S., studios are better able to cope with the high cost because there the volume business is greater and budgets are generally larger.

Mel Hinde of Sony, charged with

developing the digital hardware market in this country, supports Richard's thesis.

In Canada we are looking at a much smaller market that is paying substantially more for its recording equipment than American studios We have high tariff structures which make it very difficult for studios here to up-grade. We also have a lower dollar, about 83-cents American."

Hinde points out that while the film industry here gets a tax credit on equipment imported, studio operators so far do not get such a benefit. Instead, they must pay a 17½% duty and a 9% federal sales tax on

top. This cost added to the dollar difference means that a Canadian studio ends up paying about \$1,650 for a piece of equipment an American operator can get for \$1,000, he ex-

Prior to the editing suite opening. McClear had been commissioned on several occasions to tape live sessions, mixing direct through a conventional board to the PCM 100 two-channel. The projects include bassist Don Thompson and guitarist Ed Bickert for the first digital release from Sackville Records and another of Rob McConnell and the Boss Brass at a Toronto nightclub for Jazz Music Productions.

The new editing suite also features Sony's new state-of-the-art accurate pistonic motion (APM) model 8 speakers.

McClear, meantime, has announced that it will go ahead with a dual purpose digital and analog 24track mobile recording facility in the near future. The unit has been designed by Neil Muncy Assoc. of Rockville, Maryland.

The complex also plans to up-date its mastering facility with a Neiman VMS 80 precision cut machine on order.

Richard and partner Phil Sheridan recently created their own inhouse label. Innovation Records. recording singer Ivy Steele and Gene Amaro on two-track digital.

Innovation is described as "an independent, high-quality jazz label" by the pair.

Special Discounts By Ampex Next 2 Months

LOS ANGELES-Ampex plans to offer special discounts on two of its products for the March/April pe-

One promotion offers 20% savings on Ampex Stackette "Bonus Packs" containing three Extra Low Noise (ELN) 90-minute cassettes, plus a free Stackette storage rack.

A second promotion features savings on case lots of the firm's cassette recorder head demagnetizer and cleaner. Customers who purchase two 20-unit cases get an additional

Yet Another Disk Honor: 3M Introduces 'Scotty'

NEW YORK-The 3M Corp. is inaugurating a new record award, dubbed the "Scotty," that will be nominated and judged by studio personnel. The Scotty will recognize not only the artist on an outstanding record, but the producer and engineer as well.

To qualify for the award, a recording must achieve RIAA gold or platinum status, and must have been completely mixed and mastered on Scotch brand

The award itself is an original oil painting of the artist or group, against a background depicting the sheet music of the artist's hit song.

In addition, 3M will donate \$1,000 to the Muscular Dystrophy Assn. in the

names of the winning artist and studio teams. Studios submitting the names of qualified nominees will have \$100 donations in their name go to Muscular Dystrophy. One Scotty winner each year will be named best of all winners by a panel of judges, and the winner will receive \$5,000 to donate to the music

school of his choice as a scholarship.
Scotty judges are Joe Tarsia, Quincy Jones, Guy Costa, Glen Snoddy and Tom Cahill. There will also be a panel of alternates to fill in if a judge's project is up for an award.

Sound Business

Studio Track

LOS ANGELES—Stan Ross and Randy Edelman are producing a new Jackie DeShannon LP at Gold Star. Delbert McClinton and the Statler Brothers also there laying tracks for television's "Solid Gold. . . . Country Countdown." Crystal Gayle also was in taping for that program.

Queen's Roger Taylor producing Micki Free at Cherokee Studios, George Tutko at the console.

Davlen activity: Leonard Kovner producing/ engineering David Williams; David Foster producing the Tubes with Humberto Gatica engineering; Char producing themselves with Gatica at the board; Peter Noone & the Tremblers working on a new LP with producer David Courtney and Gatica again at the console; and Mike Stone mixing Storm for Capitol. Pete Bellotte producing Sue Ann Carwell at

Pete Bellotte producing Sue Ann Carwell at Rusk Sound for Warner Bros., Juergen Koppers engineering with Steven D. Smith assisting. Also there, Keith Forsey working on an LP, Giorgio Moroder and Forsey co-producing, Smith assisting.

Quincy Jones producing himself at Westlake Audio, Bruce Swedien at the console, Ed Cherney assisting. Also there, Kenny Loggins overdubbing on 3M digital equipment with producer/engineer Bruce Botnick, Steve Boze assisting. And Tim Summerheyes producing the "Urgh" soundtrack for A&M. Among featured artists: Devo, Wall of Voodoo, Surf Punks, Plasmatics, Oingo Boingo and the Go Gos.

Kevin Cronin, Gary Richrath and Kevin Beamish readying a new single from REO Speedwagon's "Hi Infidelity" LP at Kendun with owner/disk cutter Kent Duncan. Other Kendun action: Bobby Watson and John Stronach coproducing Rene & Angela for Capitol, Stronach also engineering with help from Ron Alvarez; Stronach also producing Russia with engineering help from Alvarez; Norman Connors producing Jean Carn for Philadelphia International with Jackson Schwartz engineering, assisted by Bob Winard; and Augie Johnson producing Side Effect for Elektra, Mike Evans engineering, assisted by Tom Cummings.

sisted by Tom Cummings.

Sound Labs activity: Gary Klein producing Janis Ian for CBS, John Arias engineering, Chip Orlando assisting; Klein also co-producing Englebert Humperdinck with Nick DeCaro, Arias at the console assisted by Orlando; Mike Flicker producing/engineering Dollars for CBS, Stewart Whitmore and Patrick von Wiegandt assisting; Jean Paul producing Jeanne Manson for CBS International, Mic Lietz at the console; and Kenny Loggins producing a Jeanne Manson/Kenny Loggins single, Lietz engineering.

gins single, Lietz engineering.

Mike Stone also working with Storm at
Golden Age Recorders for Capitol.

Engineer Brian Garder mastering the following projects at Allen Zentz; a new Captain & Ten-

For The Record

NASHVILLE—Because of a misprint in the Feb. 21 issue, a story concerning Valley People, Inc., here did not state that the firm was replacing its discontinued line of KEPEX Gain Brain and CM-001 console mount units with a new series of products.

After June 1, 1981, the company will be marketing its new KEPEX II and Gain Brain II models.

Privacy Out At Miami Sunshine

MIAMI—Sunshine Sound Enterprises, Inc., here, which has been a private recording studio facility owned jointly by Harry Wayne Casey and Richard Finch of KC and the Sunshine Band, is now open to outside clientele.

Equipment at the facility includes an MCI-528 modified console, an Ampex MM-1200 24-track, two ATR-120 two-tracks and a custom built monitor system with JBL/TAD components.

There is also a rehearsal hall with both sound and light facilities as well as a complete disk mastering capability including Scully lathe and

Ortofon cutting head.

KC and Leif Garrett recently completed LPs at Sunshine with Bobby Caldwell presently using the complex. Studio manager and chief engineer is Milan Bogdan.

nille single for Casablanca, Daryl Dragon producer, Roger Young engineer; new LP by the L.A. Boppers an Augie Johnson production; Victor Tavares' first LP for Polydor, produced by Ben Wright, Frank Clark engineer; a new single by the Sweat Band, produced by W. Collins, J.

Jaszcz engineering; and a debut single by Rox For Boardwalk, Jacques Morali and Mike Rox producing, Juergen Koppers engineering. And in the studio at Allen Zentz, Melissa Manchester overdubbing for Arista with Steve Logan producing, Ed Sanders and John Van Nest engineering. Also, Capitol's **Rene & Angela** doing part of the work for their upcoming LP there.

George Tobin and Mike Piccirillo doing final mixdowns on new tracks for Thelma Houston's next RCA LP, H. Lee Wolen behind the console. Also there, Allan Rinde producing Bobby Benedict, formerly of the Pin-ups; Mark Wolfson engineering. Both those projects taking place at Tobin's own Studio Sound Recorders.

Ario Guthrie working on his 10th Warner Bros. LP at the label's Amigo Studios.

(Continued on page 58)





Cherokee Studios, Hollywood, California.

JBL 4313 Studio Monitor. It flattens the competition.

Introducing the 4313.

Flat frequency response. It means accuracy. Naturalness Reality.

JBL gives it to you without the bigger box that you'd expect along with it, since the 4313 only measures about 23" x 14" x 10"!

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and voice coil are equivalent to most

12" or 15" speakers. Yet it delivers heavy-duty power handling and a smoother transition to the midrange than most larger-cone speakers.

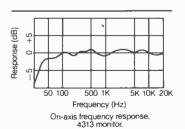
The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

Up top, a dome radiator provides high acoustic output with extreme clarity and wide dispersion. A large 1" voice coil gives it the ruggedness needed in professional use. Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.

Available in Canada through Gould Marketing, Montréal, Québec.



James B. Lansing Sound, Inc., 8500 Balboa Blvd., Northridge, California 91329.

YBL First with the pros.

©1980 James B. Lansing Sound, Inc.

Sound Business



Billboard photo by Herb Carlet

JAZZ BASH-Celebrated alto saxophonist-arranger Benny Carter (left) teamed with drummer Shelly Manne last month in Los Angeles for sessions at T. T. G. Studios which will result in a Teresa Brewer album for Bob Thiele's Dr. Jazz label later this spring. Jonathon Porath engineered and handled the mixdown from 16-track equipment. Thiele served as producer. The studio is the same used in the 1960s by Three Dog Night, Jimi Hendrix, the Animals

8-Track Studio Installed On Bowling Green Campus

By EDWARD MORRIS

BOWLING GREEN, Ohio-The College of Musical Arts at Bowling Green State Univ. has put into operation an 8-track recording studio as part of its electronic music curriculum. It is also being rented for commercial and demo sessions.

Dr. Burton Beerman, director of electronic music at the studio, says about 20 groups have recorded in the facility so far. "We're going to get a lot more into releasing records by university performers," he adds.

The university employs one professional recording engineer part time to teach a recording class and to supervise the students who engineer the sessions. Beerman says the recording techniques class enrolls up to 20 students each quarter.

Included in the studio setup are an Otari MX 5050 4-channel tape deck, modified for continuously variable speed for two full octaves; an Otari MX7800 8-channel, 1-inch tape deck; a Sound Workshop 1280, 12-in, 8-out mixer; a dbx 158 8channel noise reduction unit; an AKG Bx20 stereo reverb unit; a DeltaLab Acousticomputer digital de-lay; and a Korg Vocoder.

Studio

• Continued from page 57

Steve Lawrence cutting a vocal track for the main and end titles of a new Debbie Reynoldsstarring television series called "Aloha Paradise" for ABC-TV at Evergreen Studios. Tune-"Welcome To Paradise"—composed by Charles Fox and Carole Bayer Sager.

* * At Indian Creek Recording, Uvalde, Tex., Greg Williams producing Chad.

Gloria Gaynor cutting tracks for a Polygram LP at Sigma Sound, Philadelphia, McFadden & Whitehead producing, Dirk Devlin at the console with help from Vince Warsavage. Also at Sigma: Bobby Rydell finishing up vocal racks for a K-tel LP release, **Devlin** engineering; **Dexter Wansell** producing the **Stylistics**, **Jim Gallagher** engineering, helped by Mike Spitz; Gamble & Huff pro ducing Patti LaBelle, Joe Tarsia, studio president, engineering with son Michael Tarsia assisting; Blue Magic working on an LP project for Capitol, Norman Harris producing; Wayne Henderson producing Locksmith for Arista. At Sigma's New York complex: Mtume & Lucas producing Stephanie Mills for 20th Century, Jim Dougherty engineering with assistance from Craig Michaels; Jimmy Simpson producing GQ for Arista, John Potoker engineering; Ashford & Simpson continuing to produce Gladys Knight & the Pips for CBS; and Michael Zager and Jerry Love continuing to produce the Spinners for At lantic, Michael Hutchinson at the console.

ListenUp Audio's professional division, Den ver-based, competed a 16-track recording of 38 Special at Denver's Rainbow Music Hall, Rodney Mills producing, Norm Simmer engineering and Thomas Lang assisting.

Sue Powell, formerly with Dave & Sugar, recording her first single for RCA at Music City Music Hall, Nashvile, Jerry Bradley producing with Bill Harris at the console, Nero Wilson also there producing Jerry Reed, while Tom Collins producers Sylvia for RCA.

Gibson Guitar Base **Shifting To Nashville**

NASHVILLE-The Gibson Guitar Co. has broken ground here for a building that will house its corporate headquarters. now in Northbrook,

Cost of the 65.000 square feet structure is estimated at \$3.5 million. Gibson offices will occupy only 20.000 square feet for its work force of 95. About 55 of the staff have already been moved to temporary offices in Nashville, and another 40 will be added from the present head-

Gibson built a manufacturing plant here five years ago.

The new building, to be located at Perimeter Park, is expected to be completed by December.



AUDIOPHILE RACK—Discwasher has added a free standing capability to its recently introduced Disc Keeper record rack by the availability of easy-to-mount feet for the

i en mar.

DIGITAL DOINGS—The Ohio Players listen to playbacks of a new LP entitled "Tenderness" for Boardwalk which employed JVC's DAS 90 digital electronics. Shown, left to right, are Boardwalk a&r vice president Gary LeMel, "Sugar" Bonner, Marvin Pierce and David Johnson of the group, and Gary Platt, engineer.

MANY NEW RELEASES

Cassettes Indicate Sound Quality Up

• Continued from page 56

PIANO MUSIC OF RACH-MANINOFF, DEBUSSY, SCRIA-RIN AND PROKOFIEV-Ruth Laredo, In-Sync Labs/Connoisseur Society C4060, distributed by In-Sync, \$15.98.

Cassette buffs have this dazzling virtuoso piano recital all to themselves, as these newly recorded performances aren't being issued anywhere on disk. Laredo's knack of combining power and poetry makes these performances stunning, and the reproduction here is full-bodied and remarkably distortion-free. There's no blurring of the rich textures of these post-Romantic works thanks to excellent microphoning—a brilliant combination of near and far sound. And the real-time duplication on chrome tape allows the dynamic window to remain wide and the noise levels very, very low. De-bussy's "Feux d'Artifice (Fireworks)" is a dazzling standout, while the thick note clustering in Scriabin's "Black Mass" Sonata is a good place to hear just how fine the reproduction is here.

PIANO MUSIC OF MENDELSSOHN, SCHUMANN AND SCHUBERT-David Bar-Illan, In-Sync Labs/Connoissuer Society C4061, \$15.98.

Another outstanding new classical piano program being offered excluin the cassette medium, produced by Alan Silver, Connoisseur Society head, who has made a specialty of piano recording for more than 20 years. The performances of three arch-Romantic pieces, including Schubert's famous "Wanderer Fantasy," are dynamic and sharpedged and the reproduction is breathtaking in its fullness and clarity. For recordings offering audiophile style classical production and duplication process that's the ulti-mate in low noise, wide dynamics and elimination of cassette "graininess," In-Sync is the pacesetter.

DARK SIDE OF THE MOON-Pink Floyd, Mobile Fidelity C-017, distributed by Mobile Fidelity, \$17-

This 1972-73 classic, a production/engineering masterpiece combining state-of-the-art AOR rock with some of the best tape effects ever put on record, is an obvious

cassette. A real time transfer to high bias chromium dioxide tape was employed here and the marriage is a good one as noise levels are virtually non-existent, dynamic range sparkles and frequency response is full. The jangling cash registers and clanging clocks sequences are spinetingling real and bright.

CRIME OF THE CENTURY-Supertramp, Mobile Fidelity C-005, distributed by Mobile Fidelity, \$17-

Another one of those impeccably crafted pop productions that trans-lates well into the audiophile medium as this real time transfer from the original master tape to high bias chromium dioxide is a standout. A comparison to both the original as well as the Mobile Fidelity halfspeed audiophile version reveals even more brightness at the high end as John Anthony Helliwell's saxophones and clarinets jump out in breathtaking relief. Again, noise levels are practically inaudible in addition to the presence of soaring dy-namic range and full range frequency response.

P.D.Q. BACH ON THE AIR-Professor Peter Schickele, I Virtuosi di Hoople, Vanguard CA479268, distributed by Vanguard, \$8.98.

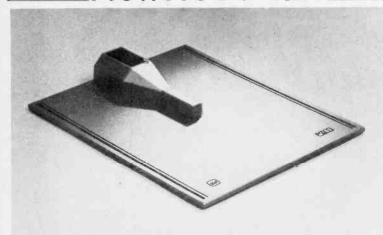
Vanguard chrome tapes use 8:1 duplication ratios so they're slightly behind the real-time (1:1) editions in freedom from noise and "grain." But this is a much more budget minded series. One of the best titles is this hilarious spoof on radio and classical music (including the famous running commentary on the Beethoven Fifth Symphony), one of the earliest and best of the P.D.Q. Bach comedy series. Exceptional quality of the original master tape comes through here both in the de-lightful original musical episodes Echo Sonata For Two Unfriendly Groups Of Instruments" is one standout) and in the narration and many strikingly realistic sound effects bits.

J.S. BACH: BRANDENBURG CONCERTOS-English Chamber Orchestra, Somary, Vanguard CA4712089, \$10.98.

One of the "best buys" in high output prerecorded cassettes, this (Continued on page 59)



New Products



PRESSURE ZONE-The PZM 31S is added to the list of Pressure Zone Microphone models available from Crown International, Inc., Elkhart, Ind. The new model, according to the firm, offers a frequency response extended further on the low end. SUGGESTED LIST: \$350.



STUDIO DECK-TEAC Tascam introduces the model 122 cassette deck de signed specifically for recording studio applications. Features: two speeds (1% ips and 3% ips); two motor transport with three head record/reproducer system; Dolby Headroom Extension (HX) circuit; optional dbx noise reduction; three position bias and equalization controls; and metal tape capability. Suggested list: \$700.



INFINITY STEREO—High end speaker manufacturer Infinity is the latest firm to jump on the personal stereo bandwagon. New is Intimate Stereo featuring Dolby B noise reduction; optional three-stage, plug-in FM tuner module; metal tape capability; and dual flywheel drive to reduce wow and flutter. With frequency response 30 to 14,000 Hz, the firm is pushing the unit as "audiophile personal stereo." Suggested list: \$229.



BOTH SIDES-Sharp Electronics Corp. introduces what is believed to be the first turntable that will play both sides of a disk without having to turn the LP over. Part of an audio component system, VZ-3000, the turntable is a microprocessor-controlled, vertically mounted linear tracking one, combined with a AM/FM stereo tuner, a metal capble cassette deck and matching two-way speakers. Employed are two tonearms which also allow random play of either side and endless repeat of one or both sides. Availability is slated for August at which time a suggested retail price will be announced.

Sound Business **Czech Company Broadening Line**

PRAGUE-The Czech recordplayer manufacturing company Tesla Litovel. Moravia-based and producing around 250,000 hardware units annually, is celebrating its 30th anniversary with more than half its output these days being exported to seven foreign territories.

Tesla players (by the end of 1978 the company had produced more than 6 million of them) are particularly well established in the Dutch marketplace.

Today the Tesla plant produces 15 different kinds of record players, almost all stereo with crystal pickups. Some have magneto-dynamic pick ups and electronically controlled revolution systems.

In a co-production deal with the Hungarian company Videoton. Tesla is now preparing a new type, the NZK 150, which combines record and cassette-playing equipment, so meeting a fast-growing demand from young music fans here.

TDK Honors 2 Rep Firms

NEW YORK-TDK's Rep of the Year awards for the second half of 1980 go to Hal Abrams Marketing of San Mateo, Calif., and Marchese, Marsey and Barden of Rochester. N.Y. Company principles Hal Abrams and Bob Marsey received the awards from TDK vice president and general manager Ken Kohda at a recent TDK sales meeting.

High Fidelity 81 **Opening In London April 8 Through 12**

LONDON-More than 75 exhibitors have booked space for High Fidelity 81, to be held here April 8-12 at the Cunard International Hotel, West London, a record figure for the eighth show in the series and including 16 companies attending for the

Organizer Don Quillen says: "We know the high fidelity industry is having a bad time at the moment, with some retailers and smaller manufacturers experiencing real difficulty, so we're pleasantly sur-prised by the positive reaction to this exhibition.'

More visitors from overseas are expected to what is regarded as a major showcase for British-manufactured product.

75% Of 100 SelectaVision **Titles Are Less Than \$20**

• Continued from page 55

from 1.000 to 20.000, according to Heneberry, but he adds that pressing is not organized along the same lines as it is in the record business.

"In order to get a number of titles out, we'll pull product on and off the presses," says Heneberry. Because of this, he adds, the press run figures "don't mean a hell of a lot" in terms of how many disks of a certain title will be in the warehouse or on dealers' shelves.

"At this stage of the game." says Heneberry. "turnaround time is a matter of weeks, not days. But we're confident we'll be able to meet the limited demand at the early stage of the business." RCA is working with an estimate that hardware buyers will purchase 10-12 disks the first year they own the player, says Heneberry, adding that "this is a conservative estimate."

The album design, supervised by art director A.C. Lehman, features a circle motif with either original art or movie stills in side the circle. The studio name and logo are prominently featured, but except for one or two cases, the names of the stars do not appear on the album cover

Although most of the cover art is full color, black and white presenta-tions are so noted. Some of the disks

Monthly Bulletin By Mobile Fidelity

LOS ANGELES-Audiophile record label Mobile Fidelity has inaugurated a monthly bulletin for its accounts called Retailer Update.

Editor is Pete Sonoff, director of marketing. The bulletin covers new products, marketing and tech-

also bear the notation that they are "reproduced from the best available copy of the original feature." In the case of "Jesus Of Nazareth," Lehman notes that the cloth which forms the background to the main graphic was hand-woven especially for the videodisks.

Official launch date for the system is March 22.

Quality Up On **New Cassettes**

• Continued from page 58

"twofer" permits hearing all six of the famous "Brandenburg" concertos with only one interruption to flip the tape. The interpretations are crisp and elegant and the English Chamber Orchestra contributes moments of beauty and excitement. Microphoning of the ensemble was ex-cellently done, helping to keep this version in the forefront of the many "Brandenburg" editions.

BAROQUE BRASS-Empire Brass Qunitet, Sine Qua Non C2014,

distributed by Sine Qua Non, \$4.98.

Though not strictly an "audiophile" series release, this excellent program merits consideration. It's one of the finest records SQN has produced, and it's been made available in dbx format as well. Empire Brass Quintet is a first-rate group and they really shine in this collection of short, lively Baroque pieces. There is a rich, ambient acoustic appropriate to the repertoire and the cassette edition on "high energy" TDK formulation is impressively free from noise.

JIM McCULLAUGH &

ALAN PENCHANSKY



Needles and Pfantone Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges; accessory lines—audio, video, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space. Give the gift of music.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.

PFANSTIEHL Dept. 1, 3300 Washington St., Box 498, Waukegan, IL. 60085

YOUR OWN STU

16-Track from \$54,200 • 24-Track from \$79,500



女

女

Leasing available Professional installation extra

16055 VENTURA BL., SUITE 1001 • ENCINO, CA 91436 • (213) 995-4175 • Telex 651485

Disco Business

Dublin Club Fire Stirs New Call For Safety

out the U.K.

(This story prepared by Ken Stewart in Dublin and Peter Jones in London.)

LONDON-In the aftermath of the tragic disco fire in Dublin two weeks ago, when 46 people lost their lives, the spotlight has beamed on existing safety regulations in halls and clubs throughout the U.K.

There's a growing feeling, stressed

by politicians, fire chiefs and scientists, that fire regulations are not keeping up with dramatic changes in building and furnishing materials.

The cause of the fire which raged through the Stardust club, Artane. Dublin, in the early hours of St. Valentine's Day (Feb. 14, 1981), has not yet been established. Suggestions have been made that it was arson rather than an accident.

regulations.

The city council has already re-

ceived "malicious damage" claims which run in excess of \$.5 million tribunal which starts meeting this week to look into the tragedy, and a from relatives and families of those Commission of Inquiry is planned to who died. A national day of mournreview fire precautions generally, a ing in Ireland (Feb. 17, 1981), was move likely to be repeated throughfollowed by the launch of a national appeal to aid families of those who In Dublin, the city council has set died or were injured in the blaze.

up a 10-man team of inspectors to Background to the Stardust club is make spot checks in some 250 discos. dance halls and hotels in the city that it was officially licensed for 1.400 people and there were around area, with powers to enforce fire 800 present at the Valentine's Day disco, the highlight of which was a

disco dancing contest sponsored by K-tel.

The Stardust opened some three years ago, and apart from disco evenings presented live shows, booked by promoter George O'Reilly. Among those who have appeared at the venue: the Platters, Alvin Stardust, Gene Pitney, the Drifters and Tony Christie.

The magazine Weekend Star staged its poll-winners concert at the club, with Cliff Richard and Sting.
(Continued on page 69)

OLDER DISCOS CLOSE

Gay Clubs Feeling Crunch

NEW YORK-Gay discotheques here, once thought to be immune from the social and economic woes that plague rooms oriented to heterosexual clients, are themselves undergoing a crisis of survival.

In the past month, two of the bastions of the gay disco movement in this city, 12 West and the Flamingo. have closed their doors to their audiences.

Both, in one way or another, were victims of a tight economic climate. and fierce competition from newer. more trendy gay rooms like the Saint and the Underground.

12 West, which had been in existence for more than five years, and once considered to be one of the most successful private rooms serving no alcohol but emphasizing good music and a homey atmosphere, was also clobbered by dissention among its owners over operating policies, and a re-zoning into a fashionable residential area of the meat market district where it was

In its heyday, the room featured some of the best disco deejays in the country including Tom Savarese, the late Jim Stewart. Alan Dodd. and Jim Burgess.

MANUFACTURERS

F-301

DISTRIBUTORS

AND

One of its major problems was economic. Charter members paid no dues, and later, memberships sold for a mere \$54 annually. With growing competition, and dwindling revenues, it became economically unfeasible to run the room exclusively on low membership fees, and the receipts from soft drink sales.

Nonetheless, co-owner Tony Martino vows that 12 West will be reopened and will prosper again in the near future.

The Flamingo, on the other hand. suffered from a clear case of restlessness, and disloyalty on the part of its members. When that club opened in 1974. eager patrons were said to have been paying up to \$500 on the black market for memberships. When it shuttered its doors late last month, disgruntled patrons, comparing it with the newly-opened Saint, complained that it was "drab, boxy, and lacking the stunning visuals of the Saint.

Here, too, was a club which featured the best deejays. Howard Merrit and Richie Rivera among them. and quickly gained an industry reputation for "breaking" the hits.

Owner Mike Fresco does not (Continued on page 62)

Canadian Acts Look Toward U.S. Trend Begun Last Year Continues With 'Taking Off'

• Continued from page 6

at product which may not click immediately upon release.

Also being geared for the international dance music market is a new album by Karen Silver, produced by Gino Soccio. Recording of the LP, described by Soccio as "diversified," was recently completed. Quality Records, the label for which the artist records, has not set an official release date for the album, but a new wave-oriented single titled. "Mirror, Mirror," is available.

According to Larry McRae of Quality Records, the disk is reminiscent of "Echo Beach." by Martha & the Muffins, as well as previous works by Blondie.

Soccio is also putting the finishing touches on his own album, scheduled for a mid-March release. The new product is said to compare favorably with the style and substance of his "Outline" LP.

States Soccio, "This new effort is very disco oriented, and incorporates more of a funk style than my 'S-Beat' LP, which was more rockoriented.

Soccio explains that the shortest cuts on the new album runs about five minutes, with most tracks ranging between 61/2 and seven minutes. The Canadian artist explains that he believes length of a record is essential in building to a climax.

Meanwhile. pop-oriented song

writers, Gordon Lightfoot and Eddie Schwartz, are also enjoying dance music chart recognition for their works. Viola Wills has done a successful dance version of Light-foot's 1970 hit, "If You Could Read My Mind," and Pat Benatar's, "Hit Me With Your Best Shot," was written by Eddie Schwartz.

Also, Willie Morrison, THP Records, and Ian Gunther, have completed work on the new Skatt Brothers LP. The disk was recently recorded in Toronto, and is scheduled for an early release.

Morrison has also collaborated with Bruce Ley on the new Duncan Sisters single, "Gonna Stay In Love," which is already a winner at clubs which program ballads. The tune is also being added to the playlists of radio stations programming adult contemporary music, according to Sandy Bennett, RCA Records, Canada.

Montreal-based Alta Music is distributing a 12-inch 33½ r.p.m. single and an album by an Italian group named Azuto. Both products are on the Modulation label. The single is titled, "Anytime, Anyplace," and is described as a mellow Eurodisk track. There are a couple other cuts on the album. "San Salvador." (6:56) and "Soft Emotion." (5:39) which are said to be even greater favorites with both deejays and audiences.



Vegas DJ Says New Ideas, POOL PROBLEM Wegas DJ Says New Ideas, More Label Promos Needed

By TIM WALTER

LAS VEGAS-Slower growth for this year is the forecast given by Joel Cameron, head of the disco deejay pool here. Cameron states, "The clubs will gradually get strong again, but we need new venues and fresh ideas. Also, many of our problems are caused by the record companies. The big companies are overlooking a lot of good music. What they're doing is throwing records out there with little or no promotion, and hop-

ing that they'll take off."

Cameron has headed the Las Vegas pool for just under two years The group is comprised of about 30

members from clubs in Reno. Lake Tahoe and Salt Lake City, with representation in Tahoe's swank Monte Vista disco, and Salt Lake's huge gay Studio Eight

Cameron does not feel that any adverse effect will be created by neighboring pools wanting to expand into Las Vegas (Billboard, Feb. 7, 1981). He states, "It's hard to see how that would come about since we are already doing a competent job here.

Cameron claims that his pool will receive a gold record for its help in breaking Kano's "I'm Ready" on the Emergency label. Cameron's close friend, Pat DiCeasare of DiCeasare/ Engler Productions of Pittsburgh. has booked Kano in the Alladin's 7.500 seat Theatre For The Performing Arts, for a concert appearance.

