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Uncertainty Clouding Indie Promo Future

By ROMAN KOZAK

NEW YORK-Cutbacks in independent promotion by record companies, a change of focus toward country, black music and adult pop, and extremely tight AOR playlists have combined for a gloomy new year for many in-dependent LP promotion men.

When there were the first reports of cutbacks in promotion, people would come up to me and buy me drinks and ask what I would be doing. And I didn't know what they were talking about since I thought the cutbacks meant all the old guys doing top 40, and that it wouldn't relate to me." says one top East Coast indie promo man.

"But I was wrong. I guess it did mean me Because now all I hear from all the corporate accounts, the big corporation record companies, is that they don't have any money. Of course they have the money. I think the problem is that the top people in the corporation do not know the difference between the top 40 promo men, who may have been overcharging the record companies, and the independent album promotion guys who work for a lot less, and who work to break artists." he continues.

Record companies themselves are extremely tightlipped on the sensitive topic of independent promotion. MCA Records has asked to audit the books of some of the independents it employs (Billboard, Nov. 15, 1980), while



Warren Zevon, always an excitable trouper, gives full vent to classics like 'Excitable Boy" and "Werewolves Of London" on his new, live album STAND IN THE FIRE recorded at the Roxy. For good measure Zevon throws on two new hot compositions so STAND UP AND BE COUNTEC, ZEVO-NITES! 5E-519 Asylum Records & Tapes. (Adver isement)

Warner Communications Inc. has reportedly decided not to use independents at all (Billboard, Nov. 8, 1980). But, says sources, that has apparently not precluded various labels and production companies associated with WCI from hiring promotion people on their own.

CBS cut off the indie promotion people it uses in mid-December, raising speculation that it would follow WCI's move. But business

(Continued on page 6)

AOR Artists Enjoying Singles Sales Surge

By PAUL GREIN

Benatar

LOS ANGELES-Album-oriented rock acts are currently enjoying more success with singles than at any time in recent memory, with FM names accounting for six of the week's top 10.

A year ago, the top of the Hot 100 was crowded with soft pop. adult contemporary. r&b and disco, but little that could qualify as true rock'n'roll. But then the acceptance of big No. 1 hits by Queen. Pink Floyd and Blondie made rock a more vital element in the top 40 mix.

And now singles by John Lennon, Blondie, Bruce Springsteen, Rod Stewart, Heart and the Police jam Billboard's top 10. with top 20

U.K. Topper Chides U.S.

LONDON-Many deserving British acts have failed to break into the lucrative U.S. marketplace "because of its traditional chauvinism, and the ultra-conservatism of the American record business.

That's the opinion of Chris Wright, who speaks as the newly appointed chairman of the British Phonographic Industry (BPI), the country's association of record manufacturers. Wright is also co-chairman of Chrysalis Records.

The BPI chieftain continues. "We have to make an all-out attack on the U.S. this year. It's difficult for new groups to get through. but it's got to crack open eventually

Young American kids are going to start wanting heroes other than (Continued on page 49)



By SAM SUTHERLAND

LOS ANGELES-With a host of major acts still dominating the trade through current repertoire and with first quarter release schedules studded with new acts (Billboard, Jan. 10, 1981), the flow of product from established pop. rock. country and r&b stars begins as a trickle for 1981.

That pattern, consistent with recent sales

berths going to hits by Steely Dan and Pat

Ironically, this increasing receptivity to rock

acts at singles-oriented radio comes at a time

when album-oriented stations are at their most

restrictive-bringing the two formats closer to-

gether than at any other point in recent times. Indeed, just as Benatar's breakthrough last

year as a platinum album act opened the door

to singles exposure for the singer, it is her acceptance in pop radio that has brought her "Crimes Of Passion" LP to the doorstep of No.

1: the LP moves up two points to number two in its 18th week in the top 10. (Continued on page 9)

Vid Moves

Pace CES

By JIM McCULLAUGH

market by Magnetic Video: specific details of Warner Home Video's

multi-product video music release; and Walt Disney moving to

strengthen its video rental program

paced early video software develop-

ments here at the Winter Consumer

Electronics Show, ending its four-

Video move places video cassettes of "9 to 5" and "The Stunt Man," both

currently in theatrical release, into

Already drawing heated response from the movie theater community.

Steve Roberts, president of 20th

(Continued on page 60)

consumer hands on March 1.

The precedent setting Magnetic

day run Sunday (11).

LAS VEGAS-The release of two first run movies to the home video

of 1981 will see release schedules build slowly in size from now through March, according to a Billboard survey of major labels. But underlying the list of product currently due from manufacturers is fresh evidence of trade reticence to embrace the \$9.98 list price category introduced last summer by MCA via

its "Xanadu" soundtrack and since applied to rcleases from both MCA and Capitol. While final release plans for the next three months will be subject to evision at many companies. no new converts to the higher price point can yet be seen.

calendars, mirrors both the traditional tailing

off of heavy volume following the holidays as

well as the fortuitous glut of strong sellers con-

tributing to 1980's bullish holiday sales. Like the early months of last year, the first quarter

And with share of the prerecorded market for cassette tape continuing to eat into the 8track sector, dealers can expect to see fewer titles issued in that configuration simultaneously with LPs and cassettes. Although some labels continue to release new titles in all three formats, an increasing number of labels are restricting 8-tracks to only proven sellers. with emphasis on country, r&b and hard rock product.

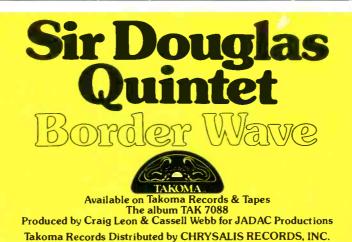
(Continued on page 8)



FM's third LP is vocally and instrumentally their best by far. "City of Fear (PB 6004) is a barometer of current times the state of affairs state of the art. Produced by SYNERGY's Larry Fast. On Passport Records and Tapes.



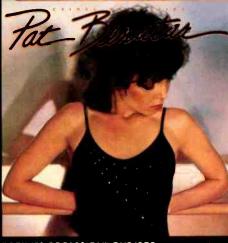
One of music's greatest natural resources has sprung up once again. The music flows with the unique sound of original members Doug Sahm, Augie Meyers and Johnny Perez, as well as Alvin Crow and Speedy Sparks. "Border Wave" picks up where the Quintet left off.



Sir Doublas Quintel-Border Wa

"TREAT ME RIGHT"

matar



the

"CRIMES OF PASSION" CHE 1275 DOUBLE PLATINUM PRODUCED BY KEITH OLSEN "TREAT ME RIGHT" CHS 2487 THE NEW SINGLE FROM THE DOUBLE PLATINUM ALBUM "CRIMES OF PASSION"

Records and Tapes MANAGEMENT: RICK NEWMAN/Catch-A-Rising Star

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RAPHER: LEON LECASH

"IN THE HEAT OF THE NIGHT" CHE 1236 PLATINUM PRODUCED BY PETER COLEMAN FOR CHINNICHAP

General News

Columbia, Rogers Lead RIAA Awards For 1980

LOS ANGELES-Kenr Columbia the top individu fications for 1980. A total of 159 albums w Industry Assn. of America fore. The number of plati But a direct comparison leading, because the 120-c LOS ANGELES-Kenny Rogers is the leading artist and Columbia the top individual label in gold and platinum certi-

A total of 159 albums were certified gold by the Recording Industry Assn. of America last year, up from 112 a year before. The number of platinum LPs rose from 42 to 65.

But a direct comparison between the years' totals is misleading, because the 120-day post-release qualification delay in effect since July 1, 1979 was modified to 60 days on March 4. 1980

That change of rules would tend to push up the 1980 totals. yet the number of RIAA certified singles dropped significantly compared to 1979. The number of platinum singles plummeted from 12 to three: the total of gold singles declined from 60 to 42.

Rogers earned three platinum albums in 1980, more than any other artist, and two gold singles, a total exceeded only by Donna Summer, with three.

Three artists besides Rogers earned three gold albums: Billy Joel, the Oak Ridge Boys, who scored their first three gold LPs all in one year, and AC/DC, which nabbed its first gold LP in December 1979 and followed with three more last year-two of which went platinum as well.

The year's three platinum singles, as is the norm, were all pop, r&b and disco crossover smashes: Lipps Inc.'s "Funkytown" on Casablanca, the S.O.S. Band's "Take Your Time (Do It Right)" on Tabu and Queen's "Another One Bites The Dust," on Elektra/Asylum. Queen had an earlier platinum

By PAUL GREIN

single with its 1978 smash "We Are The Champions." Columbia and Warner Bros. were the top two individual labels, respectively, in both platinum and gold albums. The la-

bels tied for first place in gold singles.

Among the more unusual certifications were a gold album to a classical product, Jean Pierre Rampal and Claude Bolling's "Suite For Flute And Jazz Piano" on CBS Masterworks; and three gold albums to children's LPs, the Chipmunks' "Chipmunk Punk" on Pickwick. John Denver & the Muppets' "A Christmas Together" on RCA and Mickey Mouse and Friends' "Mickey Mouse Disco" on Disneyland. The last two sets went platinum as well.

The 1980 awards also include the first dual gold single in seven-inch and 12-inch configurations, for Barbra Streisand and Donna Summer's "No More Tears (Enough Is Enough)" on Columbia/Casablanca.

The RIAA awarded a record nine gold certifications for theatrical LPs, including eight soundtracks and the "Annie" Broadway cast album on Columbia. The gold film scores in-clude "The Empire Strikes Back," "Urban Cowoby" and "Xanadu," all of which went platinum as well, plus "American Gigolo," "Electric Horseman." "Fame," "The Blues Brothers" and "Honeysuckle Rose."

Veteran artists adding to their gold album tallies in 1980 include Barbra Streisand, who scored her 20th for "Guilty": Frank Sinatra, his 16th for "The Sinatra Christmas Album"; John Denver, his 14th for "A Christmas Together" (with the Muppets): Johnny Mathis, his 13th for "Feelings" and Donna Summer, her eighth and ninth for "On The Radio" and "The Wanderer."

Barry Manilow and Kenny Rogers both hiked their total of platinum LPs to eight.

Here is a breakdown of the top labels and artists in each configuration category

PLATINUM ALBUMS-Columbis is the top label with 12 citations, followed by Warner Bros. Reprise, with nine: Epic with seven. Atlantic and Elektra/Asylum. each with six; A&M, with four; Capitol, Chrysalis and MCA, each with three; and Arista and United Artists. each with two.

Following Kenny Rogers and his three platinum LPs are AC/DC, Pat Benatar and Barbra Streisand, all of whom collected two platinum sets. Willie Nelson & Family might also be included here, counting its live album as well as the "Honeysuckle Rose" soundtrack.

GOLD ALBUMS-Columbia is the top label with 23 awards, trailed by Warner Bros, with 21, MCA with 12, Elektra/Asylum with 11 and Atlantic and Epic. each with 10.

A&M, Arista and Capitol are tied with six gold LPs; Casablanca and RSO each have five; Chrysalis, Mercury, Polydor, RCA and EMI/Liberty each have four: Atco and CBS Masterworks both have three; and Kirshner, Philadelphia International, Phonogram and Solar all have two.

Following AC/DC, Billy Joel, the Oak Ridge Boys and Kenny Rogers, each of whom have three gold LPs are 16 acts who earned two in 1980: Pat Benatar, Cheap Trick, the Doors,

(Continued on page 55)

Disney Sues Retailer Over Video Accord

LOS ANGELES-A Federal District Court suit that tests the legality of the recent Walt Disney Productions and Telecommunications "Home Video dealer" agreement has been filed locally.

The complaint seeks to enjoin independent dealer Michael Vaughn, doing business as Home Video Specialties, Riverside, Calif., from allegedly competing unfairly and infringing on Disney copyrighted trademarks.

Vaughn, according to the filing. has not inked a "Walt Disney Home Video dealer" binder with the new home videocassette wing of the firm. The court claim carries industrywide impact in that the court is asked to determine if such a dealer modus operandi is legal. Regional and national video software onestops, which sell to retailers crosscountry, would either be legally free or excluded from selling Disney videocassettes direct to their accounts, based upon settlement of the suit

Vaughn is also accused of violating Disney provisions of the recently introduced dealer binder because he allegedly has taken the Disney videocassette out of its original company packaging, which carries the legend, "This cassette is for sale only and is not intended for rental," and is renting the Disney program.

In addition, the suit contends, that Vaughn is infringing upon Disney logos, in that the court material from the plaintiff contains an ad run in a local Riverside daily, in which Home Video Specialties has inserted the copyrighted "Mickey Mouse Sorcerer's Apprentice" image and has also duplicated the cursive script Disney logo without plaintiff's permission.

The filing also asks the court to estimate and assess damages and that the defendant pay court costs and statutory damages.

A similar suit, it is known, has been filed against a Richmond, Va., retailer.



PEACHES OPENING-Atlantic artist Alvin Lee cuts the ribbon to open a new Peaches store in Chicago. Seen to the right of Lee are: Tom Heiman, president of the Peaches Records chain; and Lee's comanagers Robert Patterson and Jon Brewer.

MCA Soliciting Bids For 300,000 Classical Cutouts

NEW YORK-MCA Records is soliciting bids on more than 300,000 classical cutouts, deleted as a result of the company's decision to abort an active release program in that repertoire area (Billboard, Jan. 10, 1981).

In effect, the label is dumping all classical titles added to its product pool since the acquisition of ABC Records by MCA some two years ago

However, the move will not affect continued availability of about 75 MCA classics retained in the active catalog of material produced inhouse prior to 1971. The retained group includes several dozen titles by guitarist Andres Segovia and the New York Pro Musica.

The cutout offering, circulated among a number of large dealers and wholesalers, asks for competitive bids on varying quantities of several hundred, titles taken over from ABC, as well as lesser numbers

of classical albums reissued by MCA over the past 18 months. Bids are returnable Jan. 16, at which time the highest offering will be honored.

Fifteen albums featuring Beverly Sills are among the cutout items, including six complete opera packages. Bulk of the titles derive from Westminster productions, although many licensed packages are involved (some from Russia's Melodiya label), as well as others recorded under ABC supervision.

Prominent artists represented in the cutout list, in addition to Sills, include organist Virgil Fox, guitarist Julian Bream, pianist Emil Gilels, violinist David Oistrakh, cellist Mstislav Rostropovich and conductor Hermann Scherchen.

It's understood that MCA is considering proposals to license much of its now dormant classical archive material to another label for release. However, it is not expected to sell off the masters outright.

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Paraphernalia Sales Hit Court Roadblock **By JOHN SIPPEL**

LOS ANGELES-Sales of paraphernalia in record-tape-accessories and other retail locations suffered their biggest setback vet here Dec. 29 when the California Court Of Appeals upheld the Westminster, Calif., ordinance excluding minors from any room where drug-related items are displayed or sold.

The edict from the Fourth District, Second Division appeals body ruled against the contention of Music Plus Four, Inc., corporate management entity of the 20-plus Music Plus retail stores here, that the ordinance, identical to that passed by hundreds of communities in the U.S., was unconstitutional.

The three appeals court judges ruled that the thrust of the ordinance was to halt under-age persons from being exposed to the temptation of buying paraphernalia which might lead to drug usage. It pointed up that the ordinance allowed minors to visit such rooms when accompanied by a guardian or parents who could provide proper guidance.

The original Music Plus Four civil suit was filed in Superior Court locally in 1980, with a large number of different retail firms outside the record industry also participating as plaintiffs. It was one of a number of such tests of the anti-paraphernalia ordinances mounted by members of the industry which makes and distributes such materials. Such items project a \$1.5 billion industry nationally, it is believed.

The appeals judges held that the pro-paraphernalia forces were incorrect in claiming that the local ordinance conflicted with the state Uniform Controlled Substances Act in that the ordinance covered only display of such products to minors and in no way concerned itself with the materials themselves.

"Implicit in the ordinance is the recognition of the special vulnerability of youth to exploitation by those who help make their living by supplying drug related services to the public," the decision stated. "Thus, the ordinance does not directly conflict with existing general law, since it neither contradicts nor duplicates state law."

The appeals ruling noted that legal precedents held communities could regulate gambling and exposure of explicit sexual material, thus supporting its kayo of the temporary Superior Court injunction against city of Westminster officials carrying out the enforcement of the controversial head shop ordinance.

Plaintiffs in the Superior Court (Continued on page 9)

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General News Germany's 1980 Unit Sales Drop Label Bosses Give Mixed Opinions On 1981 Prospects

HAMBURG-Last year turned out to be the most difficult in decades for the German record industry and although final trading figures aren't yet available, it's thought likely that there was a sales downturn of between 3% to 5% compared to 1979's 202.4 million units.

Dollar volume was flat, because of restricted price increases (sales in 1979 were valued at \$1.1 billion). But an upturn in business over the pre-Christmas period could show final figures perhaps 1% ahead of the previous festive season.

Top-level industry executives are unanimous that times are indeed hard, Siegfried Loch. WEA Germany's managing director, says the industry has to "take a realistic view about the future." He says there are positive and optimistic pointers, but the record business has to react more accurately and more quickly to the requirements of the consumer.

In fact, the WEA corporation picture here is bright enough. Its market share is up to 25%, claims Loch, and it had a sales increase in 1980 of around 17% on the previous 12 months

But he warned that the industry had to present a much more united front in future.

Hans Georg Baum. RCA managing director, found 1980 satisfactory. eyeing what he finds greater stability in the North American market. "We've had satisfying success and certainly one of the most positive aspects has been an obvious increase in demand for German-language productions.'

However, Roland Kommerell, Phonogram managing director. is convinced the industry suffers from

NEW YORK - Radio Records.

Ft. Lauderdale. Fla.-based label

formed a year and a half ago by

South Florida business manager Ed

McGlynn, will expand its roster. dis-

tribution and marketing horizons

Kline, former executive vice presi-

dent of Polydor Records, reports the

company is about to sign a deal with

a major label for national distribu-

tion, thus moving from its current

status as an independently-distrib-

uted company. Negotiations are ex-

pected to be completed this week,

and are said to involve Kline's one-

time label association, Atlantic Rec-

three acts-Badfinger and two rock

bands. Love Affair and Glass

Moon-Kline intends to move heavily into the soul market, with the

claim that soul is "my basic back-

ground and familiarity." Kline's as-

sociation with Polydor and, before

that, with Atlantic Records, linked

the executive with a number of

Heavily engaged in promotional

activities throughout his career. he

maintains that he'll make "full utili-

zation" of indie promotion reps, de-

spite being able to take advantage of

strong soul charters.

Although the label currently has

under Dick Kline.

ords

By WOLFGANG SPAHR

too many over-expensive deals within the German business sector. "Too-high costs, bad contracts, these things contributed to a strangely conflicting year which really failed to produce any highlights. Even so, I see promising aspects of our business on which we can build in 1981."

Hans Blume, Hansa chief in Berlin. certainly saw 1980 as "one of the most difficult years for the whole international music market." but adds: "Our own figures were satisfactory, and we enjoyed very successful links with national producers and artists.

A personal disappointment for Herbert R.L. Kollisch. Intercord managing director in Stuttgart, is that the industry's creators failed to come up with a new music trend. "My own view is that we have to get back to simple compositions and melodic sing-songs. But having said that, it is fact that we enjoyed our highest-ever sales in September and October and that leads me to feel optimistic about prospects for the year ahead.'

The need for the German industry to react decisively to meet new demands and challenges is stressed by Monti Leuftner, Ariola president. in Munich. "Creativity and concentrated effort must go hand-in-hand (Continued on page 52)

QUALITY CONTROL-Blue Sky artist Dan Hartman and vocalist Blanche Napoleon listen to the playback of cuts for Hartman's still-untitled next LP. The disk is expected to be dance-rock oriented.

Executive Turntable Manfred Bormann, formerly international projects director for WEA Inter-

national is upped to product administration vice-president in New York. Other changes at WEA International include Ruby Merjan, assistant to the director of international a&r for two years, becomes international a&r director for the East Coast. In the company's Burbank, Calif., offices, former business



affairs vice president, Lee Mendell becomes video division vice president. At the WEA International's European operation in Brussels, Daniel Grunberg returns as director of European production. Before a year-long leave from his post, Grunberg was production coordinator at the central manufacturing plant in Alsdorf. ... Arma Andon is upped to product development vice presi-



dent at Columbia Records in New York. Since 1977. Andon has served as artist development vice president for Columbia Records.... Stan Monteiro moves up at Columbia Records in New York to vice president of label promotion, a new post. He was Epic/Portrait/Associated Labels West Coast marketing vice president. Taking over Monteiro's old spot is Larry Douglas, who is based in Los Angeles. He was national promotion director for Portrait Records. . . . At CBS Masterworks in New York. Robert S. Perlstein takes over the position of business affairs director. He was talent contracts director.... Two new national promotion directors at Atco in New York: Vicki Germaise is now pop promotion national director and Sean Coakley is album promotion national director. Both have worked at Atco since its revital-

Douglas

ization.... Heather Irving, a veteran of Epic/ Portrait/Associated Labels since 1978, moves up to West Coast merchandising manager. . . . Chuck Jones takes over as Elektra/ Asylum promotion manager in Atlanta. He was a WEA marketing coordinator in Atlanta.... Amy Strauss is appointed press and public relations artist functions manager for Columbia Records in New York. She has worked in the press and publicity depart-



... John Noonan takes over as plant manager of the CBS Recment since 1979. ords Manufacturing facility in Pitman. N.J. He was manufacturing manager. Cary Baker, national publicity director for Ovation Records in Chicago, and David Webb, artist relations director, have left the company. Baker becomes a freelance writer and Webb plans to do independent producing. Chuck Cline moves to the post of promotion and publicity manager for Spirit Records in Beverly Hills, Calif. He was sales administrator for the label.

Marketing

Alan Shapiro returns to the industry as home video products specialist for WEA in the Houston office. Shapiro comes from a stint as a radio billing salesman with KRBE-FM Houston. John



Horn moves up to sales vice president at PIKS Corp. in Cleveland. He was sales manager for six years and has been with the firm for 10 years.... There are two sales appointments at the WEA Los Angeles branch. Rick Rieger is now field sales manager and Cindy Paul becomes media specialist. Rieger was the special project coordinator and Paul was a field merchandiser in the Phoenix area.

Dave and Evelyn Edwards, who recently departed Warehouse Records-the Houston four-store chain, are now with Ticketmaster in Houston coordinating electronic ticket sales through the Daily Bros. Cactus stores.

Publishing

Andre Fischer joins 20th Century-Fox Music Publishing in Los Angeles as executive and instudio producer for the newly formed 20th Century-Fox Music Productions unit. He has produced such artists as Michael Franks. Brenda Russell. Dusty Springfield, Tata Vega, Betty Wright, Nannette Workman. Nichole Martin.... Lawrence Goldberg, ASCAP director of distribution for the past seven years, has resigned to return to the practice of law in New York



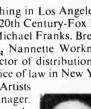
Buzz Arledge joins United Artists City. Music in Nashville as professional manager. Arledge is a pop-country singer who recently teamed with songwriter/artist Hank Martin for a label deal in Nashville.



Strauss

Ed Hart departs his post as executive vice president of JBL in Los Angeles to become president and chief operating officer of Phase Linear, the U.S. Pioneer subsidiary in

Lynwood, Wash. Also. Steve Rand, domestic sales vice president. exits his slot at JBL to become European sales manager for Marantz Europe, a N.V. Philips subsidiary. Rand will be based in Belgium. ... Rick Patzke is upped to domestic sales manager for Nortronics/Recorder Care Division in Minneapolis. Minn. He was Eastern regional sales manager. Also, Dan Masterson moves to the company as Western regional sales manager. He was sales supervisor for Pickwick International in Los Angeles. ... Joel Fein, an Academy Award nominee and Emmy Award winner for music and sound, joins the Village Recorder studios in Los Angeles as manager of studio and video operations. Fein has served in the post production sound departments at 20th Century-Fox. Samuel Goldwyn Studios. Todd A-O and Ryder Sound Studios. Stuart Tatik becomes national sales manager for ERH Productions, the record production coordination service in New York. He was a territory manager with Capitol Records. ... Meldon D. Barrow joins America's Music & Entertainment Hall of Fame, Inc. in Chicago as a music/entertainment consultant. Burrow was head of Male Productions Co., a Chicago independent promotion firm. America's Music & Entertainment Hall Of Fame is funded by the U.S. government's community services administration to organize, inform and prepare talented youth for arts careers. ... Louis Owens and Kelly Noblett move to the Shorty Lavendar talent agency in Nashville. Owens was with Owepar Publishing for 12 years and joins Lavendar as an agent. Noblett is executive assistant, coming from a local law firm.



Coakley

Fischer



\$8.98

NEW YORK-RCA Records becomes the first major U.S.-produced classical label to go \$9.98 list, as part of a selected raise of \$1 on various product categories and artists.

The label's Red Seal line from \$8.98 to \$9.98. effective Jan. 1. according to a letter mailed to accounts by RCA and A&M and Associated Labels.

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his pending distribution affiliation. At Radio, a pop promotion chief will soon be named, augmenting the activities of John Schoenberger, director of album promotion.

Atlantic Pact For Radio Records?

Deal Said To Be Close; Kline Now Helms Fla. Operation

Kline considers South Florida "a hot-bed of talent with some of the best recording facilities in the country.

But, the new president of Radio is taking a broader view of where he hopes to find talent, noting that Love Affair is Cleveland-based. while Glass Moon hails from New York. Steve Wittmack is a&r chief.

Also, Kline expects to make biweekly visits to New York, where the company has set-up an office/apartment

Also to be beefed-up is the company's music publishing unit, reprewhile discussions for foreign representation of the label will get underway shortly. Other executives at Radio include

sented by Diode Music (ASCAP).

Jimmy Gielbert, comptroller, Bob Rogel, business affairs vice president who negotiated the deal that brought Badfinger, originally cut by Paul McCartney for the Beatles' Apple label, to the company

The Badfinger album, called "Say No More" and produced by Jack Richardson, is due for release in mid-February, while a single from the package, "Hold On." goes on release Jan. 19. Cover art is an original Peter Max creation.

All told. Kline expects to have eight to 10 acts to work with on a regular basis.

With the exception of its higher

priced digital recordings, RCA joins

the imported PolyGram Classics la-

bels, DG, Philips and London, in a

The two other domestically-origi-

nated major classical lines. that of

CBS and Angel. continue to list for

adding about 50 cents to the whole-

sale price of hiked product, increases

of \$1 (to \$8.98) were applied to six

David Bowie albums; seven by John

Denver: seven by Waylon Jennings:

eight by Elvis Presley: one by

Stephanie Mills; two by Ronnie

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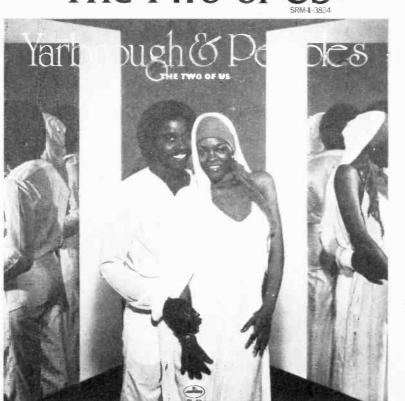
(Continued on page 6)

In the RCA price move, seen as

\$9.98 list for most product.

"The Two of Us"

R&B Albums BB ☆ CB 59 ● RW 18



Pop Albums
BB 🔯
CB 126 🍩
RW 119 @

The first major success story of 1981. Yarbrough & Peoples.