Cameron explains, "When Di-Ceasare first came to town, he went to the Wherehouse to see how records were broken in Las Vegas. On that visit, DiCeasare was told that the record pool was breaking a lot of music which was not getting any airplay. As a result we have been workng closely ever since."

Cameron states that three new clubs are now competing with the popular Brewery, Country Club, and gay-oriented Garage for Las Vegas' dancing audiences. He states that Don Jose is a Mexican oriented room that has been pulling large crowds since December 1980, and TGIF's has just re-opened. The third new club is the Top. It is owned by mobile disco deejay, George Lester, and located over the city's primary roller disco operation.

The gay Village Station closed late last year after failing in its efforts to obtain a permanent liquor license. Two large new clubs are on the drawing boards, but both face pre-opening obstacles. One, to be constructed inside a jumbo jet airliner, is facing difficulties and its opening may be delayed until midsummer.

The other, a 9,000-square-foot room co-owned by television talk host Johnny Carson, and named J.C.'s for the tv personality, was slated for an April I opening on Las Vegas' famous "strip." However, spokespersons for Fashion Show However, Mall, where the club was to be located, have disclosed that the owners may be trying to sublease their space to retail shops.

TGIF's, one of the newest clubs, is a non-liquor facility operating only on weekends. After the Garage, it has the most progressive sound in town, claims Cameron.

The club boasts a Klipch M-Series Monster Disco Sound System with four M-series folded horn bass cabinets and six of the M-series dual driver horns, 32 arrays of Peizo tweeters, six BGW amps and two BGW crossovers with a Clubman 2-2 mixing board, and two Technics 1500 MK-2 turntables. The computerized lighting board runs five neon complexes surrounded by chasers, twelve strobes, four police lights, four mirror balls and six search lights of various colors.

Cameron is vocal in his opinions about the direction clubs and music seem to be headed. "Look at the

(Continued on page 62)



SCREAMIN'



Clad Ouncion Ouncero WILLIE'S

presents

1st Annual Grand National MECHANICAL BULL RODEO

CHAMPIONSHIPS

\$25,000 CASH & PRIZES

First Place \$5,000 CASH

2nd Place \$3,000 3rd Place \$2,000 plus trophies & other prizes

Local eliminations begin April 22, 1981

BIG PROFITS FOR YOUR CLUB National Finals will be taped for a coast to coast television special

Your club could be picked as the site of the NATIONAL FINALS

For information on how you can be part of this tremendous event call

Screamin' Willie's Rodeo Hotline 1-800-848-1944

Canada & Ohio call collect, Phil Gary, 614-866-4785

or write to Screamin' Willie's Rodeo 1921 Channingway Center Dr. Columbus Ohio 43227

Need a bull?
We can lease or sell you one!

Phil Gary, Executive Producer

• Continued from page 60

'Boogie To The Bop' by Mantis (SMI)," he says. "That song would have been an r&b smash, a pop crossover. The big record companies never did anything with it. It was hot in the clubs, number one in a lot of the clubs.

"R&b is coming back real big. I see country lasting only until summer. Disco moves people. I think you'll see country fall back into its own little corner. New wave is dance-oriented, it's the way things are trending. Disco will come back and you'll see more rock music with strong r&b rhythms, along with nice rock-styled guitar work. Call it fusion. Dancibility is part of the formula, too. Devo and Kano are examples, so are Kool and the Gang. Prince, Rod Stewart.

"The perfect examples are Blondies' 'Rapture' and Queen's 'Another One Bites The Dust.' Just ask anybody to hum the melody from 'Another One Bites The Dust' and they'll start off with 'Bomp, bomp, bomp, bomp' and give you the bass line. New wave is what I think is going to go over, but not real punk, punk rock. Another example of fusion is an r&b writer like Lionel Richie producing for Kenny Rogers. That's what's happening.

Cameron says club action is down now and has been since last summer. "Two years ago the clubs were full seven nights a week. Now it's more like a four-day weekend. I think it'll be up just a little bit this summer, but the summer will be slower than it has been in some years. It certainly won't be as heavy as last summer. After the first of the year, I'd look for more strength and new growth. You can relate it directly to the state of the economy.

"Musically, the clubs are better than ever. We've gotten away from that Eurodisco sound of Donna Summer with everything having 132 beats. Now we're playing funk, jazz, soul, r&b. everything but hard, hard. hard rock. We're playing pop.

"We've had some new faces, some New York deejays have come in, but I think more is needed to spark interest in clubs here. We've got to have a soul club, get some places remodeled, have some changes take place. We need to get some fresh new ideas going.'

Disco Mix

NEW YORK-Over the years Quincy Jones has consistently provided his audiences with top notch quality in his musical endeavors. "Al No Corrida" is from his curent A&M album "The Dude." The sound is a mixture of jazz, r&b, disco that lends itself to pop appeal. Solid work from the brass and percussion sections mix well with the sweet backup vocals of Dune. A break midway through the disk contains bongo and horn instrumentation that are dramatically presented with carnival sounds. Produced by the artist, the tracks contain non-stop excitement throughout the disk and should find easy acceptance from the DJ's.

Taana Gardner's long overdue release from West End records, begins with a pumping sound that leads into funk-driven percussion and guitar arrangements, as well as the sassy and soulful singing of the artist. This 9:34, 12-inch. 331/3 r.p.m. moves nicely, and a rap and drumbreak are included midway through the song. Mixed by Larry Levan, the length of the disk could be somewhat shorter on the "A" side which is also titled "the Club Version." The flipside, of "Party Version," is a 6:30 rendition that starts with a handclapping introduction that continues throughout the song. A longer instrumental section is included as well as a slightly stronger tempo. It was produced by Kenton Nix, and DJ's should have fun going between the A & B sides as well as looking forward to other cuts from the artist's upcoming album.

Yoko Ono's 12-inch 331/3 r.p.m. disk from Geffen Records, contains three selections, of which "Hard Times Are Over" is from the "Double Fantasy" album. "Walking On Thin Ice" at 5:38, comprises side one, and is a mid-tempo rocker with electronic overtones and catchy percussion and drum work. Strong guitar riffs are laced throughout with Ono's voice echoing unusual vocal effects as well as Ono's moans and chants to create interesting listening. "It Happened," though recorded before John Lennon's death, now takes on new meaning.

Gay Clubs

• Continued from page 60

agree with his departing members that his club got left behind in the mad scramble towards trendiness. He blames, instead, the gay community which he feels has lost its long admired ability to set musical trends. and had, instead, become mired in a disco musical bag, that was behind the times.

But some of the departing patrons were philosophical. "There will be other rooms," they prophesied. "we were dismayed when popular rooms like the Sanctuary, Le Jardin and the Tenth Floor passed into memory, but they were replaced by more unique and stylish clubs. The beat will continue.

DISCO 12" IMPORTS (WHOLESALE & LP's FOR STORES)

Canada • Mexico • England • Germany

Looking for high energy Disco imports and don't know what to buy or where to go?

Can't find popular import 12"?

Try us—We have the best selection of Disco Imports wholesale you can find. Some of the items we carry are:

Import 12"

Hot Love—Kelly Marie Can't You Feel It—Jacksons Don't Stop The Music— Yarbrough & Peoples Bon Bon Vie—T.S. Monk All American Girls— Sister Sledge
Can You Handle It—
Sharon Redd

Exotically-Peter Jacques Band Keep Down-Love DeLuxe I'm Starting Over-Grace Kennedy

Mother's Love—Macho
To Cut A Long Story Short andau Ballet Planet Earth-Duran Duran

Call or write for our free store list of available Imports. All orders are shipped immediately UPS. We export to all foreign countries.

Some Kind Of Love-Billy Always Pirhanna—Adal Scandy Super Band Miss Manhattan—Metropol

Miss Manhattan-Metropol
Music Makes My NightMadeleen Kane
Rapture (Remix)-Blondie
Hot Leather-Passengers
Hit & Run Lover-Carol Giani
Passion-Rod Stewart
Any Time or Place-Azoto
Bahamas-Harry Thumann
Up & Down-Wonder
Dancing With Myself-Gen X

Take Me to the Bridge-Vera Video Games—Ronnie Jones Young Men Drive Fast—Quick Nights (Feel Like Getting Down)—Billy Ocean Just Be Yourself-Nite Life Unlimited Now Baby Now—Kano I'll Be Standing Beside You— Passengers
Watching You—Slave
Soul Waves—Telex
The Break (New Remix)

plus many more

Import LP's_

Harry Thumann & Kangaroo

Billy Ocean Tamara plus many more

IMPORT O DISC RECORDS

PO BOX 685, KINGS PARK, NY 11754 (516) 269-5770 TELEX 230 199 SWIFT-UR

Billboard®

							without the prior written permission of the publisher.
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
公	1	12	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	51	32	20	ALL MY LOVE-L.A.XPrelude (12-inch) PRLD 604
公	3	26	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/ 12 (LP) MP-310	愈	79	3	KEEP MOVIN'-Beverly Hill-Old Town
3	2	13	YOU'RE TOO LATE—Fantasy—Pavillion	53	53	21	(12-inch) OT 121981 MASTER BLASTER-Stevie Wonder-Tamla
☆	7	7	(12-inch) 4Z8 6408 BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp	54	54	28	(LP) T8 373 M1 IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola
台	5	7	Gamble—PIR (LP) JZ 36370 CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—	55	37	23	Wills—Ariola (LP) OL 1507 IT'S A WAR/AHJIA—Kano—Emergency
4	6	9	Prelude (LP) PRL 12181 IT'S A LOYE THING—The Whispers—Solar	56	46	11	(LP/12-inch) EM 7505/EMŠ 6512 DO ME A FAVOR—Amy Bolton—Importe/12 (LP)
7	4	17	(LP) BZL1-3578 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-	57	42	18	MP-309 YOU OUGHT TO BE DANCIN'—People's Choice—
8	8	14	Elektra (LP) 6E 302 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—	58	58	16	Casablanca (LP) NBLP 7246 WATCHING YOU/FEEL MY LOVE—Slave—Cotillion
	Ů	-	Unlimited Touch—Prelude (LP/12-inch) PRL 12184/ PRLD 605	59	59	12	(LP) SD 5224 SOMETHING YA GOT MAKES ME HOT-EI Coco-AVI
验	12	7	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON-Abba-Atlantic (LP) SD 16023				(LP) 6082
验	17	6	YOUR LOVE—Lime—Prism (12-inch) PDS 409	60	70	3	TRAYEL-Simple Minds—Arista (7-inch) Import
ļi.	11	14	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS— Frankie Valli—MCA/Curb (LP) 5134	61	69	3	SHACK UP—A Certain Ratio—Factory (12-inch) FACUS 4
12	10	8	LET'S DO IT-Convertion-SAM	2627	82	2	HIT N' RUN LOVER—Carol Jiani—Matra (12-inch) Import
由	16	11	(12-inch) S-12336 SET ME FREE—The Three Degrees—Ariola	1	90	2	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843
金	22	5	(LP) OL-1501/ ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister	64	51	13	PASSION-Rod Stewart-Warner (LP) HS 3485
15	9	15	Sledge—Cotillion (LP) 16027 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch	65	52	12	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556
			(12-inch) 1003	66	56	21	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/
16	13	12	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk— Mirage/Atlantic (LP) 19291				ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095
17	18	9	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	67	57	20	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer— Island (LP) ILPS 9595
T	23	7	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	68	78	3	STRUT YOUR STUFF—Young & Company—Brunswick (LP) BL7 54227
1	26	6	WON'T YOU LET ME BE THE ONE—Michael McGloiry— Airwave (12-inch) AW12 94964	100	81	4	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
20	20	12	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	血	HEW E	TIV.	AI NO CORRIDA—Quincy Jones—A&M (7-inch) 2309
21	21	22	CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	7,1	71	11	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805
曲	27	6	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The	由	HEW E	uTh:	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608
1			Clash—Epic (LP) E3x 37037	由	NEW E	NTRY	WALKING ON THIN ICE—Yoko Ono—Geffen
愈	41	4	GET TOUGH/LICENSE TO DREAM/DE KLEEER THING— Kleeer—Atlantic (LP) SD 19288	74	74	8	(7-inch) Gef 49683 CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free
24	24	16	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	由	HEW E	HTRY	Expression—Vanguard (12-inch) SPV 39 MY SIMPLE HEART—Carol Douglas—20TH
25	19	14	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	76	76	12	C. (12-inch) TCD 125 TOO TIGHT—Con Funk Shun—Mercury
26	30	5	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01				(LP) SRM 14002 HEARTBEAT—Taana Gardner—West End
27	29	7	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	70	NEW E		(12-inch) 22132
28	28	8	DANCE-Silver Platinum-SRI (12-inch) SRI 00009	78	80	3	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
血	36	4	DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	79	84	2	RUNAWAY BOYS—Stray Cats—Arista (7-inch) Import
30	14	22	DIRTY MIND-all cuts-Prince-Warner	80	86	2	1 WILL FOLLOW—U2—Island (LP) ILPS 9646
31	31	7	(LP) BSK 3478 GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic	81	55	7	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6
32	15	17	(12-inch) UMD 7001 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING	82	NEW E		ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi— Antilles/Ze (12-inch) AN 807
33	33	9	DOWNThe Police—A&M (LP) SP 4831 TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis	83	77	5	I DEPEND ON YOU-The Two Tons-Fantasy/Honey (LP) F 9605
34	35	7	(12-inch) Import LAWNCHAIRS—Our Daughter's Wedding—Design	84	85	3	FREEZE-Spandau Ballet-Chrysalis (12-inch) Import
35	25	19	(7-inch) ODW 913 CELEBRATION—Kool & the Gang—Delite	85	NEM E	YATEN	JUST A GIGOLO/PAY MY BILLS—Barbie & the Kens—"0" Records (7-inch) OR 811
	38		(LP) DSR 9518	86	75	4	BODY MUSIC—One On One—Bonus
36		23	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	87	87	19	(12-inch) BN 5551 ENOLA GAY—Orchestral Manoeuvers in the Dark—Din Disc
37	39	4	Records (7-inch) Import	88	88	7	(7-inch) Import DANCIN', DANCIN'—The Blackbyrds—
38	40	4	ELECTRICITY—Trixsie—Brass/Brasilia (12-inch) BRDS 2514	89	49	16	Fantasy (LP) F 9602 DANCING WITH MYSELF—Gen X—Chrysalis
39	43	39	CAREER GIRL/IT'S NOT WHAT YOU GOTCarrie Lucas-Solar (LP/12-inch) BSK1 3579/YD 12144	90	66	4	(12-inch) Import DANCE TO THE FUNKY GROOVE—Maurice Starr—RCA
40	50	4	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	91	83	14	(12-inch) PD 12162 PARTY IS THE SOLUTION—Floyd Beck—Precision
T	47	4	GYRATE—Pylon—D. B. Records (LP) 54	92	72	8	(12-inch) 4Z8 9804 WHEN YOU'RE DANCIN'-Pure Energy-Prism (12-inch)
42	48	5	JUST BE YOURSELF/TELL ME—Nightlife Unlimited— Uniwave (LP)	93	63	14	PDS 407 TOO MANY CREEPS—The Bush Tetras—
43	45	5	TRY/COLOR—Delta 5— Rough Trade (7-inch) RTUS 002	94	91	13	99 (7-inch)
44	44	13	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	95	67	9	SETTIN' IT OUT/ARE YOU READY FOR LOVE— Enchantment—RCA (12-inch) JD 12113
45	34	14	HERE'S TO YOU - Skyy - Salsoul (LP/12-inch) SA 8537/SG 339				MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304
126	68	3	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	96	89	14	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
金	65	4	FEEL IT—Revelation—Handshake (12-inch) AS 887	97	94	6	VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
2487	60	4	AIN'T GOT TIME/HOT LOVE—Holt '45—Sutra (12-inch) SUD 002	98	97	6	ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
1	62	5	BETCHA' CAN'T LOVE JUST ONE-Final Edition-VAP	99	98	21	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia
愈	64	4	Records (12-inch) 19811 WHAT A FOOL BELIEVES—Aretha Franklin—Arista	100	61	16	(12-inch) RBDS 2512 CHANGE/REQUIEM—Killing Joke—Malicious Damage/EG
			(LP) AL 9538				(12-inch) Import
Com	pileo	fron	n Top Audience Response Records in the 15	SUS	regio	nall	ists. *non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * Stars are awarded to those products showing greatest audience repsonse on 15 U.S. regional disco fists. 🔅 Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

www.americanradiohistory.com

Country



SOULFUL ALLEN-Capitol songstress Deborah Allen brought her current ballad, "Nobody's Fool," to a showcase appearance at the Exit/ In shortly before this popular Nashville nightspot closed its doors recently.

Statlers Busy On Road, TV

NASHVILLE-The Statler Brothers continue a whirlwind road schedule punctuated with television appearances on "Solid Gold." "Barbara Mandrell and the Mandrell Sisters," "The John Davidson Show" and "Mike Douglas."

For the third consecutive year, the Statlers won top honors for country vocal group in the televised "American Music Awards," which comes on the heels of the group's certification for sales of more than two million units on "The Best Of The Statler Brothers, Vol. I.*

year, has now established itself in

the areas of television, management

and touring while its recording off-shoot is ready to be launched.

Burns Wihdsor says the greatest

area of development lies with pro-

gressive country acts. "We're well

aware that the major established acts

are already well catered for, while

we could work with them in the tv

area, Country Roads' main objective

is for complete artistic develop-

A television producer and pro-

gram distributor for the past 10

years, David Burns Windsor

launched his own company eight

months or so ago by producing a

Tammy Wynette special, with guest

stars George Jones, Tom T. Hall,

and Dave and Sugar, in Nashville,

Tenn., at the Grand Ole Opry

House. The show was subsequently

screened on U.S. cable television

and, this year, will be sold on syndi-

He says: "Early returns on the

show convinced me that the produc-

tion of a regular television series

Country Helps K-tel To Record \$ Quarter

NASHVILLE-When K-tel International announced album sales of over \$70 million for the last quarter of 1980, it could credit part of that figure to an upsurge in country music interest and part to the use of Nashville-based suppliers.

Bill McMahon, national sales director for K-tel, says that country music packages now constitute about 20% of the company's output-up from 15% the fiscal year be-

S. J. Productions in Nashville does most of K-tel's re-recording of past hits-from finding the original artist to producing the master tape. S. J. uses Audio Media here for the recording and mixing. Imagemaker Productions, also Nashville-based, furnishes K-tel with many of the tv and radio commercials to promote the albums. Dixie Pressing Co. has turned out an estimated three to four million albums for K-tel, mostly from masters leased from Motown.

According to McMahon, 95% of K-tel's record sales are through retail stores. There are over 25,000 such retail customers in the U.S. alone, he reports. Imperial House, a division of K-tel, deals in direct mail orders. Both rely on heavy tv advertising to move their products.

Jeff Wolf, president of Imagemaker, says his company turns out a steady stream of commercials for Ktel. Recent ones have featured Tammy Wynette, Slim Whitman. Johnny Rodriguez, Eddie Fisher, Tom T. Hall. Charlie Rich. Ray Stevens and Trini Lopez.

Most of the commercials are shot

in Nashville, with final editing for tv handled by a K-tel facility in Can-

McMahon says an act's sales potential determines whether it is marketed through retail or by direct mail. "You can take more of a chance with direct mail," he explains. "You don't have to commit yourself to a national campaign. However, you can't do that in retail, since you have to ship to national chains."

To provide the chains with an initial shipment, McMahon says, K-tel has to produce about 600,000 albums-before the first one is actually sold. It is the kind of financial commitment, he notes, that has to be secured by an artist with strong consumer appeal.

With direct mail, only enough records have to be produced to cover the test market responses.

K-tel and Imperial House both use reissued and re-recorded mate-

David Thompson, a&r director for S. J., says his job is to locate acts that have had hit songs (some as long ago as 20 years), get approval from K-tel for recording them, and then bring them into Nashville to cut from one to four tracks. The recording is done first-the packaging concept comes from K-tel later.

The next K-tel country album is scheduled for a July release. Its content has not yet been decided. McMahon says. Recent albums have been "Country Duos." "County Line" and "Southern Fried Rock."



COUNTRY KIDNEY—Charlie Daniels and Brenda Lee review their scripts for the National Kidney Foundation's first Country Radiothon being held this weekend. Assisting Daniels and Lee (who are co-chairing the event) is the project's producer/writer, Gayle Hill of G. Hill & Co. in Nashville.

FOR MIAMI'S WQAM-AM Ratings Up With Country

• Continued from page 26 sic will always be around, but perhaps not accepted with fervor it is today. "The good thing about country music is that it's been here for hundreds of years. Probably more than any other form, country is the true music of America and there's a good

solid base—it's home. it's roots and it is supported."

WQAM-AM disc jockeys are in hot demand these days for appearances at high school homecomings. hops and even hay rides. This is the fad which Haliburton says will pass.

Demographically, WQAM-AM is targeted for 25 to 54 year olds, but surveys indicate that "Sun Country," as the station has been nicknamed, also appeals to the 12 to 17

"Had we just switched over from rock to country. I might question those statistics. I'm not saying we have a heavy, heavy teen audience, but it's a better teen audience than most MOR stations have," Haliburton notes. Some of WQAM's success comes from its emphasis on making the station "a fun station to listen to" with personality-oriented DJs. In addition to selling the country music, on-the-air personnel had to sell themselves as well.

"We get a little crazy," Haliburton grins, "but it has its rewards."

On Feb. 7, WQAM hooked up with the NBC radio network news which Haliburton says will make it a more rounded station as well as giving listeners yet another news recourse. "I really believe in years to come that networks will become more important. There is nothing that happens in the world today that doesn't have an impact on us whether we're here in Miami or in a small town in Nebraska.

"I think that satellites will enable networks to do even more."

WQAM's community involved is very strong and Haliburton tries to get the station and its staff involved in whatever's going on in South

whatever's goode.
"We're the first radio station to be roadcasting live from the Dade Sunty Youth Fair; all the DJs will have from a broadcasting live from the Dade County Youth Fair; all the DJs will be out there broadcasting from a booth. We're going to move the > whole operation out there. We want to represent everything in the comnunity from rodeos, to movie pre-niers or the Coconut Grove Arts restival." Haliburton explains. "It's ur way of saying thank you to the eople who've been supporting us." Captain John Forsythe and Ludmunity from rodeos, to movie premiers or the Coconut Grove Arts Festival." Haliburton explains. "It's our way of saying thank you to the people who've been supporting us."

low start the day 6 to 10 a.m.; Dan Halburton follows at 10 a.m. to noon. Tim Baxter is next from noon to 3 p.m., Dale Sommers is on from 3 to 7 p.m. and Cedric Hollywood winds up from 7 p.m. to midnight. Haliburton is looking for an on-theair personality to fill the midnight to 6 a.m. slot.

Opry TV Special

NASHVILLE-The Grand Ole Opry is the site for "Country Comes Home." a two-hour CBS television special featuring the Oak Ridge Boys, Mel Tillis and Roy Clark. The Cates/Hagan production is slated to

ACTIVE IN TELEVISION

Young Country Roads Company Plans To Expand Into Recording

By TONY BYWORTH

ture." He adds that his company is LONDON-Country Roads Enterprises moves into 1981 looking to prepared to spend \$1.8 million on 12 provide an integrated service for the more shows during the next three international country music indusyears. And Country Roads is currently investigating the possibilities of producing a 30-minute series out of the U.K., likely to be taped at a The organization, which was founded by television executive Damajor London venue. vid Burns Windsor in April of last

Country Roads' involvement with the local scene started recently with the acquisition of Allen Promotions. the Oxfordshire-based artist management and booking agency run by Lee Williams. "It's an important step in our commitment to British country music, not only at international level but also with the U.K. grass roots scene," says David Burns

Handling a number of leading acts, including Kelvin Henderson's Country Band, Barbary Coast, Nick Carter, Aubrey Lovejoy, Roger Humphreys and Carey Duncan, Allen Promotions continues its work with touring U.S. artists by promoting the visits of Kenni Huskey and Steve Young in March and April respectively this year.

A further commitment to the U.K. scene comes with Country Roads' involvement in the annual Brighton Country Music Festival, staged this year May 1-3 and comprising a major concert, talent contest, awards evening and bluegrass show. The organization has joined forces with the local Brighton town council in copromoting this "all-British" event and among the acts booked are Frank Ifield. Brian Golbey and Pete Stanley, Kelvin Henderson, Sounds Country and Hank Walters.

After the festival, Country Roads Enterprises will put on a major country-rock concert in the 3,000seater Brighton Center.

Now comes the company's own recording outlet, handled by David Sanderson, public relations executive and record producer. According to Burns Windsor, two labels will operate: Country Roads, handling more traditional country music and custom product, particularly road albums by touring banks; and CRE, concentrating more on prestigious progressive product.

Over the next year, the two labels will release around 16 albums, plus some singles, the first being an extended play recording by Kenni Huskey coinciding with her current tour. First single from CRE is "Cowboys Stay On Longer," by U.K. country-rock artist Hank Wangford.

Within eight months, Country Roads Enterprises, a joint venture of Windsor Communications of London and Transnational Holdings BV of Amsterdam, Holland, has set out its directions, says Burns Windsor. Other future plans include work in the home video market and establishment of publicity and public relations services, together with possible involvement in music publications.

'Ray Price Starsearch' Contest To Begin April 1

BEAUMONT, Tex.-Promoter Bill Starnes will conduct a national country music talent contest, "Ray Price's Country Starsearch '81," beginning April I. The winner, according to Starsearch publicist Jody Harwill receive a one recording contract, the services of a booking agency. a \$50,000 cash prize and a guest shot on a television special starring Ray Price.

The contest is being promoted through radio stations. Harlan explains. Each contestant must pay a \$100 entry fee, half of which goes to Starsearch and half to the station that secures the entry. Each station is given a handbook that suggests ways to promote the contest.

Harlan says the top cash prize has been deposited in escrow and does not rely on the entry fee income.

Dimension Records has agreed to sign the winner for a year, with options. The Shorty Lavender Talent Agency confirms that it will handle the winner's bookings. Harlan says that Starnes intends to produce the live tv special in Nashville, following the contest finals in October. Plans call for the top 10 entrants to appear on the show.

A spokesperson in Price's Dallas office confirmed that Price will share in the proceeds from the search and be paid an additional \$500,000 for the tv special and for appearing in each of the 50 states to promote the

would be a very worthwhile ven-





David Houston From Houston To You Contains The Single My Lady

XLP 88005

Mundo Earwood Features The Single **Blue Collar Blues**

XLP 88006



For The Country Sounds That Sell

RECORDS AND TAPES

Excelsior Records and Tapes, 7500 Excelsior Boulevard, Minneapolis, MN 55426 © 1981, Pickwick International, Inc. Printed in U.S.A.

Atlanta, GA (404) 349-5200

Honolulu, HI

(808) 521-1802

The Concrete **Cowboy Band** Make Those Country Night Moves

With The Single Concrete Cowboys



The Concrete Cowboy Band Wants You

XLP 88007

ALL SOUTH DISTRIBUTING

New Orleans, LA (504) 568-0971

ALPHA DISTRIBUTING

New York, NY (212) 397-1920

ALTA DISTRIBUTING

Phoenix, AZ (602) 269-1411

MS DISTRIBUTING

Chicago, IL (312) 478-1133

PACIFIC RECORD SERVICE

Seattle, WA (206) 575-3110

PIKS CORPORATION

Cleveland, OH (216) 696-3155

SCHWARTZ BROTHERS

Philadelphia, PA (609) 482-2130

Washington, DC (301) 459-8000

PICKWICK DISTRIBUTION

Los Angeles, CA (213) 875-3960

San Francisco, CA (415) 697-6800

Miami, FL (305) 685-7601

CANADIAN DISTRIBUTION

Pickwick Records of Canada, Ltd. Ajax, Ontario, Canada (416) 683-1466

Minneapolis, MN (612) 932-7595

Dallas, TX (817) 261-4281



Give the gift of music.