R&B Singles BB ☆ CB 34 ● RW 30 ●

"Don't Stop The Music"





General News Radio Sees Less Indie Promo Men Most Cutbacks In AOR; Black, Country Are Stronger

By RICHARD M. NUSSER

NEW YORK-Radio programmers tend to confirm what many independent promotion men are finding out: major labels are "selectively" cutting back on indie promo costs, mostly in the AOR other factors.

"I can't really think of any indies who are working for major labels these days," says Eddie (Wazoo) Michaelson, music director of New Haven's progressive AOR WPLR-"I've seen a decline not in the number of independent guys work-ing but in the labels they carry. Most the indies are now working smaller labels, and I see lots of sin-gles being worked on those labels."

ing

realm.

A national sampling of program directors reveals that the two companies that have apparently cutback on indie promotion budgets, WEA and CBS, might actually be shifting their money to the country and r&b promo sectors.

J.J. Johnson, program director of KDAY-FM in Los Angeles, says

he's noticing more indie promo people working r&b product because of the consolidation of custom labels and the recent phaseout of RSO's black music department, among

Cal Milner, music director of Los Angeles' KGFJ-AM, says indie r&b promotion men are working product from all major labels including Warner Bros., which supposedly terminated all independents.

"There are more independents working country than any other for-mat." vows Charlie Cook of Los Angeles' KHJ-AM. Cook says he noticed a decline in independent promo calls when the station was still programming rock. Since the format change in November, he's noticed an increase.

Cook's comments libe with speculation within the industry that the major labels are responding to growing conservatism on the airwaves by putting promo funds into country and r&b promotions, rather than

AOR formats, which are becoming less apt to play music by new acts due to the prevalence of older listeners. Rightly or wrongly, program-mers believe the older demographic groups respond more favorably to music performed by acts they are familiar with.

Dan Dix of Detroit's WCXI-AM, says he's had frequent calls from indie promo reps regarding product from WEA and CBS-affiliated lines in the country area.

Dave Krusenklaus of Kentucky's WKQQ-FM, AOR, also sees a de-cline in indie support, and points out that he misses their efforts in helping him obtain product. He points to one indie promo rep who has since joined a major label. "Extra heat from the indies helps you to think twice about a record," he says.

"I see the indie promo guys as someone who these days works for smaller labels." adds John Cooper of AOR formatted WQBK-FM, Renssaeler, N.Y. "The independents very often were the ones to get on the case right away while the regular promotion guys were working other product.'

Hank Cookenboo of KUPD-FM, Phoenix, Ariz., an AOR outlet, says he has had recent visits from indie promo men working product for Epic. Warners and Island, although he's not exactly sure who hired them. It turns out that Island has hired indie promo men to work the new Steve Winwood LP under a separate budget from the WEA field forces.

Chris Squire of KKXX-FM in Bakersfield says he sees more independent promo activity in the coun-try field than ever before.

Squires points to Elektra's push on the "Every Which Way You Can" soundtrack LP as an example of how indie promotion money is being spent these days.

Carl Hayes, program director of WOKJ-AM and WJMI-FM, r&b/ rock/soul outlets in Jackson, Miss., sees no slackening of efforts in his field for indie promotion men. In

(Continued on page 55)

Discwasher To inti Jensen Co.

LAS VEGAS--International Jensen Inc., a subsidiary of Esmark Co., has acquired Discwasher, Columbia, Mo-based marketer of record/ tape care products and audiophile records.

Specific terms of the acquisition were not disclosed here at the Winter Consumer Electronics Show, which ended Sunday (11), where both Jensen, a major home and car audio manufacturer, and Discwasher were exhibiting. It was believed, however, to be a cash sale.

No operational or personnel changes are expected, stressed executives of both firms. Dr. Bruce Maier, Discwasher chief executive officer, who founded the firm in 1971, will continue in that role. Discwasher maintains. Jim Twerdahl, chief executive officer of International Jensen, indicates the newly acquired division will operate autonomously, as do other Jensen divisions.

Esmark Inc., a holding company, is Chicago-based and has major interests in audio, automotive, chemicals, industrial, personal and foods products.

Jensen is located in Schiller Park, III.

Indie Promo Men: Future's Uncertain

• Continued from page 1

longtimers and sources close to CBS say that it is the company's practice every year not to use independents during the Christmas season, since playlists on most radio stations are frozen during that period.

Normally, CBS rehires indie promo men in mid-January, and is expected to do so again. But reluctance by CBS executives to discuss indie promotion even off the record raises speculation that CBS is working on a policy change in regard to independent promotion. Officially, the company has no comment.

"We are not expecting anything. but they (CBS) may have something in mind that we did not anticipate," says Fred DiSipio, who, based in Philadelphia, is one of the country's top independent promotion men. "What they may do is cut down the number of people they use, and use only the four, five or six. who are most effective.

DiSipio, who says his business is "full steam ahead," says record company emphasis now is on "pop adult." and "light top 40, not deeply MOR, not too country. and not too rock'n'roll. More Kenny Rogers." he says.

DiSipio is optimistic for the future, and his optimism, with some reservations, is shared by other independents.

"At the end of 1980, everybody felt that they had gone 15 rounds, but with the new year it was as if everybody decided to put in an extra effort. Nobody wanted to feel beat up." says Ken Kandell. assistant to Jonas Cash in Baltimore. "The radio stations we contacted said their playlists were stale, and they want something new for the new year.

"The various formats are not that different from one another," he con-tinues. "It's a matter of half a dozen titles from one to another. Maybe country stations will not play AC/ DC, but the new country stations play Melissa Manchester, and she's about as country as my ski jacket."

The erosion of format distinction, and the increased conservatism on the part of AOR stations, makes it that much harder for the independents specializing in rock album acts.

"AOR radio is so tight, and there are so many stupid people in radio, so many music directors who don't know the music, that it can be very discouraging." says one indie promo man. "AOR radio now means album oldies radio.

"That same thought has crossed my mind," admits Greg Kimmer-man of Golden Lion Entertainment in New York. "But at the same time, when radio does go on something it plays it so often that it educates the audience to the act. as happened with the Police."

"Also, the program directors often cannot really play what they want. Consultants make the value judg-ments, and that can be scary." adds John Kostick, his partner.

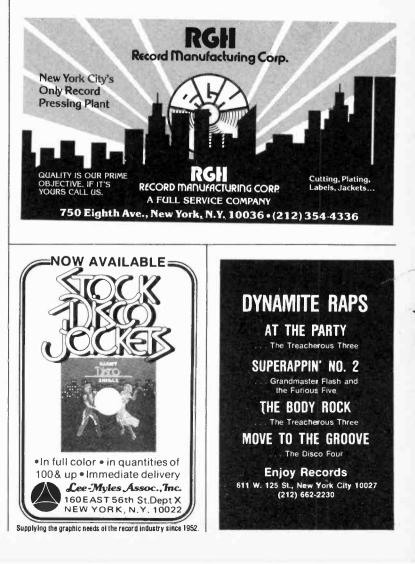
Despite the "smaller pie." Kim-(Continued on page 8)

Hikes Prices • Continued from page 4

Milsap; one by Willie Nelson; one by the Alan Parsons Project; two by Pure Prairie League: four by Styx; seven by Roger Whittaker; three by Dolly Parton.

In other areas, 2-LP Bluebird albums went from \$10.98 to \$11.98: Victrola single-disk packages went from \$3.98 to \$4.98.

Also, RCA-handled 20th Century albums, the "Star Wars" soundtrack and "Star Wars—The Story Of Star Wars" were raised to \$12.98 and \$8.98. respectively.



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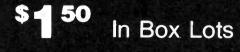
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General News First Quarter LP Releases From Established Artists

Continued from page 1

As for the majors' emphasis on different musical genres, the spread of forthcoming releases echoes last year, when the decline in dance-oriented titles and labels' hopes for new sales via emerging rock and new wave titles yielded a domination by those product areas.

Within CBS, most titles continue to be released in all three configurations, although forthcoming jazz titles by Miles Davis (Columbia) and Bob James (Tappan Zee/Columbia) won't initially be issued in that format. Other Columbia titles due during the quarter include new LPs from James Taylor, Willie Nelson, Elvis Costello. Cheryl Lynn and Journey.

Epic's album release plans feature new albums from Dan Fogelberg on Epic/Full Moon, Stanley Clarke on Nemperor, the Isley Brothers on T-Neck and "Sandinista," the threedisk set from the Clash just shipped by Epic.

By contrast, PolyGram Records will release only two of its projected 20 titles for this period in 8-track. those being hard rock LPs from Rush (Mercury) and Rainbow (Polydor). Among the other releases slated are Mercury albums by Delegation, Ian McLagan. Esther Phillips. Southside Johnny and the Asbury Jukes and, on DJM, Johnny Guitar Watson. Polydor releases will include sets from the Jam. Pat Travers and Robert Fripp with the League of Gentlemen, while Casablanca has a second LP from 707 due.

Warner Bros. continues to release titles from proven sellers in all three configurations, but reports a more selective approach to issuing newer acts in 8-track. And as for the move to a \$9.98 list for superstar product, the label says it has no plans to release any of its currently scheduled first quarter titles in that category, nor is it looking to in the near future.

Just released by the label were new albums from Nicolette Larson, Ry Cooder, Manfred Mann's Earth Band and, on Warner/Curb, Debby Boone. Accompanying those sets were LPs from Steve Winwood (Island), Rose Royce (Whitfield), Paul Butterfield (Bearsville) and M (Sire).

In February, the label will have new albums from Emmylou Harris, the Marshall Tucker Band and Todd Rundgren, while March releases will include LPs by Funkadelic, the Who

When he was 16, Humberto moved to the U.S. from Chile, where several of his relatives were successful singers. He worked on an assembly line for a while, before wandering into MGM Studios. A year later, when an engineer got sick before a major session, Humberto was the only one around who could get the job done. He's been getting the job done ever since for an incredible variety of people, from Debbie Boone to Alice Cooper, as well as Frank Sinatra. Sammy Davis Jr., Steve Lawrence, Tony Bennett, Shaun Cassidy, The Osmonds, David Bowie, Denise Williams, Gladys Knight, Bill Champlin, Lee Ritenour, Hall and Oates, Leo Sayer, The Average White Band and Bernie Taupin, whose album he produced.

ON RECORD BUYERS

"When you make hits, you have to think hits—14, 18, young. The people have to be realistic. How many albums is a 27-year-old guy going to buy, as opposed to a 15-year-old? I mean, you go to a record store. Maybe a 16year-old is going to buy four albums. A 23-yearold is going to buy one or two—he's very picky. He might buy very specific groups that he likes. He might follow critics. When you make records, you have to think kids. Those are the guys who buy the records."

ON RETAKES

"I hate perfect records. You cut the basic track, the vocals, and then the producer goes all the way back again. He starts replacing the drums. And then he replaces the bass, because the bass doesn't feel quite right. And then he starts doing the keyboards again. So that by the time he's finished, he's done it all over again. If it's not right, I understand. Let's do it all over again. But when you start patching things that already have the specific feel in there—that 'something' that has already been printed—you can hear all the human things that are all there for the first time—I don't want to be a part of that. I have been part of one of those and it just drove me crazy."

ON NOISE REDUCTION

"I don't use any noise reduction. I never use it, either when I'm doing tracks or when I'm doing final mixes. They really affect the music. They affect sound in general. To me, the punch is all gone. The drums sound different. The vocals sound different. The keyboards sound different. I can hear those things and it really bothers me, so I don't want to be a part of it."

ON TAPE

"Since I started with MGM, we always used Scotch. Only once, I've experienced a different brand of tape. And I was very disappointed. And I had a serious problem. It got so bad, like in the middle of the mixes, the tape started giving up -heavy drop-out in places. And then the tape started peeling. Not on the outside. It was giving up on the inside. I mean, I was doing a mix, and halfway through the song, the whole top end disappeared, like someone threw a blanket on top of the speaker. So we mixed about halfway through the album. We mixed in sections. We cleaned the heads all over the place. We did the introduction. Clean the heads again. We don't want to take chances. I wouldn't do a project with any other tape besides the 250. I have done the past 20 albums, the past 30 albums all on Scotch. It gives me what I want, and what I want is a real clean taping, punchy bottom end, very little hiss, almost none. You have to try things in order to know if you're doing the right thing. If you don't try, you'll never know. And I have tried, and the results have been different?

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and Leon Russell & New Grass Revival. The Russell, Funkadelic and Harris sets will be listed at \$7.98, with the remainder priced at suggested \$8.98.

MCA has noted no definite additions to its existing \$9.98 titles during the coming quarter, although no price has yet been set for new albums due from Tom Petty and Olivia Newton-John, both likely to be ready for March. Other MCA artists include Steve Cropper, whose label debut comes this month, and the late Buddy Holly, represented by a six-disk commemorative package listing at \$39.98. And President-elect Ronald Reagan will be part of the MCA roster during that period via an LP culled from the "Freedom's Finest Hour" tv special, aired in 1967

Due in February and March are LPs from Jimmy Buffett, Rufus, B.B. King, One Way, J.J. Cale, Conway Twitty & Loretta Lynn and Roy Clark. MCA will pursue a selective 8-track policy, applying that configuration only to the sets from Buffett, Rufus, King, One Way. Cale, Twitty & Lynn and Clark.

Assistance in this story provided by Douglas E. Hall, Roman Kozak, Irv Lichtman and Richard M. Nusser in New York, and Paul Grein, Ed Harrison, John Sippel and Jean Williams in Los Angeles.

At A&M, the bulk of forthcoming product will not only avoid the \$9.98 category but hold to a \$7.98 line, with only Styx, via its newly released "Paradise Theatre" set, listed a dollar higher. Other A&M acts with product due during the quarter include Quincy Jones, Rita Coolidge, Nazareth, Split Enz, Brenda Russell and 38 Special, while Louis Johnson of the Brothers Johnson will embark on a separate venture as a member of the group Passage, making its label debut.

All of those titles will be released in 8-track as well as cassette and disk.

As for Elektra/Asylum, its bestknown first quarter artists are Side Effect, Jerry Lee Lewis, and Lee Ritenour, with product also due from Lee Oskar, the Shoes, Eloise Laws and the Cretones. None will carry a \$9.98 list, a category the label has yet to enter, and marketing vice president Vic Faraci echoes other labels in noting that newer artists won't receive 8-track release until a market demand can be identified. Artwork and parts for 8-track product are readied along with the cassette and disk counterparts, however, a measure seen at many labels cautious about the configuration but concerned that a subsequent 8-track release be brought to the market quickly when decided upon

As for Atlantic Records, only two major acts will be represented in January, the Rolling Stones and Sis-(Continued on opposite page)

Indie Promo

• Continued from page 6

merman and Kostick are both optimistic. But they also see their future more in terms of diversifying to management, and also with working with managers of other acts.

"Managers are more concerned about getting more direct feedback, and being involved more directly with the marketing and promotion of their acts." adds Kostick. The two promo men also suggest

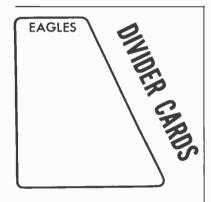
The two promo men also suggest that they may be working with their colleagues around the country on nationwide projects. "We have to look after each other," says Kostick.

General News First Quarter Release Schedules Show Slow Build Of Name Acts

• Continued from opposite page

ter Sledge, with the former's forthcoming album actually a compilation titled "Sucking In The '70's." Both the Stones and Sledge LPs could be delayed until February, according to a label spokesperson, who adds that no definite plans have been set for the remainder of the quarter. Albums from Foreigner and Crosby, Stills and Nash are in the works, and could be ready for release by the end of March, however, and while all of those titles will be shipped simultaneous with disks and cassettes in 8-track, Atlantic has yet to confirm any \$9.98 list plans.

At Capitol, Monday's (12) album release includes new LPs from two chartmakers returning to recording after considerable hiatuses, Henry Gross and Rick Nelson, along with albums by April Wine and T-Con-



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nection. In February, the label will release sets from Peabo Bryson, Lenny LeBlanc and Billy "Crash" Craddock. A release schedule for March has yet to be set.

Major releases for EMI-Liberty during the quarter include albums by Rocky Burnette, Kim Carnes. Ronnie Laws, Dottie West, Wilson Pickett and the Vapors, with all listed at \$7.98 and no current plans for any \$9.98 list product. All titles will see release in all three product configurations simultaneously.

Arista has several major chart acts represented with product during the coming quarter, including Gino Vanelli, who makes his label debut this month. Tom Browne, Dickey Betts, Rav Parker, Jr. & Raydio, Dionne Warwick and the Grateful Dead. The latter two are both double pocket sets recorded live, with no price yet set. The other sets will carry an \$8.98 list price, while other Arista product will include a new Harvey Mason LP and Willie Nile's second Arista album, both priced at a suggested list of \$7.98. Ariola will release a new album by Krokus, with no price yet determined, during the quarter.

RSO's first quarter plans include a new Eric Clapton album due sometime around March, when the guitarist launches a new tour. No list price has yet been set, and the label reports there are no current plans to issue it in 8-track form.

At Motown, the lineup of major acts is proportionally the highest of virtually any label polled, with releases due from Marvin Gaye. Billy Preston, Rick James, Diana Ross and Billy Preston and Syreeta. According to marketing vice president Mike Lushka. Motown has no plans

to slot any of these into the \$9.98 category

Neil Bogart's Boardwalk Entertainment Co., while still in its first months of operation, will feature two established acts newly signed to the label, the Ohio Players and Carole Bayer Sager, both due for albums during the quarter. And Boardwalk will have some market identification via producer, if not act, with the label debut for Get Wet, the first new act to be produced by hitmaker Phil Ramone in several years.

At Chrysalis Records, new product from established and developing talent includes a UFO album in January and, in February, sets by Robin Trower and the Selecter. The UFO and Selecter sets will be issued in 8-track, and label sales vice president Stan Layton reports no plans to enter the \$9.98 list category at this time

RCA Records reports first quarter release plans feature new titles by Grace Slick, Perry Como, Elvis Presley, Eddy Arnold, Dave & Sugar, John Denver, Odyssey, Waylon Jennings, Charley Pride, Alabama, Robert Gordon, Paul Anka, the Main Ingredient, Thelma Houston, Evelyn "Champagne" King, Ronnie Milsap. Gary Stewart, Tom T. Hall, Jefferson Starship and, on 20th Century-Fox, Stephanie Mills, while Millennium will release sets by Bruce Cockburn and Don McLean.

Publishers Sue Over Royalties

LOS ANGELES-Two of Cream Records' publishing companies, along with 20 other publishers working through a representative, have filed suit in Superior Court here. seeking an audit of Ampex books to determine if proper royalties due them were paid.

In addition to Cream's JEC Publishing and Fi Music, other plaintiffs include: Black Leather. Bullseve Music, Berkeley Square, Brunswick Music. Admiration Music, Scar Publishing, Steppenwolf, Durango, Star Show. Blue Rose, Blackhawk. Dayton. Loaves & Fishes, Kohaw, Dartmoor Music, Missing Link. New Keys. Tosted Music, Little Fugitive and Tecini. All but the Al Bennett-owned publishing firms are represented throush Bottom Line Services' Robert Dean and Sharon Ann Zachte.

The complaint charges Ampex used improper and unauthorized reserves, sold tapes without royalty payments, deducted returns which were later sold without payment and improper reductions.

AOR Artists' Singles Surge

• Continued from page 1

If Benatar's album dislodges the top-ranked John Lennon LP. it would become the slowest-climbing album to break through to No. 1 since Warner's 1975 "Fleetwood Mac" album, which finally hit the top spot in its 29th top 10 week, in September 1976.

The increasing acceptance of rock on singles-oriented stations is also aiding REO Speedwagon. The veteran group has its first top 20 album. "Hi Infidelity" on the strength of its top 30 breakthrough single, "Keep On Loving You."

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Harmony Hut Outlines Multi-Front Expansion

By JEAN CALLAHAN

Emerging WASHINGTON from the doldrums of the late 1970s. the Harmony Hut retail chain expects to turn a healthy annual profit for 1980. December profits, up 18.5% over that month in 1979, suggest a "staggering" success, according to David Blaine, the chain's new vice president and general manager.

At its second annual manufacturers' meeting held Thursday (8), Harmony Hut board chairman Stuart Schwartz introduced the chain's marketing strategy for 1981. A broad range of product to meet the interests of a variety of consumers, central buying and distribution from the chain's headquarters, and a series of promotions to even sales throughout the year, were the main themes Schwartz covered.

Hosting close to 60 representatives from major record labels at the daylong meet, Schwartz was happy to show off Harmony Hut's new headquarters in the Washington suburb of Lanham, Md. Using bricks left over from the construction of the new building as invitations and as

table centerpieces, Harmony Hut announced its new marketing theme, "Hit 'Em With A Brick."

A new management team, led by vice-president and general manager David Blaine, presented an upbeat, enthusiastic program.

"Our business is not just rock'n'roll anymore," said Blaine, explaining why Harmony Hut will aggressively market "specialty product" in 1981. including jazz, classical, country, show tunes, and children's product.

In 1980, Harmony Hut opened six new stores and added prerecorded videotapes to 17 of its 24 outlets. Heavily promoting mid-line product, the chain found the new \$5.98 line "moving tremendously for us," Blaine said.

While 1980 began with sales down 7.6% during the first half of the year, the last quarter saw sales pick up to a gain of 14.7% in November and 18.5% in December over the previous year's sales, Blaine said.

(Continued on page 62)

Paraphernalia Move Hurt

• Continued from page 3

case argued that the ordinance throttled speech and expression relating to use of drugs and paraphernalia, violating the First and Fourteenth amendments. Citing the decision in the Ginsberg vs. New York (1968) suit, which allowed that state to regulate the sale of pornography to minors, the court ruled the principles in the New York case applied equally in the Westminster ordinance's thrust. "Government regulation designed to protect children from exploitation by those trafficking in drugs and drugs-related products is a goal of the highest priority." the state appeals judges held.

Plaintiffs against the Westminster ordinance, according to the decision, contended it violated both federal and state constitutions because it arbitrarily classified and selected them to be subjected to unequal and burdensome restrictions not imposed on a general class of businesses. Such businesses cited by Music Plus Four and other retailers in the area handling paraphernalia were "record manufacturers and tv networks." The court held that record labels and tv webs were not similarly situated, noting that plaintiffs in the Superior Court case failed to cite any examples of such activity by the record or tv firms.

'The mere fact that a recording artist or a tv performer may mention drugs does not place the record manufacturer or tv network in the same relationship to the subject of the ordinance as a business engaged in selling and displaying for sale paraphernalia for drug use." the court concluded. In a correlative legal move. Lico-

rice Pizza and Music Plus are plaintiffs in an action which would test the "Presley bill," which became effective in the state Jan. 1, 1981. The Superior Court action asks the court to assay the constitutionality of the law, passed by the state legislature late in 1980.

The provisions of the act are similar to those of local ordinances which are being combatted in local court litigation.

Defendants in the recent filing are City District Attorney Burt Pines and California Attorney General George Deukmejian.

Co-plaintiffs argue that their First, Fourteenth and Fifteenth amendment rights are violated by the statute.

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Rock'n'Rolling **Clothing Shop Grows** To New Wave Label

NEW YORK-It started out as a clothing store in Greenwich Village specializing in punk and new wave clothing. Then, about two years ago, it started selling import and independent new wave disks. Six months ago it started recording and pressing some of its own singles, and now one of them, "Too Many Creeps" by the Bush Tetras, finds itself at 57 on Billboard's disco chart.

Such has been the story of 99 Records, named for the store's location at 99 MacDougal St. First release on the label last July was a 12-inch single "Lesson No. 1 for Electric Guitar" by avant-garde composer guitarist Glenn Branca.

This was followed by "Too Many Creeps," a 7-inch 45 r.p.m. single in September. In November, 99 released a 7-inch, 33 r.p.m. EP, "Off The Hook," by the Y-Pants, three women who play toy instruments. Coming this month is a 12-inch EP "You're No Good," by E.S.G., a minimalist funk group.

"We have made our money back on all our releases." savs Ed Bahlman, co-owner of 99 with Gina

Label Sues

LOS ANGELES-Casablanca Records wants Superior Court here to require former vice president of finance David E. Shein to repay \$10,717.72.

BOARD The complaint alleges that when BILL Shein joined the plaintiff firm. on loan from PolyGram, the label was instructed by PolyGram to advance Shein \$25,000. Checks of \$15,000 and \$10,000 were paid Shein in late 1978 and early 1979.

JANUARY When Shein left Casablanca in late June 1980, the suit states the defendant was provided 14 weeks' severance and four weeks' vacation time, totalling \$14,282.28, which Casablanca took against the \$25,000 alleged debt.

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Franklyn. "But we don't like to push ourselves, we like to deal with people who we can relate with, also like what we do and come to us. When the Bush Tetras went on tour, they took copies of the record to give to disk jockeys, but we didn't give any to Rock Pool, because we felt they were too big. We do not want our record to be sent to a DJ with six others.

"If we are being reported to the charts then disk jockeys in areas where the band did not play must have gone out on their own to find and buy the record," he continues.

So far, says Bahlman, 99 has sold all of the first 4,200 pressings of "Too Many Creeps" and he is expecting another shipment of 4,000. 99 is distributed through small independent distributors whom Bahlman met while selling their product in his clothing-record store. On the West Coast, 99 is distrib-

uted through Rough Trade and Systematic. The 99 store itself in New York stocks about 1,000 esoteric titles. It does not handle product of the major labels.

* "We want you to take a stand for Jesus Christ tonight. Knowing that the life styles, lyrics, intentions and album covers of many of the rock stars are perverse, immoral, profane and unscriptural and they often condone and/or promote indulgence of the same, we rid our lives tonight.... The graven images of their gods shall you burn with fire.'

So go the services of the Zion Christian Life Center, based in Minneapolis. According to a newsletter of the National Radio Broadcasters Assn., the Christian group has taken the "word" to 50 churches around the world. As part of the service, rock album jackets are burned, while the disks themselves go to a (Continued on page 62)

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Billboard photo by Chuck Pulin NEW COUNTRY-Warner Bros. artist Carlene Carter brings her brand of new wave country to the Ritz in New York.

Chain To Keep Price Specials

NEW YORK-Jimmy's Music World here continues into the New Year with selected low-ball specials on \$8.98 list albums.

Started in mid-November, the specials, featuring hit acts at \$3.99 and \$4.99, will be a regular feature of the four-store chain, noted in the past for its low-price policy, according to Elliot Sutton, director of retail. Tapes sell for \$1 more.

Trumpeting "Low Price Policy Is Back." ads in New York dailies late last week offered the following at \$3.99: Diana Ross' "Diana," Stevie Wonder's "Hotter Than July." Abba's "Super Trouper," the Kinks' "Greatest Hits," Barry Manilow's "Barry" and the Who's Quad-rophenia."

At \$4.99: Rod Stewart's "Foolish Behavior," John Lennon & Yoko Ono's "Double Fantasy," Linda Ronstadt's "Greatest Hits," Teddy Pendergrass' "TP," Kenny Rogers' "Greatest Hits" and Blondie's "Autoamerican."

As for the holiday sales period, Sutton says it was "excellent. I don't know a better word I can use for it."

Jimmy's operates four locations in the New York Metropolitan area, although one unit, in Brooklyn, has been shuttered since a frozen sprinkler system was discovered on Christmas Eve. Sutton says it should be open again in several weeks.

As for new additions to the chain, Sutton says one or two more units may open in 1981. However, if a store opens in a major traffic location, only one store might be added.