Billboard Hot Country Singles Week Ending 3/7/81

TITLE -- Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee TITLE—Artist (Writer), Label & Number (Dist. Label).(Publisher, Licensee) MKS. ON CHART LAST WEEK LAST WEEK **20/20 HINDSIGHT—Billy Larkin** σ Gmeiner, J. Greenbaum, W. Conklin) Sunbird 7557 (Lefty's, BMI) MISTER SANDMAN—Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP) 仚 DO YOU LOVE AS GOOD AS YOU LOOK-Bellamy Brothers 36 69 2 41 NEW ENTRY WASN'T THAT A PARTY—The Rovers

Claudiand Int. 19-51007 (Epic) (United Artists, ASCAP) 金 STORMS NEVER LAST—Waylon & Jessi (L. Colter), RCA 12176 (Baron, BMI) 44 70 73 2 3 8 38 46 REST YOUR LOVE ON ME/I AM THE DREAMER (You Are 血 81 BETWEEN THIS TIME AND THE NEXT-Gene Watson 众 2 9 ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson (W. Nelson), Columbia 11:11418 (Willie Nelson, BMI) The Dream)—Conway Twitty
(B. Gibb), MCA 51059 (Stigwood, BMI) CAN I SEE YOU TONIGHT—Tanya Tucker
(D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI) 12 12 BRIDGE OVER BROADWAY-The Capital SOUTHERN RAINS—Mel Tillis (R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP) 39 WANDERING EYES—Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP) 公 11 40 51 ONE MORE LAST CHANCE-RAY Stevens 59 16 I KEEP COMING BACK/TRUE LIFE 73 COUNTRY MUSIC—Razzy Bailey (J. Slate, J. Hurt, L. Keith, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP) THIRTY NINE AND HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP) 265 9 8 血 47 IT DON'T GET BETTER THAN ARE YOU HAPPY BABY? - Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI) 13 THIS—Larry Gattin and The Gattin Brothers Band (L. Gattin), Columbia 11-11438 (Larry Gattin, BMI) 1959—John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI) 61 74 TEXAS WOMEN—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI) 斌 17 5 7425 ARE WE DREAMIN' THE 53 SAME DREAM—Charlie Rich
(B. Burnette, J. Christopher), Elektra 47104
(Yogue/Baby Chick/Easy Nine, BMI) HOLD ME LIKE YOU NEVER HAD ME—Randy Partor (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP) 山 公 DRIFTER—Sylvia (D. Pfrimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP) 14 8 76 78 MY SONG DON'T SING THE SAME-Kris Carpenter KILLIN' TIME—Fred Knoblock and Susan Anton
(J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP) IT WAS YOU—Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI) 1 52 10 10 15 (J. Harrington, J. J. Waller, J. Con Hunley

MHAT'S NEW WITH YOU—Con Hunley

Outline in Billon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI) か 85 2 I REMEMBER YOU—Slim Whitman (J.H. Mercer, V. Schertzinger), Cleveland Int./Epic 19-50971 I THINK I COULD LOVE YOU BETTER 血 45 13 12 44 THAN SHE DID—Ava Barber

'R Morrison, D. Hupp), Oak 1029 (Southern Nights, ASCAP) (J.H. Mercer, v. Sum (Paramount, ASCAP) 痖 15 8 IF DRINKIN' DON'T KILL ME MY TURN—Donna Hazard (1 Chiriacka, J. Huguely), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP) 加 87 2 TAKE ME BACK TO THE COUNTRY-Baxter, Baxter and Baxter 45 48 **(Your Memory Will)—George Jones** (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI) SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11:11426 (Hotwire/Atlantic, BMI) 46 愈 56 19 88 THERE'S A CRAZY MAN—Jody Payne (M. Williams), Kari 117 (Almo, BMI) 22 8 YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP) COMPLETELY OUT OF LOVE - Marty Robbins 49 47 80 89 2 I WANT TO SEE ME IN YOUR EYES—Gene Kennedy & Karen Jeglum (F. Stanton, A. Kent). Door Knob 145 (Chip 'N' Dale, ASCAP) YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears 血 16 9 DIXIE ROAD—King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI) 48 50 DON'T YOU EVER GET TIRED 山 81 63 14 18 7 WHAT I HAD WITH YOU—John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI) (Of Hurting Me)—Willie Nelson & Ray Price (H. Cochran), Columbia 11:11405 (Tree. BMI) BLUE COLLAR BLUES—Mundo Earwood

(M. Farwond). Excelsior 1005 (Music West Of The Pecos, BMI) 54 PICKIN' UP STRANGERS—Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Weibeck, ASCAP) 血 4 20 ROLL ON MISSISSIPPI—Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI) READY FOR THE TIMES TO GET BETTER—Joe Sun (A. Reynolds). Ovation 1162 (Aunt Polly's, BMI) 64 82 11 50 SOMETHIN' ON THE RADIO—Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP) 血 7 19 I'M GONNA LET GO (And Love Somebody)-Liz Lyndell HEW ENTRY 83 SILENT TREATMENT—Earl Thomas Conley
(F. Conley) Sunbird 7556 (Blue Moon/April, ASCAP) 18 7 I'M GONNA LOVE YOU BACK 51 7 17 21 TO LOVING ME AGAIN—Joe Stampley (L. Cheslier, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI) LOVERS LOVE—Thrasher Brothers
(B. Mevis, D. Pfrimmer), MCA 51049 (Pi-Gem, BMI) NEW ENTRY 52 62 DOESN'T ANYBODY GET HIGH I HAVE A DREAM—Cristy Lane
(B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP) 19 (On Love Anymore)—The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI) 23 8 由 LOVING YOU WAS ALL I EVER NEEDED-Lou Hobbs NEW ENTRY DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI) 20 CRYING—D, McLean (R. Orbison, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI) 30 6 53 11 86 DON'T EVER LEAVE ME AGAIN-Max D. Barnes NEW ENTRY es). Ovation 1164 (Blue Lake/Plum Creek, BMI) 验 OLD FLAME—Alabama
(D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP) 24 4 55 54 I DON'T WANT TO KNOW YOUR NAME—Glen Campbell (M. Smotherman), Capitol 4959 (Seventh Sun. ASCAP) FIRE IN YOUR EYES—Gary Morris 87 25 6 LOVIN' WHAT YOUR LOVIN' 蜇 IF I KEEP ON GOING CRAZY—Loon Everette (R. Murrah, J. McBride), RCA 12177 NEW ENTRY (Gary Morris/WB. ASCAP) DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Oae), MCA 51050 (Sawgrass, BMI) CHARLESTON COTTON MILL—Marty Haggard (R. Lane, D. Kirby). Dimension 1016 (Tree, BMI) 88 NEW ENTRY A HEADACHE TOMORROW CUP OF TEA-Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit. BMI) 验 35 56 12 12 80 IT'S LIKE FALLING IN LOVE (Or A Heartache Tonight)—Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI) 57 27 15 WHO'S CHEATIN' WHO—Charty McClain
(1 Haves) Epic 19-50948 (Partner/Alzee, BMI) LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 24 29 60 THERE AIN'T A SONG-Music Row (K. Fleming, D.W. Morgan, J. (Pi-Gem, BMI/Chess, ASCAP) 90 NEW ENTRY PEACE OF MIND—Eddy Raven
Dawan) Dimension 1017 (Milene, ASCAP) 59 36 13 HILLBILLY GIRL WITH THE BLUES-Lacy J. Dalton 25 26 TAKE ME HOME WITH YOU—Carl Chambers (C.E. Chambers, M.E. Chambers), Prairie Oust 8001 (Accredit, BMI) 91 91 CHEATIN'S A TWO WAY STREET-Sammi Smith DIXIE MAN—Randy Barlow
(K. Bell, T. Skinner, J.L. Wallace) Paid 116 (Hall-Clement, BMI) 26 28 7 92 92 2 WHISKEY RIVER—Johnny Bush (J. Bush), Delta 10041 (Willie Nelson, BMI) TAKE IT EASY—Crystal Gayle

McClinton), Columbia 11-11436 (Duchess, BMI) 血 34 5 ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Oorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI) 37 MEXICAN GIRL—Michael Tate (C. Norman, P. Spencer), Oak 47102 (Chinnichap/Careers, BMI) 93 NEW ENTRY PERFECT FOOL—Debby Boone
(D Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP) 28 31 94 BEETHOVEN WAS BEFORE MY TIME—Jerry Dycke (J. Oycke), Churchill 7766 (Chiplin, ASCAP) 94 2 SOMEBODY LED ME AWAY - Loretta Lynn 75 ₹62 162 1 EVERY NOW AND THEN—Brenda Lee (S. Oolan, R. Killdugh), MCA 51047 (Tree, BMI) 29 32 6 WILLIE JONES—Bobby Bare
(** Daniels), Columbia 11-11408 (Dama Sutra/Hat Band, BMI) I'LL BE THERE (If You Ever Want Me)—Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubb. BMI) 57 95 65 12 TOO LONG GONE—Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI) 30 33 7 ANYTHING BUT YES IS STILL NO-Stephanie Winslow 64 58 13 A LOSER'S NIGHT OUT—Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Temar, ASCAP/Hinsdale, BMI) 66 13 96 金 LEONARD-Merie Haggard (M. Haggard), MCA 51048 (Shade Tree. BMI) 38 4 1 72 YELLOW PAGES—Roger Bowling
On Rowling. G. Nowak), Mercury 57042 (ATV, BMI) ANYTHING THAT HURTS YOU (Hurts Me)—Keith Stegail (C. Monk, J. Lee). Capitol 4967 (April/United Artists, ASCAP) 97 67 15 FALLING AGAIN—Don Williams
(A. McDill), MCA 51065 (Hall-Clement, BMI) A 22 43 3 69 WILLIE, WON'T YOU SING A SONG BEAUTIFUL YOU—The Oak Ridge Boys

M. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP) 98 17 HOOKED ON MUSIC—Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI) 68 於 42 3 WITH ME—George Burns
(G. Sutton), Mercury 57045 (Rodeo Cowboy, BMI) SEVEN BRIDGES ROAD—Eagles 34 ANY WAY YOU WANT ME—Gene Watson (L. Olfman), Warner/Viva 49648 (Senor/Cibie, ASCAP) 99 70 7 40 5 ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro 67 NEW ERTPY 重 5 39 IT'S A HEARTACHE—Dave & Sugar (Scott, Welfe), RCA 12168 (Pi-Gem, BMI) 100 71 17 ANGEL OF THE MORNING-Juice Newton

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

"HITCH" on to A WINNER!

Pemblin RECORDS

NATIONAL OFFICE Telephone: (417) 864-4404 430 South Glenstone Springfield, Mo. 65802



New Single: from STAN HITCHCOCK

"She Sings Amazing Grace"

A FOSTER & RICE PRODUCTION

RP-1711

BREAKING NATIONALLY

MARCH 7, 1981 BILLBOARD

Love's Fair/Sometime, Somewhere,

Lovers Love (Jim Foglesong)..... Lovin' What Your Lovin' Does To Me...

Loving You Was All I Ever Needed (Johnny Morris)

Mister Sandman (Brian Ahern) Mexican Girl (Ray Ruff)

My Song Don't Sing The Same.

My Turn

Old Flame

Perfect Fool

Mister Peepers

One More Last Chance. Peace Of Mind

Charlie Pride)

Seven Bridge Road

Somebody Led Me Away.. Somethin' On The Radio

Take Me Home With You...

There's A Crazy Man.. Thirty Nine And Holding.

What I Had With You

What's New With You

Who's Cheatin' Who. Whiskey River

Willie Jones.

Yellow Pages

Your Memory

Take Me Back To The Country ..

There Ain't A Song (Glen Gill, Bill Pippin)

Willie, Won't You Sing A Song With Me ..

You're The Reason God Made Oklahoma...

Your Good Girl's Gonna Go Bad

Seven Year Ache. Silent Treatment

Southern Rains. Storms Never Last

Take It Easy.

Texas Women

Too Long Gone.

20/20 Hindsight Wandering Eyes...... Wasn't That A Party 31

45

25

16

51

17

91

30

11

92

100

Country Singles A-Z

A Headache Tomorrow (Or A Heartache	
Tonight)	23
A Losers Night Out	64
Butier)	67
Angel Of The Morning (Richard Landis)	68
Angel Flying Too Close To The Ground	3
Any Way You Want Me	34
Any Which Way You Can	61
Anything But Yes Is Still No	96
Anything That Hurts You (Hurts Me)	65
Are You Happy BabyAre We Dreamin' The Same Dream	7 42
Beethoven Was Before My Time	94
Beautiful You	98
Between This Time And The Next	71
Blue Collar Blues	49
Bridge Over Bróadway (Joe Bob Barnhill).	72
Can I See You Tonight	4
Charleston Cotton Mill (P. Pennington) Cheatin's A Two Way Street (P. Baugh,	88
B. Emmons)	60
Completely Out Of Love	47
Crying	20 56
Dixie Man	
Dixie Road	48
Do You Love As Good As You Look	1
Don't Ever Leave Me Again (Brien Fisher)	86
Don't Look Now (But We Just Fell In	
Love)	53
Don't You Ever Get Tired (Of Hurting	01
Me)	81
Anymore)	52
Drifter	9
Every Now And Then	29
Falling Again	32
Fire In Your Eyes (Norro Wilson)	87
Guitar Man Hillbilly Girls With The Blues	2 59
Hold Me Like You Never Had Me (Mike	59
Post)	75
Hooked On Music	33
1 Don't Want To Know Your Name	54
Have A Dream	19
I Keep Coming Back/True Life Country	
Music	73
I Remember You I Want To See Me In Your Eyes	44
If Drinkin' Don't Kill Me (Your Memory	ου
Will)	12
If I Keep On Going Crazy (Ronnie Dean	
& Leon Everette)	55
Think I Could Love You Better Than	
She Did	77
I'll Be There (If You Ever Want Me) I'm Gonna Let Go (And Love Somebody)	63
(Bernie Vaughn & Liz Lyndell)	83
I'm Gonna Love You Back To Loving Me	00
Again	18
It Don't Get Better Than This	41
It's A Heartache	35
It's Like Falling In Love (Over And Over Again) (Jim Williamson)	89
BEAUTION WORLDWILL	0.7



Boxcar Rolling: After having established his reputation abroad, Boxcar Willie has solidified it here by being inducted into the Grand Ole Opry as its newest member.

Nashville's famous Close Quarters Hotel 3 blocks from **Music Row** We cater to the music industry featuring the Quarter Note Restaurant

615-327-1115

913 20th Ave. South Nashville, Tennessee 37212

Boxcar Willie In Opry Cast

NASHVILLE-After a five-year dry spell during which no new members were added to the Grand Ole Opry, the venerable radio show has inducted its second new performer within the space of a month. Boxcar Willie, a practitioner of traditional country music, became the Opry's 60th cast member on Feb. 21. MCA artist John Conlee joined the Opry

Willie, whose real name is Jim Martin, has developed a large international following, particularly in England. Although he is known for singing the material of such old mas-ters as Hank Williams and Roy Acuff. Willie writes many of the songs he performs. His most recent album. "Take Me Home," on the Column One label, is made up mostly of his own compositions.

Chart

By ROBYN WELLS

In just eight weeks, the Bellamy Brothers soar to the top of the country chart with the ebullient "Do You Love As Good As You Look." "Lovers Live Longer," the first single culled from their "Sons Of The Sun" LP, peaked at 3 in

A lot of strong contenders emerge this week, as all but four of the top 30 slots are starstudded. At superstarred 2 is Elvis Presley, with 'Guitar Man.'' closely followed by Willie Nelson at superstarred 3. Ronnie McDowell takes a su perstarred 5 position, while Jerry Lee Lewis moves to superstarred 6 with "Thirty-Nine And Holding." "Texas Women" gives Hank Williams Jr. a superstarred 8 rating. "Drifter" puts Sylvia at superstarred 9, her highest chart success to date, "Tumbleweed" peaked at 10 in November.

Jumping 13 places to superstarred 62 is Loretta Lynn, with "Somebody Led Me Away. Mickey Gilley skips 12 notches to superstarred 23 with "A Headache Tomorrow (Or A Heartache Tonight." A trio share 11-spot jumps—**Don Wil**liams at superstarred 32, Ray Stevens at starred 40 and Charlie Rich at superstarred 42. Don McLean, Rosanne Cash, the Shoppe and Gene Watson round out this week's prime movers

Leading a score of new entries is Charley Pride at starred 50 with "Roll On Mississippi," while fellow RCA artist Leon Everette debuts at starred 55 with "If I Keep On Going Crazy. Sammi Smith continues to make a strong comeback as "Cheatin's A Two Way Street" en ters at starred 60, "Alice Doesn't Love Here Any more" gives Bobby Goldsboro a starred 67 posi-

A pair of golden oldies make their way into the country chart this week-Emmylou Harris's rendition of the '50s tune, "Mister Sandman," debuts at starred 69, just behind Juice Newton's version of Merrilee Rush's 1968 pop hit, "Angel Of The Morning," at starred 68. Although the original version did not crossover, "Angel Of The Morning" has charted country twice previously-going to 34 in 1970 with Connie Eaton and peaking at 22 in 1977 with Melba Montgomery. The Capitals bow at starred 72, while at starred 75 is Randy Parton. Debuting at starred 83-90, respectively, are Liz Lyndell, the Thrasher Brothers, Lou Hobbs, Max D. Barnes, Gary Morris, Marty Haggard, Chris Waters and Music Row. Filling out the new entries is Michael Tate

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

MEXICAN GIRL—Michael Tate (Oak)—WPCM-AM, Burlington, N.C.; KFTN-AM, Provo; WTOD AM, Toledo; KCEY-AM, Modesto; WHK-AM, Cleveland; WKMF-AM, Flint; KXOL-AM, Ft. Worth; KDJW-AM, Amarillo; WSLC-AM, Roanoke; WFAI-AM, Fayetteville, N.C.; WSHO-AM, New Orleans; KYNN-AM, Omaha.

THERE AIN'T A SONG—Music Row (Debut)-

WPCM-AM, Burlington, N.C.; KCEY-AM, Mo desto; WMAY-AM, Springfield, III.; WKSJ-AM, Mobile; WQYK-AM, Tampa; KIKX-AM, Tucson; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton Va.; WTMT-AM, Louisville; WFAI-AM, Fayetteville, N.C.; WJQS-AM, Jackson, Miss.; WSHO-AM, New Orleans; KZUN-FM, Spokane; KOYN-AM, Billings, WDXB-AM, Chattanooga

BUBBLING UNDER THE TOP 100:

- 101-ROCKY TOP BAR-B-QUE-Mike Cross (GHE)
- 102-LOVIN' NIGHT-Jim West (Macho)
- 103-A WOMAN'S GOT IT-Gary Lumpkin (Soundwaves) 104-CRAZY LITTLE THING CALLED LOVE-
- Orion (Sun) 105-THE BAPTISM OF JESSE TAYLOR-Donna Fargo (MCA/Songbird)
- LP CHART ACTION:

Dolly Parton still holds onto the No. 1 spot on the country LP chart with "9 To 5 And Odd Jobs." The title track is an Oscar nominee for best original song. "Rowdy" breaks into the top 10 with a superstarred 8 showing for Hank Wil-

"The Best Of Don Williams, Vol. II," jumps 11 places to starred 49. Moving up 10 spots are Willie Nelson and Ray Price to superstarred 27 with "San Antonio Rose;" Dave & Sugar to starred 45 with their "Greatest Hits" package; and Conway Twitty to superstarred 30 with "Rest Your Love On Me." Twitty's newest duo album with Loretta Lynn, "Two's A Party," leaps 9 notches to starred 37. Earl Thomas Conley looks strong at starred 50 with "Blue Pearl.

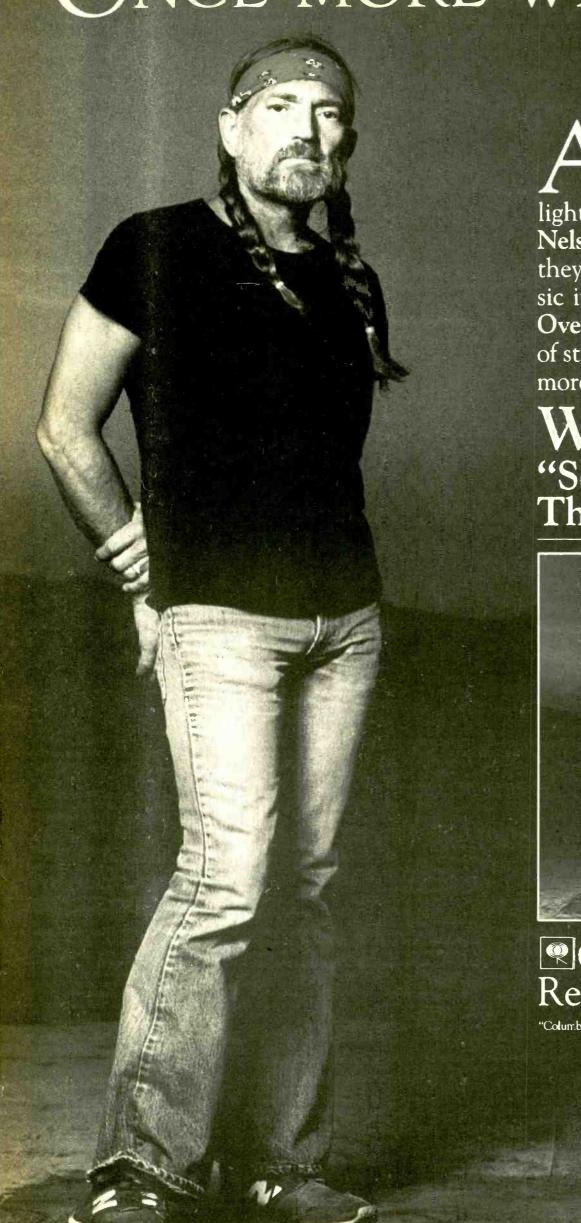
The sole album debut this week is David Allan Coe's "Invictus (Means) Unconquered," entering at 67.

Survey For Week Ending 3/7/81 Billboard® t Countru

pn	OTOCO		j, recording, or otherwise, withou	it the	prior		n permission of the publisher.
		Chart				Chart	
Week	Week	8	TITLE	Week	Week	8 8	TITLE
This	Last	Weeks	Artist, Label & Number (Dist. Label)	This	FEE	Weeks	Artist, Label & Number (Dist. Label)
女	1	13	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	39	43	37	HABITS OLD AND NEW Hank Williams Jr.,
2	2	20	GREATEST HITS	40	22	22	Elektra/Curb 6E-278
3	3	34	Kenny Rogers, Liberty L00 1072 HORIZON ●	40	32	22	HARD TIMES Lacy J. Dalton, Columbia JC 3676.
			Eddie Rabbitt, Elektra 6E-276	41	36	8	URBAN COWBOY II Various Artists/Soundtrack,
4	4	21	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	42	49	117	Full Moon/Epic SE 36921 THE GAMBLER
5	5	13	ANY WHICH WAY YOU CAN				Kenny Rogers, United Artists UA-LA 934-H
•			Soundtrack, Warner Bros. HS 3499	43	42	41	ROSES IN THE SNOW Emmylou Harris, Warner Bros.
6	6	29	Don Williams, MCA 5133	44	28	8	BSK 3422 I'LL NEED SOMEONE TO
7	8	23	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110				Janie Fricke, Columbia JC 36820
	13	5	ROWDY Hank Williams Jr.,	重	55	2	GREATEST HITS Dave Rowland & Sugar,
	12	1.0	Elektra/Curb 6E 330	46	44	15	FOLLOWING THE FEELING
9	12	18	BACK TO THE BARROOMS Merle Haggard, MCA 5139	47	48	2	Moe Bandy, Columbia JC 36789 BETWEEN THIS TIME AND
10	10	27	HONEYSUCKLE ROSE A Soundtrack				THE NEXT Gene Watson. MCA 5170
11	11	5	Columbia S236752 SOMEBODY'S KNOCKIN'	48	50	18	DREAMLOVERS Tanya Tucker, MCA 5140
12	9	10	Terri Gibbs. MCA 5173	1	60	41	THE BEST OF DON WILLIAMS VOL. II
		18	GREATEST HITS The Oak Ridge Boys. MCA 5150				Don Williams, MCA 3096
13	7	97	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	100	58	2	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
14	14	3	GUITAR MAN Elvis Presley, RCA AHL1 3197	51	41	4	KILLER COUNTRY
15	16	23	I AM WHAT I AM	52	57	12	Jerry Lee Lewis, Elektra 6E 281 STRAIGHT AHEAD
16	20	23	George Jones, Epic JE 36586 LOVE IS FAIR				Larry Gatlin And The Gatlin Brothers Band, Columbia JC 3625
17	21	2	Barbara Mandrell, MCA 5136 EVANGELINE	53	56	19	TEXAS IN MY REAR VIEW MIRROR
-			Emmylou Harris, Warner Bros. BSK 350	54	59	69	Mac Davis, Casablanca NBLP 723 WHISKEY BENT AND
18	22	69	THE BEST OF EDDIE RABBITT ●				HELL BOUND Hank Williams Jr.
			Elektra 6E 235	55	61	21	Elektra/Curb 6E-237 HELP YOURSELF
19	19	42	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002				Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582
20	15	39	MY HOME'S IN Alabama	56	54	163	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists
21	26	40	Alabama, RCA AHL1-3644 MUSIC MAN	57	47	18	UA-LA 835-H LOOKIN' GOOD
			Waylon Jennings. RCA AHL1-3602	58	64	88	Loretta Lynn, MCA 5148 FAMILY TRADITION
22	23	14	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491				Hank Williams Jr., Elektra/Curb 6E-194
23	18	26	RAZZY	59	51	9	IT'S HARD TO BE HUMBL Mac Davis, Casablanca NBLP 720
24	24	148	Razzy Bailey. RCA AHLI 3688 STARDUST ▲	60	66	6	CLASSIC CRYSTAL Crystal Gayle, Liberty LOO 982
25	17	17	Willie Nelson, Columbia JC 35305	61	62	27	PORTER AND DOLLY Porter Wagoner and Dolly Parton,
			Johnny Lee, Asylum 6E 309	62	45	24	RCA AHLI 3700 THESE DAYS
26	30	34	THAT'S ALL THAT MATTERS	63	67	37	Crystal Gayle, Columbia JC 36512 OUTLAWS
	37	38	Mickey Gilley, Epic JE 36492 SAN ANTONIO ROSE	64	65	118	Waylon Jennings, RCA AFL1-1321 WILLIE AND FAMILY
			Willie Nelson and Ray Price, Columbia 36476				LIVE A Willie Nelson, Columbia
28	27	7	I'LL BE THERE Gail Davies,	65	69	6	KC 2-35642 BLUE KENTUCKY GIRL
29	29	14	Warner Bros. BSK 3509 SOUTHERN RAIN				Emmylou Harris, Warner Bros. BSK 3318
			Met Tillis, Elektra 6E 310	66	70	41	MILLION MILE REFLECTIONS
	40	19	REST YOUR LOVE ON ME Conway Twitty, MCA 5138				The Charlie Daniels Band, Epic JE 36751
31	33	15	ENCORE Mickey Gilley, Epic JE 36851	67	NEW EN	TRY	INVICTUS MEANS UNCONQUERED
32	34	6	GREATEST HITS Larry Gatlin and the Gatlin		,		David Allan Coe, Columbia JC 36970
33	25	31	Brothers Band, Columbia JC 36488 FULL MOON A	68	74	37	FRIDAY NIGHT BLUES John Conlee, MCA 3246
33	23	31	The Charlie Daniels Band. Epic FE 36571	69	68	37	WAYLON AND WILLIE ▲ RCA AFL1-2686
34	35	13	WHO'S CHEATIN WHO	70	73	7	THE WAY I AM Merte Haggard, MCA 3229
35	38	5	Charly McClain, Epic JE 36760 I'M COUNTRIFIED	71	52	3	DON'T IT BREAK YOUR HEART
36	39	13	Mel McDaniel, Capilol ST 12116 THE BEST OF THE				Con Hunley, Warner Bros. BKS 3474
JU	JJ	13	KENDALLS The Kendalls, Ovation OV 1756	72	53	11	ED BRUCE Ed Bruce, MCA 3242
立	46	2	TWO'S A PARTY	73	63	4	IT'S THE WORLD GONE CRAZY
			Conway Twitty & Loretta Lynn, MCA 5178	74	71	12	Glen Campbell, Capitol SOO 12124 A WOMAN'S HEART
38	31	28	SMOOTH SAILIN' T.G. Sheppard,	75	72	19	Crystal Gayle, Liberty LOO 1080 ALWAYS
			Warner/Curb BSK 3423	.,			Patsy Cline, MCA 3263

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those prod-ucts 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.)

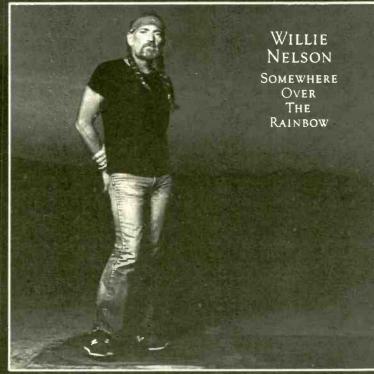
ONCE MORE WITH FEELING.



s over 2,300,000 people delighted in the discovery of Willie Nelson through "Stardust," so shall they be charmed by more great music in his new album "Somewhere Over The Rainbow," a collection of standards that Willie sings, once more with feeling.

WILLIE NELSON.

"Somewhere Over
The Rainbow." FC 36883



©On Columbia Records & Tapes.

"Columbia," , are trademarks of CBS Inc. © 1981 CBS Inc.



"Let's Go Get Drunk & Be Somebody"

Big Mamou Colinda **Diggy Liggy Lo** Mama's Got The Know How

The Fiddlin' Of Jacques Pierre Bordeaux Frenchie's Orange Blossom Special

> Jole Blon **Cotton-Eyed Joe**

Frenchie's Schottishe **Devil's Daughter**

Cajun Melodies

Frenchie's Fire On The Mountain The Poor Hobo

14 Great Songs From The Greatest Cajun Fiddler And Entertainer Of Them All!!

CASHBOX CHOSE FRENCHIE "INSTRUMENTALIST OF THE YEAR" IN 1975.



For Distributor, Dealer or DJ Information, Call or Write:

Delta Records, P.O. Box 225, Nacogdoches, Texas 75961, (713) 564-2509 For Bookings: Alamo Productions, (512) 736-3400

New On The Charts

BAXTER "Take Me Back To

The Country"-

Although they are still in their twenties, Rick, Mark and Duncan Baxter have been performing to-gether for 17 years. Hailing from Rockford, Ill., the brothers spent 14 years on the gospel circuit with their parents and three sisters. After a five-year hiatus from performing. the brothers banded together in 1977, moving away from gospel to a country rock sound.

Moving to Nashville in early 1980. the trio appeared on the Grand Ole Opry and signed to Sun Records. Demonstrating their versatility, they recorded the first tribute to John Lennon, "John." But ironically, it was the flip side, "Take Me Back To The Country," which attracted the most attention. The song has subsequently been released as a single.

While tracking their first Sun album, Baxter, Baxter and Baxter are playing the Holiday Inn circuit. Management and booking is handled by Don Howser, P.O. Box 12711, Nashville, Tenn. 37212. (615) 385-1960



BRITISH BANDY—Moe Bandy gives a rousing rendition of "Yesterday Once More" at a recent appearance at Moe and Joe's Honky-Tonk in Houston. Bandy is currently making a 16-city tour of the U.K.

Dances Linked To Single Sales

OKLAHOMA CITY-As an unusual marketing device. Sound Warehouse locations here, in conjunction with KEBC-FM, are now pairing country singles with corresponding dance steps.

Singles sales have increased 2% a week, since the implementation of the dance step filing system about a month ago, says Jean Garrison, who handles country product for Sound Warehouse #2

The numbers of people requesting songs suitable for practicing the latest country dance steps triggered the move, says Garrison. Accordingly. the record store locations began using dance step header cards as a means to market country singles.