Grammy List

LOS ANGELES-The National Academy of Recording Arts & Sciences (NARAS) will unveil nominees for its 23rd annual Grammy awards Tuesday (13). Included will be contenders for awards in 59 different categories, to be determined by votes submitted by NARAS members across the country.

Those represent the addition of yet another category to the 58 awarded last year, owing to the creation of separate male and female awards in the jazz vocal category. Presiding over Tuesday's press conference will be NARAS national president, Jay Lowy.

This year's Grammys will be handed out during a presentation at Radio City Music Hall in New York, and will be telecast over CBS.

www.americanradiohistory.com

Black Programmers Plan Expansion Into 5 States

By JEAN WILLIAMS

LOS ANGELES-The Young Black Programmers Coalition is looking to expand its operation this year by forming satellite chapters in Florida, North and South Carolina, Georgia and Virginia.

The group, which has swelled to about 200 members since its inception four years ago, was set up to educate and work toward mobility in the broadcasting industry. The organization was also designed to assist radio programmers. It expanded its concept last year to include record promotion persons.

The Young Black Programmers Coalition was scheduled to hold its first monthly meeting of the year at the Sheraton Airport Hotel in New Orleans Sunday (11).

The meeting, according to Reg Henry, president of the organization and program director at KALO-AM-FM in Beaumont, Tex., was set up to establish an agenda for the entire year.

Topping the list is the planned formation of new chapters, says Henry. "We have gotten requests from programmers in Florida, the Carolinas, Georgia and Virginia asking for chapters in their areas. We have always worked in a fivestate area, Texas, Mississippi, Louisiana. Alabama and Tennessee."

In addition to discussing new

chapters, a workshop was scheduled. It was to be headed by music industry veteran Joe Medlin and WDIA-AM (Memphis) announcer John Priester. Priester also is the organization's treasurer.

Other officers are Randy Sterling, vice president and air personality at KGPC-AM in Galveston; secretary Yvette Smothers of WXOK-AM, Baton Rouge, and sergeant at arms Jerry Mason of WKXI-AM, Jackson, Miss.

The organization has also formed four committees, including finance, headed by A.D. Washington of MCA Records; membership. chaired by Bill Magness of RCA Records: publicity, headed by Barbara Marsailles of Jacki Ward Enterprises in New Orleans; reclamation, chaired by Tony Dean of WXOK-AM, Baton Rouge; and the watchdog committee, chaired by en-(Continued on page 36)

Tape Label Sues

LOS ANGELES-Marison Associates, also known as Cine Qua Non, is suing Nehi Distributing here for \$25,394.93, allegedly due since July 1980. The plaintiff in the local Superior Court litigation is a Providence. R.I., tape label operated by Sam Attenberg.

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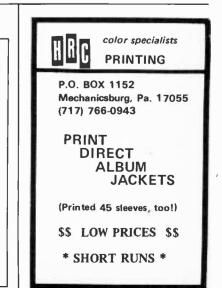
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Vol. 93 No. 2

SABP

(ABC)

A New Sense Of Direction 1981. The Year of Change. You'd better believe it.

Change for our nation with our new President. Change for our music industry with its newfound, finely honed business acumen ready to turn the slightest upturn in the economic picture into swift, well-oiled profits.

And, change for Billboard.

Editorial

Check the masthead and you'll discover a new cast of characters, along with some venerable veterans, willing and ready to take Billboard to new heights.

There's a new editor-in-chief-namely, me. There's a new managing editor-Adam White. There's a new West Coast bureau chief–Sam Sutherland. A new executive editor–Is Horo-witz. The quality of men like White, Sutherland and Horowitz will infuse this publication with a new purpose, dedication. energy and love of the music industry.

Yes, we will make our share of mistakes in this frantic fastpaced whirl that sees a huge publication conceived, nurtured and born every week of the year. Hopefully, those mistakes will be minor while our successes will be major.

Because of our love of music, and of the industry that delivers

the music and its message to the masses, we agree that Billboard should not only reflect the latest news of the music business, but the warmth, humor and personality that makes our business one of the most enchanting and enjoyable vocations on the good earth.

We will not be aloof. We plan to listen-and listen acutely-to those in the industry we serve. We are developing our own sense of direction-for the industry, for Billboard and for ourselves-and we are confident it will be the right one. But we want advice, suggestions and-yes-even constructive criticism in efforts to make Billboard even better.

We plan to take the momentum of this publication, founded in 1894, and build on the solid, and often inspired, contributions of those who have guided its destiny in the past. Billboard is 86 years old—we're going to make it 86 years young.

We plan to make changes both positive and purposeful. Many will be announced soon. We will not tolerate insensitive articles that have occasionally marred our coverage.

Billboard has a wealth of knowledge, know-how, creativity and compassion in its editorial staffers. That energy and ability will be channeled dramatically into positive results

This industry of ours, particularly in West Germany, was

previously used to growth rates which made up for non-existent price increases over the years, and for increased overheads, roy-

alty rates and general expenses. The expansion of the market whitewashed our shortcomings and the odd misplanning here

GERRY WOOD, Editor-in-Chief

Tuning Up For a Decisive Year

By WILFRIED JUNG

and there.

Commentary

Looking back on 1980, one could come to the conclusion that it wasn't such a good year. But on the other hand it wasn't such a bad one either. It was uneventful with highlights only at the very beginning and at the very end. Pink Floyd's "The Wall" was a record-breaking super-album

early in the year. And, concentrated in a period of a couple of weeks in December. sales reached new heights in Germany, but in between there was not very much. Nothing new on the international front and nothing at all from local trendsetting resources.

But this generalization again had two notable exceptions: Peter Maffay and Howard Carpendale. fulfilling much more than the expectations of their respective record companies. Both of these artists have reached superstar status in Germany,

Wilfried Jung: "We who are used to weathering a storm can certainly wait out a becalmed sea.

and I use this term cautiously because I'm only too aware how often it has been abused.

The rest of the year was occupied with the re-exploitation of local material and the release of new international material. Television-promoted albums compiled from back catalog and cover versions of international hits dominated the charts. Sales figures were "satisfactory," a useful word to describe

the approximate situation of the German market in general in 1980.

There were a few constructive contributions to the video dis-

cussions, but most of them have not yet come to fruition. Standing now at the beginning of 1981, it's not only inter-company budgeting and forecasting which require concrete planning for the next 12 months. We have to do more than just compile figures and numbers. It is more a case of tuning up an industrial group for what will be a very decisive year.

Wilfried Jung serves EMI Records as director, Central Europe. He headquarters in Cologne.



But those lucky old days are over. The German record indus-try, one of the last remaining "islands of wealth and health." will most certainly be confronted with stagnation or even shrinking demands from music buyers. All in all there's nothing much to worry about, one might tend to say. We're flexible after all, and we who are used to weathering a storm can certainly wait out a becalmed sea.

Money we earn matters, not the money we spend

Personally, I feel there are good reasons for going along with such a belief. But it nevertheless remains a fact that there will be confrontation with the additional problems of the worldwide music market, such as home-taping and the uncertainty created by new technologies.

In addition, the German record industry may have to bear an additional burden from the introduction of a state pension for artists, in itself a very useful and highly needed social insurance system.

But the way in which it is planned and the way the financing is allocated seem to be more than a little dangerous. In its present form, it will simply become an additional multi-million

Deutsch Mark burden on the shoulders of the record industry. Home taping, even without mourning over it every day, still represents a major threat to this industry of ours, not only in respect to the profitability of our operation but to its very existence in the future. Legislation so far has failed to realize what home-copying actually means for copyright owners. There's no better word to sum it up than "theft."

Despite long discussion, piles of documentation and sundry in-depth studies, no progress has been made over a blank tape levy except for some smokescreen called improved "Geraeteab-(Continued on page 52)

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.

etters To The Editor

Dear Sir:

In the well considered opinion of Capitol Records, Billboard performed a tremendous disservice to John Lennon, the music industry and music fans and professionals around the world by publishing the article by Dave Dexter in your Dec. 20, 1980 issue which reported and editorialized on the tragic murder of John Lennon.

Yes, we at Capitol are totally aware of the rights of the press-be it consumer or trade-to compose and publish what it feels is complete and diversified coverage of newsworthy events. However, we seriously question a major music trade's sense of journalistic responsibility to the industry when it chooses to taint the reputation of a deceased music legend and misrepresent the business feelings and judgments of a record company by printing one man's completely personal

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recollections as if they were historical fact.

Let us set the record straight! Had greater research been done, Billboard would have discovered that a great many of us in the Capitol community (past and present) do not recall witnessing or experiencing uncompromising, hard-nosed attitudes on the part of Mr. Lennon. Quite to the contrary, we fondly remember working in creative and harmonious tandem with him in order to bring recorded artistic excellence to the world which legions of Beatles and Lennon fans came to expect and appreciate.

Yes, both Lennon and Capitol understood that a give-and-take of creative ideas gives rise to excellence not, as Billboard suggests, animosity.

Let all of us seriously consider the words of Bruce Springsteen who, at a concert in Philadelphia just after

the tragic event, said, "If it wasn't for John Lennon, a lot of us would be some place much different tonight. That brief statement serves, probably better than any other, the reality of what one human life meant to a world of music and the sensitivity and love he brought to millions around the world.

And, if we may, one last point. Given Billboard's right to publish what it questionably deems appropriate, we feel that it was an instance of outrageous bad taste and insensitivity to position individual subjective negativisms on the facing page to Capitol and Bhaskar Menon's heartfelt message of eulogy to Yoko Ono. Journalistic freedom is one thing . . . common decency is another.

> Don Zimn President/Capitol, EMI-A, Liberty Group Los Angeles



At this time, Mr. Speaker, I would

this unprecedented situation.

with his lovely wife Andrea has writ-

ten a very timely song on the crisis in

www.americanradiohistorv.com

Fighting mad we'll get you out Of Iran, Iran.

Billboard Billbo

Based on station playlists through Tuesday (1/6/81)

TOP ADD ONS -NATIONAL

PAT BENATAR-Treat Me Right (Chrysalis)

• PHIL SEYMOUR—Precious To Me

KRSP-Salt Lake (L. Windgar-MD)

•• OUEEN-Flash's Theme Aka Flash

•• PAT BENATAR—Treat Me Right

JOHN LENNON-Woman-D-25

BLONDIE-Rapture-D-24

• FLEETWOOD MAC-Fireflies

KIMN-Denver (D. Ericson-MD)

★★ JOHN LENNON—Starting Over 2-2

★★ BLONDIE—The Tide Is High 1-1 ★ BARRY MANILOW—I Made It Through The

★ DAN FOGELBERG—Same Old Lang Syne 11-

* RONNIE MILSAP-Smokey Mountain Rain

•• CLIFF RICHARD—A Little In Lov

• PAT BENATAR-Treat Me Right

North Central Region

PRIME MOVERS

KOOL & THE GANG-Celebration (Oe·Lite) REO SPEEDWAGON-Keep On Loving You (Epic) BLONDIE-The Tide Is High (Chrysalis)

TOP ADD ONS

BREAKOUTS

★★ KOOL & THE GANG—Celebration 17-1 ★★ REO SPEEDWAGON—Keep On Loving You

★ STEELY DAN—Hey Nineteen 22-16 ★ EDDIE RABBITT—I Love A Rainy Night 27-14 ★ ABBA—The Winner Takes It All 16-12

THE JACKSONS—Hearthreak Hotel—25

•• DAN FOGELBERG-Same Old Lang Syne-

• STEVIE WONDER-I Ain't Gonna Stand For

★★ KOOL & THE GANG-Celebration 17-4 ★★ REO SPEEDWAGON-Keep On Loving You

DONNA SUMMER-Cold Love 30-22

★ STEELY DAN-Hey Nineteen 24-17

BLONDIE-The Tide Is High 6-2

• QUEEN-Flash's Theme Aka Flash

BLUES BROTHERS—Who's Making Love—D-

• DELBERT McCLINTON-Giving It Up For Your

Love – D·29 MICHAEL STANLEY BAND – He Can't Love

THE JACKSONS_Hearthreak Hotel_D.23

EDDIE RABBITT-I Love A Rainy Night-D-20
 DAN FOGELBERG-Same Old Lang Syne-D-

WKJJ (KJ 100)-Louisville (B. Hatfield-MD)

DONNIE IRIS—Ah Leah 23-14 STEELY DAN—Hey Nineteen 16-8

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

** AIR SUPPLY-Every Woman In The World

** DAN FOGELBERG-Same Old Song 27-20

DOLLY PARTON-9 To 5

DONNIE IRIS-Ah Leah

AC/DC—Back In Black—D-25

• HEART-Tell It Like It Is-D-24

WAKY-Louisville (B. Modie-MD)

WGCL-Cleveland (D. Collins-MD)

BLONDIE-The Tide Is High 6-2

ROD STEWART-Passion 11-6 AC/DC-Back In Black-29
 DOLLY PARTON-9 To 5-D-23

It-D-26 • TIERRA-Together • DONNIE IRIS-Ah Leah-28

WDRQ-Detroit (J. Ryan-MD)

BOZ SCAGGS—Miss Sur

21-8

27

15

No List

No List

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You-D-28

STEELY DAN—Hey Nineteen (MCA) QUEEN—Flash's Theme AKA Flash (Elektra) DONNIE IRIS—Ah Leah (MCA/Carousel)

CKLW-Detroit (Rosalee-List)

12.4

DON McLEAN—Crying

DOLLY PARTON-9 To 5 (RCA) AC/DC-Back in Black (Atlanti BOZ SCAGGS-Miss Sun (Colur

17.12

It-D-26

Rain 10-4

24-20

NEILSON/PIERSON – Two Lonely Nights
 HALL & OATES – Kiss On My List

★★ STEELY DAN-Hey Nineteen 12-6 ★★ REO SPEEDWAGON-Keep On Loving You

STEVIE WONDER-I Ain't Gonna Stand For

IOHN LENNON-Woman (Geffen)

BLONDIE-Rapture (Chrysalis)

★★ BLONDIE-The Tide Is High 15-10

15

31

No List

No List

No List

No List

★ STEELY DAN—Hey Nineteen 26-20
 ★ THE JACKSONS—Heartbreak Hotel 37-26

★ AIR SUPPLY—Every Woman In The World 21-

•• EDDIE RABBITT-I Love A Rainy Night-33

DON McLEAN-Crying
 DAN FOGELBERG-Same Old Lang Syne-D-

•• PAT BENATAR-Treat Me Right

BOZ SCAGGS-Miss Sun-D-35
 AC/DC-Back In Black-D-38

KIOY-Fresno (M. Driscoll-MD)

KGW-Portland (J. Wojniak-MD)

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

★ KOOL & THE GANG—Celebration 24-11

EDDIE RABBITT-I Love A Rainy Night 13-6
 DOLLY PARTON-9 To 5

•• STEVIE WONDER-LAin't Gonna Stand For

CLIFF RICHARD-A Little In Love-D-29

★ ★ RIONDIF—The Tide Is High 7-1

BLONDIE-Rapture 30-17

* JOHN LENNON-Woman 28-19

• TIERRA-Together-D-30

KJR-Seattle (T. Buchanan-MD)

KYYX-Seattle (S. Lynch-MD)

*** * BLONDIE**—The Tide is High 6-2

Rain 15-10 ANDY GIBB—Time Is Time 10-4

•• THE JACKSONS—Heartbreak Hotel

Love-D-29

D-28

D-30

★ STEELY DAN—Hey Nineteen 4-1 ROD STEWART—Passion 12-3

* BARRY MANILOW-I Made It Through The

•• RONNIE MILSAP-Smokey Mountain Rair

CLIMAX BLUES BAND—Gotta Have More

REO SPEEDWAGON - Keep On Loving You-

EAGLES—Seven Bridges Road—D-27
DOOBIE BROTHERS—Wynken, Blynken &

** THE JACKSONS-Heartbreak Hotel 20-12

•• RONNIE MILSAP-Smokey Mountain Rain

DOOBIE BROS.-Wynken, Blynken & Nod-

★★ DON WILLIAMS—I Believe In You 8-3 ★★ KDOL & THE GANG—Celebration 27-20

* STEELY DAN-Hey Nineteen 20-12

JOHN LENNON-Woman
 PAT BENATAR-Treat Me Right
 THE JACKSONS-Heartbreak Hotel

★ ROD STEWART-Passion 15-11

• DOLLY PARTON-9 To 5-D-29

****** BLONDIE—The Tide Is High 5-1

* DR. HOOK-Girls Can Get It 25-21

•• RANDY MEISNER-Hearts On Fire

SHALAMAR—Full Of Fire

DOLLY PARTON -9 To 5-D-33

• NIGHT-Love On The Airwaves

KCPX-Salt Lake (G. Waldron-MD)

• PAT BENATAR-Treat Me Right

•• DON McLEAN-Crying

KCBN-Reno (L. Irons-MD)

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* AIR SUPPLY-Every Woman In The World 12-

• DAN FOGELBERG-Same Old Lang Syne-D-

BLUES BROTHERS-Who's Making Love-D-

** DOOBIE BROTHERS-One Step Closer 14-

ROD STEWART—Passion 11-4 DAN FOGELBERG—Same Old Lang Syne 35-

CHEAP TRICK—Stop This Game
 SUPERTRAMP—Breakfast In America—D-40
 KOOL & THE GANG—Celebration—D-36

• REO SPEEDWAGON-Keep On Loving You

•• POGER DAI TREY-Waiting For A Friend

• PHIL SEYMOUR-Precious To Me

KJRB-Spokane (B. Gregory-MD)

• PAT BENATAR-Treat Me Right

KTAC-Tacoma (S. Carter-MD)

★ JOHN LENNON-Woman 22-11
 ★ STEELY DAN - Hey Nineteen 14-8
 • TEDDY PENDERGRASS-Love T.K.O.

KXOLAM - Sacramento

(C. Mitchell/D. Dolly-MD)

BREAKOUTS-NATIONAL

CLIFF RICHARD-A Little in Love (EMI)

* BARBRA STREISAND/BARRY GIBB-Guilty

KOOL & THE GANG—Celebration—D-14
 DELBERT McCLINTON—Giving It Up For Your

DOOBIE BROTHERS—One Step Closer—D-11
 DAN FOGELBERG—Same Old Lang Syne—D-

• ENGLES-Seven Bridges Road

•• ABBA-The Winner Takes It All

BOZ SCAGGS-Miss Sun-D-23

HEART—Tell It Like It Is—D·22
ANDY GIBB—Time Is Time—D·19

• DOLLY PARTON-9 To 5-D-18

KFJZ-FM (Z-97)—Ft. Worth (G. Mack-MD)

• TIERRA-Together-D-21

KINT-El Paso (J. Zippo-MD)

** DOLLY PARTON-9 To 5 12-4

SHALAMAR-Full Of Fire 38-34

•• PAT BENATAR-Treat Me Right-37 •• QUEEN-Flash-30

RANDY MEISNER—Hearts On Fire

JOHN COUGAR-I Ain't Even Done With The

STEVIE WONDER-I Ain't Genna Stand For It

** NEIL DIAMOND-Love On The Rocks 9-2

KOOL & THE GANG-Celebration 16-10
 BARBRA STREISAND/BARRY GIBB-Guilty

• DAN FOGELBERG-Same Old Lang Syne

THE JACKSONS-Heartbreak Hotel-X
 STEELY DAN-Hey Nineteen-X
 BARRY MANILOW-I Made It Through The

DOOBIE BROTHERS-One Step Closer-X

OLIVIA NEWTON-JOHN/CLIFF RICHARD—

KHFI (K-98)-Austin, TX (E. Volkman-MD)

**** KDOL & THE GANG**-Celebration 25-16

★★ MICHAEL STANLEY BAND—He Can't Love You 22-18

★ THE JACKSONS—Heartbreak Hotel 17-14

* REO SPEEDWAGON - Keep On Loving You

* THE KINGS-Switchin' To Glide/This Beat

• STEVIE WONDER-I Ain't Gonna Stand For

It PAT BENATAR-Treat Me Right

CLIFF RICHARD—A Little In Love—D-26

DIRE STRAITS—Skateaway
 ROGER DALTREY—Waiting For A Friend

KILE-Galveston (S. Taylor-MD)

Guilty 12-6

It-D-31

D-35

Night

OONNE IRIS-A Leah-D-25
 BOZ SCAGGS-Miss Sun-D-27
 BLUES BROTHERS-Who's Making Love-D-

★★ EDDIE RABBITT-I Love A Rainy Night 4-1 ★★ BARBRA STREISAND/BARRY GIBB-

★ JOHN LENNON-Starting Over 10-4 ★ AIR SUPPLY-Every Woman In The World 6-2⁻ ★ DOOBLE BROTHERS-One Step Closer 13-7

•• ALAN PARSONS PROJECT-Games People

Play-33 • CLIFF RICHARD-A Little in Love-D-39

STEVIE WONDER—I Ain't Gonna Stand For

REO SPEEDWAGON—Keep On Loving You—

RANDY MEISNER—Hearts On Fire—40

NIGHT-Love On The Airwayes
 JOHN COUGAR-Ain't Even Done With The

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•• PAT BENATAR-Treat Me Right-38

Suddenly--X • ANDY GIBB--Time Is Time--X

KTSA-San Antonio (J.J. Rodrigues-MD)

★★ BLONDIE—The Tide is High 10-4

SPYRO GYRA—Cafe Amor

JOHN LENNON-Woman DON MCLEAN-Crying

BOZ SCAGGS—Miss Sun
 OUTLAWS—Riders In The Sky

BLONDIF-Ranture

** DONNA SUMMER-Cold Love 24-16

* THE POLICE-De Do Do Do, De Da Da Da 18-

★ EDDIE RABBITT-I Love A Rainy Night 29-25

Love-D-17

25

No List

10

Night

12.7

15.10

27.22

30

DOLLY PARTON-9 To 5 (RCA)

DON McLEAN-Crying (RCA)

* REO SPEEDWAGON-Keep On Loving You

EDDIE RABBITT-1 Love A Rainy Night
 EDZ SCAGGS-Miss Sun-34
 ALAN PARSONS PROJECT-Games People

** BLONDIE—The Tide Is High 17-5 ** KOOL & THE GANG—Celebration 14-4 * REO SPEEDWAGON—Keep On Loving You

McGUFFEY LANE-Long Time Loving You 20-

MICHAEL STANLEY BAND-He Can't Love

DAN FOGELBERG-Same Old Lang Syne-D

RONNIE MILSAP-Smokey Mountain Rain

WXGT (92-X)-Columbus (T. Nutter-MD)

★ ROD STEWART—Passion 7-4
 ★ THE POLICE—De Do Do Do, De Da Da Da 14-

★ AIR SUPPLY – Every Woman In The World 8-3 ★ EDDIE RABBITT – I Love A Rainy Night 17-12 ● BOZ SCAGGS – Miss Sun – 22

•• KOOL & THE GANG-Celebration-16

AC/DC-Back In Black-X DONNA SUMMER-Cold Love-X

ALAN PARSONS PROJECT—Games People

Play-X • MICHAEL STANLEY BAND-He Can't Love

• REO SPEEDWAGON-Keep On Loving You-

BLUES BROTHERS-Who's Making Love-X PAT BENATAR-Treat Me Right-26

** OLIVIA NEWTON-JOHN/CLIFF RICHARD-

ANDY GIBB-Time Is Time DOOBIE BROTHERS-One Step Closer 12-11

•• DELBERT McCLINTON-Giving It Up For

WKWK (14WK)-Wheeling (R. Collins-MD)

Southwest Region

BLONDIE-The Tide Is High (Chrysalis)

PRIME MOVERS

NEIL DIAMOND-Love on the Rocks (Capitol) REO SPEEDWAGON-Keep On Loving You (Epic)

PAT BENATAR—Treat Me Right (Chrysalis) THE EAGLES—Seven Bridges Road (Asylum ABBA—The Winner Takes It All (Atlantic)

TOP ADD ONS

BREAKOUTS

JOHN LENNON–Woman (Geffen) STEVIE WONDER–I Ain't Gonna Stand for It (Tamła) CLIFF RICHARD–A Little in Love (EMI)

KSRR (STAR 97)-Houston (R. Lambert-MD)

** STEELY DAN-Hey Nineteen X-16 ** EDDIE RABBITT-I Love A Rainy Night 22-

•• STEVIE WONDER-I Ain't Gonna Stand For

ODN McLEAN—Crying
 KENNY ROGERS—Long Arm Of The Law
 KOOL & THE GANG—Celebration—X-24

REO SPEEDWAGON—Keen On Loving You

DAN FOGELBERG-Same Old Lang Syne-X

NEIL DIAMOND-Love On The Rocks 9-1

KFMK-Houston (J. Steele-MD)

+ ROD STEWART - Passion 12.7

• NEIL DIAMOND-Hello Again

KRLY-Houston (M. Jones-MD)

KNUS-Dallas (L. Ridener-MD)

KVIL-Dallas (C. Rhodes-MD)

** BLONDIE-The Tide Is High D-5

25-21 BLONDIE—The Tide Is High 16-12

• DOLLY PARTON-9 To 5-35

★ ROD STEWART—Passion 9-3

•• ABBA—The Winner Takes It Al

ANDY GIBB-Time Is Time-D-24
 TIERRA-Together-D-25

23-18

You-LP

16

22

You-X

D-24

DEVO-Whip It-X

JOHN LENNON—Woman—25

Suddenly 10-7

Your Love—X

No List

No List

13

lt 30

22

No List

No List

WZZP-Cleveland (B. McKay-MD)

** BLONDIE-The Tide Is High

WNCI-Columbus (S. Edwards-MD)

PRIME MOVERS-NATIONAL

BLONDIE-The Tide Is High (Chrysalis) REO SPEEDWAGON-Keep On Loving You (Epic) JOHN LENNON-Starting Over (Geffen)

* PRIME MOVERS-The two products registering the greatest proportion-ate 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

16

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

RIME MOVERS EDDIE RABBITT-I Love a Rainy Night (Elektra) DAN FOGELBERG-Same Old Lang Syne (Full Moon) THE JACKSONS-Heartbreak Hotel (Epic)

TOP ADD ONS

DOOBLE BROTHERS-Wynken, Blynken & Nod (WB) DARYL HALL & JOHN OATES-Kiss on my List (RCA) ELVIS PRESLEY-Guitar Man (RCA)

BREAKOUTS PAT BENATAR-Treat Me Right (Chrysalis) JOHN LENNON-Woman (Geffen) ROD STEWART-Passion (WB)

KFI-Los Angeles (R. Collins-MD)

BILLBOARD

1981

17,

JANUARY

- ** EDDIE RABBITT-I Love A Rainy Night 30-** DAN FOGELBERG-Same Old Lang Syne 23.13
- •• PAT BENATAR-Treat Me Right DOOBIE BROTHERS-Wynken, Blynken &
- Nod . JOHN LENNON-Woman-X
- THE JACKSONS—Heartbreak Hotel
 STEVIE WONDER—I Ain't Gonna Stand For It

KRLA-Los Angeles (R. Stancatto/M. Helen-

- MD) ** THE JACKSONS-Heartbreak Hotel 22-19 ** PAT BENATAR-Hit Me With Your Best
- Shot 8-3 ROD STEWART—Passion 19-13

- KANO-I'm Ready 13-11
 ABBA-The Winner Takes It All
 NEIL DIAMOND-Love On The Rocks-D-26
 MANHATTAN TRANSFER-Trickle Trickle-X: D-27

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

- PD) ** ROD STEWART-Passion 13-6
- ★★ THE JACKSONS—Hearthreak Hotel 27-17 * AIR SUPPLY-Every Woman In The World 15
- 12 * EDDIE RABBITT-I Love A Rainy Night 24-20
- * PAT BENATAR-Hit Me With Your Best Sho
- DARYL HALL/JOHN OATES-Kiss On My
- List
- •• ELVIS PRESLEY-Guitar Man
- JOHN LENNON-Woman-D-25
 CLIFF RICHARD-A Little In Love
- DELBERT McCLINTON-Giving It Up For Your
- Love D-29
 STEVIE WONDER I Ain't Gonna Stand For
- It-D-26 REO SPEEDWAGON-Keep On Loving You D-30
- BOZ SCAGGS—Miss Sun—D-27 DAN FOGELBERG-Same Old Lang Syne-D
- 28 • RONNIE MILSAP-Smokey Mountain Rain ABBA—The Winner Takes It All
- KFMB-FM (B-100)—San Diego (G. McCartney-
- MD) ** STEELY DAN -Hey Nineteen 16-11
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARDS—Suddenly 18-12
 ★ DIANA ROSS—It's My Turn 15-10
- * BOZ SCAGGS-Miss Sun 21-18
- EARTH, WIND & FIRE—You 23-19
 DOOBIE BROTHERS—Wynken, Blynken &
- Nod •• CLIFF RICHARD—A Little In Love 28
- DAN FOGELBERG-Same Old Lang Syne-D-23 JOHN LENNON-Woman-D-27
- STEPHEN BISHOP-Send A Little Love My Way-D-30
- KGB (13K)-San Diego (P. Hamilton-MD)
- No List

- KERN-Bakersfield (G. Davis-MD)
- **** KOOL & THE GANG**—Celebration 24-14 **** ABBA**—The Winner Takes It All 30-23
- * STEVIE WONDER-1 Ain't Gonna Stand For It
- 29-22 ROD STEWART-Passion 11-5
- ★ HEART—Tell It Like It Is 13-9 •• JOHN LENNON-Woman-30
- •• ALAN PARSONS PROJECT-Games People Play-29
- CLIFF RICHARD—A Little In Love ENGLES-Seven Bridges Road-D-24
 BLUES BROTHERS-Who's Making Love-D-
- 27 DOLLY PARTON-9 To 5-D-28
- PAT BENATAR-Treat Me Right
- KOPA-Phoenix (J. McKay-MD) ** EDDIE RABBITT-I Love A Rainy Night 27
- 15 ★★ KOOL & THE GANG—Celebration 16-8
- DDOBIE BROTHERS-One Step Closer 21-18
- TIERRA-Together 12-9 BARRY MANILOW-I Made It Through The Rain 23-16
- •• THE JACKSONS—Hearthreak Hotel
- RONNIE MILSAP-Smokey Mountain Rain
 DONNA SUMMER-Cold Love-D-30
- JOHN LENNON-Woman-D-28
- EAGLES-Seven Bridges Road-D-29 NEIL DIAMOND-Hello Again
- KRUX-Phoenix (B. Rivers/K. Russell-MDs)

- ** BLONDIE-The Tide Is High 2-1 ** BOZ SCAGGS-Miss Sun 21-14 * OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- Suddenly 13-10 CLIFF RICHARD A Little In Love 19-13
- TIERRA-Together 10-9
- ee IOHN LENNON-Woman-30 •• DARYL HALL/JOHN OATES-Kiss On My
- List • DON McLEAN-Crying
- PHIL SEYMOUR—Precious To Me
 SUZI QUATRO—Lipstick JOHN COUGAR-I Ain't Even Done With The
- Nigh ROGER DALTREY-Waiting For A Friend
- KRQQ (KRQ)-Tucson (K. Lacy-MD)
- •• RANDY MEISNER-Hearts On Fire-D-28

KENO-Las Vegas (B. Alexander-MD)

- ** DAN FOGELBERG-Same Old Lang Syne 16-10
- TIERRA-Together 19-14 ★ BLUES BROTHERS-Who's Making Love 24
- 21 BETTE MIDLER-My Mother's Eyes 30-27
- DOLLY PARTON-9 To 5 •• PAT BENATAR -- Treat Me Right
- JOHN LENNON-Woman-D-29
- STEVIE WONDER—I Ain't Gonna Stand For It-D-30
- OUTLAWS-Riders In The Sky
- RONNIE MILSAP-Smokey Mountain Rain
 KENNY LOGGINS-Celebrate Me Home-X

KLUC-Las Vegas (D. Anthony-MD)

- ** REO SPEEDWAGON-Keep On Loving You 8.5
- ** DAN FOGELBERG-Same Old Lang Syne
- * ALAN PARSONS PROJECT-Games People Play 18-15
- BO7 SCAGGS-Miss Sun 12-9
- ★ JOHN LENNON Starting Over 1-1
 JOHN LENNON Woman 18
- •• DOOBIE BROTHERS-Wynken, Blynken &
- BLONDIE-Rapture
 CLIFF RICHARD-A Little In Love-27
- EAGLES-Seven Bridges Road

Pacific Northwest Region

- PRIME MOVERS BLONDIE—The Tide Is High (Chrysalıs) PAT BENATAR—Hit Me With Your Best Shot (Chrysalıs) JOHN LENNON—Starting Over (Geffen)
- TOP ADD ONS

PAT BENATAR-Treat Me Right (Chrysalis) EDDIE RABBITT-I Love a Rainy Night (Elektra) ROGER DALTREY-Waiting for a Friend (Polydor)

- BREAKOUTS DON McLEAN—Crying (RCA) CLIFF RICHARD—A Little in Love (EMI) JOHN LENNON—Woman (Geffen)

KFRC-San Francisco (J. Peterson-PD) ** PAT BENATAR-Hit Me With Your Best Shot 8-3

Radio Programming

WCOZ's Sebastian Becoming Consultant

BOSTON – Program director John Sebastian, who blazed a successful path across the country in top 40 and AOR formats before bringing WCOZ-FM here to a whopping 9.1 in the last book, is leaving WCOZ to form his own consulting firm.

Sebastian's first client will be WCOZ, although he will relocate to Phoenix, Ariz., where he lived while working, at various times, for three of that city's stations.

The 31-year-old Portland, Ore., native exits WCOZ Feb. 1. Sebastian says he as "several other stations lined up" but he can't announce them until contracts are signed.

He adds that he will specialize in programming AOR formats, but his business will not be restricted to that format.

The WCOZ mix is considered a shrewd one, combining 1960's oldies, recurrents of later vintage, and currently hot mainstream rockers, as well as a dash of local talent. Promotions are geared to concert happenings, new releases and other elements that enhance the station's image among rock fans.

But Sebastian's programming formula goes way beyond the format, taking an "all encompassing" approach involving the way the receptionist answers the phone to the sort of presentations made by the sales staff.

"I don't really like to talk about the philosophy of what I'm doing because that's what I have to sell to people." Sebastian confesses. "I'm involved in everything from research to the jocks' presentations."

He credits WCOZ station manager Dick Borel with providing him with the backing of management in order to implement his program.

"We're involved in every aspect of

the station," Sebastian says, "including promotion, traffic and sales. You can't handcuff the program director and make it work."

Research is a key to Sebastian's success, but he is quick to point out that some markets don't require the massive effort WCOZ mounted to beat the competition. WCOZ had employed as many as a dozen people to handle research, from call outs to focus groups and retail reporting.

"I don't want to divulge my research methods, either," he says. "But I can say that we get involved in the psychographics of the audience, the methodology of the interviewers, and we conduct our own audience measurements weekly.

"We make 1,000 calls a week, minimum, at some times," he says. "In fact, our current research tells us that we're way over the share of market Arbitron reported in the present book."

Sebastian's "new breed AOR" enabled WCOZ to beat AOR rival WBCN-FM, which had a strong presence among rock fans, and go on to achieve number one status in total survey area, number one in males and females 18-49, and number one in the 12-plus category.

Sebastian began his career in Portland while still in high school. He handled the night shift at then progressive rocker KPFM, before moving to KPAM and KISN-FM, the city's top 40 outlets, also as a jock. He moved to Phoenix' KRUX-AM, top 40, before returning to Portland as p.d. at KPAM, where he beat KISN in the first book, then returned to Phoenix' KRIZ, where he brought that station to number one position. Other programming stints include KDWB-FM, Minneapolis; KHJ-AM, Los Angeles, KUPD-FM, Phoenix; KDWB-FM, Minneapolis, and, finally, WCOZ-FM.



ABC DIAMOND—Neil Diamond, center, discusses his upcoming music special on the ABC Radio Network with vice president and network programming director Dick Foreman, left, and ABC Radio programming vice president Rick Sklar, right, as the three gather in Sklar's office.

FALL ARBITRONS

Country Clicks In Texas, Top 40 In Cleveland, AOR In Baltimore

NEW YORK—Seven more Arbitron reports came out last week, with AOR performing strongly in Baltimore, top 40 showing growth in Cleveland and country winning a double digit share in Houston-Galveston.

Reports were also mailed for Tampa-St. Petersburg; Canton, Ohio; Akron, Ohio; and Worcester, Mass.

* * '

BALTIMORE-MOR WBAL is still the market leader with an 11.0 share, down from 13.5 in the spring, but up from 10.6 a year ago. WIYY-FM, AOR sister station of WBAL, is doing very well with its Burkhart/ Abrams SuperStars format. The station moved up to a 9.9 share from 7.7 in the spring and 6.5 a year ago.

WBSB-FM (B-104) gave up its WITH call letters, and very teen top 40 image in May to target at 18 to 34 year olds under the direction of new program director, Jeff Jeffries. As a result, the station moved to a 3.9 share, up from 2.1 in the spring and 2.5 a year ago.

*

* *

CLEVELAND--Country WHK-AM moves into second place tied with AOR WMMS-FM as WHK moves up to 8.5 from 7.0 in the spring and WMMS slips to 8.5 from 9.0 in the spring. But WMMS is also ahead of its 7.9 performance a year ago while WHK is below the 8.9 it enjoyed a year ago. Beautiful WQAL is still the market leader with a 9.4 share.

Top 40 WGCL-FM had a good book, moving to 6.6 from 5.9 in the spring, but this is below the 7.0 it had a year ago. Contemporary WWWM-FM gained to a 3.0 share, up from 2.0 in the spring and 2.7 a year ago, but similarly formatted WGAR-AM fell to 4.8 from 5.3 in the spring and 7.0 a year ago. WZZP-FM slipped to 5.2 from 6.0 in the spring, but this is way above the 2.4 it had a year ago.

Black WDMT-FM gained to 5.3 from 4.5 in the spring and 3.1 a year ago, while black WJMO-AM fell to

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2.7, down from 5.4 a year ago, but up a bit from 2.4 in the spring: another example of audience moving from AM to FM.

HOUSTON-The big winners in the Houston-Galveston market are country KIKK-FM and black KMJQ-FM. Viacom's KIKK moves into double digits with a 10.5 share, just a shade behind KMJQ 10.8, which has recovered from a spring low of 5.1 to rebound beyond the 8.0 it held a year ago. Apparently hurt by this resurgence is urban progressive KRLY-FM, down to 4.6 from 7.6 in the spring and 6.4 a year ago. KIKK has apparently cut into the audience of country-flavored contemporary KENR-AM, down to 3.2 from 4.4 a year ago, but up somewhat from a 2.8 in the spring.

AOR KLOL-FM is up a share point from spring to 4.7, but this is below the 5.4 it had a year ago. Top 40 KRBE-FM has moved up to 5.6, from 4.0 in the spring and 4.5 a year ago. MOR KQUE-FM slipped to 2.5 from 4.4 in the spring and 4.2 a year ago.

* * *

TAMPA – Beautiful music WWBA-FM is the top station in the Tampa-St. Petersburg market with a 10.6 share, but country WQYK-FM, with some substantial growth, is a close second. The station won a 9.7 share, up from 6.2 in the spring and 6.0 a year ago.

Top 40s WCKX-FM and WYNF-FM both gained apparently at the expense of top 40 WRBQ-FM. WCKX is up to 5.9 from 5.8 in the spring and 3.7 a year ago, WYNF is up to 3.9 from 2.4 in the spring and 3.5 a year ago, while WRBQ is down to 5.5 from 6.5 in spring and 7.6 a year ago.

* * *

CANTON, Ohio-MOR WHBC-AM continues as the top station here with a 20.9 share, up from 19.6 in the spring, but off from 23.0 18 months ago. Country WNYN-AM is up to 4.0 from 2.2 in the spring and 2.7 18 Baltimore months ago. Contemporary WDJQ-FM is up to 5.6 from 4.4 in the spring and 2.7 18 months ago, apparently at the expense of contemporary WQIO-AM, down to 2.3 from 2.9 in the spring and 3.5 18 months ago.

WQIO-AM, down to 2.3 from 2.9 in the spring and 3.5 18 months ago. * * * AKRON, Ohio-Contemporary WAKR-AM continues to lead the market with a 13.7 share, but this is down from 14.9 in the spring and 14.5 a year ago. Gaining ground in this format is WNIR-FM, which changed call letters six months ago from WKNT. WNIR moved up to 3.4 from 2.4 in the spring and 2.0 a year ago. Sister station WKNT-AM, which kept its call letters. but changed to a country format. did not fare as well. It did not show up in Arbitron. Mellow rocker WKDD-FM grew to 5.3, up from 3.4 in the spring and 4.2 a year ago.

* * *

WORCESTER, Mass.-WSRS-FM's beautiful music continues to dominate this market. The station has a 19.0 share. Contemporary WFTQ-AM is up to 6.6 from spring's 5.3, but the station is off from the 7.8 it had 18 months ago. MOR WTAG-AM is down to 11.8 from 16.4 in the spring and 15.9 18 months ago.

WUSW Signal Is At 100 KW

LEBANON, TENN.-Country station WUSW-FM has gone on the air with a 100 KW signal. Formerly an 18 KW outlet, WCOR-FM, the station was recently acquired by the Triplett Broadcasting Co.

Geared toward 18-49 year olds. the station's format is contemporary, with a good mix of traditional tunes. Special programming includes broadcasting Nashville Sounds baseball games, country specials and religious shows.

ĎJs include Smokey King. Chris Collins, Brent Stone and D.J. Jones.

KHJ-AM Promos In L.A. Star 'Cowboys'

LOS ANGELES-KHJ-AM here, the former top 40 giant turned country has inaugurated its new format with the musical identification "We All Grew Up To Be Cowboys," featuring six major country acts in its television and billboard advertising and promotion blitz.

The tv spots, which started the day after Christmas, feature Kenny Rogers, Dolly Parton, Crystal Gayle, Willie Nelson, Charlie Daniels and Barbara Mandrell talking about themselves and their music in documentary style.

"They are not endorsing the station but telling about themselves, which is what the station is about." says Nancy Podbielniak, KHJ's director of marketing and creative services, who penned the "We all grew up to be cowboys" line.

"I didn't want a jingle." she notes. I wanted something everyone would sing—something with the same heart as all the music we're playing."

The tune, written and composed for the station by Lewis Anderson, a Los Angeles Nashville songwriter, sounded so much like a song that for the first few days listeners called in requesting the tune.

By ED HARRISON

Anderson performs one male version of the song while Katy Moffatt, Rosanne Cash and Rodney Crowell have also cut versions. Other artists have called, offering their services to record the tune. The spots run twice an hour with different versions rotated.

Podbielniak says that the tv spots are being aired frequently because "everyone knows KHJ is in the market but we have to make them aware that we're still here, but now different. That's the hard part. Heavy advertising is needed to tell people."

When KHJ officially started its country-oriented rock programming last Nov. 7, after playing an hour montage of No. 1 rock hits from 1965-1980, program director Charlie Cook introduced vice president and general manager Neil Rockoff, who announced KHJ's format switch.

Rockoff said KHJ was "the radio station we all grew up with." Then, citing the changes in the lives of the listeners since 1965, he introduced the new format with "music that speaks for us today" and concluded his remarks by saying "We all grew up ... and 'We all grew up to be cowboys.'" 17

Billboard Bingles Radio Action Movers * Based on station playlists through Tuesday (1/6/81)

• DAN FOGELBERG-Same Old Lang Syne-

•• RONNIE MILSAP-Smokey Mountain Rain-

ALAN PARSONS PROJECT-Games People

• STEVIE WONDER-I Ain't Gonna Stand For It

• REO SPEEDWAGON-Keep On Loving You

** DELBERT McCLINTON-Giving It Up For

EDDIE RABBITT-I Love A Rainy Night 25-14

BETTE MIDLER-My Mother's Eyes 9-7

• JOHN COUGAR-Ain't Even Done With The

• RONNIE MILSAP-Smokey Mountain Rain-

•• CLIFF RICHARD-A Little In Love-27

BETTE MIDLER—My Mother's Eyes

EAGLES—Seven Bridges Road

Your Love 19-9

WRKO-Boston (C. Van Dyke-PD)

** BLONDIE-The Tide Is High 6-3

★ DOLLY PARTON-9 To 5 15-10

•• JOHN LENNON-Woman-23

BOZ SCAGGS—Miss Sun—D-26

WHYN-Springfield (A. Carey-MD)

WFTQ (14Q)-Worchester (C. Blake-MD)

** BOZ SCAGGS-Miss Sun 27-21

STEELY DAN-Hey Nineteen 8-4

•• EAGLES-Seven Bridges Road-29

•• JOHN LENNON-Woman-30

** KENNY ROGERS-Lady 8-1

* HEART-Tell It Like It Is 21-16

•• HALL & OATES-Kiss On My List

BOZ SCAGGS—Miss Sun—HB-18

WPRO-FM (PRO-FM)-Providence

** ROD STEWART-Passion 9-6

★★ DOLLY PARTON-9 To 5 28-21

•• DON MacLEAN—Crying-33

JOHN LENNON—Woman—35

WICC-Bridgeport (B. Mitchell-MD)

** BLONDIE-The Tide Is High 6-4

★ STEELY DAN-Hey Nineteen 16-11

HEART-Tell It Like It Is 10-7

•• JOHN LENNON-Woman-30

•• DOLLY PARTON-9 To 5-29

★ TIERRA—Together 30-23

23-18

27

•• DOLLY PARTON-9 To 5

JOHN LENNON—Woman

CHARLES FOX—Seasons

Love-HR-20

21

HB-22

(G. Vanni-MD)

No List

Rain 17-12

** CLIFF RICHARD-A Little In Love 30-24

★ EDDIE RABBITT-I Love A Rainy Night 25-20

* DAN FOGELBERG-Same Old Lang Syne 22

WPRO-AM-Providence (G. Berkowitz-MD)

+ DON WILLIAMS-I Believe In You 19-11

* AIR SUPPLY-Every Woman In The World 9-3

* BARRY MANILOW-I Made It Through The

• KOOL & THE GANG-Celebration-HB-19

• DELBERT McCLINTON-Giving It Up For Your

• EDDIE RABBITT-I Love A Rainy Night-HB-

• DAN FOGELBERG-Same Old Lang Syne-

• RONNIE MILSAP-Smokey Mountain Rain

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

* THE JACKSONS-Heartbreak Hotel 34-29

★ CLIFF RICHARD—A Little In Love 32-25

RONNIE MILSAP-Smokey Mountain Rain

DAN FOGELBERG-Same Old Lang Syne

EDDIE RABBITT-I Love A Rainy Night-D-24

BLUES BROTHERS—Who's Making Love—0-

*** * CLIFF RICHARD**-A Little In Love 30-25

★ DAN FOGELBERG—Same Old Lang Syne 24-

** EDDIE RABBITT-I Love A Rainy Night 16-

** REO SPEEDWAGON-Keep On Loving You

★ DAN FOGELBERG—Same Old Lang Syne 24-

-MD)

** STEELY DAN-Hey Nineteen 19-15

EAGLES—Seven Bridges Road—D-28

WKCI-New Haven (D. Lyons-MD)

★ BOZ SCAGGS-Miss Sun 18-14

★ BLONDIE—The Tide Is High 5-3

•• JOHN LENNON—Woman—D-30

* ANDY GIBB—Time Is Time 15-9

* DOLLY PARTON-9 To 5 25-21

• JOHN LENNON—Woman—29

WFEA-Manchester (N. Jackson-MD)

** ROD STEWART-Passion 26-17

** BLONDIE-The Tide Is High 9-3

* KOOL & THE GANG-Celebration 18-12

★ EDDIE RABBITT-I Love A Rainy Night 24-18

WIIC-FM—Hartford (R. Doi

28-20

19

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• JOHN LENNON-Beautiful Boy-LP

★ EDDIE RABBITT-I Love A Rainy Night 23-16

•• ANDY GIBB-Time Is Time

•• JOHN LENNON-Woman

• DON McLEAN-Crying

• CLIFF RICHARD-A Little In Love

27

Play

Night

★ DAN FOGELBERG—Same Old Lang Syne 28-

•• REO SPEEDWAGON -- Keep On Loving You-

•• EAGLES-Seven Bridges Road

WTSN-Dover (J. Sebastian-MD)

WGUY-Bangor (J. Jackson-MD)

You 24-19

Rain 23-18

13.9

•• DON McLEAN-Crying

** BOZ SCAGGS-Miss Sun 30-25

★ DOLLY PARTON-9 To 5 20-15

** MICHAEL STANLEY BAND-He Can't Love

★ EDDIE RABBITT-I Love A Rainy Night 12-8

* BARRY MANILOW-I Made It Through The

WIGY-Bath (W. Mitchell/S. Rogers-MD)

** REO SPEEDWAGON-Keep On Loving You

CHEAP TRICK—Stop This Game 5-1

★ STEELY DAN—Hey Nineteen 24-20 ★ ABBA—The Winner Takes It All 26-21

• DONNIE IRIS-Ah Leah-D-29

WLBZ-Bangor (M. O'Hara-MD)

•• DON McLEAN-Crying

D-26

•• QUEEN-Flash's Theme Aka Flash

RANDY MEISNER-Heart's On Fire

BOZ SCAGGS-Miss Sun-D-27

• OUTLAWS-Riders In The Sky-D-25

Mid-Atlantic Region

• REO SPEEDWAGON-Keep On Loving You-

• DAN FOGELBERG-Same Old Lang Syne-D-

RIME MOVERS

BLONDIE—The Tide Is High (Chrysalis) DONNIE IRIS—Ah Leah (MCA/Carousel) BARRY MANILOW—I Made It Through the Rain (Arista)

TOP ADD ONS

BREAKOUTS

JOHN LENNON - Woman (Geffen) REO SPEEDWAGON - Out of Season (Epic) FIREFALL - Stay With It (Atlantic)

CLIFF RICHARD—A Little in Love (EMI) PAT BENATAR—Treat Me Right (Chrysalis) DIRE STRAITS—Skateaway (WB)

WXKX-Pittsburgh (D. Christian-MD)

DONNIE IRIS-Ah Leah 28-24

* KANSAS-Got To Rock On 3-1

• FLEETWOOD MAC-Fire Fly-D-32

WFIL-Philadelphia (D. Fennessy-MD)

WCCK (K-104)-Erie (B. Shannon-MD)

Your Love 40-18

Love 18-8

26-14

*

No List

No List

** DELBERT McCLINTON-Giving It Up For

** CLIMAX BLUES BAND-Gotta Have More

* REO SPEEDWAGON—Keep On Loving You

+ DOOBIE BROTHERS-One Step Closer 1-1

• QUEEN-Flash's Theme Aka Flash-D-31

• TOUCH-Don't You Know What Love Is

• PAT BENATAR-Hell Is For Children

** BLONDIE-The Tide Is High 8-3

HEART-Tell It Like It Is 7-6

• PAT BENATAR-Treat Me Right

WKBO-Harrisburg (B. Carson-MD)

WOXA-York (S. Gallagher-MD)

•• OUTLAWS-Riders In The Sky

BLONDIE-Rapture

•• CLIFF RICHARD-A Little In Love

OUEEN-Flash's Theme Aka Flash

HALL & OATES-Kiss On My List

• MOON MARTIN-Love Gone Bad

JOHN LENNON—Woman—LP-26

WRQX (Q-107)-Washington (R. Bowler-MD)

• CON FUNK SHUN-Too Tight

• AC/DC-Back In Black

•• QUEEN-Flash

★★ STEELY DAN—Hey Nineteen 10-8 ★ ROD STEWART—Passion 3-2

KOOL & THE GANG-Celebration 2-1

•• RANDY MEISNER-Hearts On Fire

•• RANDY MEISNER—Hearts On Fire

•• FIREFALL-Stavin' With It

GAMMA-Voyager-D-29

SPYRO GYRA-Cafe Amore

WFBG-Altoona (T. Booth-MD)

DON McLEAN-Crying-D-30

You 10.7

16.9

No List

** CLIFF RICHARD-A Little In Love 25-20

* MICHAEL STANLEY BAND-He Can't Love

* REO SPEEDWAGON-Keep On Loving You

BLONDIE—The Tide Is High
 REO SPEEDWAGON—Out Of Season—33

• PHIL SEYMOUR -- Precious To Me-X

DON McLEAN—Crying

20

D-30

No List

WPGC-Bladensburg (D. Geronimo-MD)

WCAO-Baltimore (S. Richards-MD)

★★ BLONDIE→The Tide Is High 13-1 ★ STEELY DAN→Hey Nineteen 15-9

ROD STEWART-Passion 10-6

* ANDY GIBB-Time Is Time 21-22

• CHARLES FOX-Seasons-D-30

★ DOLLY PARTON-9 To 5 16-13

•• JOHN LENNON-Woman

• FIREFALL—Stay With It • DON McLEAN—Crying—D·30

CHARLES FOX-Seasons-D-29

• OUTLAWS-Riders In The Sky-D-27

WYRE-Annapolis (J. Diamond-MD)

** BOZ SCAGGS-Miss Sun 15-7

** BLONDIE-The Tide Is High 6-1

• BETTE MIDLER-My Mother's Eyes-D-25

WRVQ (Q-94)-Richmond (Bill Thomas-MD)

** REO SPEEDWAGON-Keep On Loving You

* BARBRA STREISAND/BARRY GIBB-Guilty

** DIRE STRAITS—Skateaway 26-17

* STEELY DAN-Hey Nineteen 12-4

PAT BENATAR—Treat Me Right
 CLIFF RICHARD—A Little In Love

KOOL & THE GANG—Celebration

Southeast Region

RED SPEEDWAGON—Keep On Loving You (Epic) BLONDIE—The Tide Is High (Chrysalis) JOHN LENNON—Starting Over (Geffen)

JOHN LENNON-Woman (Geffen) PAT BENATAR-Treat Me Right (Chrysalis)

DOLLY PARTON-9 To 5 (RCA) KOOL & THE GANG-Celebration (De-Lite)

WQXI-AM-Atlanta (J. McCartney-MD)

** DOLLY PARTON-9 To 5 28-18

** STEVIE WONDER-I Ain't Gonna Stand For

* STEELY DAN - Hey Nineteen 16-11 * EDDIE RABBITT-I Love A Rainy Night 11-5 * BARRY MANILOW-I Made It Through The

* DAN FOGELBERG-Same Old Lang Syne 21-

* RONNIE MILSAP-Smokey Mountain Rain

• TEDDY PENDERGRASS—Love T.K.O.-15

REO SPEEDWAGON --- Keep On Loving You

** REO SPEEDWAGON-Keep On Loving You

(*continued on page 20*)