According to Lynn Waggoner, programmer for KEBC, the station began labelling songs on its playlist as best-suited for the two step, four corners, waltz or schottische about a month ago, at the suggestion of Garrison. The playlists are posted in the stores, as another aid to consumers.

Nashville Scene

The Nashville division of Warner Bros. Records is feeling like champagne these days, with all the excitement that's building around the . . Rex Allen Jr.'s been signed to cohost the newly-revamped version of "Nashville On The Road"-and had a successful duet, "Cup Of Tea," with labelmate Margo Smith recently. John Anderson has been getting a lot of national coverage in magazines like "People" and "Us," while "1959" put him into the top 10 for the first time (his second album will be out in the next month). . . . Then Gail Davies snagged her biggest hit to date when "I'll Be There (If You Ever Want Me)" peaked at number 4. Gail's tv exposure has been picking up considerably since she signed with John Doumanian, and she made a fine showcase out of her appearance on 'Midnight Special" a few weeks ago. . . . Per haps most exciting of all for the Warner country operation, though, came when Emmylou Harris had **THREE** albums go gold within a single week! (They were "Luxury Liner," "Profile," and "Blue Kentucky Girl.") The label expects "Roses In The Snow" to follow suit by the end of this month, with her latest, "Evangeline," already picking up steam around the country

Nashville's been attracting some exciting talent of late-not just to record but also to live! Among the newest arrivals are David Hungate of rock group Toto. West Coast steel whiz Hank De Vito, and Rodney Crowell and his wife, Rosanne Cash. Producers who have recently moved into Nashville include Britisher Peter Sullivan, At lanta's Steve Buckingham (who just finished cutting Dionne Warwick in Music City), and Bob Johnston (who used to work with Bob Dylan, among others). . . . Also into Nashville recently was **Stephen James** representing English based Dick James Music. The company is opening a Nashville branch and will be looking for local songwriters to bridge the gap between the U.K. and the U.S. . . . Why are so many people heading toward Nashville right now? Some say it has the growing energy and vitality of Hollywood in 50s . . . either way, the pop momentum is building noticeably here.

When **Dolly Parton** hit the No. 1 spot on the Hot 100 with "9 To 5," it represented the first time in 13 years that a Nashville based female had accomplished the feat (Jeannie C. Riley did it in 1968 with "Harper Valley P.T.A."). Dolly shared a one-two punch in the No. 1 slot with Eddie Rabbitt, giving Nashville nice representation on that particular chart! Incidentally, the Don McLean single, "Crying," which is tearing up both the pop and country charts right now was cut two years ago in Nashville by producer Larry Butler.

Speaking of Butler, he's just recorded a cover version of the movie theme from "Tess" for MCA, and rumor has it that he may possibly be producing Frank Sinatra, if negotiations work out. The sessions might take place in Nashville.

Scene's favorite quote of the week comes from **Reg Dunlap**, president of Show Biz in Nashville. Describing why he selected a chim-

panzee as one of the cohosts for "Nashville On The Road's" new season, Dunlap said: "Animals and kids-you can't go wrong with them. What really sold me on the chimp was when he sat on my sofa and ate his lunch from a paper plate without dropping a crumb. I don't even dare eat on my sofa!"

Maybe it's not exactly a trend, but there certainly does seem to be a spate of country artists pursuing the **beer** market these days. Hot on the heels of Eddie Rabbitt's big Miller Beer tv campaign comes news that the Bellamy Brothers are doing Miller radio spots and T.G. Sheppard's cutting Anheuser-Busch spots.

Country Show Beamed Abroad

NASHVILLE-It was crossover country in a global sense when four country music standbys starred in a live broadcast here Feb. 21 that was beamed to Europe and northern Af-

Co-sponsored by the Marlboro Co. and Radio Luxembourg, the concert featured Porter Wagoner. Ronnie Prophet, Johnny Paycheck and Crystal Gayle. It was held at Jackson Hall in the Tennessee Performing Arts Center.

A spokesperson for Radio Luxembourg estimated the show's audience at more than four million. Plans call for live country music broadcasts from America to be held monthly.

Cancel Spears

NASHVILLE-U.K. country music promoter Mervyn Conn has dropped Billie Jo Spears from his upcoming International Festival of Country Music slated for Wembley Arena April 17-20.

According to Conn's office. Spears and her management contracted separate negotiations for an additional tour of the U.K. at the same time that Conn was paying her transportation to appear at his festi-

Conn says he is cancelling the artist from the festival productions which are scheduled to follow in Zurich, Stockholm, Rotterdam, Paris and Frankfurt. Also, he claims he is abandoning plans to promote Spears on a major European tour

Spears is being replaced at Wembley by Bobby Bare.



INTERNATIONAL CRYSTAL—Crystal Gayle chats with host Bob Stewart during "Country Music Spectacular," a Radio Luxembourg production broadcast live from the Tennessee Performing Arts Center in Nashville. More than four million listeners in the U.K., Europe, Western Russia and North Africa enjoyed performances by Gayle, Porter Wagoner, Johnny Paycheck and Ronnie

International_

NEW 5-YEAR PLAN

Soviets Plan For New Pressing Plants, Studios; Classics Selling

By VADIM YURCHENKOV

MOSCOW-Melodiya Records. the Russian state-run company, has set an ambitious growth schedule which includes expansion of production, improved quality and an overall speed-up of new release planning.

With more than 200 million units of annual output, the Soviet Union is clearly one of the world's great record markets in volume terms, although it's well down the list in terms of importance as an international sales and repertoire force.

However, it exports to a total 82 countries worldwide.

A shortage of pressing plants and professional quality recording studios, as well as limited jacket fabricators, has caused some delays in the company's production schedule. Hence, a five year plan is in the works to rectify the situation. Most new construction will be in the Moscow area.

Classical material has always been a key part of the Melodiya catalog, figuring high in the com-

pany's own trading and the working of export-import house Mezhduna-rodnaya Kniga's licensing oper-ations. (New York's Moss Music Group recently completed such a deal.)

Recent Melodiya classical releases include the first stereo recording of Tchaikovsky's ballet "The Sleeping Beauty," made by the State Symphony Orchestra of the USSR. under Yevgeni Svetlanov: Tikhon Khrennikov's comic opera "Much

(Continued on page 71)

RCA U.K. Discount **Follows Price Hike**

LONDON-RCA U.K.'s pricing policy, which lifted singles over the so-called psychological one pound barrier (roughly \$2.25), and albums over the six pound mark (around \$13.50) has upset many retailers

One result is that Don Ellis. newly-appointed RCA managing director here, has taken time out to phone disgruntled dealers in an effort to build better understanding between record company and

Ellis told delegates at the RCA national sales meeting here that his talks were constructive and worthwhile, despite the weight of criticism expressed by many dealers.

"If we're going to grow during this period of economic stagnation, then we have to see each other's problems and help each other." Ellis says.

Another result of the criticism is that RCA has launched a "Best Buy" promotion and marketing campaign for the retail trade, offering discounts of 20% off dealer price for bulk orders of 50 albums or more from a listing of 50 titles.

Artists whose product is involved in this include top-sellers Elvis Pres-ley, David Bowie and Al Stewart. The campaign means dealers can sell top albums much cheaper-in some instances down from \$13.50 to

tablished and new acts. There is no

danger of acts currently on the Lib-

erty roster suffering any loss of iden-

Busby announced that a number of

Liberty employes have left as a re-

sult of the restructure.

EMI managing director Cliff

Dublin Club Blaze Stirs Call DISCO INFERNO For Fire Safety Regulations

• Continued from page 60

of the group Police, among the visitors.

The arguments rage in Dublin where even the experts seem in disagreement about whether new partitions installed in the club were fully fireproof.

Over the U.K. in general, regulations are regarded as comprehensive and are updated when necessary. In London, those regulations are particularly tough and demanding but that hasn't stopped Trevor Jones, chairman of the London Re-

gion of Fire Brigades Union, saying he would "feel uneasy" about his own daughter going to the small discos, specially those held in base-

The Greater London Council. which prides itself on its high safety standards, is writing to the 1,250 halls licensed for music and entertainment drawing attention to the Dublin tragedy, urging special care by taken over emergency lighting systems and emergency exits.

Fire chiefs say there is a danger that staff at clubs and discos tend to relax vigilance from time to time, or

that they are often too busy at weekends when the halls attract the biggest crowds.

That there will be a further tightening of safety regulations is beyond argument. That a tragedy of the dimensions of the Stardust disaster adds more problems to a recessionhit entertainment industry is beyond doubt.

However, it is pointed out here that scientists have not properly come up with a standard test to establish the rate at which furnishing materials burn and give off killer smoke and gases.

EMI SHAKEUP

U.K. Marketing Task Combined

LONDON-Restructuring continues at EMI Records (U.K.). Fol-Rob Warr.

Marketing director Peter Buckleigh assumes responsibility for all marketing activities within the company. Among those who now report to him are Motown general manager David Hughes and Martyn Cox, general manager of the Capitol/EMI-America/Liberty U.S. divi-

Says Buckleigh: "We will continue to use the Liberty label for es-

IFPI Weighs

Pirate Suits

In Singapore

SINGAPORE-The new Far East

regional director of the International

Federation of Producers of Phono-

grams and Videograms. James Wol-

sey, says he is looking into the possi-

bility of applying criminal statutes

in the area's fight against pirates and

inaugural tour of Malavsia, the Phil-

ippines and Singapore, notes that

the U.S. has successfully prosecuted

illegal dupers on stolen property

charges involving interstate theft.

Wolsey. "I don't see why it cannot be used here." He says he plans to visit

IFPI members in Taiwan and Thai-

chief after Steve Neary left the or-

ganization to go into foreign trade.

Wolsey became regional IFPI

"It's been successful there," says

vided under civil copyright laws.

Wolsey, interviewed after an

counterfeiters.

lowing the resignation of Liberty U.K. general manager Howard Berman, all Liberty product is to be merged into the EMI marketing divisions run by John Cavanagh and

EMI CLOSING OFFICE IN SAO PAULO LONDON-EMI international lief Ken East says he is changed.

chief Ken East says he is shutting down the company's regional addown the company's regional administrative office in Sao Paulo. Brazil, following the departure of regional director Hans Burger, who has decided to take a job with a custom pressing plant there.

"In a nutshell, the office and Burger go, and the administrative functions of the office go, but the vital functions of manufacturing and marketing remain, only now they're in Rio." says East, president and chief operating office of EMI.

Louis Boaventura, EMI's Latin American marketing coordinator. will have an office in Rio, where a centralized manufacturing service is being set up. East plans to hire a manager for the new plant.

As in the past, all Latin EMI executives report directly to East in London.

In other shifts among EMI's Latin cast, Gonzalo Aranguiz becomes director of EMI-Odeon in Chile, replacing David Stockley, who now becomes general manager of EMI in Mexico.

Aranguez' first task will be to uprade the Mexican operation's tape duplicating facilities with an eye toward increased production and quality control, according to Latin

WITH 50 KW, CONTEMPORARY HITS

Radio 'Caroline' Returns To U.K.

• Continued from page 26

of eight million, leading to a total 20 million. It's an all-English language program format, whereas the old Caroline included Dutch contents alongside English.

And Monsey, from his New York standpoint, accepts there are problems of music definition caused by differences of "language" in the U.S. and Europe. In the U.S., he says, urban contemporary music might cover the concept, but for European purposes it is "contemporary com-mercial rock." He cites John Lennon, Ultravox, Phil Collins and Blondie as examples.

About 30% of programming will

be singles, he says. So there's no question of it being an album-only

The new Caroline is using Major Market Radio Sales, New York, as its advertising agency in what is said to be a \$10 million first-year deal. This is part of Gene Autry's Golden West Broadcasting conglomerate.

The pitch is clearly for international product, and Coca-Cola. Wrigleys and Levi jeans are named. Monsey said quite a few prestigious U.S. agencies were approached, and 'courted" Caroline to get the con-

"But Major Market, with its own radio interests which produces a trans-Atlantic music flow with Caroline, was obviously right for the job.' says Monsey.

Caroline reaches the U.K.. France, Belgium and Holland. Monsev says there's an immediate cost

advantage for advertisers on Caroline, compared with the British Independent Local Radio network which involves package usage of some 20 stations. On Caroline, some \$475-\$500 buys 60-seconds peak-time. A tenth of the ILR pricing. However, it is difficult to measure accurately Caroline's audience. since it is spread out across several countries.

The new Caroline looks to strong links with movie advertising and including trailers of new films. The operation is subject to U.S. taxes, including the 30% holding tax. While no performing right or other royalty payments are made, the old Caroline made substantial voluntary contributions.

A national opinion poll research team claimed an audience of 3.9 million for Caroline just prior to the ship sinking.

'ALCHEMY'

Krokus Turns **Heavy Metal** To Swiss Gold

(Continued on page 70) status.

By PIERRE HAESLER

ZURICH-Ariola-Switzerland general manager Ludwig Schmucki is confident that 1981 will be the year that top Swiss hardrock band will make it on a worldwide basis.

Krokus recently was presented with a gold disk, signifying sales in Switzerland of 35,000 copies of their last album "Metal Rendezvous." The ceremony marks the first time a Swiss rock act has achieved gold disk

Australian Manager Launches Label

SYDNEY-Peter Rix, manager of major Australian recording acts and live drawcards Jon English. Marcia Hines, Richard Clapton and Sharon O'Neill, has announced the formation of his own independent label. Midnight Records.

First signing will be Hines. Australia's most successful female performer, with more than 12 platinum album awards over the past eight

Rix has named Gibson Kemp as general manager of the label. Kemp. recently international product manager with Phonogram U.K., will move to Sydney to take up his new

Rix's a prominent artist manager for eight years, says: "I can see the label handling no more than six albums a year, three of them select international licenses." Midnight is currently considering distribution offers from four major Australian record companies.

Meanwhile, the recently established Deluxe imprint has taken the bold step of opening a London of-

Imports Helping WEA South Africa

JOHANNESBURG-WEA South Africa found a way of beating the problem of parallel imports to meet customer demand for its international repertoire. It imported its own product from the U.S. and offered it at current South African retail prices

The strategy is not a new one for WEA International, which has used the method to thwart importers in other territories. The South African move was described by WEA officials here and in New York as "a marketing gambit that worked quite well." The twist was that since im-

Sting Sings Theme

LONDON-Sting, lead singer with the Police, has recorded Bob Dylan's "I Shall Be Released" as the theme song for "Parole," a two-hour television feature for the CBS Net-

oort prices here run about 25% higher than local retail shelf prices WEA "absorbed the bite rather than run the risk of somebody else importing them." as a spokesman

WEA South Africa promoted the plan via full page ads in local papers during the Christmas selling season. when demand for acts such as the Eagles, AC/DC, Fleetwood Mac, Rod Stewart, John Lennon/Yoko Ono, Christopher Cross, George Benson and Donna Summer taxed local pressing plants beyond their capacity. The region only has two major pressing facilities, according to WEA, which uses EMI for its custom pressing jobs.

However, the South African mart has been particularly active for international acts lately, and reports indicate that EMI was barely able to keep up with the demand for its own product, much less handle custom

www.americanradiohistory.com

FOR SPAIN'S HISPAVOX

Old, New Acts Draw Globally

By ED OWEN

MADRID-Spanish record company Hispavox reports a 200% increase in international sales over the past year.

The 25-year-old Madrid-based label has made particularly gratifying inroads into South American markets and now plans to promote some of its artists through English-language product.

Says international manager Luis Calvo: "We've been developing talent and local productions very seri-ously over the past four years. We've built several acts to major star status here and then promoted them overseas. We've made marketing a prime consideration, handling it personally in South America.

Calvo has visited various Latin-American territories six times in the last year. Jose Luis Gil, his managing director, made 10 separate trips to push Hispavox product there. Says Calvo: "The contacts have encouraged us to sign international acts from both sides of the Atlantic."

The company's biggest international success has been the manchild duo Enrique and Ana. The act's album "Canta Con Enrique Y Ana," with sales in excess of 550,000 here, is said by Calvo to be Spain's best-selling one-album act.

Hispavox put this act together. A choreographer suggested Enrique needed a regular dancing partner for live shows, so Ana made a debut appearance on local television and the two teamed up in mid-1977. They've since spent a lot of time in South America

In Mexico, the duo received the

first-ever double platinum award for that territory, with sales of 350,000 albums. Venezuelan LP sales of 300,000 also broke new selling records. "In Venezuela, the duo has sold two million albums in two years, with tremendous back-up from Sonografica Venezolana and Mercateatro Artists on management," adds Calvo.

Another Hispavox act, singersongwriter Juan Pardo, a performer for 17 years, is making a tremendous comeback with his album "Juan Mucho Mas Juan." a double gold package here. He visits Mexico. Venezuela and Argentina later this year, with an English-language single planned for summer release.

Jose Luis Perales, another seasoned performer and recording act for seven years, did particularly well in Spain with the album "Tiempo De Otono," which sold more than 300,000 units nationally, thus going double platinum. His single "Me Llamas" sold 150.000 copies in Mexico and Perales is building fast in other South American markets.

Singer Raphael's comeback after 25 years has been marked with successful record sales and a highly acclaimed Madrid stage show, a oneman performance.

Paloma San Basilio, who appears here as the stage lead in "Evita." is one of several prominent Hispavox newcomers, along with Nacha Pop. Silvetti and Mari Cruz Soriano. Other women coming through on the label roster include Mari Trini and Bibi Anderson.

national. He had been with CRI in New York in product management. * * *

Allan Watson, head of the Ariola International Group in London, is resigning to set up a music business consultancy based in Sydney, Aus-

pany is to be launched jointly by Watson and Tony Hogarth, founder of Australia's Wizzard Records.

New vice president of Metronome in Hamburg is Gianfranco Rebulla, Italian-born former assistant to the company's managing director. He's been with PolyGram since 1973. Rebulla has been head of the Deutsche Grammophon classical and special projects division in Italy, coming to Hamburg to head up the classical international exploitation section. * *

New managing director of the Hans Sikorski international music publishing company here is Juergen Schroeder, former sales manager of the firm. And Dagmar Sikorski is back with the Sikorski firm after working with G. Schirmer publish-

Kathy Grady upped to manager, a&r administration, CBS Records

Israel, while Judy Pinkas becomes ager there. Gadot had been with

The Spanish market is dominated by foreign competition and there is surprisingly little airplay for Spanish product, all conspiring to make it difficult for new local acts. Hispavox is one of a handful of companies. and Discos Belter of Barcelona is another, doing well with local talent and exporting them to the massive. wealthy markets of South America.

International

'We're having to spend a lot of time there, but we're also making a lot of money," Calvo says. "Our publishing arm. Ediciones Musicales Hispavox, is also profiting from our efforts, since many of the signings are songwriters, too.

Sheena Is A Japanese **Radio First**

TOKYO-FM radio fans in Japan are enjoying the "Sheena Easton London Line." a 15-minute feature by rising British Sheena Easton, that runs every Saturday from Feb. 7 through the end of April on the FM Tokyo network.

This, is the first time that a star from another country is appearing regularly on a Japanese radio or television program. The program is part of the hour-long "Saturday Adventure," broadcast every Saturday at 3 p.m. Easton made her debut in Britain in February, 1980, and was voted the most outstanding newcomer by Melody Maker magazine.

"Sheena Easton London Hot Line," is all in English. Easton talks about the latest news in British music circles and plays records. The show is taped in London and sent to Tokyo for broadcast every Saturday. The program is broadcast by FM Aichi (Nagoya), FM Osaka and FM Fujuoka, as well as Tokyo.

The single, "Modern Girl," was released in Japan on Feb. 5 by Toshiba-EMI, which is pushing Shaena Easton as the international star to make it big in the Japanese market this year. The label will release her debut album, "Take My Time," on

Stations Stir French Tension

PARIS-Plans to launch two radio stations aimed at French listeners. but with transmitters in Italy, is threatening to build into an international incident.

In a bitter statement, Jean Philippe Lecat, French minister of cultural affairs, said the stations-Radio Mont Blanc and Radio Kwould be considered illegal by his government.

He dismissed reports that the two stations had consulted a team of lawyers who maintained that, being in Italy, they would be untouchable by France. Lecat said the issue comes within the jurisdiction of the Union of International Communications and that the French should be consulted before approval is

Meanwhile, the government here has stepped up action against domestic free radio stations, with fines levied against offenders and equipment confiscated.

Supporters of free radio see some hope in upcoming elections. Both the Socialists and Gaulists are thought to favor legalizing free ra-





BOTTOMS UP-Charlie Daniel, left, takes his first sip from an Australian 'yard'' of lager after he and the band played Sydney's Summer Jam Concert recently. (It's summer down under.) Daniels, right, proudly displays the results of his indulgence in local customs, having lost his 20 gallon hat in the process.

HALF MILLION SOLD

Lennon, Beatles LPs Still Hot In Japan

TOKYO-The explosive sales in Japan of John Lennon, and Beatles, records have calmed down somewhat in the wake of Lennon's assassination, but sales continue to be steady and both Warner-Pioneer and Toshiba-EMI expect there will be no downturn for quite some time

Kohji Kobayashi. international repertoire sales manager at Warner-Pioneer, said the album, "Double Fantasy," released in Japan Dec. 5. only three days before Lennon was killed, had sold nearly 230,000 copies as of the end of January.

"It is the first time ever for so many albums to be sold in such a short time." Kobayashi said. "The publicity in the newspapers and magazines and over radio and television created tremendous interest in the album.'

He said many of the people buy-ing "Double Fantasy" are in their early 30s. "An interesting thing is that Lennon fans come into record shops and buy five or six albums; apparently they have been asked by their friends, who are not Lennon fans, to get the record for them because they've heard so much about it. This is the first time such a thing has happened," he said. Kobayashi said cassettes of "Double Fantasy" are also selling quite well, but not as much as the record.

Kinii Ogino, a&r manager for EMI and Capitol at Toshiba-EMI. revealed that 250,000 albums and 100,000 tapes of Beatles, Paul McCartney, George Harrison. Ringo Starr and Lennon records had been sold by Toshiba-EMI in the 1½ months after Lennon's death.

Of the total of 250,000 disks. 150,000 are Lennon albums, of which there are 10. Out of the 1, three—"Imagine," "Shaved Fish" and "John Lennon"-account for

70% of the total.
Ogino said, "'The Beatles Ballads
Best 20' was released on Dec. 21 and was practically sold out on the first day. An eight-LP boxed set, 'The Beatles Box.' was originally set for an initial issue of 15,000 sets, but we're finding we'll have to put out two-and-a-half times as many."

Toshiba-EMI started a "Beatles Forever" sales campaign on Feb. 16. It will be a three-month campaign concentrating on record shops and will be aimed at children and young people who do not know the Beatles.

Krokus Gold

• Continued from page 69

Says Schmucki' "We have every reason to back Krokus. "Metal Rendezvous" has sold more than 250.000 copies worldwide; this figure stands as an alltime Swiss record."

The presentation, at the Big Apple Club, also marked the first airing of the new Krokus LP, "Hardware," which was recorded in the London Roundhouse Studios.

Since Jan. 1. Krokus has been represented by U.S. management company, Butch Stone Enterprises (Arkansas). During February, the band will be headlining an extensive U.K. tour. In March and April, it will tour Germany and the Benelux countries, together with Canadian band April Wine. with whom he will

share double billing.
Following a short Swiss tour,
Krokus will be spending more than three months in the U.S., appearing probably together with Rush. The Hardware" album will be issued there at the beginning of March, to coincide with the tour.

Pink Floyd Is Popular

BUCHAREST-Pink emerges as top group of 1980 in a popularity poll here by readers of the Romanian magazine "Saptawith Olivia Newton-John named top girl singer. Kenny Rogers top male and Floyd's "Another Brick In The Wall. Part 2" top song in the international section.

Riot To Victor

TOKYO-Riot has re-signed with Victor Records here. They are represented in the United States by Capitol Records.

Executive Turntable

The game of musical chairs continues among top executives in the Dutch record industry, with Inelco, Ariola, EMI-Holland and WEA-Holland all announcing personnel changes.

Bob Voorhoeve is the new general director of holding company Inelco Nederland. He succeeds Wim Brandsteder, who resigned for health reasons, though he will be a member of the Inelco Nederland

Meanwhile. Phonogram International product manager Dirk De Vries is to become senior product manager at Ariola-Benelux on April 1. In this newly created post he will be responsible for the company's repertoire and release strategy in the three Benelux countries.

Englishman Gordon MacKenzie, label manager at EMI-Holland for the last three years, goes to Munich this month to take up a new post as international marketing manager of Ariola International.

WEA-Holland promotion chief Olaf Klijn is emigrating to New Zealand, for the second time in his career. Herman Van Der Zwan, head of the a&r and product management departments, will now also be head of promotion.

CBS Records International is reorganizing its Paris-based European Operations office. Jenny Bier becomes director, artist tours and promotion, while Celia Baird Smith becomes manager of that department in charge of non-European artists. Christophe Magny shares Smith's title, but concentrates on Euro acts. Manolo Diaz gets promoted to a&r director, overseeing all European a&r plans.

Phil Alexander takes over as associate director, artist development, A&M Records, in the Latin American branch of CBS Records Inter-

Named Nudge Pty Ltd., the com-

* *

ing in New York.

Australia. * * *

Tony Gadot is named manager. international product, CBS Records. assistant international product man-K-Tel International in Israel.

www.americanradiohistory.com

International

Soviets Are Planning New Pressing Plants

• Continued from page 69

Ado Because Of ... Hearts;" Rodion Shehedrin's opera "Dead Souls;" "Peter The First," by Andrei Petrov; and "Fire Ring." by Terter-

There are also symphonic works by Glazunov, Shostakovich, Sviridov and Khachaturian. Many of Russia's leading orchestras, choruses, ensembles and solo artists were signed direct to Melodiya for this ambitious batch of material.

Over the past five years. Melodiya has substantially expanded its classical catalog and Piotr Shabanov, director general, says: "We have a ready market for virtually all Russian classical works and much foreign classical material. But we also record brand new works by talented

Soviet composers.
"Plans from here on in include collections of works by Glinka. Borodin, Scriabin, Rachmaninoff and others of similar status. Our national classical repertoire is vital for us as a company and we look to promote and present it under the best possible conditions and through the finest interpretations."

On the way are such items of international potential as: "Eugene Onegin." in a new stereo recording: "Mazeppa:" "Oprichnik;" and "Ivan Susanin" and "Russlan and Ludmila," by Glinka. Rimsky-Korsakov's "Sadko" and "Tsar's Bride" are set for future release, along with newly recorded symphonic works by Taneyev. Prokofiev. Shostakovich. plus Miaskovsky, conducted by such prestigious musicians as Svetlanov, Rozhdestvensky and Fedoseyev.

Shabanov admits to problems when trying to record works in the various national republics far from Moscow or Leningrad. "There's a shortage of studios with the necessary sophisticated equipment. Sending out teams of technicians with the right equipment really is financially prohibitive.

"The only way round it is to take advantage of recordings made at local radio and television committee facilities, or wait until artists or orchestras get to Moscow on tour."

Melodiva has consistently scored with its national subscription campaigns. This month the company completes its releases Tchaikovsky, Prokofiev and Shostakovich subscription series, plus the much-praised "Peoples' University Of Music Culture" series.

In June last year, Melodiya launched subscription campaigns for three major series: "From The Treasury Of The World's Performing Arts." comprising some 200 disks: "Pages Of Russian Poetry" (50 albums) and "Fairy Tales" (36) (50 albums) and "Fairy Tales" (36) (Billboard, Nov. 29, 1980).

The various series attracted 120.000 subscribers and Melodiya now plans to expand this successful form of record distribution.

Shabanov says he's particularly proud of Melodiya's emphasis on quality at all levels, from masters to pressing and sleeve design and printing.

"Today, the quality of Russian-manufactured records certainly meets the usual international standards, and we're receiving commendations from many parts of the world," he says.
"In the 1981-85 period, a new stu-

dio facility is being built in Moscow to accommodate our VSG complex. which combines our best recording and pressing facilities. Then a speprinting center. Reprotsentr. will be put into operation to supply

from Moscow quality sleeves and label to our various regional pressing factories.

"This will speed up the process of releasing new product from the five or six months of today to nearer one or two months, an unbelievable forward step for our company and in-

Melodiya doesn't put much weight into the massive promotion or advertising campaigns which are commonplace in many other territories, but it does promote new product through a weekly Mayak radio station long and medium wave program, and through the Yunost network (long, medium and cable). Muzykal'ny Kiosk on the Central TV network, and through various local radio and tv outlets.

New releases are also advertised and briefly reviewed in many publications. Most reproduce record sleeves as part of the consumer serv-

Then there is Melodiya's own quarterly publication, which contains a full list of all disks and cassettes on release. More than 60,000 copies go out to record enthusiasts throughout Russia.

While classical product dominates the action. Melodiya releases some 200 titles, with around 1,000 new songs, in the pop, rock, jazz and MOR area each year.

To arrive at its repertoire policy. Melodiya links with a number of involved organizations, such as the Composers' Union, concert agencies and artist managements, television and radio committees, plus Mezhdunarodnaya Kniga and Sovis-kusstvo, the companies which represent it abroad.

Melodiya's artistic board is headed by composer Rodion Shchedrin. Final plans have to be confirmed by the U.S.S.R. ministry of culture, however.

While the annual repertoire statistics vary on a year-to-year basis, a rough percentage breakdown would show: classical (symphony, opera, chamber, choral and so on) 30-35%; folk. 8-10%; Soviet pop song and contemporary, 17-20%; literature and drama, 6-8%; childrens material, 8-10%; educational, 6-8%

Melodiya Plans 7 Licensed LPs In 1st Quarter

MOSCOW-Melodiya Records here released a total of 18 licensed albums in 1980, 12 of classical material and the rest a mix of pop, jazz and two albums by French singer Joe Dassin, popular in Russia through television exposure on the national network.