* DELBERT McCLINTON—Giving It Up For

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EAGLES—Seven Bridges Road—25

WQXI-FM-Atlanta (J. McCartney-MD)

** BOZ SCAGGS-Miss Sun 25-18

FRED KNOBLOCK—Killin' Time

BOZ SCAGGS—Miss Sun

17-10

Your Love 22-16

BLONDIE-Rapture (Chrysalis)

DON McLEAN-Crying (RCA)

It 18-7

Rain 20-17

13

24-16

• OUTLAWS-Riders In The Sky

• STEVIE WONDER—I Ain't Gonna Stand For

BLUES BROTHERS—Who's Making Love—D-

* PRIME MOVERS

TOP ADD ONS

BREAKOUTS

★ BLONDIE—The Tide Is High 4.1

* BLONDIE-Rapture 20-14

JOHN LENNON—Woman

* STEELY DAN-Hey Nineteen 9-4

* ROD STEWART-Passion 7-3

★ HEART—Tell It Like It Is 10-6

WGH-Hampton (B. Canada-MD)

WQRK-Norfolk (D. Davis-MD)

•• JOHN LENNON-Woman

•• DON McLEAN-Crying

• REO SPEEDWAGON - Keep On Loving You -

WFBR-Baltimore (A. Szulinski-MD)

** STEELY DAN-Hey Nineteen 12-6

* ABBA-The Winner Takes It All 24-19

** THE JACKSONS—Heartbreak Hotel 15-9

BARBRA STREISAND/BARRY GIBB-Guilty

•• JOHN LENNON-Woman

* * BARRY MANILOW-1 Made It Through The

No List

4.1

D-26

No List

No List

23-16

10-6

lt-D-21

22

Rain 14-7

•• YARBOROUGH & PEOPLES-Don't Stop The

KOOL & THE GANG—Love Festival—LP

RAMONA BROOKS-I Don't Want You Back

**** KOOL & THE GANG**-Celebration 10-7

* BARRY MANILOW-I Made It Through The

• DAN FOGELBERG-Same Old Lang Syne

** CLIFF RICHARD-A Little In Love 29-23

* REO SPEEDWAGON - Keep On Loving You

•• RONNIE MILSAP-Smokey Mountain Rain

• DELBERT McCLINTON-Giving It Up For Your

** EDDIE RABBITT-I Love A Rainy Night 21-

** DAN FOGELBERG—Same Old Lang Syne

* CLIFF RICHARD-A Little In Love 31-28

★ EAGLES—Seven Bridges Road 28-22

★ JOHN LENNON-Woman 40-36

OUTLAWS—Riders In The Sky—38

• SPYRO GYRA-Cafe Amore-40

WKBW-Buffalo (J. Summers-MD)

Play 26-18

Love-D-26

You-X

D-11

* * KOOL & THE GANG—Celebration 16-3

** ALAN PARSONS PROJECT-Games People

THE JACKSONS-Heartbreak Hotel 11-7

DELBERT McCLINTON—Giving It Up For Your

• MICHAEL STANLEY BAND—He Can't Love

REO SPEEDWAGON—Keep On Loving You—

ABBA—The Winner Takes It All—D-15

• DOLLY PARTON-9 To 5-X

WBBF-Rochester (D. Mason-MD)

** ROD STEWART-Passion 14-8

★ HEART—Tell It Like It is 17.5

★ STEELY DAN-Hey Nineteen 22-14

•• EAGLES—Seven Bridges Road—19

CLIFF RICHARD—A Little in Love
 DOLLY PARTON—9 To 5

WOLF-Syracuse (B. Michell-MD)

• SPYRO GYRA-Cafe Amore

Your Love 8-4

Play 27-18

10

•• JOHN LENNON-Woman

★ EDDIE RABBITT-I Love A Rainy Night 24-13

★ DAN FOGELBERG—Same Old Lang Syne 18-

• DOOBIE5 BROTHERS—One Step Closer—23

** DELBERT McCLINTON-Giving It Up For

* * THE JACKSONS—Heartbreak Hotel 14-8

* CLIFF RICHARD-A Little In Love 28-22

•• RANDY MEISNER-Hearts On Fire-39

•• PHIL SEYMOUR-Precious To Me

QUEEN-Flash's Theme Aka Flash

• TERRI GIBBS-Somebody's Knockin

• PAT BENATAR-Treat Me Right

FIREFALL—Staving With It

• LTD-Shine On-D-36

WFLY—Albany (Buzz—MD)

30-11

27.17

Play-D-25

• OUEEN-Flash-X

Love-X

Your Love 29-23

* ALAN PARSONS PROJECT—Games People

★ DAN FOGELBERG—Same Old Lang Syne 15-

• SUPERTRAMP-Breakfast In America-0-37

** REO SPEEDWAGON-Keep On Loving You

* * DAN FOGELBERG-Same Old Lang Syne

* DELBERT McCLINTON-Giving It Up For

★ EAGLES—Seven Bridges Road 21-15
 ★ CHEAP TRICK—Stop This Game

•• PAT BENATAR-Treat Me Right-20

ALAN PARSONS PROJECT—Games People

CLIMAX BLUES BAND-Gotta Have More

OUTLAWS-Riders In The Sky-D-30
 BLUES BROTHERS-Who's Making Love-28

★ EDDIE RABBITT-I Love A Rainy Night 24-19

WVBF-Framingham (R. Johns-PD)

** DOLLY PARTON-9 To 5 26-20

** ROD STEWART-Passion 16-10

* ANDY GIBB—Time Is Time 23-17

DON McLEAN—Crying—27

McGUFFEY LANE-Long Time Loving You

★ STEELY DAN-Hey Nineteen 18-12

* ROD STEWART-Passion 12-8

•• OUTLAWS—Riders In The Sky

•• SPYRO GYRA-Cafe Amore

• DONNIE IRIS-Ah Leah-39

WTRY-Schenectady (B. Cahill-MD)

** BOZ SCAGGS-Miss Sun 28-22

* ROD STEWART-Passion 11-8

•• PAT BENATAR-Treat Me Right

• PHIL SEYMOUR—Precious To Me

WBEN-FM-Buffalo (R. Christian-MD)

JOHN LENNON—Woman—D-29

* STEELY DAN-Hey Nineteen 18-14

• SILVIA STRIPLIN-Give Me Your Love

WBLI-Long Island (B. Terry-MD)

** ROD STEWART-Passion 6-4

★ BLONDIE—The Tide Is High 8-6

★ HEART—Tell It Like It is 12-9

•• JOHN LENNON-Woman

•• DOLLY PARTON-9 To 5

Music

Rain 14-11

22-18

Love-D-30

11.9

• Continued from page 16

- KBFM-McAllen/Brownsville (S. Owens-MD) ** BLONDIE-The Tide Is High 5-1
- ** REO SPEEDWAGON-Keep Dn Loving You 29.22
- * THE JACKSONS-Heartbreak Hotel 7.2
- * STEELY DAN-Hey Nineteen 20-7 ★ HEART-Tell It Like It Is 17-5
- •• PAT BENATAR-Treat Me Right
- •• QUEEN-Flash LAKESIDE—Fantastic Voyage
- ARETHA FRANKLIN-Enited Together
- AC/DC-Back In Black

KOFM-Oklahoma City (C. Morgan-MD)

No List

18

- WEZB (B-97)-New Orleans (T. Young-MD) ** REO SPEEDWAGON-Keep On Loving You
- 30.24 * THE JACKSONS-Heartbreak Hotel 18-14
- ★ JOHN LENNON-Woman 24-20
- •• BLUES BROTHERS-Who's Making Love
- •• CLIFF RICHARD-A Little In Love DELBERT McCLINTON-Giving It Up For Your
- Love • DOLLY PARTON-9 To 5-D-29
- BLONDIE—Rapture—D-28

WTIX-New Orleans (G. Franklin-MD)

- * OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly 20-9 * STEVIE WONDER-I Ain't Gonna Stand For It
- 35-23 * DAN FOGELBERG-Same Old Lang Syne 34-
- * THE JACKSONS-Heartbreak Hotel 28-18 •• JOHN LENNON-Woman
- •• PAT RENATAR_Treat Me Right
- ARETHA FRANKLIN-United Together-X
- OUTLAWS-Riders In The Sky
- BOZ SCAGGS—Miss Sun—D-37
- REO SPEEDWAGON Keep On Loving You -D-34
- DELBERT McCLINTON-Giving It Up For Your Love-D-27
- SHALAMAR-Full Of Fire
- BOARD. PETER ALLEN—Fly Away
 DONNA SUMMER—Cold Love—D-38
- BILL • DONNIE IRIS-Ah Leah-D-39 KEEL-Shreveport (H. Clark-MD)

1981

17,

JANUARY

No List

- WFMF-Baton Rouge (W. Watkins-MD) ** DOLLY PARTON-9 To 5 26-22
- REO SPEEDWAGON-Keep On Loving You **
- 14-10
- ★ DAN FOGELBERG—Same Old Lang Syne 19-12
- ★ AIR SUPPLY—Every Woman In The World 4-1 ★ KOOL & THE GANG—Celebration 6-4
- •• BLONDIE-Rapture •• CLIFF RICHARD—A Little In Love
- BLUES BROTHERS-Who's Making Love-D-
- 29 STEELY DAN --- Say It Ain't True -- LP
- STEELY DAN-Out Of Mind-LP
- JACKSONS-Walk Right Now-LP
- AC/DC—Back in Black—DP

Midwest Region

PRIME MOVERS

BLONDIE-The Tide Is High (Chrysalis) REO SPEEDWAGON-Keep On Loving You (Epic) STEELY DAN-Hey Nineteen (MCA) TOP ADD ONS

JOHN LENNON-Starting Over (Geffen) STEVIE WONDER-I Ain't Gonna Stand for It (Tamla) DAN FOGELBERG-Same Old Lang Syne (Full Moon)

BREAKOUTS ROBERT PALMER—Looking for Clues (Island) DFF-BROADWAY—Automatic (Atlantic) EDDIE RABBITT—I Love a Rainy Night (Elektra)

WLS-Chicago (J. Gehron-MD)

- No List
- WNAP-Indianapolis (D.J. Bailey-MD)

No List

- WOKY-Milwaukee (D. Cole-MD)
- No List
- WISM-Madison (S. Jones-MD)
- ** ROD STEWART-Passion 8-5
- ** STEELY DAN-Hey Nineteen 10-6 ★ JOHN LENNON-Woman 22-18
- ★ BLUES BROTHERS—Who's Making Love 25-
- 21 + HEART-Tell It Like It Is 7-4
- STEVIE WONDER—I Ain't Gonna Stand For
- •• RONNIE MILSAP-Smokey Mountain Rain JOHN LENNON—Watching The Wheels—D-29
- ABBA—The Winner Takes It All—D-30
- WSPT-Stevens Point (P. Martin-MD) ** REO SPEEDWAGON-Keep On Loving You 1.1

- ** ROBERT PALMER-Looking For Clues 7-4 ★ DIRE STRAITS—Skateaway 20-15
 ★ STEELY DAN—Hey Nineteen 13-8
 - * EDDIE RABBITT-I Love A Rainy Night 28-20
 - •• DONNY IRIS-Ah Leah •• OFF-BROADWAY-Automatic
 - AC/DC-Back In Black-D-24
 - STEVIE WONDER-I Ain't Gonna Stand For lt-D-30
 - ROCKPILE—Teacher Teacher
 - BLUES BROTHERS-Who's Making Love-D-
 - DOOBIE BROTHERS-Wynken, Blynken & Nod-D-29
 - KSLQ-St. Louis (T. Stone-MD)
 - No List

- KXOK-St. Louis (L. Douglas-MD) ** EDDIE RABBITT-I Love A Rainy Night 14-
- ★★ BLONDIE—The Tide Is High 19-9
- * ANDY GIBB-Time Is Time 22-15
- * OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly 24-18
- * DOOBIE BROTHERS-One Step Closer 16-10 •• DAN FOGELBERG-Same Old Lang Syne-
- 30 ●● JOHN LENNON—Starting Over—1
- KIOA-Des Moines (G. Stevens-MD)

★★ BLONDIE—The Tide Is High 13-9

- ** REO SPEEDWAGON-Keep On Loving You 24.17 * BARBRA STREISAND/BARRY GIBB-Guilty
- 8-5 * DOOBIE BROTHERS-One Step Closer 22-19
- * BARRY MANILOW-I Made It Through The Rain 20-13
- •• DOLLY PARTON-9 To 5-26
- •• RANDY MEISNER-Deep Inside My Heart
- DONNIE IRISH-Ah Leah • DELBERT McCLINTON-Giving It Up For Your
- Love-D-30 EDDIE RABBITT-I Love A Rainy Night-D-24
- DAN FOGELBERG—Same Old Lang Syne—D

KDWB-Minneapolis (P. Abresch-MD)

- No List KS95-FM (KSTP)-St. Paul (C. Knapp-MD)
- No List

KEYN-FM-Wichita

Play 18-13

14

No List

29.18

(T. Springs-MD; L. Coury-PD)

★★ DIRE STRAITS—Skateaway 28-15

* CLIFF RICHARD-A Little In Love 26-16

★★ ALAN PARSONS PROJECT—Games People

* DAN FOGELBERG-Same Old Lang Syne 27-

* RONNIE MILSAP-Smokey Mountain Rain

•• RANDY MEISNER-Hearts On Fire-25

AMBROSIA—Outside—LP
 KOOL & THE GANG—Celebration

Northeast Region

KOOL & THE GANG-Celebration (De-Lite)

ROD STEWART-Passion (WB) BLONDIE-The Tide Is High (Chrysalis)

JDHN LENNON-Woman (Geffen)

DON McLEAN-Crying (RCA) OUTLAWS-Riders in the Sky (Arista)

TOP ADD ONS

BREAKOUTS

DOLLY PARTON-9 To 5 (RCA) CLIFF RICHARD-A Little in Love (EM1) DAN FOGELBERG-Same Old Lang Syne (Full Moon)

** KOOL & THE GANG—Celebration 13-6

•• ARETHA FRANKLIN-United Together-26

DOOBIE BROTHERS-One Step Closer-D-50

DELBERT McCLINTON—Giving It Up For Your

• STEVIE WONDER-I Ain't Gonna Stand For It

• DARYL HALL/JOHN OATES-You've Lost That

WXLO (99X)-New York (J. Knapp-PD)

** THE JACKSONS-Heartbreak Hotel 13-4

* STEVIE WONDER-I Ain't Gonna Stand For It

* THE REDDINGS-Remote Control 22-17

** ROD STEWART—Passion 20-11

WABC-New York (S. Richards-MD)

** BARBRA STREISAND-Guilty 11-4

ROD STEWART-Passion 25-19

HEART-Tell It Like It Is 30-23

* BLONDIE—The Tide Is High 21-12

STEELY DAN — Hey Nineteen — D-35

DONNA SUMMER-Cold Love

•• TIERRA-Together-25

BOZ SCAGGS—Miss Sun

JOHN LENNON-Woman

★ BLONDIE—Rapture 2-1

•• YOUNG & CO.-Strut Your Stuff

Lovin' Feelin'

29-23

Love

WOW-Omaha (D. Davis-MD)



PROMOTION TIME—WHN-AM New York program director Ed Salamon reviews scripts with Dolly Parton as she prepares to tape some station promotions tied in with a station contest and release of Parton's picture "9 to 5."

Citizens Fight For Jazz Format Return

NEW YORK-With the fanfare of jazz bands playing in the street and politicians making speeches 80.000 signatures were loaded into a van in front of New York City Hall Dec. 30 for delivery to the Federal Communications Commission.

The petitions, collected by the Citizens For Jazz on WRVR, are asking the commission to compel Viacom, owner of WKHK-FM New York, to reinstate the station's jazz format, which it dropped several months ago in favor of a country format. At the time, the station also dropped the WRVR call letters.

These 80,000 signatures were dispatched to the FCC by Federal Express, but the commission reports it has no record that the petitions were delivered. An FCC spokesman added, "That doesn't mean we didn't receive the signatures. We just don't have a record."

Undaunted, the citizen's group is gathering an additional 20,000 signatures and will file against renewal of the station's license when it comes up for consideration in February.

Kristin Booth Glen, lawyer for the citizen's group, who is giving up that role to assume the Civil Court judgeship she won in the November election, points out that Viacom had promised, during negotiations to acquire WRVR, that the jazz format would be maintained. Because of this, she notes. the citizens' group did not challenge the license transfer.

Glen also played a critical role in the preservation of the classical format on WNCN-FM New York, a case which is currently before the U.S. Supreme Court. The future of this format has been recently cast in doubt because GAF Corp., owner of the station, has announced plans to sell it.

When GAF acquired the station four years ago, it pledged to keep the classical format. This format was dropped briefly in favor of a rock format by former owner Starr Broadcasting, which touched off the legal battle Glen led.

The case before the Supreme Court challenges the FCC's contention that it should not regulate programming. The restoration of the classical format on WNCN was not because of an FCC ruling, but because the Starr management caved in to citizens' group pressure and sold the station.

Since the court is expected to rule on whether the FCC should regulate programming and format changes, it will have a profound effect on the status of WKHK and any action the new citizen's group takes against the station.

week gig at the Sheraton-Waikiki's

as Grand Prize the opportunity to

perform for one week at Caesars

The finals were taped for later lo-

cal television airplay, and KIKI is

planning an album to come out of

KIKI obtained participation of a

number of local and national spon-

ST. LOUIS-Bobby Hattrik, program director of Doubleday's

KWK-AM/WWWK-FM St. Louis.

who was recently promoted to group

program director, played a major

role in shaping the format of Doubleday's new AOR success in

Detroit, WLLZ-FM. John Larson is

program director of WLLZ and Joe

Urbiel is music director.

sors for the event, including 7-Up.

For The Record

In addition, Randy also received

Infinity Room.

the event.

Palace in Las Vegas.

Radio Programming Dallas' KLIF-AM Goes Country After Leaning To Top 40, MOR

DALLAS-Long time adult contemporary KLIF-AM, which over the past year has leaned at times toward top 40 and MOR, chucked it all for country Jan. 1, one year to the date when the station was taken over by Susquehanna Broadcasting.

The station faces a lot of stiff competition in the Dallas-Ft. Worth market. Seven stations are already doing country in the market-four on the AM band and as many on FM. The four FM outlets are KSCS, KDNT-FM (about to become KKIX), KDDC and KPLX, KLIF's sister station. The other AM outlets are WBAP, KBOX and KXOL.

But according to promotions director Carolyn Poland. "Extensive research showed country to be the direction we should go." The decision was actually made several months ago, but was not announced while the station assembled a country library.

Poland says KLIF's programming will be more personality-oriented than the other country stations, with inclusion of news, sports and weather.

KLIF's logo is "Country ... Texas Style" which will be used in all advertising and promotion including television spots, bus backs, billboards and print.

As a top 40 station. KLIF targeted its programming to a 25-49 year old demographic while its initial target demo is now males 30-35.

In line with the format change is a new air staff lineup headed by

DREW'S 10 PREDICTIONS

• LOS ANGELES-Paul Drew, former vice president of programming for the RKO network and now head of an independent consulting firm. Frontrunner, has his own "Top 10 Prediction Picks" for 1981. Drew predicts:

D) An uncertain econ

1) An uncertain economy won't benefit radio as much as in past recessions. Profits will be flat or down.

2) Songwriters' lyrics will have to surrender to the more conservative mood of Americans under a Republican government, with more listeners complaining more often about permissive lyrics.

3) Both listeners and advertisers will be attracted when the first allgay station becomes a reality in 1981.

4) Country music formats on The FM dial will outrate the old-line country music stations on AM.

5) The number of Hispanic and religious-formatted stations in the U.S. will continue to grow.

6) The presidents of two major radio chains, which Drew declined to name, won't be where they are now by year's end.

7) The first satellite radio broadcasting station will be off the drawing boards and announced (with launching set for 1983 or sooner).

8) At least one AOR or contemporary music station will play a record with a lyric causing it license problems with the FCC.

9) All news/all talk formats will expand to the FM dial in at least two of the top five markets.

of the top five markets. 10) The proposed 9khz spacing for the AM dial won't happen in

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1981.

morning man Don Harris 5:30 a.m.-9 a.m. weekdays and 6 a.m.-10 a.m. on Saturday. Harris is a 15-year veteran of the morning show at WBAP. Says Harris: "Personality radio has become so regimented it's hard to be yourself within the guidelines of the format. I will have the opportunity to be myself... and let the chips fall where they may."

Steve Brody will be on the air from 9 a.m. to noon. Occupying the I to 3 p.m. slot is program director Scott Wallace, who was part of the morning team of Scott Wallace and Crunch, who happens to be Carolyn Poland. The afternoon drive slot from 3 p.m.-7 p.m. will be handled by Jonathon Hayes who comes from WKY-AM in Oklahoma City.

Rounding out the personality staff is Myles Cameron from 7 p.m.-11 p.m.

Already initiated are some syndicated features such as "Malice." a takeoff of the "Dallas" tv show, and the Enterprise National Sports Show.

The new lineup was achieved by what some local observers call "a bloodbath." In all. five DJs. plus program director Dean Tyler, were let go. Jocks who were dropped are Harry Nelson. who worked 9 a.m. to noon; John Carter 1 to 3 p.m.; Mike Selden, 3 to 7 p.m.; Jack Monroe, 7 to midnight and Cousin Lennie Anderson, overnight.

Selden had been brought back to the station only a few months ago from KHFI-FM Austin. Selden had been with KLIF during its heydays in the 1960s. He has been doing fillin work on KPLX and may wind up as that station's morning man. Nelson has landed a spot on KNUS-FM, which used to be KLIF's sister station when both were owned by legendary broadcaster Gordon Mc-Lendon.



Promo Touts Teen Talent HONOLULU – Teen-oriented School, His prize included a four-

HONOLULU – Teen-oriented KIKI-AM initiated the first of what may become a yearly rating period promotion-its "Brown Bags To Stardom" island-wide talent competition.

Station manager Jeff Coelho received approval from Hawaii's Department of Education to visit 19 different schools and to observe, as well as record, their talent shows. Each school had an average of 10 acts, producing over 133 hours of tape. KIK1 then edited the material, and aired the shows each Friday night.

Using a panel of judges representing key island management, performing, booking, and recording personnel, KIK1 then selected a winner for each of their shows. These semi-finalists were then eligible to participate in finals, held December 17 at Oahu's Castle Park before 2.500 people.

The winner was hula dancer Randy Kuhau from St. Louis High



•• DON McLEAN-Cyring

D-26

No List

21-16

Play-D-30

D-25

• REO SPEEDWAGON-Keep On Loving You-

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

•• QUEEN-Flash's Theme Aka Flash

FIREFALL—Staying
 PHIL SEYMOUR—Precious To Me

• RITA COOLIDGE-Fool That I Am

WSGN-Birmingham (W. Brian-MD)

WAAY-Huntsville (J. Kendricks-MD)

STEELY DAN-Hey Nineteen 18-12

•• PAT BENATAR-Treat Me Right

• AC/DC-Back In Black

** KOOL & THE GANG-Celebration 6-2

** RONNIE MILSAP-Smokey Mountain Rain

★ EDDIE RABBITT-I Love A Rainy Night 11-6

• ALAN PARSONS PROJECT-Games People

REO SPEEDWAGON — Keep On Loving You –

• OUTLAWS-Riders In The Sky-D-39

• DOLLY PARTON-9 To 5-D-27

JOHN LENNON – Woman – D-26

DON McLEAN-Crying

24-13

Play-D-29

D-27

ber, it makes a good yardstick to

measure the country boom's poten-

tial as a mass-appeal, major market

of a famous country recording star

(Dolly, Barbara, Kenny, Willie, etc.)

pictured, in some cases, against the

backdrop of something country-ish

like a pick-up truck, across which the "We All Grew Up To Be Cow-

boys" logo is plastered within the

same visual frame-of-reference as

the station's call letters. In one of the

tv spots, Willie Nelson even briefly

discusses why the cowboy lifestyle is

so neat and that you don't have to be

a working cowboy to wear a cowboy

hat. On the whole, the package is

In the KHJ campaign, we see a

pitch that is, without qualification or

restraint, directly targeted to a spe-

cific slice of American society clearly

depicted by its combination of ele-

ments: adults who not only like

country music, but dress country.

talk country, and enjoy country-ori-

ented socialization and recreation

(i.e., going to country nightclubs

decked out in country attire and rid-

of risk attached to this gung-ho cow-

boy approach. It is based upon the

supposition that the mainstream of

American adult society is getting

into country as a major diversion, as

www.americanradiohistory.com

(Continued on page 21)

There is, however, a great element

ing the mechanical bull, etc.).

both widespread and striking.

The presentation depicts the face

radio format.

• QUEEN-Flash's Theme Aka Flash

RANDY MEISNER - Hearts On Fire

WHHY-Montgomery (R. Thomas-MD)

★ STEELY DAN-Hey Nineteen 20-15

★ BLONDIE—The Tide Is High 9.6

+ TIERRA-Together 14-8

BLONDIE-Rapture
 JOHN LENNON-Woman

DON McLEAN—Crying

****** KOOL & THE GANG—Celebration 5-1

** DAN FOGELBERG-Same Old Lang Syne

• CLIFF RICHARD-A Little In Love-X-D-30

• ALAN PARSONS PROJECT-Games People

• REO SPEEDWAGON - Keep On Loving You-

DONNA SUMMER-Cold Love-X-D-28

• TEENA MARIE—I Need Your Lovin'

WJDX-Jackson (L. Adams-MD)

* HEART-Tell It Like It Is 13-7

* BLONDIE-The Tide Is High 10-2

** LTD-Shine On 28-19

** BOZ SCAGGS-Miss Sun 30-21

* STEELY DAN-Hey Nineteen 19-10

• RITA COOLIDGE-Fool That I Am

• OUTLAWS-Riders In The Sky

PAT BENATAR-Treat Me Right

•• JOHN LENNON-Woman-29

HALL & DATES—Kiss On My List

WBJW (BJ-105)-Orlando (T. Long)-

** DIANA ROSS-It's My Turn 13-8

•• JOHN LENNON-Woman-38

•• BLONDIE-Rapture-27

•• IOHN LENNON---Woman

• PAT BENATAR-Treat Me Right

WLCY-Tampa (M. Weber-MD)

•• JOHN LENNON-Woman-25

Same 14-8

It-24

** BLONDIE-The Tide is High 21-16

ANDY GIBB—Time Is Time 20-17
 DOOBIE BROTHERS—One Step Closer 18-14

* PAT BENATAR-Hit Me With Your Best Shot

• FRED KNOBLOCK/SUSAN ANTON-Killin'

WRBQ (Q-105)—Tampa (P. McKay—MD)

• DON WILLIAMS-I Believe In You-29

• RONNIE MILSAP-Smokey Mountain Rain-

★★ DOLLY PARTON—9 To 5 26-18 ★★ CHRISTOPHER CROSS—Never Be The

★ CLIFF RICHARD—A Little In Love 22-17

★ BOBBY GOLDSBORO—Goodbye Marie 11-6

+ DOOBIE BROTHERS-One Step Closer 10-5

•• STEVIE WONDER-I Ain't Gonna Stand For

MICKEY GILLEY—That's All That Matters—26

** BRUCE SPRINGSTEEN-Hungry Heart 10-

BLONDIE—The Tide Is High 11-7
 DELBERT McCLINTON—Giving It Up For

• CLIFF RICHARD-A Little In Love-D-23

STEVIE WONDER—I Ain't Gonna Stand For

• EDDIE RABBITT-I Love A Rainy Night-D-22

WIVY (Y-103)-Jacksonville (S. Sherwood-MD)

** REO SPEEDWAGON-Keep On Loving You

Goodphone Commentaries

Society's Armored Knight **By DAVE FORMAN**

**** STEELY DAN**-Hey Nineteen 21-12

WAPE-Orange Park (P. Sebastian-MD)

** DOLLY PARTON-9 To 5 26-21

* STEELY DAN-Hey Nineteen 14-10

• PAT BENATAR-Treat Me Right

•• OUTLAWS-Riders In The Sky

BLUES BROTHERS—Green Onions

Your Love 24-20

lt-D-24

37.22

ANAHEIM Calif.-Happy 1981.

Here we are paddling out through

the shorebreak of a new decade of

radio waves. A period that promises

to be exciting and stimulating in ev-

ery way. About 90% of a century has

passed since Marconi first invented

Thirty years ago many thought ra-

dio was dying a rapid death due to

the advent of visual radio; tele-

vision. Needless to say, we, the radio

folks, have managed not only to sur-

vive but grow and evolve into the

In 1922, commercial radio broke

wide open into 500 broadcast out-

lets. Today, we are 7,000 plus strong.

In Southern California alone, we

have 175 of the total number of

radio stations that we had nation-

wide when our parents were listen-

Radio has always been a mirror of

society, reflecting the needs of listen-

ers on all levels. During this year,

you'll start to hear radio stations

changing quite a bit. You'll hear ra-

dio start to come out of the back-

ground as we start to play an instru-

mental role in civilization. No longer

will we have to shut up and play the

the humanity out of the mass-appeal

format. The 1980s will not tolerate

such a strong and capable source of

Radio in the 1970s fine-tuned all

music in order to be successful.

ing to Amos 'n' Andy.

strongest form of media on earth.

the original wireless radio.

You-D-27

6.5

Time-40

•• PAT BENATAR-Treat Me Right-30

MICHAEL STANLEY BAND-He Can't Love

TEENA MARIE-I Need Your Lovin'-D-25

BETTE MIDLER-My Mother's Eyes-D-26

★ BLONDIE—The Tide Is High 9-1

+ DOLLY PARTON-9 To 5 40-24

* KOOL & THE GANG—Celebration 5-2

•• MANHATTANS-I'll Never Find Another-36

ENGLAND DAN SEALS—Love Me Like The

• DARYL HALL/JOHN OATES-Kiss On My List

RONNIE MILSAP-Smokey Mountain Rain-

** STEVIE WONDER-I Ain't Gonna Stand For

** REO SPEEDWAGON—Keep On Loving You

* ALAN PARSONS PROJECT-Games People

★ EAGLES-Seven Bridges Road-24-22

•• PAT BENATAR-Treat Me Right

• OUTLAWS-Riders In The Sky

WAXY-Ft. Lauderdale (R. Shaw-PD)

** BLONDIE-The Tide Is High 12-2

* DIANA ROSS-It's My Turn 21-16

•• ELVIS PRESLEY-Guitar Man

• CLIFF RICHARD-A Little In Love

• BOZ SCAGGS-Miss Sun-D-30

• EAGLES-Seven Bridges Road-D-29

** KOOL & THE GANG-Celebration 6-3

* EDDIE RABBITT-I Love A Rainy Night 26-19

* DAN FOGELBERG-Same Old Lang Syne 29-

•• REO SPEEDWAGON-Keep On Loving You

• THE JACKSONS-Heartbreak Hotel-D-23

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information distribution like radio

to have music and only music as a

primary function (not that there's

presented in ways never before

done, the culmination of 20 years

worth of experimentation on the

part of some great rock'n'roll format

journalists who grew up in the radio

all-time high and by this I don't

mean contests and "5th caller" wins.

Young people of the 1980s will be

much like the young people of the

1960s, articulate, positive, aware and

concerned. Good rock'n'roll stations

will use the music as a primary cata-

lyst for the entire combination of

vided in this coming decade. Pop.

underground. jazz and so on will

meld together as never before. Ra-

dio stations will learn not to discrim-

inate between 45s and LP's as many

radio stations still do, believe it or

the traditional top 40 and, in fact, "Album Rock." Triple-Z-Jazzz is

quite likely going to be one of the

mass appeal musical forms of the

1980s. Watch out, country and disco.

Rock'n'roll will never die, we've

(Continued on page 21)

You ain't seen nothing yet.

"Top Tracks" radio will replace

The music will be much less di-

ŧ

Listener participation will be at an

You'll hear news and information

anything wrong with music).

of the 1960s and 70s.

program elements.

• DONNIE IRIS-Ah Leah

BLONDIE—Rapture

* BLUES BROTHERS-Who's Making Love-

•• BRUCE SPRINGSTEEN-Cadillac Ranch

RITA COOLIDGE—Fool That I Am—D-37

LEO SAYER—It's Your Move—35

• JOHN LENNON-Woman-38 • PAT BENATAR-Treat Me Right-39

MOON MARTIN—Love Gone Bad

NEIL DIAMOND—Hello Again—LP

RANDY MEISNER—Hearts On Fire

• DONNIE IRtS-Ah Leah

DIRE STRAFTS—Skateaway

WKXY-Sarasota (T. William-MD)

Last Time

D-34

It 23-21

Play-22.20

10-8

19-15

25

- Continued from page 18
- * RONNIE MILSAP-Smokey Mountain Rain
- 28.22 ★ STEELY DAN—Hey Nineteen 12-7
- LTD-Shine On-30
- PAT BENATAR-Treat Me Right-28 • DON McLEAN-Crying-29
- WBBQ-Augusta (B. Stevens-MD)
- ★★ REO SPEEDWAGON—Keep On Loving You 22-13 ★★ DOLLY PARTON-9 To 5 27-15
- * DELBERT McCLINTON-Giving It Up For Your Love 30-26
- •• OUEEN-Flash's Theme Aka Flash • PAT BENATAR-Treat Me Right
- THE JACKSONS-Heartbreak Hotel-D-30 • STEVIE WONDER-I Ain't Gonna Stand For
- It-D-28 • OUTLAWS-Riders In The Sky-D-29
- SUZI QUATRO-Lipstick
- XTC-Generals & Majors DON McLEAN—Crying
- WSGA-Savannah (J. Lewis-MD)
- ** AIR SUPPLY-Every Woman In The World 9.4
- * NEIL DIAMOND-Love On The Rocks 8-6 ★ STEVIE WONDER—I Ain't Gonna Stand For It 24-16
- ★ ROD STEWART-Passion 17-14 ★ DAN FOGELBERG—Same Old Lang Syne 31-
- 21 •• RONNIE MILSAP-Smokey Mountain Rain-
- 32 •• DOLLY PARTON-9 To 5-31
- CON FUNK SHUN-Too Tight-33
- WSGF (95SGF)-Savannah (J. Lewis-MD)

No List

- WAYS-Charlotte (L. Simon-MD)
- No List WFLB-Fayetteville (L. Cannon-MD)

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

WKIX—Raleigh (R. McKay—MD)

****** JOHN LENNON—Starting Over 5-1

- EDDIE RABBITT-I Love A Rainy Night 17 **
- ★ BLONDIE—The Tide Is High 15-7 ★ STEELY DAN—Hey Nineteen 23-17
- ★ NEIL DIAMOND-Love On The Rocks 13-6
- •• DAN FOGELBERG-Same Old Lang Syne

LOS ANGELES-1981! Once

again, a new year-and with it. new

hopes, dreams, goals and accom-

plishments. Despite the shaky econ-

omy and gloomy backdrop of world

events, the field of electronic com-

munications burgeons as the focal

point of optimism and progress.

There has never been a better period

in which to be involved in commer-

THE PASSING OF A GIANT:

Professor Marshall McLuhan, who

passed away in Canada during the

closing moments of 1980, has made

profound contributions to media-

thought in the late 20th Century.

The scope and impact of his in

fluence have yet to be fully calcu-

He was a hero to many of us in

radio who've been inspired by his

controversy-sparking perceptions.

Those in attendance at his address in

1978 in Dallas to an audience of ra-

dio and record industry profes-

sionals will not soon forget the

thought-starting illumination of his

provocative observations and wit.

My meeting and minor collabora-

tion with the "oracle of the electric

cial media. The vor-

tex of accelerated

technological and

sociological change

at hand is opening

the door to unlim-

ited new opportuni-

ties.

lated.

- CHARLES FOX—Seasons BOZ SCAGGS—Miss Sun
 BETTE MIDLER—My Mother's Eyes DOLLY PARTON -9 To 5
- WSEZ-Winston-Salem (R. Zieglar-MD) ★★ EDDIE RABBITT-I Love A Rainy Night 12-
- ****** JOHN LENNON-Starting Over 10-1 ★ AIR SUPPLY—Every Woman In The World 13-
- ★ EAGLES-Seven Bridges Road 32-23 ★ BLONDIE—The Tide is High 21-16
- IOHN LENNON-Woman-LP
- REO SPEEDWAGON-Keep On Loving You BOZ SCAGGS—Miss Sun—D-30
- DIRE STRAITS-Skateaway-D-34 TIERRA-Together-D-31
- DONNA SUMMER—Cold Love 33
- FRED KNOBLOCK—Time Killin'
- ABBA—The Winner Takes It All
- ARETHA FRANKLIN-United Together BLONDIE—Rapture—LP

- WANS-Anderson (J. Evans-MD) ** DELBERT McCLINTON-Giving It Up For Your Love 23-8
- ★★ REO SPEEDWAGON—Keep On Loving You 15.3
- * BOZ SCAGGS-Miss Sun 21-9
- ★ OUTLAWS—Riders In The Sky 35-23 ★ DAN FOGELBERG-Same Old Lang Syne 25
- 10 •• THE JACKSONS-Heartbreak Hotel-35
- •• DON McLÉAN—Crying CLIFF RICHARD—A Little In Love—Ď·33
- TEDDY PENDERGRASS—Love T.K.O.-0-32 RONNIE MILSAP—Smokey Mountain Rain—
- D-36
- BLUES BROTHERS-Who's Making Love-D-
- DARYL HALL/JOHN OATES-You've Lost That
- Lovin' Feelin'-D-30
- BLONDIE-Rapture-D-21
 JOHN LENNON-Woman-D-18
- **RANDY MEISNER**-Hearts On Fire
- DONNIF IRIS-Ah Leah
- AC/DC—Back In Black McGUFFEY LANE-Long Time Loving You
- WTMA-Charleston (D. Lloyd-MD)

No List

KLAZ-FM (Z-98)-Little Rock (D. Taylor-MD) No List

WWKX (KX-104) - Nashville (B. Richards-MD) No List

Mike Harrison

McLuhan & the Demographic Cookie

age" that weekend remains the big-

His concepts, though far reaching

in the areas they overview, relate

directly on many levels to the art/

craft of radio programming-partic-

ularly that critical area of balance

between form and content. (Some

programmers program formats,

while others format programs, etc.)

touting his works at this late date in

history is somewhat passe (the L.A.

Times dated him "the intellectual

star of the 1960s"), I maintain that

any radio programmer (or music

purveyor, for that matter) unfamil-

iar with his masterwork, "Under-

standing Media" (or of the mind

that it's too lofty for the league), is.

indeed, operating in this field with-

out benefit of some extraordinarily

basic, light-shedding principles.

And that's an unnecessary disadvan-

THE FINE ART OF NARROW-

CASTING IN A WIDENING

MAINSTREAM: Here in Southern

California, KHJ-AM's new tv/bill-

board campaign is a real eyebrow-

raiser. Centered around the theme.

"We All Grew Up To Be Cowboys,"

the package is a first-rate example of

'80s superfractionalized lifestyle tar-

geting (the combination of music,

film, fashion, night life and atti-

tude). On this level, because it is

such a confidently rendered grab-

tage.

Although some may think that

gest buzz of my career.

- WHBQ—Memphis (C. Duvall—PD)
- ** JOHN LENNON-Starting Over 6-1 ★★ BLONDIE—The Tide Is High 11-5
- * KOOL & THE GANG-Celebration 13-8
- ★ STEELY DAN—Hey Nineteen 20-15 ★ ROD STEWART—Passion 16-10
- •• ELVIS PRESLEY—Guitar Man
- THE JACKSONS—Heartbreak Hotel—D-26
- EDDIE RABBITT-I Love A Rainy Night-D-29 DIANA ROSS-I'm Coming Out-D-30
- BOZ SCAGGS—Miss Sun—D-28
- OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly-D-27

WNOX-Knoxville (S. Majors-MD)

- ** ROD STEWART-Passion 10-7 + + STEELY DAN-Hey Nineteen 12-9
- + DELBERT McCLINTON-Giving It Up For
- Your Love 27-23 * RONNIE MILSAP-Smokey Mountain Rain
- 15-11 ★ ANDY GIBB—Time Is Time 17-14
- JOHN LENNON—Woman
- •• BLUES BROTHERS-Who's Making Love DOLLY PARTON-9 To 5-D-30
- BLONDIE—The Tide Is High—D-20
 CLIFF RICHARD—A Little In Love—D-29
- THE JACKSONS-Heartbreak Hotel-D-28

WRJZ-Knoxville (F, Story-MD)

- ** EAGLES-Seven Bridges Road 22-12
- ** BLONDIE-The Tide Is High 8-4
- ★ DOLLY PARTON-9 To 5 29-24 ★ BOZ SCAGGS—Miss Sun 19-14
- * ROD STEWART-Passion 3-2
- •• ALAN PARSONS PROJECT-Games People Play
- JOHN LENNON-Woman
- BLONDIE—Rapture
 DON McLEAN—Crying
- TIERRA-Together-D-30
- KOOL & THE GANG-Celebration-D-28
- STEVIE WONDER—I Ain't Gonna Stand For It REO SPEEDWAGON—Keep On Loving You—

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

****** KOOL & THE GANG—Celebration 16-5

- ** REO SPEEDWAGON-Keep On Loving You 17.3
- ★ DELBERT McCLINTON—Giving It Up For Your Love 27-16 ★ EAGLES—Seven Bridges Road 22-10

WERC-Birmingham (M. Thompson-MD)

•• RONNIE MILSAP-Smokey Mountain Rain

★ TIERRA—Together—25.15

•• DOLLY PARTON-9 To 5

•• JOHN LENNON-Woman

opposed to it remaining a special-

ized (and, to a great extent, regional-

ized), minority-oriented format as it

has been for years up to this point of

the Urban Cowboy craze. By virtue

of its confident supposition, it banks

on more than a fad and more than a

KHJ will have to wait for the fig-

urative jury to return with the ver-

dict on the following questions. . . .

ment growing, shrinking or main-

taining? (The ramifications of any of

these three possibilities offer distinct

and separate consequences-all of

which KHJ should be preparing for

siasts, for the most part, the same

people who are into other forms of

music/culture or are they a loyal, ex-

clusive bunch? (Are the folks wear-

ing the cowboy hats to country mu-

sic clubs the same folks who wore

disco attire to the discos a year ago?

If so, how long will it be before they

resent being called "cowboys,"

• Are the Urban Cowboy enthu-

now.)

• Is the Urban Cowboy move-

Is it on the money? Perhaps. But

"standard minority" audience.

• Continued from page 20

Vox Jox

NEW YORK-There's nothing like a fresh Arbitron report to shake up a market. Such is the case in Tampa-St. Petersburg where three stations have new program directors.

Al Peterson was at the helm of WQXM-FM (98-Rock) Clearwater as it slipped from a 6.8 to 4.6 share, but he landed on his feet at Taft's WYNF-FM, which under Pat Barry's leadership moved up from a 2.4 to 3.9. Barry has been sent to Taft's Cincinnati outlet, WKRQ-FM to be a DJ.

Succeeding Peterson at WQXM is Mark Stevens, up from production director at WSUN-AM St. Petersburg. Chris Kampmeier, who was known as T.C. Dooley when he was a jock on WHLY-FM (Y-106) Orlando, moves in as p.d. of WDAE-AM Tampa. Vance Dillard, who guided the programming on WDAE from a 3.7 to a 4.1, moves down to assistant p.d.

Lisa Richards has joined WYSP-FM Philadelphia as music director and afternoon jock in the 2 to 6 p.m. shift. She comes from WKQB-FM Nashville, where she was program director. Rick Harris is p.d. of WYSP and also came to the Philadelphia station from WKQB and its sister station WLAC-AM Nashville. .. Bill Bass has resigned as music director of WFIC-AM Collinsville. Va. he has not announced his plans. ... Don Boyles has been named general manager of WKHK-FM New York succeeding Mark Olds, who continues as manager of sister station WWRL-AM New York. Boyles comes from managing WSUN-AM St. Petersburg. Fla.

Bubbling Under The HOT 100

- 101-SILVER EAGLES, Atlanta Rhythm Section, Polydor 2142
- 102-TAKE ME AS I AM, Carly Simon, Warner Bros. 49630
- 103-PEOPLE WHO DIED, The Jim Carroll Band, Atco 7314 (Atlantic)
- 104-I YAM WHAT I YAM, Robin Williams, Boardwalk 8-5901 (CBS)
- 105-LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 106-THIS IS NOT THE FIRST TIME, Captain & Tennille, Casablanca 2320
- 107-BON BON VIE, T.S. Monk, Mirage 3780 (Atlantic)
- 108-HAVE TO RIDE, Keith Sykes, Back Street 51028 (MCA)
- 109-SOME ARE BORN, Jon Anderson, Atlantic 3774
- 110-HERE IS MY HOME, Tommy Dee, A&M 2282

BubblingUnderThe Top LPs

- 201-CARRIE LUCAS, Portrait Of Carrie, Solar BXL1-3579 (RCA)
- 202-ENCHANTMENT, Soft Lights Sweet Music, RCA AFL1-3824 203-THE TWO TONS, Backatcha, Fantasy F-
- 204-NEW ENGLAND, Explorer Suite, Elektra
- 6E-307 205-WALL OF VOODOO, Wall Of Voodoo, I.R.S.
- 7040 (A&M) 206-STONEBOLT, New Set Of Changes, RCA AFL1-3825
- 207-SOUNDTRACK, Loving Couples, Motown M8-949
- 208-OFF BROADWAY, Quick Turns, Atlantic SD 19286
- 209-JIMMY MACK & THE JUMPERS, RCA AFL1-3698
- 210-JIMMY CLIFF, I Am The Living, MCA MCA 5153

The power of radio: On Dec. 29 only 7.000 seats had been sold for a New Year's Eve concert by the Marshall Tucker Band at the Cow Palace in San Francisco, so Michael Klenfner, associated with the band's management, took members of the band to seven local stations for interviews to talk up the concert. The result: 14,000 fans packed the arena. The stations that delivered them: KFRC-AM San Francisco. KMEL-FM San Francisco, KLIV-AM San Jose, KOME-FM San Jose, KSJO-FM San Jose, KTIM-FM San Rafael and KZAP-FM Sacramento.

*

Tim Drake, afternoon drive jock on WITY-AM Danville, Ill., has been promoted to p.d. and will also move to mid-mornings. Morning man Chuck Thomas has been named music director. ... Frazer Smith, morning personality on ABC's KLOS-FM Los Angeles, was a featured guest on the CBS television show "White Shadow" Tuesday (6).

> * *

Michael Harvey has been elected to the board of trustees of P.G. Publishing as president of subsidiary WWSW-AM-FM Pittsburgh. He has been general manager of the station since July. Heftel Broadcasting president B. Thomas Hoyt and WTIC-AM-FM Hartford general manager Perry Ury have been elected chairman and vice chairman respectively of the Arbitron Radio Advisory Council.

> * *

Randy Davis has joined WYNY-FM New York as afternoon drive jock, succeeding Bill St. James, who moves to morning drive. St. James succeeds Dan Daniels. Davis comes from KNUS-FM Dallas. ... Les Acree, WMC-AM Memphis program director, is dropping his 9 a.m. to noon shift to devote full time to programming and promotional duties. ... Tom Liacus has been added as a late night jock on WHBI-FM Newark, N.J., hosting the "New Wave Of Rock" format. He formerly was Mark Simone's producer on WPIX-FM New York.

* *

NBC Radio FM group programming director Michael Phillips was named a vice president last week as the group gathered for meetings in Coconut Grove, Fla. The promotion was announced by NBC Radio FM executive vice president Walter Sabo.... WDVE-FM Pittsburgh has been named the station of the year by New Kensington, Pa., Valley News Dispatch. The paper's readers chose WDVE jock Jim Roach as DJ of the year. Roach has won every poll since 1974, but tied with WAMO-FM Pittsburgh DJ Jackie Johnson in 1978.

*

Sandy Beach, p.d., at KYUU-FM San Francisco, may have the world's largest collection of picture records. His office walls are lined with more than 75 of them; from Chic to Waylon Jennings to a nude Britt Eckland. ... Programming consultant George Burns has a new book out: "Radio Imagery: Strategies In Station Positioning." It is available from Burns Media at 3054 Dona Marta Drive, Studio City, Calif. 91604

* *

Dick Starr, Dallas-based programming consultant and producer. was production consultant for Epic 80. Toby Arnold's country music special. Bob Harris, 80 executive producer also notes the program was produced at the Starr Studios in Dallas.

Mike Harrison

thinking it out of step with their trendy concerns?)

• If the Urban Cowboy movement does not represent an exclusive cume, which other lifestyle segments is it compatible with? (KHJ had best determine this quickly in case they have to start incorporating non-cowboy image material into their mixsimilar to the way KIIS-FM and KUTE-FM in this town slivered out of the heavy disco image they plunged into head first not so long ago).

• Has KHJ gotten too specific in labeling the lifestyle of their intended listeners? (Should, for example, the old ABC-FM "Rock In Stereo" concept have been labeled. "Rock In Stereo For Hippies Who Like Hits"?)

Time will tell. In the meantime, the colorful KHJ campaign provides widening mainstream narrowcasters with some impetus for developing new ideas for the mid-to-late '80s when an increase in the number of audio channels per home will necessitate the creation of new and even

more specifically designed formatskeeping in mind that as media-marketers cut the proverbial pie into increasingly specific slices, they must not lose sight of their own applicable versions of the aforementioned research questions.

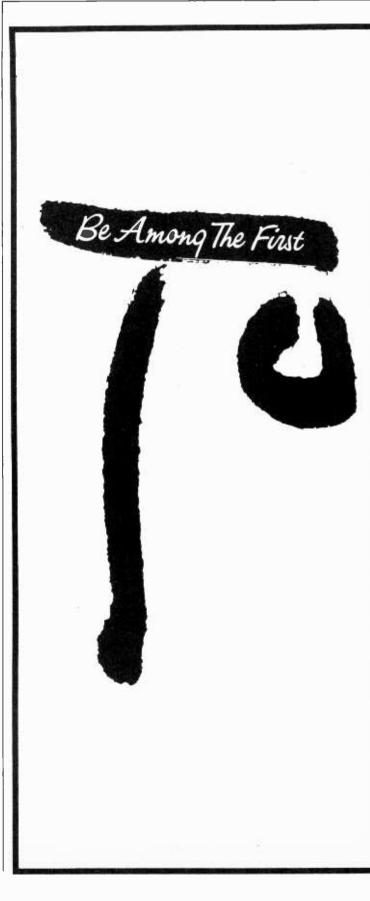
After all, there is absolutely no limit to the number of ways society can be dissected and cross-referenced for target audience isolation. The idea, however, is to come up with something that will not only last for a reasonable period of time, but will be compatible with the other interests of a culture-hopping, fickle public.

In light of this, it may not be too many years before we see billboards for radio stations saying. "We All Grew Up To Be Accountants." or ... Republicans." or "... Men." or ... Wealthy," or "... Single."

That's how the old demographic cookie crumbles.

* *

WHAT IS AOR RADIO ANY-WAY?: Tune in next week.



IANUARY 17,

1981 BILLBOARD

Goodphone **Commentaries**

• Continued from page 20

heard that, we heard it a long time ago and, in fact, the line is right, rock'n'roll will never die. But towards the mid or late '80s we'll see it take its place as a timeless sort of musical influence.

Since 1967, we have been greatly nostalgic: clothing and music in particular. The 1980s will be a time of growth, not in a nostalgic way but rather in a holistic fashion.

Remember the 1950s? We grew cosmetically and technologically as never before. During the 1960s, we grew politically and awareness grew greatly.

During the past decade, the 1970s, we grew inwardly and mentally. During this coming decade, we will be regrouping all of these things with the addition of one key word: spirit.

The 1980s should be an-explosive chain reaction of all elements known and perhaps as yet unknown to humanity. We will be forced to advance philosophically to the turn of the century, and by that I mean the year 2000.

Radio, I believe, will be a knight in shining armor by the end of this decade because I believe radio will be reflecting a society that finally got its act together.

(Dave Forman is program director of KEZY-AM-FM Anaheim.)

NBC Affiliates: 300: Source 150

NEW YORK-The NBC Radio Network is over the 300 mark in affiliates and its Source Network has reached the 150 mark.

WWDB-FM Philadelphia is a new NBC affiliate, as are the four stations of the Alaska Radio Network: KANC-AM Anchorage. KALM-AM Cordova, KRXA-AM Seward and KABN-AM Big Lake.

The newest to sign up with the Source is KGB-AM-FM San Diego. Other recent additions include KMZY-FM Tulsa, KISS-FM San Antonio and WCCC-FM Hartford. NBC had 280 affiliates a year ago

and added 50 from July 1977 to July

www.americanradiohistory.com

1979.