Also released in the non-classical field with Dassin (CBS Records International) were Twitty Pie (Capitalional) tol). Leo Sayer (Chrysalis). Benny Goodman (recordings from the late 1930s, also CBS Int.), and Dalida's "Salma ya Salama," licensed from Ariola Eurodisc.

Other major licensors involved with Melodiya are Polydor International, EMI (U.K.) and ABC Records Inc.

Seven licensed albums figure in the 1981 first quarter Melodiya plans. Three are classical LPs, plus LPs by Amanda Lear (Ariola-Eurodisc), Percy Faith (CBS). Billie Holiday (CBS) and Adriano Celentano (Ariola-Eurodisc).

Canada

Maritimes Are Land Of Oz FM

8-Station Network Brings Rock To Isolated Province

By DAVID FARRELL

land Canada by an expanse of water, the island of Newfoundland is catching up on the evolution of rock these days, thanks to an eight-station FM network operated by the New-

foundland Broadcasting Company.
Part of owner Jeff Sterling's Apache Communications, with broadcast ownership in Montreal and Windsor, the network is connected by microwave signals transmitted from the flagship station in the island capital of St. John's.

TORONTO-Cut off from main-

And while the island is not struggling for independence as other territories in Canada seem to be these days, there is an element of independence about the offshore province that is perhaps understated in the chain name, the "Oz FM Net-

Station manager Greg Sullivan admits the pace is a little slower on the island. It isn't everyday that a promotion man comes through the

door with new releases, for example.
"I guess the last time I saw a record company person in the station was last fall." Sullivan reports. "but we are in phone contact and the records come in regularly in express

OZ FM debuted in June. 1977. erecting new transmitters across the island so that today the network has stations in Gander. Marystown. Grand Falls, Bonavista, Corner Brook, Stephenville, Port aux

Basques, and the flagship operation in St. John's, which throws a 100kw signal.

Sullivan estimates the island's population is close to 600,000 and the Oz format is based on the premise that a full 70% of the islanders are under the age of 35.

"It used to be, maybe five to 10 years back, that the employable would leave the island for Toronto or the west. The smell of oil is here now though and the young are staying. There is real economic growth on the island and it looks as if things are going to be getting even better in the years to come," says he. Sullivan explains that the net-

work's music format is not much different from other rock stations. For instance, in the week of February 11, the top five airplay albums were by John Lennon, Bruce Springsteen, Rod Stewart, the Police and Styx.

But, he notes, there are regional differences that the network must be aware of and attend to in its music selections.

"When we first started broadcasting, it was a case of up-dating our listeners. We did this through a variety of ways, such as the "History Of Rock" series. But we also wanted to keep in tune with the area's own musical heritage. Newfoundlanders love folk music. Because of this an act such as Chris de Burgh can become a superstar on the island. He is a phenomenon here, although he

also has a devoted following in Quebec. Ireland and parts of South America. We also have a native act. Figgy Duff, who attract a huge amount of attention on the island, draw crowds whenever they play."

One of the oddities of being an island network, apart from the absence of regular visits from the record company promo staff, is the absence of live acts in the market.

Sullivan says that a number of name Canadian acts will make the journey to the island to play the local arena, but because its maximum capacity is only 4.500, a lot of major acts that tour the Canadian east coast won't or don't bother playing St. John's. The fact that the staduim is not enclosed further complicates matters keeping it closed for at least five months of the year.

While competition in the radio market isn't exactly fierce in this outpost province. Oz has enjoyed initiating some rather creative promo-

Of late, it has introduced the "Captain Newfoundland" member-

ship club.
Sullivan says that station owner Jeff Sterling, a native of Newfoundland, likes promotion and figured that Canadians shouldn't have to look to America for its super-hero figures. He created Captain Newfoundland, a regular comic book figure carried by the Newfoundland Herald Weekly.



MAGNETIC TAPE CASSETTES-HOLDER

FINE, PRACTICAL, CAPABLE.

Made of infrangible plastic material.

The rotating base placed inside the plastic cylinder has 18 seats for an easy placing of the tape cassettes. It can be stacked in columns, and makes attractive furniture.

ROLLING is solid, elegant, and will. complete the furnishing of your house.

The upper hollow base can support a flower-pot, a lamp or a fruit-dish.

ART.1098 PATENTnº21285



"WE ARE LOOKING FOR SOLE AGENTS COUNTRY BY COUNTRY."

UNIVERSAL PLASTIC 20065 Inzago Milano, Italy via G. Di Vittorio 2 Tel. (02) 954079-954755 TELEX: BRACIT-[321615 FOR UP

Billboard sOfTheWorld®

© Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any for or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

		(Courtesy of Music Week)
As of	2/24/	/81
		SINGLES
This	Last	
Week	Week	
1	1	SHADDAP YOU FACE, Joe Doice,
		Epic
2		VIENNA, Ultravox, Chrysalis
3	4	I SURRENDER, Rainbow, Polydor
4	3	WOMAN, John Lennon, Geffen
5	15	ST. VALENTINE DAY MASSACRE,
		Motorhead/Girlschool, Bronze
6	21	JEALOUS GUY, Roxy Music,
		Polydor/EG
7	7	RETURN OF THE LOS PALMAS 7,
		Madness, Stiff
8	14	DO THE HUCKLEBUCK, Coast To
		Coast, Polydor
9	23	SOUTHERN FREEZE, Freeze,
		Beggars Banquet
10	6	OLDEST SWINGER IN TOWN, Free
		Wedlock
11	9	ROCK THIS TOWN, Stray Cats,
		Arista
12	· 5	IN THE AIR TONIGHT, Phil Collins
		Virgin
13	10	WE'LL BRING THE HOUSE DOWN
		Slade, Cheapskate
14	8	ROMEO AND JULIET, Dire Straits,
		Vertigo
15	11	MESSAGE OF LOVE, Pretenders,
	10	Real
10		

FADE TO GREY, Visage, Polydor KINGS OF THE WILD FRONTIER, Adam & Ants, CBS SGT. ROCK IS GOING TO HELP ME, 18 XTC, Virgin SOMETHING BOUT YOU BABY, **19 NEW** Status Quo, Vertigo ANTMUSIC, Adam & Ants, CBS THAT'S ENTERTAINMENT, Jam, Metronome SOMEBODY HELP ME OUT, Beggar 22

& Co., Ensign IMAGINE, John Lennon, Parlopho ONCE IN A LIFETIME, Talking 23 24 Heads, Sire
I'M IN LOVE WITH A GERMAN FILM 25 STAR, Passions, Polydor
FOUR FROM TOYAH, Toyah, Safari
RAPTURE, Blondie, Chrysalis
A LITTLE LOVE, Cliff Richard, EMI
REWARD, Teardrop Explodes, 26 NEW 27 13 28 20 29 NEW

Mercury THE FREEZE, Spandau Ballet, 30 24 Chrysalis HOT LOVE, Kelly Marie, Calibre YOUNG PARISIANS, Adam & Ants, 31 32 Decca
DON'T STOP THE MUSIC,
Yarbrough & Peoples, Mercury
TWILIGHT CAFE, Susan Fassbender, 33

34 CBS GANGSTERS OF THE GROOVE, Heatwave, GTO BURN RUBBER ON ME, Gap Band,

Mercury
MUTALLY ASSURED DESTRUCTION, Gillan, Virgin
CAR TROUBLE, Adam & Ants, Do It
JONES VS. JONES, Kool & Gang,

De-Lite STAR, Kiki Dee, Ariola ALBUMS
FACE VALUE, Phil Collins, Virgin
DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen DIFFICULT TO CURE, Rainbow,

Polydor VIENNA, Ultravox, Chrysalis MAKING PICTURES, Rush, Mercury THE JAZZ SINGER, Neil Diamond, Capitol
KINGS OF THE WILD FRONTIER,
Adam & Ants, CBS
DANCE CRAZE, Soundtrack, 2-Tone
STRAY CATS, Stray Cats, Arista
MAKING MOVIES, Dire Straits,
Vanismo

Vertigo MANILOW MAGIC, Barry Manilow, KILLERS, Iron Maiden, EMI THE VERY BEST OF DAVID BOWIE,

K-tel
THE MEN IN BLACK, Stranglers,

THE MEN IN BLACK, Stranglers, Liberty
GUILTY, Barbra Streisand, CBS
VISAGE, Visage, Polydor
SOUTHERN FREEZE, Freeze,
Beggars Banquet
IMAGINE, John Lennon/Plastic Ono
Band, Parlophone
HIT MACHINE, Various, K-tel
ABSOLUTELY, Madness, Stiff
DIMINISHED RESPONSIBILITY, UK
Subs, Gem
SHAYED FISM, John Lennon/Plastic
Ono Band, Parlophone
SUPER TROUPER, Abba, Epic
BARRY, Barry Manilow, Arista
DIRK WEARS WHITE SOX, Adam &
Ants, Do It
GREATEST HITS, Dr. Hook, Capitol
ARC OF A DIVER, Steve Winwood,
Island

22

Island
HOTTER THAN JULY, Stevie
Wonder, Motown
FAWLTY TOWERS VOL. 2, Various

BBC
TAKE MY TIME, Sheena Easton, EMI
MY LIFE IN THE BUSH OF GHOSTS,
Brian Eno/ David Byrne, Polydor
SIGNING OFF, UB40, Graduate

AUTOAMERICAN, Blondie, Chrysalis REMAIN IN LIGHT, Talking Heads, Sire SOUND AFFECTS, Jam, Polydor

THE RIVER, Bruce Springsteen, CBS TRUST, Elvis Costello & Attractions, F-Beat BAT OUT OF HELL, Meat Loaf,

Cleveland Intl/CBS
PARADISE THEATER, Styx, A&M
CANDLES, Heatwave, GTO

CANADA

(Courtesy CBC's 60 Minutes With A Bullet) As of 2/28/81 SINGLES

Last Week
4 WOMAN, John Lennon, Geffen
1 THE TIDE IS HIGH, Blondie, THE TIDE IS HIGH, Biondie,
Chrysalis
9 TO 5, Dolly Parton, RCA
KEEP ON LOVING YOU, REO
Speedwagon, CBS
HEY NINETEEN, Steely Dan, MCA
THE BEST OF TIMES, Styx, A&M
TURN ME LOOSE, Loverboy, CBS
CELEBRATION, Kool & Gang, De-Lite
PASSION, Rod Stewart, Warner
Rrns. Bros.
I LOVE A RAINY NIGHT, Eddie 10

Rabbitt, Elektra
11 WASN'T THAT A PARTY, Rovers. 11 CBS
20 A LITTLE IN LOVE, Cliff Richard, 12 EMI
17 TREAT ME RIGHT, Pat Benatar, 13

Chrysalis
15 GIVING IT UP FOR YOUR LOVE. 14 Delbert McClinton, Capitol
JUST BETWEEN YOU AND ME, April 15 19 Wine, Capitol
THE WINNER TAKES IT ALL, Abba, 12

Atlantic
DE DO DO DO DE DA DA DA, Police, 13 A&M I AIN'T GONNA STAND FOR IT,

Stevie Wonder, Motown
EVERY WOMAN IN THE WORLD, Air Supply, Arista RAPTURE, Blondie, Chrysalis

ALBUMS
DOUBLE FANTASY, John Lennon &

Yoko Ono, Geffen ZENYATTA MONDATTA, Police, A&M
AUTOAMERICAN, Blondie, Chrysalis
SUPER TROUPER, Abba, Atlantic
PARADISE THEATRE, Styx, A&M
THE NATURE OF THE BEAST, April
Wine Capitol

Wine, Capitol
THE RIVER, Bruce Springsteen,

Columbia
GREATEST HITS, Kenny Rogers,

Capitol LOVERBOY, Loverboy, CBS HI INFIDELITY, REO Speedwagon, Epic

WEST GERMANY

(Courtesy Der Musikmarkt) As of 3/2/81 SINGLES

LIIS	Last	
Vec	k Week	
1	1	ANGEL OF MINE, Frank Duval
		Orchestra, Teldec
2	NEW	FADE TO GREY, Visage, Polydor
3	2	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
4	9	STOP THE CAVALRY, Jona Lewie, Stiff
5	3	BANANA REPUBLIC, Boomtown Rats, Ensign
6	8	FLASH, Queen, EMI
7	4	SUPER TROUPER, Abba, Polydor
8	5	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
9	12	IMAGINE, John Lennon, EMI
10	6	(Just Like) STARTING OVER, John Lennon, Geffen
11	10	UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay, Metronome
12	13	JOHNNY AND MARY, Robert Palmer, Island
13	11	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, EMI
14	7	FELICIDAD, Boney M, Hansa
15	14	WOMAN IN LOVE, Barbra Streisand, CBS
16	25	LOOKING FOR CLUES, Robert Palmer, Island

MARIE, MARIE, Shakin' Stevens,

SAMSAT ABEND, Hanne Haller, Ariola PISTOLERA, Dschinghis Khan, Jupiter
WOMAN, John Lennon, Geffen
YE SI CA, Secret Service, Teldec
DE DO DO DO DE DA DA DA, Police,
A&M PASSION, Rod Stewart, Warner Bros.
MARIGOT BAY, Arabesque, SANTA MARIA, Roland Kaiser, EL DORADO, Goombay Dance Band CBS BURN RUBBER, Gap Band, Mercury BREAKFAST IN MARIN, Sean Tyla,

26 WER VON UNS, Howard Carpendale, WILLI WILLI, Die Schluempfe, Teldec ALBUMS
HITPARADE DER SCHUEMPFE, Die

Schuempfe, K-tel
HEY TONIGHT, Creedence 12 Clearwater Revival, Fantasy SUPER TROUPER, Abba, Polydor REVANCHE, Peter Maffay, Metronome GUTERN ABEND GUTE LAUNE,

Karel Gott, Polydor
DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen SOUND GIGANTEN, Ennio Morricone, K-tel HITHAUS RAMBA ZAMBA '81, Rudi 8

Rambos Party Tiger, Polystar GUILTY, Barbra Streisand. CBS TRAEUMEREIEN 2, Richard Clayderman, Telefunken THE TURN OF A FRIENDLY CARD, 11 13 Alan Parsons Project, Arista FLASH GORDON, Queen, EMI ZENYATTA MONDATTA, Police,

A&M
11 HAPPY TRINI LOPEZ, Trini Lopez, 14 K-tel RHYTHMUS KARNEVAL, Ricky 15

Costas Beach Company, Polystar DER JAHRHUNDERTBALL, Die 16 Weiner Philharmoniker, Arcade IMAGINE, John Lennon, EMI MONDO BONGO, Boomtown Rats, Ensign

Ensign THE WALL, Pink Floyd, Harvest BACK IN BLACK, AC/DC, Atlantic

JAPAN urtesy Music Labo) As of 3/2/81

		SINGLES
This	Last	
Week	Week	(
1	3	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
2	1	CHERRY BLOSSOMS, Seiko
3	2	Matsuda, CBS/Sony (Sun) KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMP)
4	4	SNEAKER BLUES, Masahiko Kondo, RVC (Johnny's)
5	6	PEGASUS NO ASA, Hiroaki Igarashi, CBS/Sony (War/April)
6	5	KOI WA DO, Toshihiko Tahara, Canyon (Johnny's)
7	7	OKUHIDA BOJOU, Tetsuta Ryu, Trio (Best Friend)
8	10	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King
9	9	(Nichion/NTV) SLOW NA BOOGIE NI SHITEKURE (I

Want You), Yoshitaka Minami, CBS/Sony (April/Kadokawa) BANRI NO KAWA, Chage & Asuka, Warner Pioneer (Yamaha)
FOXY, Susan Anton, Canyon (PMP)
HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP) MIKANSEI, Hiromi Go, CBS/Sony

(Burning)
BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara) RUBY NO YUBIWA, Satoshi Terao, Toshiba-EMI (Ishihara) AI WA KAGERO, Gamu, Teichiku

17

AI WA KAGERO, Gamu, Teichiku (Yamaha)
NEMURENU YORU, Hideki Saijo, RVC (JCM)
DRUM, Junko Mihara, King (Burning/JCM)
MACHI GA NAITEITA, Tetsuya Itami & Side By Side, Canyon (Yamaha)
OSAKA SHIGURE, Harumi Miyako, Nippon Columbia (Sun) 19

ALBUMS
BUCCHIGIRI PARK II, Yokohama
Ginbae, King
WE ARE, Off Course, Toshiba-EMI
TURN BACK, Toto, CBS/Sony
BUCCHIGIRI, Yokohama Ginbae,
King King NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
HAPPY DATE WITH THE NOLANS,
Nolans, Epic
KOIBITO YO, Mayumi Itsuwa, CBS/ Sony SURF AND SNOW, Yumi Maysutoya, Toshiba-EMI KOGARASHI NI DAKARETE, Chiharu 10 NEW

Matsuyama, News
AI NO CONCERTO, Richard
Clayderman Orchestra, Victor
FLASH GORDON, Soundtrack,
Marner Pinnear 11 Warner Pioneer
DOUBLE FANTASY, John Lennon & 12 Yoko Ono, Warner Pioneer ZENYATTA MONDATTA, Police, 13 WAGA KOKORO NO TOMOE, Iruka,

KAZEMAI, Chage & Asuka, Warner Pioneer 15 17 Pioneer SUPER TROUPER, Abba, Discomate NORTH WIND, Seiko Matsuda, CBS/ 16 17 Sony
PARADISE THEATER, Styx, A&M
GUILTY, Barbra Streisand, CBS/

15 FDOLISH BEHAVIOR, Rod Stewart, Warner Pioneer

West Germany **Maritim Grows Into Budget LP Success**

By WOLFGANG SPAHR

HAMBURG-Maritim Records. an operation which was launched in a decidedly low-key manner with a handful of cut-price albums, is now one of the biggest success stories in the German budget LP market, running its own distribution network to handle a fast-growing catalog.

It started when the Gruner and Jahr publishing company here de-cided to get into music publishing and set up Magazine Music. Maritim was created to handle production, with distribution through Ariola in Munich.

From the start, the company offered low-price albums for roughly \$3. This trail-blazing policy soon paid off. Gruner and Jahr bought up the Jahreszeiten publishing company in Hamburg and further enhanced its market share when it took over the Audition company.

With this kind of financial independence, record chief Wolf Jochen Euler and his program director Winrich Derlien established their own independent distribution arm. Tothere are 10 salesmen on the road, pushing a total 300 Maritim album titles, mainly centered on pop. MOR and children's records.

Maritim has shown a 30% sales turnover increase over the past two years. Euler says: "We put a big marketing and promotional value on the visual side because it's a fact that people tend to buy on the evidence of their eyes."

This emphasis has given the company a high-price image, despite its low-price activity, says Euler. "Our children's program is particularly high-class. Cut the quality for children and you lose out. Parents know that only too well."

Profit from low-price albums

comes only from massive sales. which means non-stop pressure on the company. To get on a bigger sales base, Gruner and Jahr decided to get into the mid-price marketplace, and set up Marifon, built on a skillfully-developed marketing con-

One big series success for Marifon was a run of sound portraits called "Applause For ..." featuring such artists as Gitte. Adamo. Ricky King

and Christian Anders.
Explains Derlien: "We only take the biggest hits of each artist and we package them in what we claim is a unique style. We reckon to sell around 35.000 units of each one inside a few months. But my view is that it's important not to let a series run too long. The public can't really hold more than eight records in a

series in the memory."

Now Euler and Derlien are looking for international action, particularly in acquiring U.S. catalogs. Early emphasis is to be put on country music, notably artists like Don Williams and Dave Dudley, and there are plans for swing, rock and roll and twist compilations.

Derlien is also working on an album of "rarities and highlights" culled from the international charts.

"Then," he says, "we'll look at new concepts for our own artists so we can open up the full-price album market.

First step in this direction is an album with Christof Schirch, a North German singer-songwriter. Rock groups using German-language songs are also being checked out and Derlien and Euler have faith in the sales potential of Hamburg-based tenor Hans Werner Aurin in a semiclassical music area.

TURNOVER LEAPS 17%

Sikorski's Catalog \$

HAMBURG-The Sikorski group of music publishing companies, based in Hamburg, outpaced growth patterns in the German publishing business last year, showing a 17% turnover increase in 1980 compared with the previous 12 months.

This is a group not restricted to pop music. Its activities embrace classical works, educational music. administration of grand rights, including an important associated rental library, and production of sheet music.

The 1980 turnover figures were the highest ever in nearly 50 years of the company history. One pop highlight was the fourth placing in the Eurovision Song Contest by Paola, singing "Cinema," composed by Peter Reber, from Switzerland.

But, essentially, the growth rate is attributable to the sheer breadth of material available. Sikorski has prestigious links with the L & R Records outfit. Its list of well-established copyrights within the popular field include "Tulips From Amsterdam."
"So Do I." "Answer Me." material
from "Sweet Charity" and "West Side Story." "I Left My Heart In San Francisco." "September Song" and

The classical side takes in such important names as Shostakovich, Prokofiev. Khatchaturian and Kabalevsky. Again. Sikorski represents the Soviet copyright licensing organization VAAP in Germany and has been involved with it for the past quarter of a century.

Bertelsmann Head To Leave In July

GUETERSLOH-Reinhard Mohn steps down as chairman of the board of the Bertelsmann media conglomerate here on July 1, two days after his 60th birthday, and will be succeeded by 47-year-old Manfred Fischer.

The Bertelsmann group owns Ariola, Sonopresse, many international book clubs and has shares in key publishing companies. Total turnover for 1980 worldwide is put in the region of \$2.5 billion.

Phonogram Signs New Wave Labels

HAMBURG-Phonogram here was entered into contracts to distribute three labels in West Germany: Rough Trade from the U.K., Rhino Records from Los Angeles, and San Francisco-based Ralph Records.

Roland Kommerell. Phonogram chief, says: "These are best described as 'alternative music' labels and we feel very strongly about getting deeply involved in this area of the record business. There's already a very substantial demand for this kind of music in Germany.

COLOGNE-The WDR-TV network here has confirmed that the Who and the Grateful Dead are appearing on the "Rockpalast" television series March 28 and that the show will be carried "live" in at least 11 European countries.

Says Peter Ruechel, producer: "It's really a European tour in one concert." He estimates the show's audience at 35 million. It goes to the U.K., France, Germany, Austria, Switzerland, Italy, Norway, Sweden, Hungary, Portugal and Yugoslavia.

All Eurovision and Intervision affiliates have been offered this "Rockpalast" segment and most stations will carry the entire show live from 10:20 p.m. until around 5:30 a.m. next day.

BBC-2 in London is to tape for rebroadcast everything past its 1:30 a.m. sign-off.

The previous seven "Rockpalasts" have featured three acts, but Reuchel explains that the Grateful Dead set lasts three hours, and the Who is scheduled for two hours, so only two bands could this time be accom-

The Who follows the Esten show with an extensive European tour, starting in late April, but the Grateful Dead plans to visit only one other European venue this time round, the Rainbow in London on March 20. 21, 23 and 24.

RCA Classical Sales Up; Pop Disappoints

HAMBURG-RCA Germany looks back on 1980 as "reasonable" in trading terms, with classical sales up 10% on the previous year, although pop product failed to live up to expectations. But, says Hans-Georg Baum, managing director, the company is "facing the year ahead with a lot of optimism."

New license deals give weight to

corporate hopes, and Baum stresses that even last year established pop names delivered the goods: Elvis Presley sales hit a 1.5 million unit total, John Denver sold 600,000 albums, David Bowie hit 250,000 and Al Stewart 150,000.

Says Baum: "This was heartening. but we still looked for new business partners. The TIR label came in with us and the Judge Dread single 'Big Six' made the chart here. A contract with local singer Michael Holm produced the hit 'Leb Wohl,' and he brought his own Autobahn label to RCA, the first product being the Henner Hoier German-language version of 'Eldorado.' '

Other RCA strength areas include Ulla Meinecke, firmly established following a German tour and bigselling album, singer/songwriter

Milva's Image

'Freshens' Up

HAMBURG-Italian girl singer

Milva, currently the biggest-selling female artist in Germany, is being

given a deliberate change of public

image by her record company, Met-

From being a somewhat aloof and "untouchable" kind of superstar,

Milva is being given a "young, fresh and friendly" look, according to record company chiefs. Promotional

advertising for her new album "Ich

Habe Keine Angst" is being directed

to specialist magazines in such fields

as medicine, hairdressing and phar-

macy because Metronome market

research has shown that these

society sectors are the keenest fans of

Music for Milva's new album is by

Vangelis, with German lyrics by

Thoma Woitkewitsh. The LP is pro-

duced by Klaus Ebert, former a&r chief of Metronome, now national

repertoire director of Deutsche

the red-haired vocalist.

Klaus Hoffmann and Die Kirmesmuskanten.

Says Baum: "There's no reason why 1981 should not be a good year for us. We're going to expand our output on national product, which already is selling well. There'll be new emphasis on such acts as Cindy and Bert. Pete Tex and Henry Ar-

"At international level, marketing manager Eckhardt Gundel and Jimmy Boyks, who is product manager, have to sift through foreign material. But a lot of this just isn't suited to the German market, so we don't put it out. There's absolutely no point in releasing, then forgetting," Baum adds.

"Our aim is to stick with artists for a long period," he says. "Examples John Denver and Lucio Dalla. Dalla is coming to West Germany on tour to link with his next al-

However, Baum insists RCA in Germany is seeking out its own foreign talent, and he says there are big plans for Ian Cussick, former Uriah Heep singer John Lawton and Tony

1980 Disk Sales **Tally Indicates Revenues Up 4%**

HAMBURG-The. German record industry managed to beat the recession last year-but only just. Official figures will not be published till March, but it has been learned that only a scant 1% growth in unit volume was achieved in 1980, along with a 4% increase in sales revenue.

In total, around \$1.1 billion of record and tapes were sold. Best performers were full-price albums, with sales up 6% from previous years. But singles and prerecorded cassettes fell short of 1979 sales levels.

Deutsche Grammophon is likely to emerge as the leading company again, with a market share around 16%. EMI Electrola and Ariola are competing for second place, both with around 13% of the market. Next comes CBS, with a much improved share of 10%, while Teldec, also taking an increased slice, and Phonogram are close behind.

Reports of exceptionally good sales in the first two months of this year suggest optimism may be in order for an outstanding 1981.

Billboard' tsOfTheWorld

AUSTRALIA

		As of 2/23/81
		SINGLES
This	Last	
Week	Week	
1	1	(Just Like) STARTING OVER, John
		Lennon, Geffen
2	3	DUNCAN, Slim Dusty, Columbia
3	2	SHADDAP YOU FACE, Joe Dolce
		Music Theatre, Astor
4	4	THE TIME WARP, Rocky Horror
		Picture Show, Interfusion
5	20	LADY, Kenny Rogers, United Artists
6	5	JESSIE, Carly Simon, Warner Bros.
7	7	THE TIDE IS HIGH, Blondie,
		Chrysalis
8	15	EVERY WOMAN IN THE WORLD, Air
		Supply, Big Time
9	10	ANOTHER ONE BITES THE DUST,
		Queen, Elektra
10	6	STOP THE CAVALRY, Jona Lewie,
		Stiff
11	8	ONE STEP AHEAD, Split Enz,
		Mushroom
12	9	STATE OF THE HEART, Mondo
		Rock, Avenue
12	17	DON'T STAND SO CLOSE TO ME

Rock, Avenue
DON'T STAND SO CLOSE TO ME,
Police, A&M
WOMAN, John Lennon, Geffen
CAN YOU FEEL IT, Jacksons, Epic
WHY WON'T YOU EXPLAIN, Karen
Knowles, Fable
FEELS LIKE I'M IN LOVE, Kelly
Maria Precisions 17 17 13 Marie, Precision
DE DO DO DO DE DA DA DA, Police, 18 NEW 19 18 ACCORDING TO MY HEART, Reels, Mercury
KISS ON MY LIST, Daryl Hall &
John Oates, RCA

ALBUMS
BACK IN BLACK, AC/DC, Albert
DOUBLE FANTASY, John Lennon &
Yoko Ono, Geffen
GUILTY, Barbra Streisand, CBS
ICE HOUSE, Flowers, Regular
THE VERY BEST OF ELTON JOHN,
DIM 6 ZENYATTA MONDATTA, Police, A&M ALWAYS, Willie Nelson, CBS HITS, Boz Scaggs, CBS GREATEST HITS, Anne Murray, MAKING MOVIES, Dire Straits, 10 Vertigo GAUCHO, Steely Dan, MCA GAUCHO, Steely Dan, MCA LIVE, Eagles, Asylum HOTTER THAN JULY, Stevie Wonder, Motown ROCKY HORROR PICTURE SHOW, 14

ROGAY HORROR PICTURE SHOW, Soundtrack, Interfusion AUTOAMERICAN, Blondle, Chrysalis SUPER TROUPER, Abba, RCA THE JAZZ SINGER, Neil Diamond, Capitol Capitol
NEVER KNEW LOVE LIKE THIS
BEFORE, Stephanie Mills, 20th
Century Fox
SHAVED FISH, John Lennon, Apple
GIRLS CAN GET IT, Dr. Hook,
Mercury 18 18

ITALY

2 2

esy Germano Ruscitto) As of 2/24/81 SINGLES

k
WOMAN IN LOVE, Barbra Streisand,
CBS/CGD-MM
MASTER BLASTER, Stevie Wonder,
Motown/EMI
ANNA DAI GAPPELLI ROSSI, I
Ragazzi Dai
CERVO A PRIMAVERA, Riccardo 3 9 Cocciante, RCA
DON'T STAND SO CLOSE TO ME, Police, A&M/CGD-MM STARTING OVER, John Lennon, 11 Geffen/WEA HOW LONG, Lipps Inc., Casablanca/ THE WANDERER, Donna Summer, 6 Geffen/WEA
THE WINNER TAKES IT ALL, Abba, 15 YOU AND ME, Spargo, Baby/CGD-10 BABOOSHKA, Kate Bush, EMI
ANOTHER ONE BITES THE DUST,

Queen, EMI UPSIDE DOWN, Diana Ross, Motown/EMI 13 NO TU NO, Cugini Di Campagna, Pull/Fonit Cetra 14 NEW 13 GIVE ME THE NIGHT, George Benson, Warner Bros./WEA 18 LA BALENA, Orietta Berti, Cine 16 IL TEMPO DEL SOLE, Matia Bazar, 15 Ariston/Ricordi TUNNEL OF LOVE, Dire Straits, 18

Vertigo/PolyGram
HEY, Julio Iglesias, CBS/CGD-MM
TI AMO PERO', Riccardo Fogli,
Paradiso/CGD-MM

ALBUMS
DALLA, Lucio Dalla, RCA
ZENYATTA MONDATTA, Police,
A&M/CGD-MM

GUILTY, Barbra Streisand, CBS/ CGD-MM CERVO A PRIMAVERA, Riccardo CERVO A PRIMAVERA, Riccardo
Cocciante, RCA
HOTTER THAN JULY, Stevie
Wonder, Motown/EMI
DOUBLE FANTASY, John Lennon &
Yoko Ono, Geffen/WEA
PLEASURE, Steven Schlacks, Baby/
CGD-MM 5 MAKING MOVIES, Dire Straits, MAKING MOVIES, Dire Straits,
Vertigo/PolyGram
DIANA, Diana Ross, Motown/EMI
KYRIE, Mina, PDU/EMI
STOP, Pooh, CGD-MM
THE WANDERER, Donna Summer,
Geffen/WEA
HAWKS AND DOVES, Neil Young,
Reprise/WEA 10 11 12 13 12 14 RICETTA DI DONNA, Omella Vanoni RICETTA DI DONNA, Omella Vanoni Vanilla/CGD-MM MONTECRISTO, Roberto Vecchloni, Philips/PolyGram PARIS, Supertramp, A&M/CGD-MM ABSOLUTELY, Madness, Stiff AMANTI, Julio Iglesias, CBS/CGD-19 15 ALIBI, America, EMI SONO SOLO CANZONETTE, Edoardo

> HOLLAND rtesy BUMA/STEMRA) As of 2/23/81

SINGLES

STARS ON 45, Various, CNR SHINE UP, Doris D. & Pins, Philips IN THE AIR TONIGHT, Phil Collins, WEA EMBARRASSMENT, Madness, Stiff IMAGINE, John Lennon, EMI IK WIL OP M'N EEN KAMERBREED, Barry Hughes, CNR FLIP FLUITKETEK, Andre Van Duyn, 7 CNR
CNR
NET ALS GISTEREN, Normaal, WEA
WIJ ZIJN DE SLIJPERS VAN
PARIJS, De Slijpers, Telstar
AMOUREUX SOLITAIRES, Lio, Ariola

ALBUMS DAVERENDE 13 CARNAVAL, Diverse Artiesten, CNR ABSOLUTELY, Madness, Stiff DE GROTE PLAAT, Various, Arcade ROCK AND ROLL FEVER, Various, 1 K-tel GREATEST HITS, Cliff Richard, EMI ARC OF A DIVER, Steve Winwood, Island

Island ELVIS GOSPEL, Elvis Presley, K-tel GREATEST HITS, Dr. Hook, Arcade 18 KARAATS, Andre Moss, K-tel WOMEN IN LOVE, Various, Arcade

SWEDEN (Courtesy GFL) As of 2/17/81

NAR VI TVA BLIR EN, Gyllene Tider, EMI MARTIN EDEN, Bill Hughes, CBS WOMAN IN LOVE, Barbra Streisand,

MORKRET FALLER PA, Hansa Band.