Billboard Album Radio Action Playlist Top Add Ons Top Requests/Airplay Regional Breakouts & National Breakouts Based on station playlist through Wednesday (1/7/81)

BRUCE SPRINGSTEEN—The River (Columbia)

Top Requests / Airplay-National

WSHE-FM—Ft. Lauderdale (N. Mirsky)

MANFRED MANN'S EARTH BAND-Chance (WB)

JOAN JETT-Bad Reputation (Black Heart)

★ REO SPEEDWAGON—Hi Infidelity (Enic)

* ROD STEWART-Foolish Behaviour (WB)

★ THE POLICE-Zenyatta Mondatta (A&M)

* JOHN LENNON / YOKO ONO - Double Fantasy

* BRUCE SPRINGSTEEN-The River (Columbia)

• STEVIE WONDER-Hotter Than July (Tamla)

DONNY IRIS—Back On The Streets (Midwest)

★ PAT BENATAR—Crimes Of Passion (Chrysalis)

★ JOHN LENNON / YOKO ONO - Oouble Fantasy

BLUES BROTHERS—Made In America (Atlantic)

FIREFALL—Clouds Across The Sun (Atlantic)

WARREN ZEVON—Stand In The Fire (Asylum)

* THE OUTLAWS-Ghost Riders (Arista)

* STEELY DAN-Gaucho (MCA)

FLEETWOOD MAC—Live (WB)

BOZ SCAGGS—Hits (Columbia)

LOVERBOY-(Columbia)

★ EAGLES - Live (Asylum)

★ STEELY DAN-Gaucho (MCA)

• NIGHT-Long Distance (Planet)

* STEELY DAN-Gaucho (MCA)

NICOLETTE LARSON - Radioland (WB)

STEVE WINWOOD—Arc Of A Diver (Island)

* DELBERT McCLINTON-The Jealous Kind (Capitol)

BRUCE SPRINGSTEEN-The River (Columbia)

WARREN ZEVON-Stand in the Fire (Asylum)

STEVE WINWOOD-Arc of a Diver (Island) MANFRED MANN'S EARTH BAND-Chance

TOP REQUEST / AIRPLAY

JOHN LENNON/YOKO ONO-Oouble Fantasy

BRUCE SPRINGSTEEN-The River (Columbia)

NICOLETTE LARSON-Radioland (WB) IAN LLOYD-3WC (Scotti Bros.) MAX WEBSTER-Universal Juveniles (Mercury)

* BRUCE SPRINGSTEEN-The River (Columbia)

★ THE POLICE—Zenyatta Mondatta (A&M)

WARREN ZEVON—Stand In The Fire (Asylum)

MANFRED MANN'S EARTH BAND-Chance (WB)

* AC/DC-Back In Black (Atlantic)

* STEELY DAN-Gaucho (MCA)

KLOL-FM-Houston (P. Riann)

• ANY TROUBLE--(Stiff)

www.americanradiohistory.com

★ AC/DC—Back In Black (Atlantic)

* CHEAP TRICK-All Shook Up (Epic)

* REO SPEEDWAGON -- Hi Infidelity (Epic)

* ROD STEWART-Foolish Behaviour (WB)

STEELY DAN-Gaucho (MCA)

BREAKOUTS

KZEW-FM-Dallas (J. Dolan)

NIGHT-Long Distance (Planet)

AC/DC-Back in Black (Atlantic)

* STEVIE WONDER-Hotter Than July (Tamla)

Southwest Region

TOP ADD ONS

(WB)

ANY TROUBLE-(Stiff)

WQDR-FM-Raleigh (D. Brunty)

WKDF-FM-Nashville (F. Buc)

ZETA-7 (WORJ-FM)—Orlando (B. Mims)

* BRUCE SPRINGSTEEN-The River (Columbia)

National Breakouts

CASTLE DONNINGTON MONSTERS OF ROCK-Various Artists (Polydor)

WLIR-FM-Long Island (D. McNamara/Ray White)

• STEVE WINWOOD-Arc Df A Diver (Island)

MANFRED MANN'S EARTH BAND—Chance (WB)

★ BRUCE SPRINGSTEEN - The River (Columbia)

SIR DOUGLAS QUINTET-Border Wave (Takoma)

WARREN ZEVON-Stand In The Fire (Asylum)

MANFRED MANN'S EARTH BAND-Chance (WB)

* BRUCE SPRINGSTEEN-The River (Columbia)

WPLR-FM-New Haven (G. Weingarth/E. Michaelson)

WARREN ZEVON-Stand In The Fire (Asylum)

SIR DOUGLAS QUINTET-Border Wave (Takoma)

MANFRED MANN'S EARTH BAND-Chance (WB)

JOHN LENNON / YOKO ONO - Double Fantasy

* BRUCE SPRINGSTEEN-The River (Columbia)

BLONDIE-Autoamerican (Chrysalis)

WARREN ZEVON-Stand In The Fire (Asylum)

MANFRED MANN'S EARTH BAND—Chance (WB)

* HUMAN SEXUAL RESPONSE—Figure 14 (Passport)

JOHN LENNON / YOKO ONO - Double Fantasy

JOAN JETT-Bad Reputation (Black Heart)

IAN MATTHEWS-Spot Of Interference (RSO)

WARREN ZEVON-Stand In The Fire (Asylum)

* JOHN LENNON / YOKO ONO - Double Fantasy

+ PAT BEMATAR-Crimes Of Passion (Chrysalis)

* BRUCE SPRINGSTEEN—The River (Columbia)

★ THE POLICE-Zenyatta Mondatta (A&M)

FLASH GORDON—Soundtrack (Elektra)

• THE MICHAEL STANLEY BAND-Heartland (EMI/

JOHN LENNON/YOKO ONO-Double Fantasy

WCOZ-FM—Boston (K. Ingram)

THE RINGS-(MCA)

ANY TROUBLE-(Stiff)

YES-Yesshows (Atlantic)

WHCN-FM-Hartford (E. O'Connell)

* AC/DC-Back In Black (Atlantic)

* CHEAP TRICK-All Shook Up (Epic)

* REO SPEEDWAGON—Hi Infidelity (Epic)

STEVE WINWOOD—Arc Of A Oiver (Island)

NIGHT-Long Distance (Planet)

* STEELY DAN-Gaucho (MCA)

APRIL WINE-Nature Of The Beast (Capitol)

* JOHN LENNON/YOKO ONO-Double Fantasy

★ BRUCE SPRINGSTEEN—The River (Columbia)

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★ REO SPEEDWAGON—Hi Fidelity (Epic)

America)

(Geffen)

(Geffen)

• STEVE WINWOOD - Arc Of A Diver (Island)

DELBERT McCLINTON—The Jealous Kind (Capitol)

★ THE POLICE-Zenyatta Mondatta (A&M)

WMMR-FM—Philadelphia (J. Bonadonna)

• ECHO & THE BUNNYMEN-Crocodiles (Sire)

STEVE WINWOOD—Arc Of A Diver (Island)

M—The Official Secrets Act (Sire)

* THE CLASH—Sandanista (CBS)

• THE BUSBOYS-Minimum Wage Rock & Roll

NIGHT-Long Distance (Planet)

★ FLEETWOOD MAC-Live (WB)

WBCN-FM-Boston (J. Mack)

• THE RINGS-(MCA)

(Geffen)

(Geffen)

(Arista)

(Geffen)

STEVE WINWOOD — Arc Of A Diver (Island)

STEVE WINWOOD—Arc Of A Diver (Island)

★ ROD STEWART—Foolish Behaviour (WB)

* REO SPEEDWAGON -- Hi Infidelity (Epic)

* THE OUTLAWS-Ghost Riders (Arista)

• THE CLASH-Sandanista (CBS)

★ THE POLICE - Zenyatta Mondatta (A&M)

RY COODER-Borderline (WB)

• THE CLASH-Sandanista (CBS)

KILIMANJARO-(Philo)

* BLUE ANGEL -(Polydor)

WOUR-FM-Utica (D. Edwards)

* THE CLASH-Sandanista (CBS)

• SIR DOUGLAS QUINTET-Border Wave (Takoma)

NIGHT-Long Distance (Planet)

M-Official Secrets Act (Sire)

KATT-FM—Oklahoma City (M. Dempsey/C. Ryan)

WARREN ZEVON-Stand In The Fire (Asylum)

STEVE WINWOOD—Arc Of A Diver (Island)

MANFRED MANN'S EARTH BAND-Chance (WB)

MAX WEBSTER-Universal Juveniles (Mercury)

JOHN LENNON / YOKO ONO-Double Fantasy

★ BRUCE SPRINGSTEEN—The River (Columbia)

* REO SPEEDWAGON -- Hi Infidelity (Epic)

REO SPEEDWAGON — Hi Infidelity (Epic)

JIM CAROLL BAND - Catholic Boy (Atco)

THE OUTLAWS-Ghost Riders (Arista)

JON ANDERSON-Song Of Seven (Atlantic)

JOHN LENNON / YOKO ONO-Double Fantasy

BLUES BROTHERS—Made In America (Atlantic)

IAN LLOYD-3WC (Scotti Bros.)

NIGHT-Long Distance (Planet)

* STEELY DAN-Gaucho (MCA)

KMOD-FM-Tulsa (B. Bruin/C. West)

• YES-Yesshows (Atlantic)

* AC/DC-Back In Black (Atlantic)

★ FLEETWOOD MAC-Live (WB)

NICOLETTE LARSON - Radioland (WB)

STEVE WINWOOD—Arc Of A Diver (Island)

ROBERTA FLACK & PEABO BRYSON -- Live And

• SIR DOUGLAS QUINTET - Border Wave (Takoma)

★ JOHN LENNON/YOKO ONO-Oouble Fantasy

WARREN ZEVON-Stand In The Fire (Asylum)

MANFRED MANN'S EARTH BAND-Chance (WB)

* BRUCE SPRINGSTEEN-The River (Columbia)

★ KWFM LIVE ON THE AIR FROM WESTWOOO-

+ JOHN LENNON / YOKO ONO - Double Fantasy

• STEVE WINWOOD - Arc Of A Diver (Island)

★ HEART-Greatest Hits Live (Epic)

★ STEELY DAN -- Gaucho (MCA)

* FLEETWOOD MAC-Live (WB)

KWFM-FM-Tuscon (J. Ray/J. Owens)

Various Artists (Art Attack)

* STEELY DAN-Gaucho (MCA)

Northeast Region

TOP ADD ONS

RY COODER-Borderline (WB)

(Geffen)

STEVE WINWOOD-Arc of a Oiver (Island)

MANFRED MANN'S EARTH BAND-Chance

REN ZEVON-Stand in the Fire (Asylum)

***TOP REQUEST/AIRPLAY**

BRUCE SPRINGSTEEN-The River (Columbia)

JOHN LENNON/YOKO ONO-Double Fantasy

ROCKPILE-Seconds of Pleasure (Columbia)

ECHO & THE BUNNYMEN-Crocodiles (Sire)

• STEVE WINWOOD - Arc Of A Diver (Island)

RUSS BALLARD-Into The Fire (Epic)

★ BRUCE SPRINGSTEEN -- The River (Columbia)

* ROCKPILE-Seconds Of Pleasure (Columbia)

WARREN ZEVON -- Stand In The Fire (Asylum)

MANFRED MANN'S EARTH BAND-Chance (WB)

★ BRUCE SPRINGSTEEN—The River (Columbia)

* ROCKPILE-Seconds Of Pleasure (Columbia)

JOHN LENNON/YOKO ONO-Oouble Fantasy

STEVE WINWOOD—Arc Of A Diver (Island)

NICOLETTE LARSON—Radioland (WB)

THE SHOES—Tongue Twister (Elektra)

★ BLONDIE - Autoamerican (Chrysalis)

(Geffen)

M—The Official Secrets Act (Sire)

• RY COODER-Borderline (WB)

WRNW-FM-Briarcliff Manor (R. Rizzi)

* DIRE STRAITS-Making Movies (WB)

* THE POLICE-Zenyatta Mondatta (A&M)

MANFRED MANN'S EARTH BAND-Chance (WB)

WARREN ZEVON-Stand In The Fire (Asylum)

THE POLICE-Zenyatta Mondatta (A&M)

BREAKOUTS

M-Official Secrets Act (Sire)

THE CLASH-Sandanista (CBS)

NIGHT-Long Oistance (Planet)

WNEW-FM-New York (M. McIntyre)

KBBC-FM-Phoenix (J.D. Freeman)

* EAGLES-Live (Asylum)

More (Atlantic)

(Geffen)

.

*

(Geffen)

ECHO & THE BUNNYMEN-Crocodiles (Sire)

Top Add Ons-National

KFML-AM - Denver (I. Gordon)

• RY COODER-Borderline (WB)

★ STEELY DAN-Gaucho (MCA)

KISW-FM-Seattle (S. Slaton)

THE HEATS—Albatross

* AC/DC-Back In Black (Atlantic)

KZEL-FM-Eugene (C. Kovarick/P. Mays)

* BLONOIE-Autoamerican (Chrysalis)

* TALKING HEADS-Remain In Light (Sire)

• WARREN ZEVON - Stand In The Fire (Asylum)

PAT BENATAR—Crimes Of Passion (Chrysalis)

* BRUCE SPRINGSTEEN—The River (Columbia)

MANFRED MANN'S EARTH BAND-Chance (WB)

★ THE POLICE—Zenyatta Mondatta (A&M)

• STEVE WINWOOD-Arc Of A Diver (Island)

WARREN ZEVON-Stand In The Fire (Asylum)

* THE JIM CAROLL BAND-Catholic Boy (Atco)

★ BRUCE SPRINGSTEEN — The River (Columbia)

NICOLETTE LARSON—Radioland (WB)

DAN SEGEL - The Hot Shot (Inner City)

Rt ON DIE - Autoamerican (Chrysalis)

Midwest Region

TOP ADD ONS

STEVE WINWOOD - Arc of a Diver (Island)

MANFRED MANN'S EARTH BAND-Chance

FLASH GORDON-Soundtrack (Elektra

WARREN ZEVON-Stand in the Fire (Asylum)

*****TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN-The River (Columbia)

JOHN LENNON/YOKO ONO-Double Fantasy

REO SPEEDWAGON-HI Infidelity (Epic)

SIR DOUGLAS QUINTET-Border Wave

CASTLE DONNINGTON MONSTERS OF ROCK-

★ JOHN LENNON/YOKO ONO-Double Fantasy

★ BRUCE SPRINGSTEEN—The River (Columbia)

★ PAT BENATAR-Crimes Of Passion (Chrysalis)

* ROD STEWART—Foolish Behaviour (WB)

• STEVE WINWOOD-Arc Of A Diver (Island)

MANFRED MANN'S EARTH BAND-Chance (WB)

CASTLE DONNINGTON MONSTERS OF ROCK—

★ BRUCE SPRINGSTEEN—The River (Columbia)

(Geffen)

FLEETWOOD MAC-Live (WB)

BREAKOUTS

THE RINGS-(MCA)

(Takoma)

WABX-FM-Detroit (J. Duncan)

KSHE-FM-St. Louis (R. Balis)

• ZIGGURAT-(Robox)

THE RINGS-(MCA)

NIGHT-Long Distance (Planet)

★ FLEETWOOD MAC—Live (WB)

WMMS-FM-Cleveland (J. Gorman)

s Artists (Polydor)

* REO SPEEDWAGON-Hi Infidelity (Epic)

* ROD STEWART-Foolish Behaviour (WB)

WARREN ZEVON -- Stand In The Fire (Asylum)

• SIR DOUGLAS QUINTET-Border Wave (Takoma)

PRIDE OF CLEVELAND—Various Artists (Buzzard)

+ PRIDE OF CLEVELAND-Various Artists (Buzzard)

* BRUCE SPRINGSTEEN—The River (Columbia)

STEVE WINWDOD -- Arc Of A Diver (Island)

NIGHT-Long Distance (Planet)

ALEX BEVIN-(Springboard)

★ FLEETWOOD MAC-Live (WB)

* BLONDIE-Autoamerican (Chrysalis)

NIGHT-Long Distance (Planet)

Various Artists (Polydor)

* ROD STEWART-Foolish Behaviour (WB)

• M-The Official Secrets Act (Sire)

• WARREN ZEVON -- Stand In The Fire (Asylum)

STEVE WINWOOD - Arc Of A Diver (Island)

• SIR DOUGLAS QUINTET - Border Wave (Takoma)

★ JOHN LENNON / YOKO ONO- Double Fantasy

NICOLETTE LARSON—Radioland (WB)

STEVE WINWOOD-Arc of a Diver (Island) MANFRED MANN'S EARTH BAND-Chance (WB) WARREN ZEVON-Stand in the Fire (Asylum) RY COODER-Borderline (WB)

ADD ONS-The four key products added at the radio stations listed; as determined by station personnel

22

TOP REQUESTS/AIRPLAY-The four products registering the greatest listener requests and airplay: as determined by station personnel.

BREAKOUTS-Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product ac tivity at regional and national levels.

Western Region

TOP ADD ONS STEVE WHWOOD-Arc of a Diver (Island) WARREN ZEVON-Stand in the Fire (Asylum) MANFRED MANN'S EARTH BAND-Chance

NICOLETTE LARSON - Radioland (WB)

*****TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN-The River (Columbia) BLONDIE - Autoamerican (Chrysalis) THE POLICE-Zenyatta Mondatta (A&M) ROD STEWART-Foolish Behaviour (WB)

BREAKOUTS

BILLBOARD

1981

17,

JANUARY

ECHO & THE BUNNYMEN-Crocodiles (Sire) Official Secrets Act (Sire) CASTLE DONNINGTON MONSTERS OF ROCK-Various Artists (Polydor) NIGHT-Long Distance (Planet)

KMEL-FM—San Francisco (P. Vincent)

- STEVE WINWOOD-Arc Of A Oiver (Island)
- * BLONDIE-Autoamerican (Chrysalis) RELICE SPELINGSTEEN—The River (Columbia)
- * STEELY DAN-Gaucho (MCA)
- * ROD STEWART-Foolish Behaviour (WB)
- KLOS-FM --- Los Angeles (R. Pinedo)
- WARREN ZEVON-Stand In The Fire (Asylum)
- CASTLE DOWNINGTON MONSTERS OF ROCK-
- Various Artists (Polydor) * BRUCE SPRINGSTEEN—The River (Columbia)
- * THE POLICE-Zenyatta Mondatta (A&M)
- * PAT BENATAR-Crimes Of Passion (Chrysalis)
- * ROD STEWART-Foolish Behaviour (WB)
- KSJO-FM--San Jose (F. Andrick)
- WARREN ZEVON-Stand In The Fire (Asylum)
- FIREFALL—Clouds Across The Sun (Atlantic)
- CASTLE DONNINGTON MONSTERS OF ROCK-Various Artists (Polydor)
- SIR DOUGLAS QUINTET-Border Wave (Takoma)
- MANFRED MANN'S EARTH BAND-Chance (WB)
- ECHO & THE BUNNYMEN-Crocodiles (Sire)
- ★ THE POLICE-Zenyatta Mondatta (A&M)
- * BRUCE SPRINGSTEEN—The River (Columbia)
- ★ HEART-Greatest Hits/Live (Epic)
- * JOHN LENNON / YOKO ONO -- Double Fantasy
- KGB-FM-San Diego (T. Garcia)
- WARREN ZEVON -- Stand In The Fire (Asylum)
- MANFRED MANN'S EARTH BAND-Chance (WB)
- NICOLETTE LARSON-Radioland (WB)
- * AC/DC-Back In Black (Atlantic)
- ★ FLEETWOOD MAC-Live (WB)
- + STEELY DAN-Gaucho (MCA)
- KOME-FM-San Jose (D. Jang)
- GILLAN—Glory Road (RSO/Virgin)
- JOAN JETT-Bad Reputation (Black Heart)
- LOVERBOY—(Columbia)
- MANFREO MANN'S EARTH BAND—Chance (WB)
- NIGHT-Long Distance (Planet)
- ★ THE POLICE-Zenyatta Mondatta (A&M)
- ★ ROCKPILE—Seconds Of Pleasure (Columbia)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- * BLONDIE-Autoamerican (Chrysalis)

JOHN LENNON/YOKO ONO-Double Fantasy (Geffen) THE POLICE-Zenyatta Mondatta (A&M) STEELY DAN-Gaucho (MCA)

WLVQ-FM—Columbus (S. Runner)

- MANFRED MANN'S EARTH BAND-Chance (WB)
 - ANYTROUBLE-(Stiff)
 - ★ AC/DC-Back In Black (Atlantic) * MICHAEL STANLEY BAND-Heartland (EMI/
 - America) ★ FLEETWOOD MAC-Live (WB)
 - * BLONDIE-Autoamerican (Chrysalis)
 - WYDD-FM -- Pittsburgh (J. Kinney)
 - STEVE WINWOOD-Arc Of A Diver (Island)
 - MANFRED MANN'S EARTH BANO—Chance (WB)
 - FLASH GORDON-Soundtrack (Elektra)
 - TOTO-Goodbye Elenor (Columbia)
 - ★ JOHN LENNON / YOKO ONO Double Fantasy (Geffen
 - * STEELY DAN-Gaucho (MCA)
 - BRUCE SPRINGSTEEN-The River (Columbia)
 - * REO SPEEDWAGON-Hi Infidelity (Epic)

WLPX-FM-Milwaukee (B. Beam)

- FLEETWOOD MAC-Live (WB)
- DOWNY IRIS-Back On The Streets (Midwest)
- FLASH GORDON-Soundtrack (Elektra)
- BLUES BROTHERS-Made In America (Atlantic)
 - JOHN LENNON/YOKO ONO-Double Fantasy (Geffen)
- * REO SPEEDWAGON-Hi Infidelity (Epic)
- ★ FLEETWOOD MAC→Live (WB)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- WEBN-FM-Cincinnati (C. Gary)
- WARREN ZEVON—Stand In The Fire (Asylum) ★ THE POLICE -- Zenyatta Mondatta (A&M)
- STEELY DAN-Gaucho (MCA)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ALAN PARSONS PROJECT-The Turn Of A Friendly Card (Arista)

Southeast Region

TOP ADD ONS WARREN ZEVON-Stand in the Fire (Asylum) STEVE WINWOOD -- Arc of a Diver (Island) MANFRED MANN'S EARTH BAND-- Chance

(WB) RY COODER-Borderline (WB)

*****TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN-The River (Columbia) STEELY DAN-Gaucho (MCA) JOHN LENNON/YOKO ONO-Oouble Fantasy (Geffen) THE POLICE-Zenyatta Mondatta (A&M)

BREAKOUTS

ECHO & THE BUNNYMEN-Crocodiles (Sire) THE SHOES—Tongue Twister (Elektra) M—Official Secrets Act (Sire) NIGHT-Long Distance (Planet)

WRAS-FM-Adlanta (D. Venable)

- WARREN ZEVON-Stand in The Fire (Asylum)
 - DESMOND DEKKER—Black & Dekker (Stiff)
 - ECHO & THE BUNNYMEN—Crocodiles (Sire)
 - THE DAMNEO_The Black Album (IRS)
 - RY COODER—Borderline (WB)

* XTC-Black Sea (Virgin)

WHFS-FM-Bethesda (D. Einstein)

RY COODER-Borderline (WB)

• M-The Official Secrets Act (Sire)

U-2-Boy (Island)

(Geffen)

• THE SHOES—Tongue Twister (Elektra) * THE JIM CAROLL BAND-Catholic Boy (Atco)

★ THE POLICE—Zenyatta Mondatta (A&M)

STEVE WINWOOD—Arc Of A Diver (Island)

PAUL BUTTERFIELD—North South (Bearsville)

MANFRED MANN'S EARTH BAND—Chance (WB)

★ JOHN LENNON/YOKO ONO-Double Fantasy

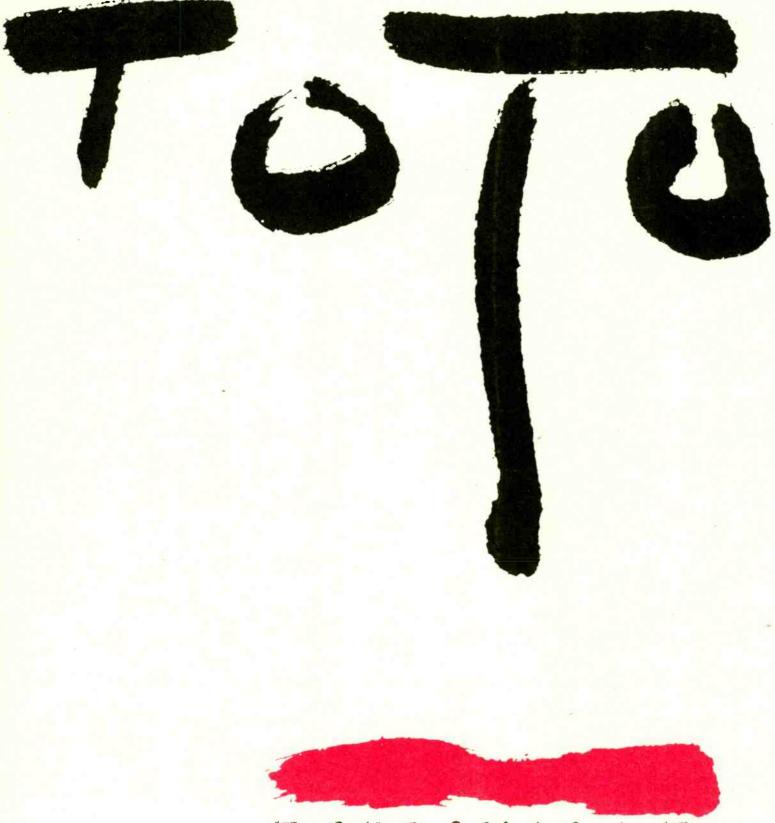
★ BRUCE SPRINGSTEEN→The River (Columbia)

★ BLONDIE -- Autoamerican (Chrysalis)

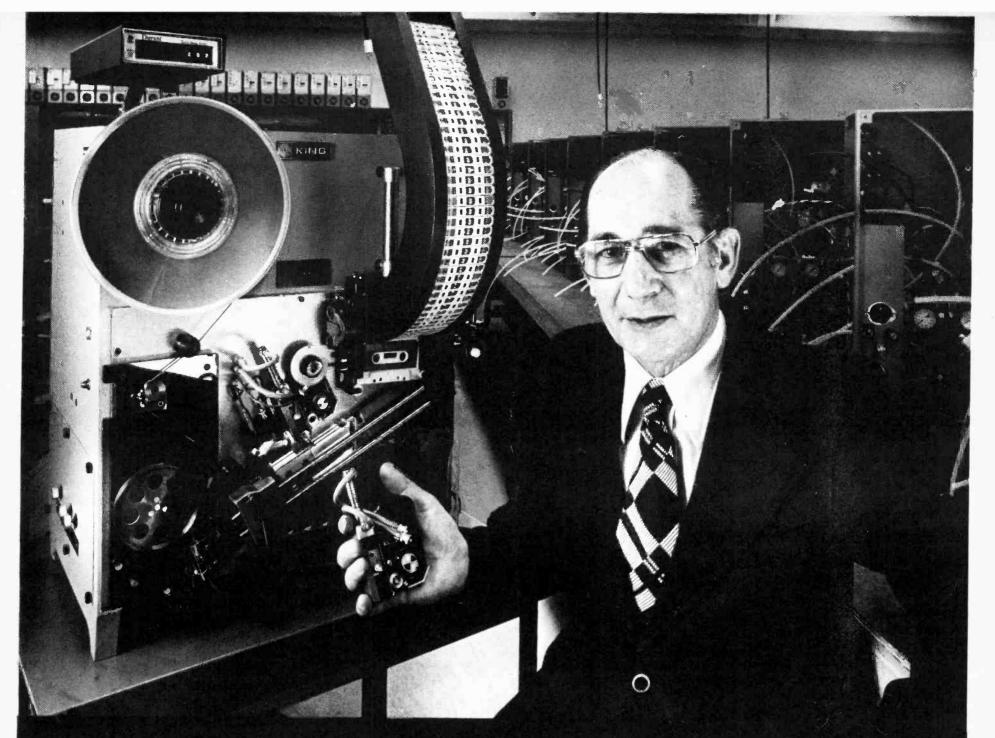
* STEELY DAN-Gaucho (MCA)

STEEN-The River

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James L. King, President, King Instrument Corporation, Westboro, Mass. (40 Employees)

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Talent

Mid-South Agency Expanding Program

By ROSE CLAYTON

MEMPHIS - Mid-South Concerts, one of the area's top concert promotion firms, is expanding its 10month-old college support program. The expansion is a move to broaden entertainment opportunities for touring acts and facilitate communication between college directors and booking agents.

Blake Murphy, a graduate of the Univ. of Arkansas and formerly with World Talent Associates of Texas. will head Mid-South's new college division, presently servicing 30 col-

"We went into the program slowly," says Jim Holt, director of promotion and production for Mid-South Concerts. "because we wanted to get to know the schools and their needs and find out how we could help.

"Basically what we are doing is beneficial to everyone." says Holt. "We are dealing with colleges in such a way that we can save everybody time and money by booking the dates, assuring them that the production will be smooth and that their event will be promoted to the maximum

"We don't go in and tell a college how to run its program," says Holt. "We want to serve in an advisory capacity. We are there when college directors need us.

Mid-South will also serve as a liaison between the booking agents and college directors. "When an agent calls us, 30 schools will know what he has out," says Holt. In addition. Mid-South will mail a concert calendar so everyone will be informed of what is happening.