TENDER TURNS TUFF, Mikael 5 Rickfors, Sonet SOMMARNATT, Snowstorm, Mariann

6 (Just Like) STARTING OVER, John FASHION, David Bowie, RCA
DO YOU FEEL MY LOVE, Eddie DU LEVER BARA EN GANG, Noice,

ALBUMS
DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
GUILTY, Barbra Streisand, CBS
CLUES, Robert Palmer, Island
SUPER TROUPER, Abba, Polar
BEDARANDE BARN AV SIN TID,
Noice, Sonet
LINDEMAN GOKAR ANYO, Hasse
Och Tare, Swendra Lind Och Tage, Svenska Ljud
GYLLENE TIDER, Gyllene Tider,
Parlophone 7

Parlophone
THE RIVER, Bruce Springsteen, CBS
PARADISE, Styx, &&M
SCARY MONSTERS, David Bowie,
RCA

ISRAEL

(Courtesy IBA/Reshet Gir As of 2/29/81 SINGLES

WOMAN, John Lennon, Geffen FLASH, Queen, EMI RAPTURE, Blondie, Chrysalis IN THE AIR TONIGHT, Phil Collins, Virgin
I AIN'T GONNA STAND FOR IT, 5 Stevie Wonder, Motown ROMEO AND JULIET, Dire Straits, 6 Vertigo
DO NOTHING, Specials, 2-Tone
I AM THE BEAT, Look, MCA
VIENNA, Ukravox, Chrysalis
WHAT KIND OF FOOL, Barbra
Streisand & Barry Gibb, CBS

ALBUMS GUILTY, Barbra Streisand, CBS ISRAEL CHILDREN SONG FESTIVAL NO. II, Various, Isradisc HOTTER THAN JULY, Stevie 3 Wonder, Motown SUPER TROUPER, Abba, Epic LOUD RADIO, Tislam, CBS BEHIND MY GLASSES, Arik Einstein, CBS
DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen FOOLISH BEHAVIOUR, Rod Stewart, 8 Warner Bros. THE GAME, Queen, EMI HAFLA WITH ZOHAR ARGOV, Zohar

SOUTH AFRICA (Courtesy Springbok Radio) As of 2/28/81 SINGLES

CAN YOU FEEL IT, Jacksons, Epic CELEBRATION, Kool & Gang, De-Lite PASSION, Rod Stewart, Warner

Bros.
LADY, Kenny Rogers, Liberty
SHADDAP YOU FACE, Joe Dolce,

Gallo
I'M ALRIGHT, Kenny Loggins, CBS
STOP THE CAVALRY, Jona Lewie,
Stiff 8

LOVE ON THE ROCKS, Neil Diamond, Capitol A LOT OF THINGS, Peach, EMI THE TIDE IS HIGH, Blondie, 9 10

Sweden's Radio Group Slating Spring Tour

STOCKHOLM-Leif Bigert, of Sounds of Scandinavia, having promoted Swedish "nostalgia group" the Boppers to international rock'n'roll prominence last year, is following up with Radio, a new band he picked up six months ago. (It's also Bigert's second band

boasting a name close to that of an American act. Mercury Records U.S. has the L.A. Boppers, while Arista has Raydio).

South America is the first stop for the group, which visits Argentina in May for a one-hour television show and two weeks of promotional activ-

As with the Boppers, which specialized in 1950s-style rock, Bigert had the new group on show at MIDEM this year working at the Whisky A Go-Go. The five-man band writes its own material and a debut album, "Radiowave," is due

Among license deals already arranged: Teldec for Germany. Ausand Switzerland; Telstar, for Benelux; Vogue for France; CBS for Israel; Continental for Norway; CBS for Denmark; Polarvox for Finland; Ypiteraro for Japan; Roulette for the U.S.; RCA for Canada; and Codiscos for Colombia and Ecuador.

New French Body: More Music Radio

PARIS-France Musique Assn. has been set up here with the main objective of trying to persuade French radio authorities to broadcast more music and less talk.

Listeners complain they don't want needless talk and analysis before and after each record. Music programs should be nine-tenths music, one tenth chatter, says the new

Grammophon. Initial pressing of the LP was in excess of 100,000. The singer is set

ronome.

for a major German tour this fall.

Number of LPs reviewed this week 50 Last week 30



TED NUGENT-Intensities In 10 Cities, Epic FE37084. Produced by Ric Browne, Cliff Davies. This is Nugent's second live album as a solo act but this one differs from the last in that all the cuts here are brand new. The 10 tracks included were recorded in 10 different cities. Except for a typically Nugent-styled version of the old standby "Land Of A 1000 Dances," all are Nugent originals. Though new, the songs themselves don't break any new ground for the venerable heavy metal shaman. Humorous lyrics about man-woman relationships and a manic guitar style are Nugent trademarks and he brandishes them best in a live setting.

Best cuts: "Jailbait," "Put Up Or Shut Up," "Land Of A 1000 Dances," "I Am A Predator."

SORROWS-Love Too Late, Pavillion JZ37015 (CBS). Produced by Shel Talmy. Second LP by this New York-based quartet is an exhibiterating collection of '60s flavored pop, executed with sweet harmonies, precision playing and memorable melodies. Despite their East Coast roots, the vocals sound remarkably English. While the LP is a loosely constructed concept revolving around familiar love themes, it is nonetheless playful, refreshing pop. Producer Talmy of early Kinks fame proves he has not lost his ear for hit product. Check out "Christabelle" the title track or practically anything else contained here. This LP is suited for all contempo rary hit and rock formats.

Best cuts: "Christabelle," "Love Too Late," "Cryin' Time," "It's Not Love Anymore."

GARLAND JEFFREYS—Escape Artist, Epic JE36983. Produced by Garland Jeffreys, Bob Clearmountain. It's a new label and hopefully the start of something good for Jeffreys whose recorded consistently strong albums for A&M over the last few years. With the assistance of members of the Rumour, Danny Federici and Roy Bittan of Springsteen's E Street Band and other superior musicians, Jeffreys comes across with a tougher rock bite. In fact, his aggressive vocals and song structure are right in the groove of many successful new wave groups. This doesn't mean that Jeffreys has abandoned his poetic brand of insightful writing found on every LP from "Ghostwriter" on. Songs like "Mystery Kids," "Jump Jump" and "True Confessions" are all intensely personal and compliment the rock punch of "96 Tears," "R.O.C.K." and "Modern Lovers." Included is a four song EP containing more

Best cuts: "96 Tears," "R.O.C.K.," "Christine," "Mystery

ELLEN FOLEY-Spirit Of St. Louis, Cleveland International/Epic NJE369. Produced by Mick Jones. This should be one of the most talked about LPs given the fact the Clash play a pivotal role in its success. Mick Jones, Foley's boyfriend produced and contributes vocals as well as co-authoring six songs with fellow Clash guitarist Joe Strummer. As a result, "Torchlight" bears resemblance to the clash's "Hitsville U.K." in that Foley and Jones share vocals. The LP contains other similarities in texture, structure and scope although Foley's performance is strong enough to allow her to form her own identity. Violin and sax compliment the guitar work. Yet for all the similarities, the material here lacks much of the anger and political tension found in the Clash's work. **Best cuts:** "The Shuttered Palace," "Torchlight," "Theatre
Of Cruelty," "M.P.H."

GILBERT O'SULLIVAN-Off Centre, Epic JE37013. Produced by Gus Dudgeon. O'Sullivan made some of the best MOR records of the 1972-73 period. Now that adult contemporary has hit new levels of acceptance it seems fitting that O'Sullivan is back with a new LP. Not that all of the songs are pretty ballads, by any means. "Hello, It's Goodbye" has the sassy pop-rock energy of a uptempo Billy Joel cut. Producer Dudgeon, whose records with Elton John once rivalled O'Sullivan's on the pop and easy listening charts, infused these tracks with more bite than one is accustomed to hearing from O'Sullivan. Pete Wingfield and Chris Rea, onetime

hitmakers, both provide instrumental support.

Best cuts: "I Love It But," "What's In A Kiss," "Things
That Go Bump In The Night," "Help Is On The Way."



PLIMSOULS-Planet P13 (Elektra/Asylum). Produced by Danny Holloway. This highly touted Los Angeles band delivers the goods on vinyl. The quartet plays fresh faced, bracing rock'n'roll. On "Mini-Skirt Minnie" and "Zero Hour," there is a solid r&b edge while "I Want You Back" has a definite rock abilly tinge. The rest is pure pop with a razor edge that fits in the Nick Lowe/Dave Edmunds category. Peter Case's vocals have a definite bite which goes well with this type of rock. The three-piece horn section of Jackie Kelson, Doug Richardson and Herman Riley enlivens the LP and gives some tracks an added dimension. Pitch to fans of Tom Petty, Nick Lowe and

Dave Edmunds

Best cuts: "Zero Hour," "Now," "Mini-Skirt Minnie," "I
Want You Back," "Women."

MIDNIGHT FLYER, Swan Song, SS8509 (Atlantic). Produced by Mick Ralphs. If the female vocal lead sounds familiar it's because its none other than Maggie Bell of Stone The Spellight_



JAMES TAYLOR-Dad Loves His Work, Columbia TC37009. Produced by Peter Asher. With the exception of two cuts that have a touch of funk, this is a mellow, smooth album in the best Taylor tradition. There are no oldies this time around, which may make breaking a single a bit more difficult. Instead Taylor wrote all the cuts, alone or in conjunction with John David Souther, Waddy Wachtel, Jimmy Buffett, Timothy Mayer, Don Grolnick and Jacob Brackman, who has often teamed with Taylor's wife Carly Simon. Taylor even shares vocals with Souther on "Her Town Too," an exceptionally pretty cut. The two cuts with a bit more grit, "Hour That The Morning Comes" and "Stand And Fight," provide a wel come change-of-pace from the slower, mondier material

Best cuts: Those cited plus "Hard Times," "Believe It Not," "That Lonesome Road."



ISLEY BROTHERS-Grand Slam, T-Neck FZ37080 than air midtempo rock and r&b mix that is the best song this sextet has done since "That Lady" at the beginning of the 1970s. "Who Said," already a heavily played r&b item, is in the more typical Isley Brothers vein. The ballads are also quite effective and Ernie Isley's guitar is

Crows fame. Bell's aggressive vocal delivery and the frentic intensity of the band result in some dynamic rock work. For a relatively new group, the playing of Dave Dowle, drums; Antony Glynne, guitars; Tony Stevens, bass; and Chris Parren on keyboards is remarkably disciplined. Mick Ralphs, lead gui-tarist with Bad Company scores a solid production effort. Yet it's Bell's unique vocal style that's in the spotlight.

Best cuts: "Hey Boy," "Love Games," "Do You Want My "Rough Trade.

CHAMPAIGN-How 'Bout Us, Columbia JC37008. Produced by Leo Graham. Expect crossover action with this debut album by the Illinois-based act that specializes in classy, sophisticated soul. While most of the cuts are in a mellow mood, there are a couple of discreet, subdued funk tracks: "Spinnin'" and "Lighten Up." "If One More Morning" has a catchy, poppy sound, but for the most part this is romantic, mature music along the lines of the Manhattans or some of classier Earth, Wind & Fire tunes. Unfortunately, the album package provides no clues as to the group's membership, and thus this promising new act has no visual identity or other

Best cuts: Those cited plus "Whiplash," "Dancin' Together Again.

DOC HOLLIDAY, A&M SP4847. Produced by Tom Allom This is Southern rock in what has become a classic style. The five men in this band have played together as Roundhouse since 1972, honing their musical skills in barrooms and in arenas opening for acts like Bob Seger and Ted Nugent. Doc Holliday plays a formula, with heavy multiple guitars, gruff vocals, and songs about booze, women and the road. when it is done well, as it is here, it makes for some of the best hard rock around.

Best cuts: "A Good Woman's Hard To Find," "Moonshine unner," "I'm A Rocker."

DEBRA LAWS-Very Special, Elektra 6E300. Produced by Ronnie Laws, Hubert Laws. Not surprising, given the producroome Laws, Not surprising, given the production credits, this LP of jazz/pop flavored r&b cuts is lushly arranged and orchestrated, i.e. lots of strings and smooth brass as on the melodic "Be Yourself," the single, funky "Long As We're Together" and medium tempo "Your Love." Laws' wide-ranging and appealing vocals soar on "Meant For You" and team with Ronnie for the duet title cut, a touching

ballad with a rhythmic, lyrical hook.

Best cuts: Take Your pick.

ERIC CLAPTON—Another Ticket, RSO RX13095. Produced by Tom Dowd. Backed by perhaps one of his most outstanding bands, consisting of Albert Lee, Gary Brooker, Henry Spinetti, Dave Markee and Chris Stainton, Clapton returns with a remarkable collection of blues/rock, mainstream rock and even some country influenced riffs that showcase his incredible virtuosity on guitar. Like much of the material on "Slowhand" and "Backless" Clapton exercises restraint in the pace al though lets loose on "Rita Mae" in an exciting instru-mental showcase for him and the band. "I Can't Stand It" while the title track rates as one of Clapton's most bittersweet love songs. In addition to the originals, Clap-ton covers songs by Troy Seals/Eddie Setser and Sleepy John Estes. Clapton proves he has lost nothing, be it writ

ing or playing.

Best cuts: "Another Ticket," "I Can't Stand It,
"Something Special," "Floating Bridge," "Rita Mae."



(Epic). Produced by the Isley Brothers. The Isley Brothers haven't yet radically altered their sound but here they show they are moving away from the rut they had gotten in. While still working in a funky r&b format, they take more chances. "Young Girls" is an excellent, lighter stunning throughout but especially on "Young Girls."

Best cuts: "Young Girls," "Who Said," "Tonight Is The Night," "Hurry Up And Wait."

THE TOONS-Live Toons, So TT1001, Produced by the Toons. San Francisco-based group recorded their first LP at the Great American Music Hall. Of the seven members, six are vocalists which results in some nifty harmonies as well as giv-ing the material diversity. The writing is particularly creative and coupled with the vocal work, the group comes across as a hybrid of the Beach Boys, Devo and Sha Na Na. The Toons have built a following by touring Northern and Southern Cali-

Best cuts: "Darlin'," "Sometime In My Life," "Space Girl," "Roast Chicken Faces."

THE RAVERS—I Was A Teenage Rock'N'Roller. Match Box MB10055. Produced by Andy McKaie. Though there is a touch of glam rock here, and even a taste of punk, this fourman group from Oregon pretty much sticks to high energy mainstream rock'n'roll. As most recently REO Speedwagon has shown, there is still a vast market for this music, and the Ravers play it well. Though all their ideas do not work all the time, nevertheless the spirit is there and the execution usu-

Best cuts: "The Twist," "Married To Me," "After School," Leave Me Alone.



ALABAMA-Feels So Right, RCA AHL13930. Produced by Alabama, Larry McBride, Harold Shedd. With their second RCA LP, this quartet is firmly establishing its reputation as an exciting country band. Although only half of the songs are originals, all tunes evolve around strong lyric lines and energetic tracks. As the wide range of material indicates, there's no danger of this group becoming stereotyped as only playing a certain type of song. **Best cuts:** Take your pick, they're all winners.

MOE BANDY & JOE STAMPLEY-Hey Joe/Hey Moe, Columbia FC7003. Produced by Ray Baker. Bandy and Stampley continue their successful marathon celebration of the world as honky tonk, and they don't leave a stereotype unsung There is enough stock sentiment in this album to glut a truck-stop jukebox. But while their lyrics are as predictable as the next beer, their high spirit about low designs is unfailingly

Best cuts: "Hey Joe (Hey Moe)," "Drunk Front," "Two Beers Away.

ROSANNE CASH-Seven Year Ache, Columbia JC36965. **Produced by** Rodney Crowell. The full-blown promise exhibited by Cash in her first album is matched here with another package of beauty and fire. It's still in an "FM country" mood. without a continuous thread of soft pain and passion throughout. Two of the songs are hers (and they're excellent); the rest are from writers such as Keith Sykes, Tom Petty, Hank De Vito and Crowell. Two cuts in particular are standouts: Steve Forbert's bias-edged "What Kinda Girl," and Merle Haggard/Red Simpson's "You Don't Have Very Far To Go," which should be an instant country single. Instrumentation is the signature California country rock version, with hot percussion and spirited guitars, and surprises like the sax slide on "I Can't Resist.

Best cuts: Those cited, plus "Rainin'," "Blue Moon With Heartache."

WILLIE NELSON-Somewhere Over The Rainbow, Columbia FC36883. Produced by Willie Nelson, Paul Buskirk, Fred-die Powers. These songs are pleasant—not exciting nor introspective nor any of those other vivid qualities that Nelson so routinely brings to his music. But there is not a dull number in the bunch. Most are pop tunes—ranging from the 1930s to the 1950s—that are, by turns, bright, warm, jazzy and tender. Nelson doesn't use his own band on this one, electing instead to assemble a group more at home with the softer, more nostalgic sounds.

Best cuts: "Exactly Like You," "Over The Rainbow," "I'm Gonna Sit Right Down And Write Myself A Letter.

WAYLON JENNINGS & JESSI COLTER-Leather And Lace, RCA AAL13931. Produced by Richie Albright, Waylon Jennings. The album's title might well be an appropriate description of this duet's vocal pairing as well: his earthy gruffness against her fragile wispy timbre. It's an appealing package that makes effective use of Colter's strangely delicate styling. She's penned parts or all of five songs here, including the beautiful "Storms Never Last." The classic "Waylon sound" predominates the arrangements, and the mood shifts nicely between ballad and breeze.

Best cuts: "I'll Be Allright," "What's Happened To Blue res," "You're Not My Same Sweet Baby."



JERRY KNIGHT—Perfect Fit, A&M SP4843. Produced by David Kershenbaum, Jerry Knight. Captivating rhythms and Knight's innovative, vocal inflections make for appealing mu-sic on this pop/r&b album. "Play Sista" "features a sliding, rhythmic hook, "Too Busy" is an a la Al Green tempo cut, though the vocals are not as nitty gritty and "Easier To Run Away," a poignant message ballad whose emotion is felt by the harmonic background vocals. The title track, admittedly inspired by the designer jeans tv ads, is infectious dance mu-sic as are "Higher" and "Turn It Out." Overall, the LP is a strong contender for crossover appeal.

Best cuts: Those mentioned.

Billboard's Recommended LPs

RAINBOW-Difficult To Cure, Polydor PD16316 (PolyGram). Produced by Roger Glover. There's nothing new on this set by Ritchie Blackmore, Roger Glover and company but the 11 songs here are just what the doctor ordered for many heavy metal fans. The songs have the anthem quality of the best heavy metal songs and Blackmore's guitar work is full of spark as usual. **Best cuts**: "I Surrender," "Magic," "Can't Happen Here," "Freedom Fighter," "Spotlight Kid."

IAN GOMM-What A Blow, Stiff/Epic JE36433. Produced by Martin Rushent, Ian Gomm. Like fellow Brinsley Schwarz alumnus Nick Lowe, Gomm continues to play the snappy, guitar-driven pop and rock he knows best. If no single track here leaps out like "Hold On" did on his first solo set, there are still enough soaring harmonies and infectious instrumental hooks to make this a worthy successor to the good-humored charms of that earlier LP. **Best cuts:** "Man on a Mountain," "Here It Comes Again," "Slow Dancin'," "I Like You, I Don't

BADFINGER-Say No More, Radio Records RR 16030. Produced by Jack Richardson, Steve Wittmack. Group which had several light, AM-oriented pop singles in the early '70s is back on this Atlantic-distributed label with a set of '50s-inspired rock'n'roll that is aimed at AOR and rock radio. It's an up-(Continued on page 79)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison: Reviewers: Paul Grein Douelas E. Mall Kild Kild Constant son; 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



OVER

SOLD WORLD-WIDE OF THE SOUNDTRACK ALBUM

Can't Stop the Music

Composed and produced by JACQUES MORALI



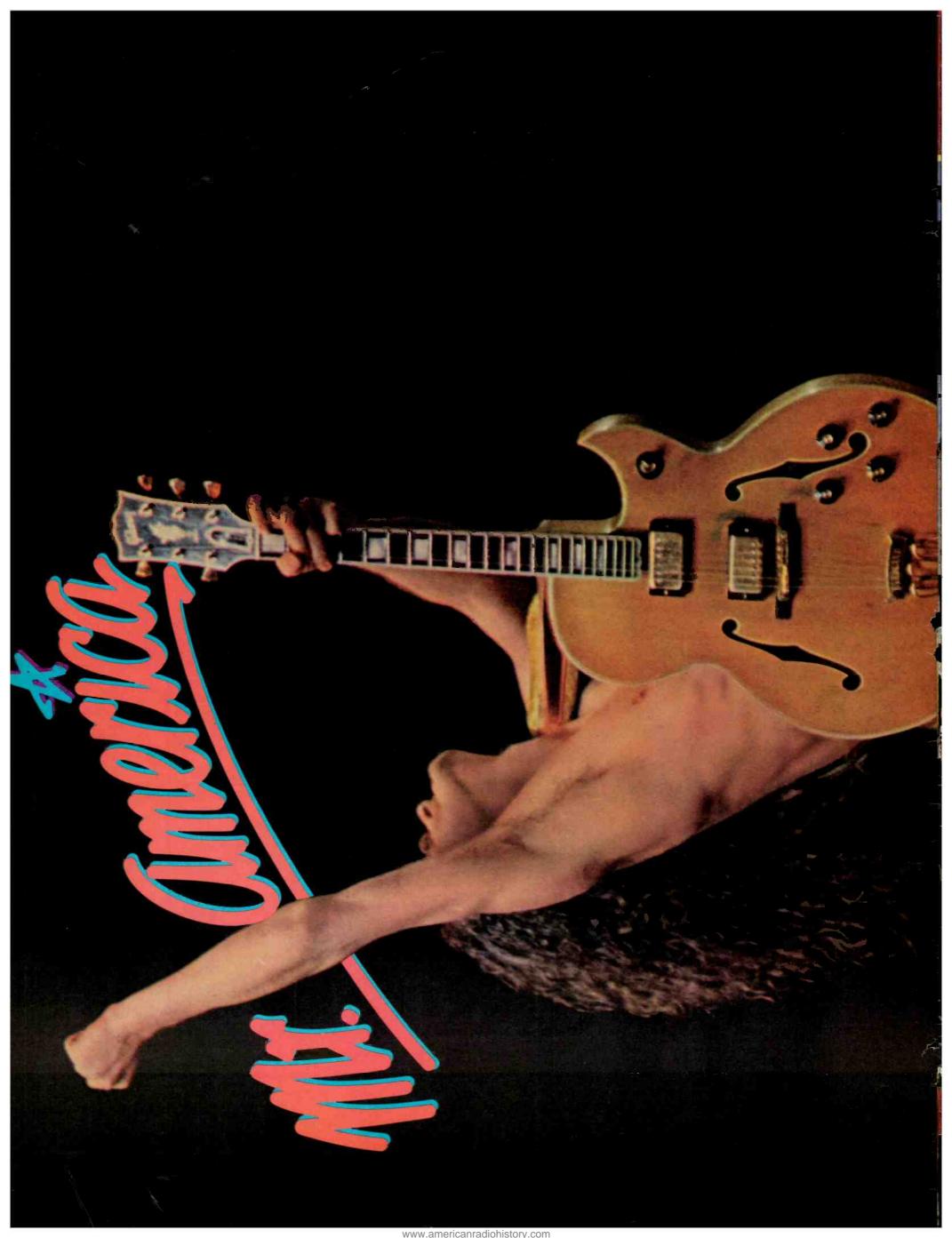


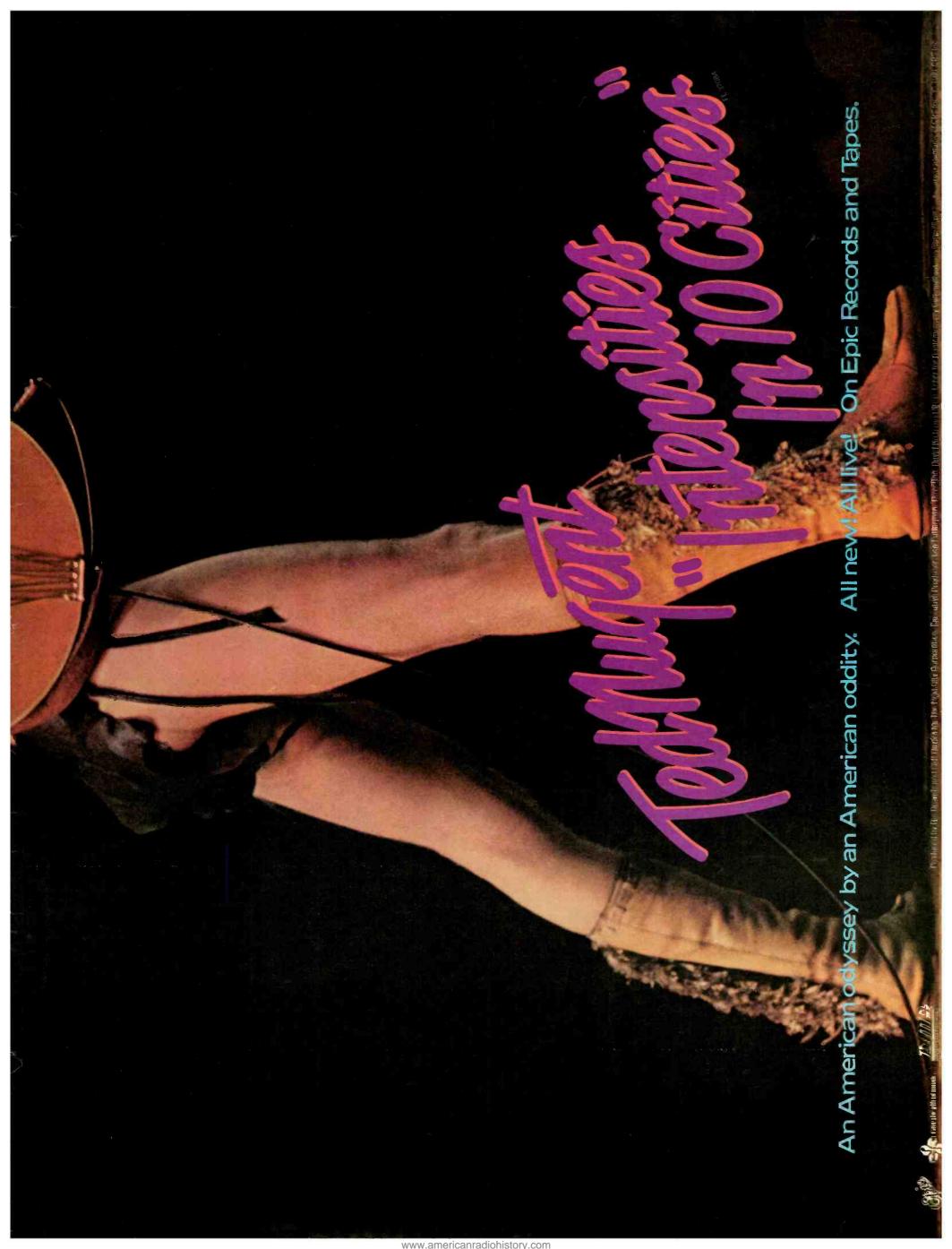
CAN'T STOP PRODUCTIONS

Executive Producer HENRI BELOLO

Thanks to:

RCA · PHONOGRAM · METRONOME · BARCLAY · ARIOLA · DURIUM · MATSAS · K'TEL · SUNCHEONG · CASABLANCA · CCP-EMI · POLYSTAR







Polygram and Sessions Records congratulate

Dureco

on being awarded a platinum record for sales of "Smurfing Sing Song" in West Germany.

We welcome Cees Jansen and Frans Erkelens to Canada and the United States to share in our similar success in North America.

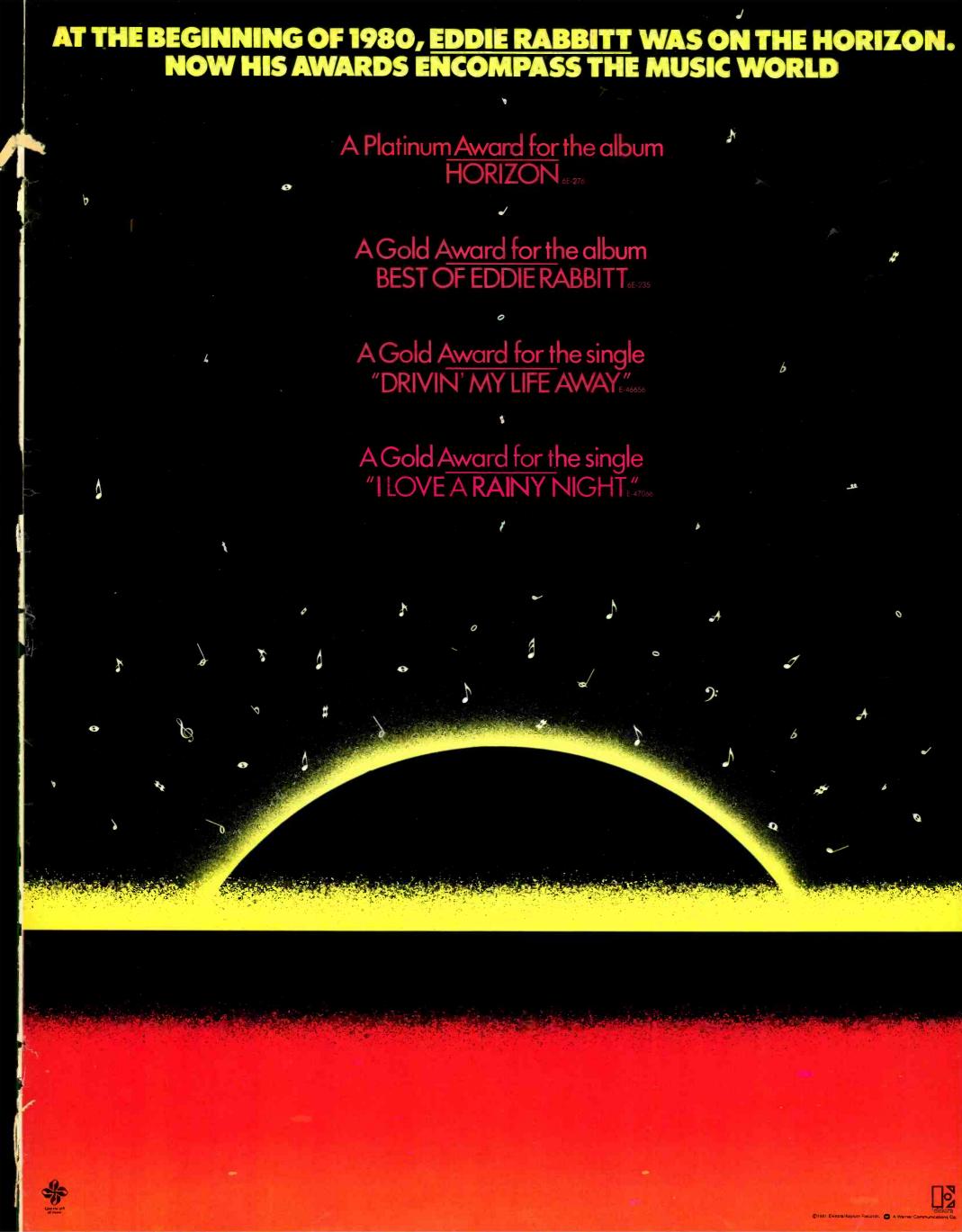
U.S. release of the "Smurfing Sing Song" album is currently underway by Sessions Records.

DISTRIBUTION





CHICAGO, ILLINOIS







CONGRATULATIONS

TO

REO SPEEDWAGON

and

KEVIN BEAMISH

FOR THEIR CLASSIC NUMBER ONE ALBUM for the third week

HI INFIDELITY

from Kent Duncan and the KENDUN Kids

And we're gonna "Keep On Loving You"

RECORDED AND MASTERED AT KENDUN RECORDERS, Burbank

Mastered by Kent Duncan



KENDUN RECORDERS, INC.

619 So. Glenwood Place, Burbank, Ca. 91506 Telephone: (213) 843-8096 Telex: 691138 Bubk

HOME OF CALIFORNIA ROCK 'N' ROLL FOR 10 YEARS

BILOGOGO C Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or trans.

lical	ion m ed, in	ay be any	381, Billboard Publications, Inc. No page reproduced, stored in a retrieval systorm or by any means, electronic recording, or otherwise, without the publisher.	tem, or tr mechan	ans- ical, itten			1	L					_	5			Ľ	1	
perr	nlssio	n of	Compiled from national retail		ENLUMAN															
		Į,	stores and one-stops by the Music Popularity Chart Dept. of Bill- board.		Suggested				art			Suggested				Chart			Suggested	
WEEK	WEEK	on Chart	ARTIST		List Prices		WEEK	WEEK	on Chart	ARTIST		List Prices		WEEK	WEEK	5	ARTIS1		List Prices	Cout ID/
THIS *	LAST W	Weeks	Title Label, Number (Dist. Label)	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS W	LAST	Weeks	Title Label, Number (Dist. Label)	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
企		13	REO SPEEDWAGON Hi Infidelity	A		Olloi	30	40	5	MARVIN GAYE In Our Lifetime			CID 0	71	73	23	JOHN COUGAR Nothin' Matters And What If It Did		7.98	
2	2	14	JOHN LENNON/YOKO ONO	A	8.98		37	29	19	Tamia T8-474M1 (Motown) THE DOORS	•	8.98	SLP 9	72	61	16	Riva RVL-7403 (Polygram) EARTH, WIND & FIRE	•	7.38	
3	3	15	Double Fantasy Geffen GHS 2001 (Warner Bros.) NEIL DIAMOND	A	8.98		38	33	15	Greatest Hits Elektra 5E-515 BOZ SCAGGS	•	8.98		73	75	17	Faces ARC/Columbia KC-2-36795 THE JIM CARROLL BAND		13.98	SLP 28
,	3	13	The Jazz Singer Capitol SWAV-12120		9.98					Hits Columbia FC 36841		8.98					Catholic Boy Atco SD-38-132 (Atlantic)		7.98	
众	4	6	STYX Paradise Theatre A&M SP 3719		8.98		39	36	20	RONNIE MILSAP Greatest Hits RCA AHL1 3772	•	7.98	CLP 4	74	76	5	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		8.98	
5	5	20	THE POLICE Zenyatta Mondatta	•	7.00		40	44	11	TIERRA City Nights		7.98	SLP 15	曲	83	6	JOE SAMPLE Voices In The Rain		8.98	SLP 31
6	6	29	PAT BENATAR Crimes Of Passion	A	7.98		☆	43	5	Boardwalk FW 36995 (CBS) TOTO Turn Back			JEI 23	76	68	7	MCA MCA-5172 BEATLES White Album		6.30	317 31
7	7	13	Chrysalis CHE 1275 BLONDIE	· A -	8.98		42	37	43	Columbia FC 36813 AIR SUPPLY	A	8.98		77	69	7	Capitol SWBD 101 NICOLETTE LARSON		13.98	
			Autoamerican Chrysalis CHE 1290		8.98					Lost In Love Arista AB 9530		8.98			0,3		Radioland Warner Bros. BSK 3502		7.98	
8	8	21	KENNY ROGERS Greatest Hits Liberty LDO-1072	•	8.98	CLP 2	43	38	11	FLEETWOOD MAC Live Warner Bros. 2WB-3500	•	13.98		A	92	3	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98	
9	9	29	AC/DC Back In Black	A	8,98		44	41	11	QUEEN Flash Gordon (original soundtrack) Elektra 5E-518		8.98		☆	89	4	NAZARETH The Fool Circle			
10	11	21	Atlantic SD 16018 KOOL & THE GANG Celebrate	•	8.98		A57	78	3	JIMMY BUFFETT Coconut Telegraph				80	59	8	JOHN LENNON		8.98	
か	20	3	De-Lite DSR-9518 (Polygram) JOURNEY		7.98	SLP 7	46	42	16	MCA MCA-5169		8.98			45	14	Shaved Fish Capitol SW 3421		7.98	
			Captured Columbia KC-2-37016		13.98		٨			Black Sea Virgin VA 13147 (RSO)		7.98		81	45	14	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 22
12	12	14	STEELY DAN Gaucho MCA MCA-6102	•	9.98	SLP 19	政	58	7	RY COODER Borderline Warner Bros. BSK 3489		7.98		82	62	13	BARRY MANILOW Barry Arista AL 9537	A	8.98	
血	14	14	DOLLY PARTON 9 To 5 and Odd Jobs		8.98	CLP 1	血	51	3	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98		83	66	8	BEATLES The Beatles 1967-1970			
14	13	17	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card	•	0.70	OLF 1	49	50	56	CHRISTOPHER CROSS Christopher Cross	A			84	84	8	Capitol SKBO 3404 JOHN LENNON		13.98	
1	19	22	Arista AL 9518 BARBRA STREISAND	A	8.98		50	57	3	Warner Bros. BSK 3383		7.98	-				Imagine Capitol SW 3379		7.98	ļ
			Guilty Columbia FC 36750		8.98			40		Wild Eyed Southern Boys A&M SP-4835		7.98		85	82	8	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98	
16	10	17	STEVIE WONDER Hotter Than July Tamia 18:373M1 (Motown)	^	8.98	SLP 3	21	49	14	HEART Greatest Hits/Live Epic KE 2-3688		13.98		86	86	24	MICHAEL STANLEY BAND Heartland		7.98	
17	17	13	ABBA Super Trouper	•	8.98		食	81	3	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 13	87	80	8	WARREN ZEVON Stand In The Fire		7.36	
18	18	11	Atlantic SD 16023 THE GAP BAND	•	0.70		53	54	19	RANDY MEISNER One More Song			102.70	88	88	22	Asylum 5E-519 (Elektra) THE DOOBLE BROTHERS	A	8.98	
₹197	21	8	Mercury SRM-1-4003 (Polygram) STEVE WINWOOD		7.98	SLP 2	盘	60	9	Epic NJE 36748 SHALAMAR		7.98			"		One Step Closer Warner Bros. HS 3452		8.98	
		15	Arc Of A Diver Island ILPS 9576 (Warner Bros.)	•	7.98			67	4	Three For Love Solar BZL1-3577 (RCA)	-	8.98	SLP 8	89	99	3	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 8
20	16	15	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)		7.98	SLP 4	\$	0,	•	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		90	48	39	DIANA ROSS Diana	A		0.0.42
愈	23	11	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 1	56	52	34	QUEEN The Game Elektra 5E 513	•	8.98		91	63	17	ROCKPILE		8.98	SLP 43
22	22	35	EDDIE RABBITT Horizon	•			由	65	4	GRACE SLICK Welcome To The Wrecking Ball				92	97	12	Seconds Of Pleasure Columbia JC 36886 ROBERTA FLACK AND PEABO	-	7.98	-
23	15	19	BRUCE SPRINGSTEEN	A	7.98	CLP 3	58	53	21	RCA AGL1-3851 THE JACKSONS	A	8.98		, "	"	12	BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 10
*	26	5	The River Columbia PC 236854 THE CLASH		15.98		59	56	13	Triumph Epic FE 36424 CON FUNK SHUN		8.98	SLP 17	台	103	7	MANFRED MANN'S EARTH BAND		-5.56	
D			Sandinista Epic E3X 37037		14.98					Touch Mercury SRM-1-4002 (Polygram)	-	8.98	SLP 18				Chance Warner Bros. BSK 3498		7.98	
25	25	13	OUTLAWS Ghost Riders Arista AL 9542		7.98			74	4	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 14	94		19	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98	
26	24	17	DIRE STRAITS Making Movies		7.98		由	70	30	Voices		8.98		295	122	4	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	
愈	31	17	Warner Bros. BSK 3480 GROVER WASHINGTON JR. Winelight		7.36		62	47	23	RCA AQL1-3646 ANNE MURRAY Anne Murray's Greatest Hits	A			96	93	6	BEATLES Abbey Road			
28	30	4	Winelight Elektra 6E:305 ELVIS COSTELLO &		7.98	SLP 11	63	64	39	Capitol SOO-12110 DEVO	•	8.98	CLP 7	97	94	23	Capitol SO-389 DON WILLIAMS	•	7.98	
			THE ATTRACTIONS Trust Columbia JC 37051		7.98			71	12	Freedom Of Choice Warner Bros. BSK 3435 CREEDENCE CLEARWATER REVIVAL		7.98		98	98	14	I Believe In You MCA MCA-5133 CAMEO		8.98	CLP 6
29	32	8	THE WHISPERS Imagination		7.00	CI D F	64			The Royal Alpert Hall Concert Fantasy MPF 4501		5.98					Feel Me Chocolate City CCLP 2016 (Polygram)		7.98	SLP 20
30	34	3	Solar BZL1-3578 (RCA) EMMYLOU HARRIS Evangaline		7.98	SLP 5	65	46	51	BILLY JOEL Glass Houses Columbia FC-36384	•	8.98		99	95	23	KENNY LOGGINS Alive Columbia C2X 36738	•	11.98	
愈	NEW CH	107	Evangeline Warner Bros. BSK 3508 RUSH		7.98	CLP 17	66	72	19	SLAVE Stone Jam				100	100	8	JOHN LENNON Mind Games			
			Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		67	55	52	Cotillion SO 5224 (Atlantic) BOB SEGER &	_	7.98	SLP 6	101	106	19	Capitol SN 16068 SPYRO GYRA		7.98	
32	27	14	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	•	8.98					THE SILVER BULLET BAND Against The Wind Capitol S00-12041	^	8.98		102	103	2 20	Carnaval MCA MCA-5149 ARETHA FRANKLIN		8.98	SLP 49
33	28	15	EAGLES Eagles Live	A	15.00		₹	91	2	All American Girls		8.98	SLP 25	_			Aretha Arista AL 9538		8.98	SLP 14
34	35	16	Asylum BB-705 (Elektra) DELBERT McCLINTON The Jealous Kind		15.98		100	79	13	Cotillion SD-16027 (Atlantic) DONNIE IRIS Back On The Streets			JLI 23	逾	138	3	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	
A	39	6	Capitol/MSS ST 12115 APRIL WINE		7.98		☆	85	6	MCA/Carousel MCA-3272 LOVERBOY		7.98	-	104	77	7 6	UFO The Wild, The Willing and The			
~			Capitol SOO-12125		8.98					Loverboy Columbia JC 36762		7.98					Innocent Chrysalis CHE 1307 Recording Industry Assn. Of America s		7.98	

Closeup

JUICE NEWTON-Juice, Capitol ST12136. Produced by Richard Landis.

Anthropologists might well puzzle over that hybrid creature christened crossover-is it vegetable, mineral, fish or foul? For those purists fearing that it is evolving into the latter. Juice Newton aptly demonstrates that crossing boundaries revitalizes musical dimensions, rather than eroding its roots.

Newton has flirted with modest country success-wading in the mire of that nether land of promising artists, where one's name is given polite recognition while one's song titles are met with blank stares. But with "Juice," all of Newton's previous flashes of potential bond together, creating a vibrant, memorable offer-

With artful versatility. Newton concocts a delectable melange of tunes, blending pop favorites with country numbers, stirring ballads and a couple of rock-edged selec-

On both sides, the leading num-



BILLBOARD

MARCH 7, 1981

Juice Newton: Crossing the bound-

bers are resurrections of old pop standbys-"Angel Of The Morning and Boudleaux Bryant's "All I Have To Do Is Dream." Although neither arrangement strays far from the original versions, Newton's verve

gives them both fresh appeal.
"Country Comfort," penned by Elton John and Bernie Taupin, is the longest and most straight-ahead country offering on the album. Brad Felton's banjo licks spice up rhythmic instrumentation.

A couple of western-textured songs further underscore Newton's country background. Nashville writers Chris Waters and Keith Stegall combine efforts for "Texas Heartache," accented by light fiddle touches, pedal steel guitar and a smattering of keyboards. "Ride 'Em Cowboy" gallops in at an upbeat Cowboy" gallops in at an upbeat tempo, laced with keyboards.

Highlighting the album are a trio of ballads. The potent "Shot Full Of Love," written by Bob McDill, features some spicy electric guitar touches. Both sides close with soft numbers, "The Sweetest Thing (I've Ever Known)" and "River Of penned by associate producer/guitarist Otha Young, the only member of Newton's Silver Spur band playing on the album. Newton shares writing credits on "River Of Love," a haunting acoustic number with stirring lyrics.

Fleshing out the potpourri of numbers are a pair of razzmatazz rockers, "Queen Of Hearts." written by noted steel guitarist Hank De-Vito, and "Headin' For A Heartache." both of which Newton handles with admirable panache.

Some two dozen musicians and background vocalists join forces on "Juice," including Dan Dugmore, Andrew Gold and Kenny Edwards. Newton kicks in on acoustic guitar. Under Landis' guidance. Newton should continue to broaden her base with sparkle and flair.

ROBYN WELLS

One-Stops To Profit

• Continued from page 1

How does it work? Stratford's One stop in New York recently formed Baad Records, a cooperative consisting of 14 dealers. Through Baad, the dealers are receiving advertising dollars and better buying power. Gilreath is looking for one stops nationally to follow Stratford's lead.

General News

'We are moving in this direction because one stops are becoming more and more effective in the marketplace. At one point many one stops had somewhat lost their dominance in the marketplace because of the advent of strong retailers. Additionally, a lot of attention was given to racks and they were trying to do a lot of things they had never done." says Gilreath.

The increased viability of one stops is directly tied to the economy. he notes. "One stops again carry all the hit product, while the dealer who is still able to go out and buy records is unable to create a credit line because of the cost of money. He can no longer buy as much as he once could plus the average manufacturer/distributor still does not handle many small accounts effec-

"It's economically more feasible to deal with one account that can handle 100 dealers than for the manufacturer to try to deal with that 100. This is the type of key account we will be dealing with in the '80s. What's happening is that manufacturers and distributors are giving one stops a higher level of responsibility and acceptance than ever be-

On the other hand, Warner Bros. will work with individual dealers wanting to put together an aggressive campaign. "We want to be a part of that attack force." says Gilreath.

"In cases like this we arrange advertising, set up a marketing strategy, try to plan the merchandising approach and we'll tie that in with the knowledge we have about radio. We'll try to show him how he can better spend his dollars. In this way we can be an individual force in helping him become a stronger busi-

nessman.
"What we're saying is that dealers will now have to say, 'I can do this, this is what I want to do, how about giving me some help-let's sit down and discuss a campaign.' These are the same campaigns we've been doing with major merchandisers for years. In most cases, the minority dealer has not been involved-he's been getting small tags and a few other things—but he has not been involved in campaigns designed for his particular outlet."

As for why Warner Bros. switched from label-sponsored local dealer meetings to one-stop organized meetings. Gilreath says. "We found that our dealer meetings were not as productive as they once were. We were mildly successful in certain areas. However, a great deal of the information we wanted to convey was not easily absorbed in one-night meetings. We wanted to stimulate their need and desire to go out and find out some things on their own.

"As the manufacturer, we have a responsibility to try and help our customers. However, the customers must now make some gains on their own because the present economics will not allow us to be the cure-all. We're close to our customers and we want to help in any way we can."

He suggests Warners also will support dealers through educational programs and industry trade organi-

By Warner Program zations-the National Assn. of Recording Merchandisers (NARM)

and the Black Music Assn. (BMA). "As an example of what's happening at the NARM and BMA conventions this year, we have a number of record companies contributing money for an educational dealer program. This is probably the best format to use as opposed to trying to take certain individuals and handling the program on a small scale. We find that by doing it on a large scale and using the port of other manufacturers as well as trade organizations, the dealers can become a part of what we're trying to do and make it a more viable program." he

Baad Records Holds First Meet Of '81

LOS ANGELES-Baad Records. formed five months ago by Strat-ford's one-stop in New York, held its first meeting of the year with WEA hosting Tuesday (24).

The cooperative, comprised of 14 retailers, was pulled together by Al Silverman, owner of Stratford's. The group, with a \$25 membership fee and \$25 monthly dues, has two criteria for joining, says Silverman. "I wanted a decent size store, someone who is doing consistent businessnot someone who buys \$100 a week-and I wanted the stores spread out geographically.

Dealers are located in New York's Long Island. Brooklyn. Queens. Manhattan, Bronx and Westchester. Participating shops in Manhattan include Audiomatic. Sound of Hits and Third Ave. Discount; (Brooklyn) Birdells, Little Record Store, Municipal Radio and Record Rack: (Long Island) Mr. Music. Paradise Records, Pergament Record Department and Super Stuff; (Bronx) Deep Sound; (New Rochelle) Paul's Record Hut.

"I formed this cooperative because I saw a lack of correct advertising outlets for the manufacturer and a lack of dollars available for stores.

"Individual stores could get nothing but an occasional tag. Through Baad they all get ad dollars that otherwise would be spent with other outlets or not spent at all," says Silverman.

He maintains the idea is not to have the dealers set up their stores identically-they are encouraged to maintain their individuality. Additionally, they are not exclusively supplied by Stratford's. "They must cooperate in terms of having product and setting up proper displays.' says Silverman.

He points out that since forming the group, participating dealers are realizing the benefit of a cooperative. Customers are going into shops advising the dealers of where they read or heard about the stores. Notices are also sent to the dealers concerning ad campaigns and Silverman has brought on an ad rep to work with radio.

Meetings with manufacturers are held during the week after working hours, says Silverman. In addition to WEA. Baad Records also has met with Capitol. It's working on available dates for its next meeting. which will be with CBS or RCA in 30-60 days, says Silverman.

Lifelines_

Girl, Lillian, to Ann and Vic Perotti, Feb. 19, in Phoenix. Father is independent record promoter and producer with Rainbow Promotions.

Girl, Lauren Mary, to Jeff and Deborah Boyd, Feb. 12. Father is president of Vinyl Vendors Inc., a Michigan-based one-stop and rack jobber concern.

<u>Marriages</u>

Kathy Miller to Paul Dopp Feb. 14 in Sherman Oaks, Calif. Bride is a&r administrator for RCA Records in Los Angeles.

Shari Inoue, studio manager for Westlake Recording Studios in Los Angeles, to restaurant owner Jean-Luc Dub in Las Vegas last month.

* * *

Eileen Schneider to Rob Wunderlich Feb. 7 in Hollywood. Bride is director of press and artist relations on the West Coast for PolyGram. Husband is associate director for product management at Columbia Records. * *

Dan Pine to Daryl Boone Feb. 14 in Beverly Hills, Calif. Husband is West Coast press and artist relations manager for PolyGram.

Deaths

Ron Grainer, 57, Australian-born composer of television themes such as "Dr. Who" and "Steptoe and Son" of cancer in Brighton, England. A U.K. resident, Grainer toured as a supporting act for artists such as Frankie Laine, Billy Eckstine and Al Martino. One teenage son survives.

* * *

Bernard Gorodetzer, 73, orchestra leader and violinist who worked under the name of Bernie Berle, Feb. 15 in Philadelphia. Leading a dance band called "Whirl and Twirl With Bernie Berle," he entertained Presidents Truman, Eisenhower, Kennedy and Johnson during their visits to Philadelphia. He is survived by his widow and five children.

Burrell L. Small, 62, president and chairman of Mid America Media, Feb. 22 in Kankakee, Ill. A former newspaper editor, Small joined Mid America, which owns 11 radio stations and two cable television systems. He is survived by his widow Reva and three children.

* * Joyce Munves, 45, wife of Peter Munves, director of marketing planning for CBS Masterworks, in an automobile accident, Feb. 20. Besides her husband, Mrs. Munves leaves two

Roy Robert Horton, 45, nephew of music publisher Roy Horton and son of songwriter Vaughn Horton, from a self-inflicted wound Feb. 20 in Everett, Pa. His widow and three daughters survive.

Shep Fields, 70, band leader from the 1930s and 1940s who developed "Rippling Rhythm" style, in Los Angeles from a heart attack Feb. 23. He waxed more than 300 records and once had a network radio show. He joined his brother, Freddie Fields, the producer, in the 1970s, Survivors include his widow, Zook, and two chil-

Dull Grammy Show Yields Some Pleasant Memories

• Continued from page 11

however, the nominated songs and artists were miles apart from what they would have picked; Paul Simon, Kenny Loggins, and even Billy Joel, are hardly representative of what is currently going on in rock; the time awarded rock personalities was not reflective of the music's overall strength in the international marketplace; and new wave and hard rock were all but ignored on what was seen on tv.

Overall, this year's Grammys show was pretty bland, but there were a few highspots, most not seen on tv. Some pleasant memories:

- Police won best rock instrumental performance for "Reggatta De Blanc," but did not show up for the pre-telecast segment. Not many performers did. Chris Cross. Barbra Streisand, Barry Gibb, and Rodney Dangerfield, all won Grammys before the televised show began, and none showed up when the tv cameras were not there.
- Those who did included Gilley's "Urban Cowboy" Band, the Manhattans. Lucy Simon, Pink Floyd engineer James Guthrie, and Pat Benatar, whose first words on re-ceiving the award were. "holy shit." Women in the audience were later to complain that the Grammys were anti-female because the top male rock artist was on tv. while top female was relegated to the secondaries.

• New York Mayor Koch had a few words to say welcoming the Grammys back to New York, but he was gone before most people even

knew he was there.

"Can't Turn You Loose." by Aretha Franklin, and "Don't Cry For Me Argentina" by Patti LuPone were the musical highlights of an otherwise sorry evening. Barbara Mandrell had troubles with her mike. Kenny Loggins unplugged his guitar accidentally, and the curtain kept getting caught on the scenery.

• It was nice to see George Jones winning a Grammy for best male country vocal performance, and Roy Orbison sharing one with Emmylou Harris for best country duo. And congratulations to Bette Midler for "The Rose."

The most interesting part of the evening was the song of the Year presentation when the various songwriters had a chance to sing their own compositions on tv. Best was Amanda McBroom singing "The Rose." Funniest was Fred Ebb's sock-it-to-em version of "Theme From New York, New York." But why didn't writers Barry Gibb and Robin Gibb sing "Woman In Love." one of the nominated songs?

And what is there to say about big winner Christopher Cross? The many perennial also-rans in the music business may take heart that to get to the very top you don't have to be all that pretty, or all that skinny. or even all that talented.

www.americanradiohistory.com

MARCH 7, 1981 BILLBOARD

c Co be re mear the p	opyrig produ ns. ele prior v	ht 1 uced ectro	198 d. s onid en	11. Billboard Publications, Inc. No pa stored in a retrieval system, or transmic, mechanical photocopying, record permission of the publisher.	irt of this i	10 publication by form or by	y any	THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board. 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 LF Country Chart
THIS WEEK	LAST WEEK	Weeks on C	5	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	此	146	6	T.S. MONK House Of Music Mirage WTG 19121 (Atlantic)		7.98	SLP 30	169	165	6	BEATLES Love Songs Capitol SKBL-11711		7.98	
01	115	4	4	ORIGINAL CAST Annie	oymbols		Onert	血	152		BOOMTOWN RATS Mondo Bongo Columbia JC 37062		7.98		170	170	3	PEARL HARBOUR Don't Follow Me, I'm Lost Too Warner Bros. BSK 3515		7.98	
106	104	5	5	Columbia JS 34712 REO SPEEDWAGON You Can Tune A Piano But You	A	8.98		138	139	40	WAYLON JENNINGS Music Man RCA AHL1-3602	•	7.98	CLP 21	171	147	15	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
	117	4	4	Can't Tuna Fish Epic JE 35082 RITA COOLIDGE		7.98		139	137	43	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	A	15.98	CLP 19	血	182	2	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98	
07	117			Greatest Hits A&M SP 4836		7.98		140	140	5	SHOES Tongue Twister Elektra 6E-303		7.98		173	171	3	REO SPEEDWAGON Ridin' The Storm Out	•		
108	97	14	1	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 16	141	143	8	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 5	174	172	40	Epic PE-32378 SOUNDTRACK Fame	•	7.98	
109	101	26	6	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 38	142	127	11	SOUNDTRACK 9 To 5 (original soundtrack)			CLF J	1/2	HEN ES	1181	RSO RX-1-3080 ONE WAY		8.98	
110	113	97	7	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	A	7.98	CLP 13	143	129	29	20th Century T 527 (RCA) TEDDY PENDERGRASS TP	A	7.98			176		Love Is MCA MCA-5163 ELOISE LAWS		8.98	-
111	107	34	4	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	A	8.98		144	148	3	P.I.R. FZ 36745 (Epic) PLASMATICS New Hone For The Wretched		8.98	SLP 24				Eloise Laws Liberty LT 1063		7.98	SLP 5
112	108	17	7	THE POLICE Reggatta De Blanc				145	133	18	Stiff USE-9 LINDA RONSTADT Greatest Hits Vol. 2	•	7.98		四	187	2	THE TEARDROP EXPLODES Kilimanjaro Mercury SRM-1-4016 (Polygram)		7.98	
13	116	73	3	PAT BENATAR In The Heat Of The Night	Δ	7.98		146	167	2	Asylum 5E-516 (Elektra) B.B. KING There Must Be A Better World		8.98		178	157	15	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98	
14	105	23	3	Chrysalis CHR-1236 DAVID BOWIE Scary Monsters		7.98					Somewhere MCA MCA-5162		8.98	SLP 35	179	161	27	LT.D. Shine On A&M SP-4819		7.98	SLP 3
115	114	8	В	RCA ÁQL1-3647 BEATLES		8.98		147	151		STYX Pieces Of Eight A&M SP-4724		7.98		180	190	2	GLEN CAMPBELL It's The World Gone Crazy			
				Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98		148	142	18	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 41	181	180	34	THE ROLLING STONES Emotional Rescue	A	7.98	CLP 7
.16	111	13	3	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 12	149	159	2	REO SPEEDWAGON Live (You Get What You Play For Epic PEG:34494		7.98		182	163	80	Rolling Stones COC 16015 (Atlantic) MICHAEL JACKSON	A	8.98	
.17	112	22	2	SUPERTRAMP Paris A&M SP-6702	•	13.98		150	149	21	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 21	183	177	18	Off The Wall Epic FE-35745 DONNA SUMMER	A	8.98	
18	118	14		EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 52	151	136	31	THE CHARLIE DANIELS BAND	Δ	7.30	JEI 22	_			The Wanderer Geffen GHS 2000 (Warner Bros.)	-	8.98	-
.19	119	9	9	FIREFALL Clouds Across The Sun			JLI JZ	152	141	25	Full Moon Epic FE 36571 B-52'S		7.98	CLP 33	政	MEW E		REO SPEEDWAGON Nine Lives Epic FE 35988		7.98	
20	125	5	-	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To	•	8.98		153	153	27	Wild Planet Warner Bros. BSK-3471 THE CARS		7.98		185	150	12	YES Yesshows Atlantic SD-2-510		11.98	
	155	2	2	1980 Epic JE-2-36444 J.J. CALE		13.98		_		31	Panorama Elektra 5E:514 GEORGE BENSON		8.98		186	191	65	PINK FLOYD The Wall Columbia PC 2-36183	A	13.98	
4				Shades Shelter/MCA MCA 5158		8.98	,				Give Me The Night Warner Bros. HS 3453		8.98	SLP 40	血	197	2	SHERBS The Skill			
.22	110	27		SOUNDTRACK Honeysuckle Rose Columbia S2-36752		13.98	CLP 10			13	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98		188	174	12	Atco SD-38-137 (Atlantic) DR. HOOK Greatest Hits		7.98	
.23	126	22	2	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98		156	156	353	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	A	7.98			NEW EI		Capitol S00-12122 DAVE AND SUGAR		8.98	-
24	124	8	В	BEATLES Rubber Soul Capitol SW 2442		7.98		血	MEIR E	7777	KLEEER License To Dream Atlantic SD 19288		7.98		100	179		Greatest Hits RCA AHL1-3195 THE REDDINGS		7.98	-
.25	120	8	В	ORIGINAL CAST 42nd Street				血	MEW E		JUICE NEWTON Juice				190	1/3	12	The Awakening Believe In A Dream JZ 36875 (Epic)		7.98	SLP 6
26	123	15	5	RCA/Red Seal CBL·1-3891 PETER ALLEN Bi-Coastal		8.98		159	158	51	Capitol ST-12136 WILLIE NELSON Stardust	A	7.98	CI P C:	191	192	2	CLARENCE CARTER Let's Burn Venture VL 1005	*	7.98	SLP 3
27	109	14	•	A8M SP-4825 ANDY GIBB Andy Gibb's Greatest Hits		7.98		160	160	5	Columbia JC 35305 707 The Second Album		7.98	CLP 24	192	183	17	SWITCH This is My Dream Gordy G8-999M1 (Motown)		8.98	SLP 2
28	128	21		RSO RX-1-3091 LEO SAYER		8.98		161	164	16	Casabianca NBLP 7248 (Polygram) OAK RIDGE BOYS Greatest Hits	•	8.98		193	195	65	LYNYRD SKYNYRD BAND Gold & Platinum	A		52.72
29	131	5	1	Living In A Fantasy Warner Bros. BSK 3483	, j	8.98		162	145	5	MCA MCA-5150 STYX		8.98		194	196	59	MCA MCA 2-11008 PRETENDERS Pretenders	•	12.98	
		_		Cornerstone A&M SP-3711		7.98		163	166	4	The Grand Illusion A&M SP-4637 JORMA KAUKONEN		7.98		195	178	11	Sire SRK 6083 (Warner Bros.) WHITESNAKE		7.98	
7	ACO COT	_		RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98			175		Barbeque King RCA AFL1-3725 THE RINGS		7.98			189		Live In The Heart Of The City Mirage WTG 19292 (Atlantic)		7.98	-
.31	121	15	5	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 34	165	168		The Rings MCA MCA-5165 RICK NELSON		7.98					ROSE ROYCE Golden Touch whitfield WHK 3512 (Warner Bros.)		7.98	SLP 3
132	130	6	6	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98					Playing To Win Capitol S00-12109		8.98		197	193	16	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98	
133	134	8	В	THE BLACKBYRDS Better Days			CI D #7		132		SOUNDTRACK Xanadu MCA MCA 6100	^	9.98		198	188	17	HIROSHIMA Odori Arısta AL 9541		8.98	SLP 7
4	181	2	2	PEABO BRYSON Turn The Hands Of Time		7.98	SLP 47	167	169	6	JOHN LENNON John Lennon & The Plastic Ono Band				199	199	16	THE CLASH Black Market Clash			JLF /
35	96	11	1	Capital ST 12138 BLUES BROTHERS		8.98	SLP 56	168	173	17	Capitol SW-3372 JOHNNY LEE Lookin' For Love	-	7.98		200	184	4	Epic 4E-36846 SIR DOUGLAS QUINTET		4.98	-

TO	PI	Ps	2	TΔ	PF
-		-1 3	•		

A-Z (LISTED BY ARTISTS)

Abba. 17
AC/DC 9
Adam And The Ants. 172
Aerosmith 178
Air Supply 42
Air Supply 42
Air Parson's Project 14
April Wing 35
Bar-Kays 116
B.B. King 16
Beatles 76, 83, 85, 96, 115, 124, 169
Pat Benatar 6, 113
George Benson 154
Black Byrds 133
Blondie 7
Boomtown Rats 137
Blues Brothers 135
Boomtown Rats 137
Blues Brothers 135
David Bowie 114
Tom Brown 52
Jackson Browne 111
Jimmy Buffet 45
Bus Boys 171
B-52'S 152
J. J. Cale 121

Jim Carol Band 73	
Glen Campbell180	
Cars153	ł
Charlie Daniels Band151	ı
Clash24, 199	•
Rita Coolidge107	,
Ry Cooder47	
Con Funk Shun 59	•
John Cougar 71	
Elvis Costello	3
Chirstopher Cross	•
Clarence Carter191	i
Credence Clearwater	i
Dave And Sugar	
Devo	i
Neil Diamond	í
Dire Straits	
Doobie Brothers 88	
Doors 37	
Dr. Hook 186	
Eagles 33	
Earth, Wind & Fire	•
Roberta Flack & Peabo Bryson	
Firefall 119	
A	,
Aretha Franklin102	:
Fleetwood Mac	
Gap Band	
Marvin Gaye 30	2
Andy Gibb127	,

Emmylou Harris Heart Hiroshima	Terri Gibbs	
Heart Hiroshima	Daryl Hall & John Oates	1
Hiroshima		
Donnie Iris Jam Jermaine Jackson Michael Jackson Michael Jackson Bob James Waylon Jennings Billy Joel Jones Girls Jorna Kaukonen Journey Kleer Lar Klugh Lool & The Gang Lakeside Nicolette Larson John Lennon _ 80, 84, 100, 132, 11 John Lennon _ 70ko Ono Kenny Loggins Loverboy LT.D 1		
Jam	Hiroshima	1
Jermaine Jackson Michael Jackson	Donnie Iris	
Michael Jackson	Jam	
Jacksons Bob James Waylon Jennings	Jermaine Jackson	
Bob James Waylon Jennings 110, 1: Billy Joel. Jones Girls 1 Journes Kaukonen 1 Journey Kleer 1: Earl Klugh 1 Kool & The Gang Lakeside Nicolette Larson John Nicolette Larson John Lennon 80, 84, 100, 132, 10 John Lennon / Yoko Ono Kenny Loggins Loverboy 1 Loverboy 1 LT.D 1: Eloise Laws 1	Michael Jackson	1
Waylon Jennings 110, 1 Billy Joel 1 Jones Girls 1 Jorma Kaukonen 1 Journey 1 Journey 1 Kleer 1 Earl Klugh 1 Kool & The Gang 1 Lakeside Nicolette Larson Johnny Lee 80, 84, 100, 132, 1 John Lennon 80, 84, 100, 132, 1 John Lennon Yoko Ono Kenny Loggins Loverboy 1 L. T.D. 1 Eloise Laws 1	Jacksons	
Billy Joel Jones Girls	Bob James	
Jones Girls	Waylon Jennings	110, 13
Jorma Kaukonen	Billy Joel	
Journey Kleer	Jones Girls	1
Kleer 1	Jorma Kaukonen	10
Earl Klugh. 1 Kool & The Gang Lakeside Nicolette Larson Johnny Lee 80, 84, 100, 132, 1 John Lennon 70ko Ono Kenny Loggins Loverboy L.T.D 1 Eloise Laws 1	Journey	
Kool & The Gang		
Lakeside Nicolette Larson Johnny Lee. 1 John Lennon 80, 84, 100, 132, 10 John Lennon 7 koko Ono Kenny Loggins. Loverboy L. T. D. 1 Eloise Laws 1.	Earl Klugh	1
Nicolette Larson Johnny Lee	Kool & The Gang	
John Lennon	Lakeside	
John Lennon	Nicolette Larson	
John Lennon / Yoko Ono	Johnny Lee	10
Kenny Loggins		
Loverboy		
Loverboy	Kenny Loggins	!
Eloise Laws1		
	L.T.D	1
Lynyrd Skynyrd19	Eloise Laws	1
	Lynyrd Skynyrd	19

Barry Manilow	82
Teena Marie	
Randy Meisner	
Delbert McClinton	
Don McLean	
Ronnie Milsap	
Nazareth	
Dolly Parton	
Anne Murray	
Willine Nelson	
Rick Nelson	
Juice Newton	
Oak Ridge Boys	
One Way	
Outlaws	
Pearl Harbour	
Teddy Pendergrass	
Pink Floyd	156, 186
Plasmatics	144
Elvis Presley	60
Police.	5. 112
Pretenders	194
Prince	148
Queen	44. 56
Rainbow	
Eddie Rabbitt	
Reddings	
Reo Speedwag on 1, 106, 120, 1	49 173 184
Cliff Richard	
Rings	
Rockpile	
Nockpite	91

Kenny Rogers	
Rolling Stones	181
Linda Ronstadt	145
Diana Ross	90
Rose Royce	196
Rodd Rundgren	48
Rush	31
Patrice Rushen	
Joe Sample	75
Leo Sayer	128
Boz Scaggs	
Bob Seger & The Silver Bullet Band	
Shalamar	
Sherbs	
Shoes	
Phil Seymour	
Sir Douglas Quintet	
Sister Sledge	
Skyy	
Slave	
Grace Slick	
SOUNDTRACKS:	
Annie	105
Any Which Way You Can	141
Fame	
Honesuckle Rose	
Urban Cowboy	
Xanadu	
9 To 5	
Bruce Springsteen	
Spyro Gyra	

Donna Summer	183
Michael Stanley Band	86
Steely Dan	12
Rod Stewart	32
Barbra Streisand	
Styx4, 129, 14	7. 162
Switch	
Supertramp	_ 117
Talking Heads	94
Teardrop Explodes	
Toto	
T.S. Monk	
Tierra	
U.F.O.	
Weather Report	156
Grover Washington Jr.	27
Whitesnake	
Whispers	
Don Williams	9/
Hank Williams Jr.	89
Steve Winwood	
Stevie Wonder	
Yarbrough And Peoples	21
Yes	
Neil Young	
XTC	
Warren Zevon	8:
42ND Street	12
707	
38 Special	54

Every care for the accuracy of suggested list prices has been taken. Billiboard does not assume responsibility for errors or omissions.

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units.

ABKCO Collects, But No 'So Fine' Profit

• Continued from page 3

fact that Klein, principal officer of ABKCO, was business manager of Harrison and his musical interests from 1971-73.

While Judge Owen did not find that any of the steps taken by ABKCO, while acting as Harrison's business manager, to defend this action were "in any way inappropriate or other than in good faith," he did find "more troublesome, however,

...Klein's covert intrusion into the settlement negotiation picture in late 1975 and early 1976, immediately preceding the trial on the merits."

"At this crucial time." Judge Owen declared, "Harrison made a settlement proposal which, at the time, Bright Tunes' lawyer regarded as a 'good one.' Unknown to Harrison. Klein, at that point still involved in bitter post-firing litigation with Harrison, made a substantially higher offer to purchase Bright Tunes' claim on behalf of ABKCO, thereby causing Bright Tunes to conclude that the level at which it had been negotiating with Harrison was far too low.

"Thereafter. Harrison's unwillingness to discuss a larger settlement and Klein's failure to better ABKCO's offer-Bright Tunes viewed that offer merely as an 'opener'—necessarily forced the case to trial on the merits. Harrison, after the trial, made no further serious efforts to with Bright Tunes' higher demands and the claim was finally brought by ABKCO in 1978 for a sum more than double Klein's own first offer.'

Judge Owen concluded that ABKCO's "intrusion into and interference with Harrison's 1975 and January 1976 settlement efforts were to probable detriment of its former

"This is particularly so since Klein's proposals were regarded by

Goody Trial Promises

Bright Tunes as being highly credible, i.e., based on Klein's intimate knowledge gleaned from his former relationship with Harrison. This impropriety was further compounded by the fact that in December 1975, in the course of his discussions and in an effort to support his proposal. Klein covertly furnished Bright Tunes with certain of Harrison's financial schedules which he acquired while Harrison's business manager.

Judge Owen stated that ABKCO's "intrusion irreparably destroyed the ability of Harrison to further negotiate a settlement in a range that Bright Tunes' lawyers had already determined to be 'good.'

"I, therefore, conclude that ABKCO is not entitled to profit from its eventual purchase of all of Bright Tunes' rights to 'He's So Fine'-essentially (its) only asset."

"On the other hand, I also conclude that ABKCO is not required to forfeit its cost of acquisition. Had it been shown that Bright Tunes and Harrison were realistically close to a specific figure in their settlement negotiations, I could have utilized such a figure for the resolution of the issue here; absent such proof. I deem the figure at which ABKCO did purchase Bright Tunes' rights in 'He's So Fine' to be the appropriate one."

Judge Owen directed that ABKCO is to "hold the fruits of its acquisition of April 13, 1978 in trust for the Harrison interests to be transferred to Harrison in an appropriate designee upon the payment of \$587.000 together with interest from the date of acquisition for which amount plaintiff shall have judgment."

Further relief by ABKCO against the Harrison interests was denied by Judge Owen, as were claims against BMI and Hansen Publications, the music sheet company. Judge Owen also denied counterclaims asserted against ABKCO and Klein.

InsideTrack

Nobody's talking, but CBS assuaged some indignant accounts by "cleaning up" returns that date back to the January 1980 period when labels generally ashcanned the 100% exchange in favor of the present around 20% exchange policies. Talk is that CBS took back some long built-up warehouse overstocks with accounts taking a 10% penalty on the overall return willingly. Some accounts learned of the modifications (see story, p. 1) Tuesday (24) while others were 'phoned the following day. As of Thursday (26) no written policy notices had been received. Accounts universally praised CBS for granting the month-long buy-in before the March 30 effective date. Orders are to be coded 55, a new number leading to some speculation. Intriguing, too, is the information that the new James Taylor album is receiving a

More and more fingers pointing at WEA as the vendor which will introduce the first \$6.95 product among its present \$5.98 midrange line.

CBS Records is running a series of demonstrations for other labels on a new method for upgrading disk and prerecorded tape quality. Described by the company as a "major breakthrough," it is reported to reduce playback noise via software encoding while still providing normal play for those without the decoder. More public trade demonstrations are slated by CBS at NARM.

Watch for a U.S. retail chain to announce a major move into video software and hardware. Up to now. DJ's Sound City, the Don Jenne-Dick Justham combine out of Seattle, is the only one in with both feet.

Chicle Plateaux: Rush got the first Chu-Bops platinum award from Album Graphics and Amurol, the firms which linked to produce the mini-LP chewing gum packets. The Rush release and all the other eight original chewing gum packs have topped 1 million units in sales. Not bad at 35 cents retail. ... Stevie Wonder's travel agent is working overtime. Personal manager E.G. Abner has set the Wunderkind for the Tokyo Music Festival March 29, after which he'll gig some in Nippon and then several concerts in the Philippines. Wonder's currently at

Air Studios Montserrat, where he is collaborating on a side for the Paul McCartney album.

Got 13 folk in your firm who jog? A jeans maker is sponsoring a \$100,000 pro/am marathon on Sunset Blvd. Sunday (29) to the Pacific. Each runner covers two miles. Contact Tom Noonan at Billboard. . . . Know Your Candidate: Taking a page from ASCAP's longtime custom of describing writer candidates for its board on election ballots. The Assn. of Independent Music Publishers is asking AIMP and ASCAP to do the same when it prepares publisher candidate ballots. AIMP's ballot next month carries full details on publisher's affiliations and background so its members can vote more knowledgeably

Stan In The Lions' Den: RIAA president Stan Gortikov sure to send some fur flyin' when he addresses and parries questions from NARAS Nashville chapter members among whom are many publishers and writers at their Tuesday (10) lunch at the Maxwell House Hotel there. Phone Francene (615) 255-8777 for reservations.... Bid a fond farewell to Korvettes. Chairman Joseph Ris confirms pending sale of the 23 remaining sites which once racked up \$60 million annually in record sales. 'Tis said the onetime debt of \$40 million has been pared to \$10 million for which the music trade is holding a \$6 million bag. . . . Those 34 Treasury record/tape/accessories departments which fold by June are Pickwick leased departments through the retail division and not racked departments of the wholesale division. Sorry!

Scared by the string of Chapter XI petitions, label credit managers meeting "informally" with accounts, stressing prompt payment of statements. ... Look for Terry Ellis, co-chairman of Chrysalis Records, to take over as chairman of the board of RIAA. First time Track can remember an Englishman has headed the august industry association. ... Don't go to the old Burbank. Calif. Vanowen site of Viking Records. Coowners Jim McGraw and Charles Anderson have moved to a brand new building at 4520 Valerio in the same suburb. The 40,000 square foot warehouse/office was built for cash provided by the two owners of the longtime cutouts firm.

Split Over New CBS Returns Plan

• Continued from page 11

"Blank tape business is going to get a whole lot better. Why does the industry always make \$1 price jumps? Why not 25 or 50 cents?"

Jim Grimes of the 73-store National Record Mart/Oasis skein, Pittsburgh, sees the Economy hike to \$5.98 possibly killing that line. which now runs directly into the very successful \$5.98 midrange lines of MCA. WEA, CBS and Polygram. Grimes feels the increases in pick and ship charges are equitable in that if he had to perform those services himself it might even cost him

Bib Distributing boss Joe Voynow likes the 3% more added to his CBS return. He thinks the returns problem can be more quickly ameliorated if manufacturers police their own sales efforts more critically. Sales people are still urged to oversell product, he notes. He'd also like labels to consider the specific problem of the one-stop, which when it grants a customer return must take any label back. Invariably, the onestop is burdened because the biggest part of the return is from a "cold" label, at a time when he is accruing his largest return with a competing "hot" manufacturer from whom he does not need the hefty privilege.

Manhy Brucker of Listening Booth, the 43-stores out of Pennsauken. N.J., agrees with Hartstone. feeling the 5% edge of the rack will hurt his stores. Like others, he wonders about what will occur in June when music publishers get the increased royalty for mechanicals.

"It's all old CBS stuff. There's no reason for the price rises." Larry Selig of the five Lyric Records stores. Indianapolis, feels. CBS is greedy and gouging. I like the WEA returns incentive.

'I'm getting so many calluses from these arbitrary changes in policy from labels. I have no comment," Jerry Richman, Richman Bros., Pennsauken one-stop, says. Ben Bartel of the five Big Daddy's stores. Chicago, calls the price increases "a trick bag." He, too, forecasts a \$9.98 front line album price soon. "The chain retailer is paying 54% of the

list for product now. How soon will it be 59%? They'll hang their hat on the royalties increase coming up." Bartel says, agreeing with Brucker. Bartel was "furious about the 2% cut

Grammy Honors Dispensed

Continued from page 8

de Paris. Principal soloists: Teresa Stratas, Yvonne Minton, Franz Mazura, Toni Blankenheim. Producers: Guenther Breest, Michael Hor-

Orchestral recording: "Bruckner: Symphony No. 6 In A Major," Sir Georg Solti cond. Chicago Symphony Orchestra. Producer: Ray Minshull,

Opera: "Berg: Lulu (Complete Version)," see album category.

Choral performance (other than opera): "Mozart: Requiem," Carlo Maria Giulini, conductor, Norbert Balatsch, chorus master. Philharmonia Chorus & Orchestra. Angel.

Chamber Music: "Music For Two Violins (Moszkowski: Suite For Two Violins/Shostakovich: Duets/Prokofiev: Sonata For Two Violins)'

Itzhak Perlman, Pinchas Zukerman, Angel.

Instrumental soloist (with Orchestra): A Tie-'Berg: Concerto For Violin & Orchestra, Stravinsky: Concerto In D Major For Violin & Orchestra," Itzhak Perlman (Seiji Ozawa conducting Boston Symphony Orchestra, DG). And "Brahams: Concerto In A Minor For Violin And Cello (Double Concerto)." Itzhak Perlman. Mstislav Rostropovich, Bernard Haitink conducting Concertgebouw Orchestra. Angel.

Instrumental soloist (without orchestra): 'The Spanish Album,' Itzhak Perlman, Angel.s Vocal soloist: "Prima Donna, Volume 5-Great Soprano Arias From Handel To Britten.' Leontyne Price. Henry Lewis conducting Philharmonia Orchestra. RCA.

Engineering: "Berg: Lulu (Complete Version)." Karl-August Naegler, DG.

Producer: Robert Woods, Telarc.

Royalty Agreement Reached

• Continued from page 4

tional Entertainment & Campus Activities Assn. (NECAA) withdrew from negotiations with BMI and ASCAP on the grounds it could not support the fee increases "in good

Since the 1976 Copyright Revision which required schools to pay license fees, the NECAA has been the most vocal critic of such per-

While the majority of schools have signed the BMI license and plan on signing the ASCAP license. there are still a number of schools and state university systems which

Among them are reportedly the

braska system. St. Johns and the State Univ. of New York.

The NECAA is currently supporting Senate Bill S2082 introduced in the Senate Judiciary Committee which provides for the exception of veterans and fraternal organizations. The NECAA is hoping for it to be amended to include educational institutions if it gets to the Senate

Cassettes Up \$1

NEW YORK-The list price of In-Sync Labs/Connoisseur Society audiophile prerecorded cassettes has been raised to \$15.98. The increase is

Peek Inside Industry • Continued from page 3

bility of allegedly conflicting statements made to the American Can auditors by defendants George Levy, Goody's president, and Sam Stolon, the chain's vice president in charge of purchasing, was temporarily resolved by Platt's declaration that such matters could be decided during the trial, at the appropriate

Those statements were alleged by government prosecutor John H. Jacobs to suggest "classic examples of consciousness of guilt," implying that one or another of the defendants framed his response to the auditors with the knowledge that they had been trafficking in counterfeits.

As a result, Platt decided that Jacobs would have to call the American Can auditors as witnesses. before he might consider entering their written summaries into the record. The reason, Platt says, is that the auditor's summaries contained "editorial" comments that may be prej-

Among the things cited by Jacobs was the existence of an "approved vendors' list" initiated by the Goody management that may suggest guilty knowledge, and the allegation that the American Can auditors pressed

the defendants to describe details about shipments of records that were described as "deviating from the normal course of business.

The opinion may not be admissable," notes Platt, "but the facts will. You can get the facts to say it's not the normal course of business." he speculated, and added that you can also get the facts to say it was, thereby supporting his decision to postpone a resolution until the matter comes up again at trial.

Platt also decided to admit a tape recorded statement made to the RIAA by Norton Verner, the government-witness who allegedly sold counterfeit records to Goody. When a defense lawyer asked if recording equipment could be provided by the court so he could tape a copy of Verner's statement. Platt told him: "You may regret that comment when you hear the tape."

According to Jacobs, the government will subpoena as witnesses singer/composer Paul Simon and songstress Olivia Newton-John. among others, to highlight its case. Both artists had albums that were allegedly part of the shipments of counterfeits that Goody et al is accused of having knowingly bought. and then distributed throughout its wholesale and retail network.

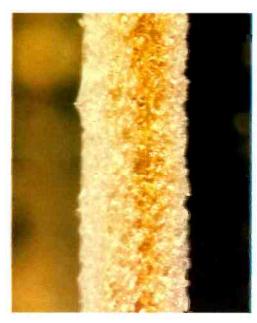
formance licenses. .

have refused to agree to the licenses.

Univ. of Louisville, Univ. of Ne-

www.americanradiohistorv.com

Look for the Orange Edge. The Conversafe Orange Edge and get the edge on record counterfeiting.



The Conversafe Orange Edge. Consisting of a proprietary dye, Conversafe Orange is easily identified without special detection equipment. Photo Magnification: 45X.

Counterfeiting. It costs the legitimate record and tape industry an estimated \$400 million per year. But thanks to Conversafe Orange, a special product developed by Continental Forest Industries, record and tape counterfeiting can be attacked.

Q. What is Conversafe Orange?

A. Conversafe Orangë is a new bleached paperboard with a special orange layer dispersed in one of the pulp plies during manufacturing. This orange color, which is proprietary to Continental, is visible on the edge of the record jacket. It allows easy visual inspection and aids in the detection of counterfeit packaging at all points in the record and tape distribution chain. No special detection equipment is needed.

Q. How is Conversafe Orangë safeguarded?

- A. 1. Continental limits sales to qualified converters of record jacket and cassette packages. To qualify, converters must participate in a tight auditing and control program prescribed by Continental and conducted by a major auditing firm.
 - 2. Additional security measures include a coding system within the orange layer which allows identification of the converter receiving the original shipment of Conversafe Orangë.
 - 3. The independently audited security system is designed so that every pound of Conversafe Orange does not stray.

Q. Can Other Security Systems Produce the Same Results?

A. No. There's no other way to produce the same results. In addition to Continental's security system, conventional cylinder board machines produce weak, inferior results. Only CFI's paperboard-making process yields quality and protection in one paperboard sheet.

Q. What Does Conversafe Orangë Cost?

A. There is no upcharge to the converter for this unique protection.

Q. Who Stands Behind Conversafe Orangë?

A. Continental Forest Industries is a member of The Continental Group, Inc., an international packaging, forest products, financial services, and energy company with sales and revenues of over \$5 billion.

Q. Where can I get more information on Conversafe Orangë?

A. Call your converter or contact Mr. John R. Curtin, Vice President, Continental Forest Industries, Office Park II, Greenwich, CT 06830 203-661-2233.

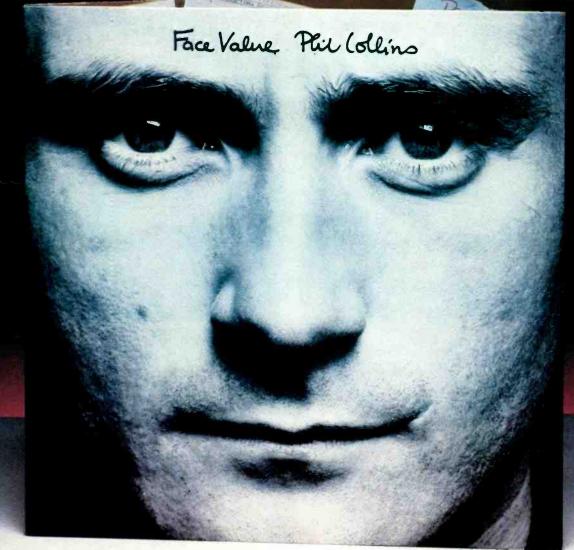
Conversafe Orangë. Only the beginning of a commitment by Continental to the legitimate recording industry. Look for the orange on the edge of the record jacket or tape. Orange means Continental.

Continental Forest Industries
Bleached System Operations

Office Park II Greenwich, CT 06830 Telephone 203-661-2233 TWIX 710-579-2912



THEIRUIH ABOUT PHICOLINS.



Phil Collins is known to millions as the lead singer and drummer of Genesis. His writing, playing and performing have won him worldwide acclaim. His latest work, "Face Value," a first solo album, is highlighted by a showcase of diverse musical influences and a star-studded cast of players.

The truth about Phil Collins' new album? An impressive musical statement from an extraordinarily talented musician. And the proof is in the listening.

PHIL COLLINS. "FACE VALUE."

SD 16029 Produced by Phil Collins
On Atlantic Records and Tapes.

Featuring the single, "I MISSED AGAIN" #3790