According to Holt, many schools are overlooked because an agent does not take the time to contact them or the agent does not feel comfortable about working with a school that has only two or three shows a year. "Agencies will deal with us,"

LOS ANGELES-Leonard Rowe,

president of Atlanta-based Leonard

Rowe Productions, a concert promo-

tion firm, is cutting back on concerts

to devote more time to a new ven-

Rowe, who has been in concert

promotion eight years, moved into

personal management a few months

He also moved into a new office

The first two acts signed to Rowe

Management are the Futures on

Philadelphia International Records

Newest LP by the Futures (based

in Philadelphia) is "Greetings Of-

Peace" while Pure Gold's upcoming

LP is "Moving Your Sexy Body.

Pure Gold is headquartered in Co-

lumbus, Ga. Rowe notes he is nego-

The promoter maintains he has

been considering personal manage-

ment for some time, but it was only

recently that he decided to actively

back on concert promotion is largely

He insists the reason he has cut

seek out artists for management.

tiating to sign two major artists.

and Pure Gold on Capitol.

building and he says he is in the

process of building a 24-track stu-

ago.

dio.

ture, artist personal management.

says Holt. "because we have established a reputation of doing shows well.' "The schools deal with us," Holt

says, "because they realize that we are not relying on colleges to pay our bills. In most cases we charge a flat 10% fee. We have telephone bills and travel expenses to pay out of that.

"We send a representative to make sure everything is all right." Holt says

Mid-South tries to work directly with the college director and his budget to tailor-fit each situation. "If the school has a budget and needs an act, we can serve as its agent," says Holt. "If it doesn't have a budget, we may co-promote, half and half, if the market is attractive and the act is strong enough.

"We also help on production aspects." Holt continues. "We know what acts have done in the past. If the production is too big for a school, we'll explain why it is not feasible and suggest what might be good for a particular situation."

Another service Mid-South provides for its colleges is aid with media relations. "We have a good relationship with the record labels and can get more support than individual colleges in the way of press kits and promotional materials." claims Holt.

"If ticket sales are slow we can suggest what the schools might try, such as album giveaways and artist interviews on campus radio stations," Holt comments.

While Holt says an act may not sell the number of records from performing on a college campus that it would sell on a major city stop. he claims there are several advantages to playing the Mid-South college circuit

Because of the economic situation (Continued on page 26)

Atlanta's Leonard Rowe Shifting To Management

By JEAN WILLIAMS

due to the present economic situation.

"Most people in the industry already know concert promotion took a bad turn last year and the economy will be a major factor in 1981," says Rowe.

"Consider the fact that an evening out to a concert will cost a couple about \$60, with parking, the price of tickets, possibly a bite to eat and maybe even a babysitter. It's gotten to a point where many people would rather entertain at home.

"Few artists are having blanket sellouts," he continues, "therefore no matter which act a promoter brings to town, he had better be careful.

"Promoters are catching the most hell," Rowe claims. "All our costsare going up, including the artists' fees, but we can't charge so much for a concert ticket."

Rowe has moved his concert promotion personnel over to his management wing. Wanda Fields is vice president of the firm. Other staffers are Edna Lewis. Debby Neely, record promoter Ricky Walker and Capitol's former regional promo rep. Morris Rogers.



RARE VISITOR-New Orleans own Little Queenie, of Little Queenie & the Perculators, makes a rare New York appearance, playing at the '80s Club recently.

More Jazz On The Way In Bay Area

LOS ANGELES-More jazz is coming to the California's East bay area because of the opening of Erle's Solano Club in Albany, near Berkeley, last Mav

Such artists as Big Mama Thornton, Hank Crawford and Art Lande have appeared in the 125-seat room. "It's something I have wanted to do for many years," says owner Erle Flad. "Plus, in nearby San Francisco, the club scene for jazz is okay. If you want to go out, there are places to go. But in the East Bay, there is a severe lack of places to go,' he adds.

During the week, Flad books local acts. Big bands appear on Mondays. There is contemporary jazz on Tuesdays and Wednesdays. Swing alternates with contemporary music on Thursdays and well known local singer Faye Carol appears each Friday and Saturday. Sundays are reserved for big national acts.

Admission is \$2.50 weekdays, \$4 on Fridays and Saturdays. Admission on Sundays varies depending on the act. For Cal Tjader. for example, the ticket was \$6.

Of the attendance. Flad says. "We've had packed houses on Fridays and Saturdays and usually on Sundays. We draw from all over the San Francisco area. Faye Carol especially has a following in San Francisco because she has done a lot of gigging there."

Flad has not booked any fusion or rock-flavored jazz acts yet. "I lean towards acoustic music here because we haven't adequately sound-proofed the building yet," he explains. "But I like all types of jazz." Once the building is soundproofed, which has not been decided at this point, Flad will consider booking different types of acts.

For February, Flad has booked Mary Wells and Martha & the Vandellas which had r&b and pop hits in the 1960s

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Security Tightens At Oakland's Aud

the Oakland department will detail

three officers and a sergeant to the

outside of the building that will be

entered only in case of trouble.

Throughout our four-night Grateful

Dead holiday run, not one police-

Graham says reports he was forced to pay for 10 extra security

He adds that while no venue

should refrain from working with

relatively untested promoters, "we

do say they should comply with the

rules to which we've always volun-

tarily committed ourselves. People

ask us, 'Why do you have so much

security?' We have it because it has

prevented anything from ever hap-

According to Auditorium man-

ager Bud Alexander, the Nov. 26 in-

cident began about 11 p.m., more

than halfway through Kool's set,

with gangs gaining entrance by climbing 20 feet up fire hoses that

had been lowered to them by cohorts

who smashed windows from inside

the building. These groups then be-

gan to terrorize patrons in the bal-

cony areas with assaults and purse

Sgt. Dan Murray of the Oakland

Police says a 23-year-old black male

has been charged with the killing and that other arrests are "possible."

pening. Why not have it?"

man came into the building."

personnel were false.

OAKLAND-The Thanksgiving Eve murder of an area teenager by a gang of gate crashers at a Kool & the Gang concert at the Oakland Auditorium has resulted in extra headaches for the principal users of the venue, Bill Graham Presents.

In the wake of the Nov. 26 handgun death of Steven Anthony Bucol at a concert backed by Los Angeles area promoter Bruce Braithwaite (who had used the facility three times in the past), Oakland police opted for heavy duty security measures at all future shows.

"The first concert after the shooting." recalls Graham, "was a Cheap Trick show, when uniformed guards with helmets and clubs came into the building and walked the floor. To our regular rock 'n' roll fans this was like visitors from Mars.

"Afterwards I sat down with the chief (of police) in Oakland and said, 'I'm not gonna tell you what the law can and cannot do. You're the law. But I will tell you that if that's what you're going to do, then I'm not going to do shows there. I'm not going to subject our patrons to that.' I explained that while something like the Kool incident could happen at a rock 'n' roll show, in our 15 years and thousands of shows nothing like that has ever happened.

"The end result is that, until, in their eyes, things have cooled down,

Sid Bernstein Signs Copa

snatchings.

NEW YORK-The Copacabana nightclub here has reached an agreement with veteran New York promoter Sid Bernstein and his partner Stan Bernstein, where the two will present and promote all acts playing at the club.

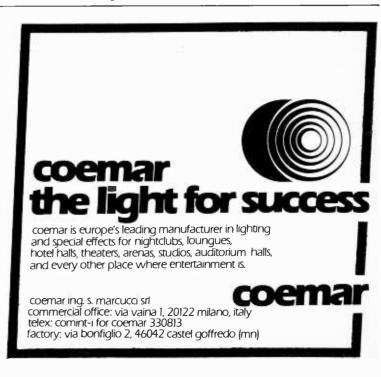
The deal will include both the 508-capacity downstairs room and the 170-capacity upstairs room. Bernstein will book the smaller room throughout the year, and the downstairs room when it is available. The latter larger room is also used for banquets and private and corporate parties.

The promoter expects to book a variety of acts for the club when the deal goes into effect Feb. 4. First acts to appear in the larger room will be the Kingston Trio, the Limelighters and Glenn Yarbrough, who will

play through Feb. 9. Playing in the smaller room at the same time will be Maxine Andrews.

be Maxine Andrews. Plans for the upstairs room in-clude presenting artists six nights a week for two shows. Acts will open week for two shows. Acts will open on Wednesday and close Tuesday with Sunday off. Bernstein expects to present a variety of different types of acts, including MOR, jazz. country, rock and comedy. He already has presented Peter Allen. Redd Foxx. Mickey Gilley and Johnny Lee at the venue.

"We feel there is a definite need for this type of club in that area." says Bernstein, about the famous Upper East Side venue. "We have researched it and found there are 80,000 people staying in hotels within a 10-block radius of the club."





Talent

20-Year Triumph: McClinton Charts

By JACK McDONOUGH SAN FRANCISCO-After 20

years of steadily cranking out what many have termed the best mix of rock and r&b-oriented music in the country, Texas vocalist Delbert McClinton has his first chart single, "Giving It Up For Love." The single is taken from "The Jealous Kind," his debut album for Capitol through a deal with newly-formed Muscle Shoals Sound Records.

26

Capitol has moved quickly to bolster McClinton's chart success with a publicity campaign and with booking help that is not only taking him to more concert halls (in contrast to his usual bar and club dates) but will also take him on an 11-country European tour starting in April. "The Jealous Kind" was recorded

at Muscle Shoals Sound studios in Sheffield, Ala., by keyboardist/producer Barry Beckett. The 10 tunes make full use of the Muscle Shoals rhythm and horn sections, although about half of McClinton's road band, including long-standing McClinton veterans Robert Harwell (sax) and Billy Sanders (guitar) augmented the sessions.

Working with these musicians, says McClinton, "just seemed real natural. They seemed to have a built-in idea of what we were after."

Some of the naturalness of the connection may trace back to 1978 when McClinton worked with the Muscle Shoals sections (although not at their studios) for the first of two Johnny Sandlin-produced albums done for Capricorn.

BILLBOARD

1981

17.

JANUARY

Three previous McClinton albums were issued on ABC between 1975 and 1977.

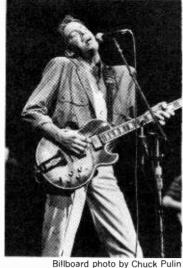
Though "The Jealous Kind" is McClinton's most successful package to date, it is the first album he has cut with none of his own songs on it. In the past he generally mixed in a few of his originals with those from a wide range of other writers.

"This time," says McClinton, "I just didn't have any songs I consid-ered high energy enough." The initial single is a Jerry Williams tune. Possible single followups, "Baby Ruth" and "Shotgun Rider" were written by John D. Wyker and James Hurt-Larry Henley-John Slate, respectively.



The album also contains two numbers by Bobby Charles (including the title track) plus Van Morrison's "Bright Side Of The Road," Al Green's "Take Me To The River" and the Temptations' "Shaky Ground," on which Bonnie Bramlett gives vocal assistance.

About his live performances: McClinton's blazing harp work is still a high point of the 25-song, twohour sets he has been doing on his current tour. "Except for a break of a week or two we've been on the road every day since finishing in the studio in late July," he says.



BOZ PLAYS—Boz Scaggs plays to an SRO audience at New York's Radio City Music Hall.

Talent Talk

Gregg Rolie, founding member and keyboardist/vocalist of Journey, recently announced his retirement from the group, saying he wants to take time off from touring and "... develop new directions for myself musically." At an artist-toartist tribute and celebration for him in Sausalito, Calif., Rolie .said he plans to record a solo album of original material and produce 415, a Bay Area group, in the near future. He also noted that he will continue his association with Journey manager Walter "Herbie" Herbert and the Nightmare Organization.

An ABC censor permitting, the Plasmatics will make its television debut on "Fridays," a live, late-night comedy show, Friday (16). In order to meet broadcast standards, the Plasmatics will have to alter some aspects of its live performances, which include blowing up Cadillacs and amplifiers on stage, chainsawing guitars and hatcheting tv sets. Blowing up a Cadillac is completely out, but a fire marshal has okayed the blowing up of amplifiers. They'll be able to smash a tv set with a sledgehammer, but lead singer Wendy O. Williams won't be permitted to use the tool as an erotic object, which she usually does when the Plasmatics perform. The chainsaw used to demolish a guitar has also been okayed as it is an electric model-internal combustion engines are not allowed in tv studios. Williams, a former stripper, who usually performs almost topless, will tone down her attire for the tv appearance. Her clothing may not raise eyebrows, but her outlandish new Mohican hairdo (completely shaved head except for a strip of hair in the middle that runs from front to back) just might. Thursday (15), an ABC censor will sit in on the group's dress rehearsal and if he/she approves, these shockrockers will perform what promises to be highly visual renditions of two songs "Living Dead" and "Butcher Baby" from "New Hope For The Wretched." its

Stiff Records debut LP. E.L.O. is recording a concept double album tentatively scheduled for release at the end of March. The group is then expected to begin a worldwide tour that will bring it to the U.S. in June. . . . Dan Hartman's upcoming release on Blue Sky/CBS sees him broadening his musical scope. Along with pop and rock tunes, he includes a dance number a la the B-52s (I Still Remember") and a ska tune ("Pick It Up"). The as yet untitled LP is due out in February or March.

Wartoke publicity chief Jane Friedman and Lewis Tropea, who formerly booked acts at the avante garde Club 57/Irving Plaza in New York, are undertaking similar chores for Privates on the Upper East Side. They are expected to bring a more contemporary new wave sound to the venue which is owned by the managers of such warhorse rockers as Ted Nugent, Aerosmith and Humble Pie. Rick Nelson is making another

comeback with a new LP, "Playing To Win," produced by **Jack** Nitzsche. It is being released this month by Capitol, and contains a new version of "Believe What You Say." which was a hit for Nelson in 1958. . . . "Presenting Karen Akers" is the title of a PBS special about the cabaret artist to be broadcast nationwide Wednesday (21).

Red Rooster, Rounder Records act NRBQ will play the Ritz in New York, Wednesday (15). Expected at the show is the band's comanager Captain Lou Albano. Captain Lou, the "manager of champions." is better known as the manager of the Moondogs, a professional wrestling tag team, that Albano keeps in line by beating it with a strap on tv. "NRBQ is a tad more manageable than that." says **Susan Reich**, spokesperson for the band.

Eddie Kendricks to Atlantic. First

LP expected in January. He was for-

merly on Arista and Motown. ...

Singer/songwriter Johnny Bristol to

Handshake Records. Debut single is

"Love No Longer Has A Hold On

writer Joe Salvo to Just Friends Dis-

Singer/songwriter D.C. Larue to

Wavelength Management Inc. ...

Clare Bathe, former lead singer with

Machine, to Daksel Music for pub-

Cherry to Capitol. Under an agree-

ment between Capitol and Curtom

Records all existent catalog product

recorded by Clifford and Cherry

will be distributed by Capitol. Capi-

tol will have the exclusive rights to

all forthcoming product by both art-

ists. All their future releases will bear

both the Capitol and Curtom logos.

producer Leon Ware to Elektra/

Asylum. His first LP for the label. "Rockin' You Eternally," is set for

February release. "Baby Don't

Stop," the first single, ships at the

www.americanradiohistory.com

Vocalist / composer / arranger /

Vocalists Linda Clifford and Ava

lishing and production.

tribution & Production Co. .

... Manhattan singer/song-

Me."

ROMAN KOZAK AND KAREN KELLY

Signings.

College Program Enlarged By The Mid-South Agency • Continued from page 25 of knowledge and experience, says Holt.

that has developed, an act needs to book tighter than before. Many people playing Memphis, Nashville or St. Louis might pick up five or six additional dates because of numerous colleges in the area.

"Some of the colleges have fine facilities," Holt says. "The Univ. of Ar-kansas has an 8,500-seat arena where we put Charlie Daniels, and it has an experienced and professional staff. We had 8.000 people for the Spinners at the Univ. of Mississippi.

"Many colleges are funded to provide entertainment free of charge,' says Holt, "and they try to cover all the bases to present a diversified program." Since they are not worried about promoting self, or making a profit, colleges can afford to provide a range of opportunities for artists of various musical styles.

According to Holt, most colleges can pay bands a higher price because their expenses are lower. They have no rental fees or union stage hand fees to pay. and their staff requirements are less.

Mid-South's staff has found that college directors need assistance because in many cases people have been taking advantage of their lack

2 Lombardo 'Ghost' **Bands A Puzzlement**

LOS ANGELES-Will the real Guy Lombardo "ghost" band stand up?

Two of them are playing onenighters on opposite coasts. One, in California. is led by Chicago saxophonist Teddy Phillips. The other, based in New York, is conducted by Joe Cipriano, who once held a chair in the Lombardo group's reed sec-tion before leader Guy died in Texas in November 1977.

Big band booker Willard Alexander says the Phillips orchestra is the "only one authorized by Lombardo's estate to use his name and perform the Royal Canadians' arrangements."

"Three out of four charts we play

are pure Guy Lombardo charts,' says Phillips. He fronts a combination of 14 musicians, none of whom ever was employed by Lombardo in the 50-year career of the Royal Canadians.

One problem which Holt says dis-

turbs him is college directors paying

too much for acts by going through a

middle agent. "It's unfair and really

disturbing when you find a school

paying \$7,500 for a \$4,000 act be-

cause it doesn't know what acts

charge in the marketplace. This

hurts the school and other acts be-

cause the number of shows being

Mid-South has identified, says Holt,

results from the college's concern for a contract. "They're afraid the con-

cert won't happen without it," he

The middle agent sends the col-

lege director a contract and he signs

it, not knowing that the contract is

with the agent and not the act. The

agent has the school tied up for three

or four months. Thirty days prior to

the concert, the agent says the group,

which he had never booked in the

first place, has canceled, and he sells

the college a higher-priced act be-

cause it is afraid at that point it will

Holt says his firm sends the col-

leges the actual contract with the art-

ist to verify their agreement.

Another unethical practice that

done is limited."

not have a show.

says

The conflict surfaced New Year's eve when Phillips' orchestra played John Ascuaga's Nugget at Sparks Casino near Reno, Nev., a gig booked by Alexander's Chicago booking office.

Another Royal Canadians unit, however, was simultaneously performing Boston's Colonnade Hotel under Cipriano's aegis.

"We were not aware of the Cipriano band," says Tom Cassidy of the Chicago Alexander office. "We know we have the legal right to use the Lombardo name and book, and as far as we are concerned, that's it. No other band can legally use the Lombardo name or its music.'

The original Lombardo orchestra came out of Canada in the mid-1920s, became established in Cleveland and Chicago, and for five more decades enjoyed remarkable popularity on records, radio and in hotels and ballrooms. From 1962 until his death 15 years later, Lombardo (with his brothers Lebert and Victor) and his Royal Canadians appeared every New Year's eve at the New York Waldorf-Astoria, a booking that was televised internationally to enormous audiences

When Lombardo died, Lebert Lombardo's son Bill took over leadership of the group. But Bill Lombardo was a rock drummer and none of the Royal Canadians approved of his tub-thumping style. Bookings fell off. The Royal Canadians broke up in early 1980.

The current Phillips-Cipriano situation may soon wind up in court. "There's only one legally approved Lombardo band," Cassidy told Billboard last week. Other "ghost" bands, meanwhile, carry on using the names of long-deceased, once popular maestri like Glenn Miller, Jimmy Dorsey and Tommy Dorsey.

end of December. ... Writer/producer Skip Scarborough's Alexcar Music to Unichappell Music (BMI) for copublishing. ... Atkins, a Los Angeles based r&b/pop family vocal group, to Freddie Perren's MVP Records and Perren Vibes Music, a publishing company. Its first release for the label is scheduled for early 1981.

Singer/songwriter/drummer Jeff Cannata to Mirage Records, distributed by Atlantic. He formerly was with MGM Records act Jasper Wrath. ... Drummer/songwriter Gene Dunlap to Capitol. His first album, "It's Just The Way I Feel," is to be released Jan. 12.

Rock'n'roll band Thin Ice to Gary Pernell Management. ... Adams/ Michaels Band to Nova Records.... Loosends, a country rock group, to Mascara Snake Productions for representation and development. ... Writer Layng Martine Jr. to Unichappell Music (BMI) for publishing. ... the Flamingos to Robert Raymond Management. ... Songwriter Willie Phoenix to Wooded Lake Music Publishing. Inc.

Survey For Week Ending 1/4/81

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		Total	Ticket	
Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Ticket Sales	Price Scale	Gross Receipts
	Arenas (6,000 To 2	0,000)		
1	BRUCE SPRINGSTEEN & THE E STREET BAND-Ron Delsener/Ruffino & Vaughn, Nassau Colis., Uniondale, N.Y., Dec. 28, 29, 31 (3)	50,000	\$10.50-\$12.50	\$600,000*
2	MARSHALL TUCKER BAND—Bill Graham Presents, Cow Palace, San Francisco, Ca., Dec. 31	14,500	\$15	\$216,365*
3	ZZ TOP -Beaver Prod., Reunion Arena, Dallas, Tx., Dec. 31	18,962	\$10.50-\$11.50	\$205,165*
4	WILLIE NELSON/RAY PRICE/LACY J. DALTON-Pace Concerts/Louis Messina, The Summit, Houston, Tx., Dec. 31	14,759	\$10.50-\$11.50	\$194,904
5	SAMMY HAGAR/THE ROCKETS/LOVER BOY— Albatross Prod., Seattle Center, Seattle, Wash., Dec. 31	14,470	\$12.50-\$15	\$183,102*
6	STREETHEART/TORONTO/HARLEQUIN—Perryscope Concerts, Edmonton Northlands Colis., Edmonton, Alberta, Can., Jan. 1	16,116	\$10.50-\$11	\$168,380*
7	REO SPEEDWAGON/THE ROCKETS—Contemporary Prod./New West, Kemper Arena, Kansas City, Mo., Dec. 29	16,893	\$8.50-\$9.50	\$154,537*
8	WILLIE NELSON/RAY PRICE/LACY J. DALTON-Pace Concerts/Louis Messina, Reunion Arena, Dallas, Tx., Dec. 30	14,994	\$8-\$10	\$146,747
9	REO SPEEDWAGON/PRISONER—Sunshine Prom., Market Square Arena, Indianapolis, Ind., Dec. 31	18,000	\$8-\$9	\$142,232*
10	CHARLIE DANIELS BAND-Jam Prod., Rosemont Horizon, Chicago, III., Dec. 31	13,754	\$9.50-\$11.50	\$136,876
11	CHEAP TRICK/THE TREMBLERS —Avalon Attractions, The Forum, Los Angeles, Ca., Dec. 30	11,659	\$10.50-\$12.50	\$135,690
12	CHEAP TRICK/THE TREMBLERS—Avalon Attractions/Marc Berman Prod., San Diego Arena, San Diego, Ca., Dec. 31	9,244	\$12.50.\$14.50	\$129,396
13	REO SPEEDWAGON/THE ROCKETS—Contemporary Prod./New West, The Myriad, Oklahoma City, Okla., Jan. 4	13,926	\$8-\$9	\$121,928*
14	ZZ TOP/RICK DERRINGER—Mid South Concert/ Kojack Prod., Mid South Colis., Memphis, Tn., Jan. 3	11,999	\$9.50	\$104,079*
15	CHEAP TRICK/ALVIN LEE BAND-Feyline Presents, McNichols Arena, Denver, Colo., Jan. 4	8,783	\$8-\$10	\$94,199
16	CHARLIE DANIELS BAND/BOBBY BEAR-Brass Ring Prod., Cobo Arena, Detroit, Mich., Dec. 30	8,188	\$9-\$10	\$81,365
17	WILLIE NELSON/LACY J. DALTON-Pace Concerts/ Louis Messina, Pine Bluff Convention Center, Pine Bluff, Ark., Dec. 29	7,819	\$8.50-\$9.50	\$72,810
18		7,200	\$9.50	\$68,219*
19	ALVIN LEE BAND/SPIRIT—Brass Ring Prod., Cobo Arena, Detroit, Mich., Dec. 31	6,565	\$9-\$10	\$12,191
20	SLAVE/ZAPP/SUGARHILL/KANO/FRANKIE SMITH- You & I Prod., Charlotte Colis., Charlotte, N.C., Jan. 2	9,674	\$5.\$7	\$63,056
21	CHARLIE DANIELS BAND—Sunshine Prod./Louis Messina, Memorial Colis., Ft. Wayne, Ind., Jan. 2	6,617	\$8-\$9	\$57,286
22	CHARLIE DANIELS BAND/JOHN COUGAR-Entam Prod., Rupp Arena, Lexington, Ky., Jan. 4	6,574	\$8-\$9	\$56,259
23	SLAVE/ZAPP/SUGARHILL/KANO/FRANKIE SMITH- You & I Prod., Dorton Arena, Raleigh, N.C., Jan. 3	8,200	\$5-\$7	\$51,292
24		5,0 9 5	\$8-\$9	\$41,536
25	BLUE OYSTER CULT/HEADEST/NEW ENGLAND- Mid-South Concerts, Mid-South Colis., Memphis, Tn., Dec. 31	4,806	\$7.50-\$8.50	\$40,829
26	BLUE OYSTER CULT/LA ROUX/NEW ENGLAND— Sound Seventy Prod., Braun Civic Center, Huntsville, Ala., Jan. 2	4,377	\$7.50-\$8.50	\$34,277
_	Auditoriume (IIndor	C 000		

Auditoriums (Under 6,000)

_	nadicentarile (enaci	0,000,	·	
1	GRATEFUL DEAD—Bill Graham Present, Oakland Aud., Oakland, Cal., Dec. 26-28 & 30-31 (5)	28,711	\$12.50-\$20.00	\$429,957*
2	THE KINKS—Ron Delsener, The Palladium, N.Y.C., N.Y., Dec. 31	3,300	\$20-\$25	\$79,000*
3	ALLMAN BROTHERS/McGUFFEY LANE—Monarch Entertainment, Capital Theatre, Passaic, N.J., Jan. 3 & 4 (2)	6,133	\$11.50-\$12.50	\$74,932*
4	STREETHEART/TORONTO/HARLEQUIN—Perryscope Concerts, PNE Concert Bowl, Vancouver, B.C., Canada, Dec. 29	6,831	\$9 .50- \$ 10.50	\$66,059*
5	BLUE OYSTER CULT/ATLANTA RHYTHM SECTION/ NEW ENGLAND-Super Star Prod., Mississippi Coliseum, Biloxi, Miss., Dec. 29	5,979	\$8-\$9	\$48,792
6	SOUTHSIDE JOHNNY & THE ASBURY JUKES/BILLY BURNETTE—Monarch Entertainment, Capital Theatre, Passaic, N.J., Dec. 31	3,366	\$11.50-\$12.50	\$40,921 *
7	SLAVE/ZAPP/KANO/FRANKIE SMITH—Youth Prod., Municipal Aud., Charleston, S.C., Jan. 5	2,732	\$7.50-\$8.50	\$22,985*
8	OINGO BOINGO/SUBURBAN LAWNS-Perkins/ Perkins/Geragos, Perkins Palace, Pasadena, Cal., Dec. 31	1,860	\$10	\$18,010*
9	THE VAPORS/DAWN PATROL—Perkins/Perkins/ Geragos, Perkins Palace, Pasadena, Cal., Dec. 27	1,860	\$9.75	\$17,550*
10	GAMMA/MISTRESS—Bill Graham Presents, Santa Cruz Civic Center, Santa Cruz, Cal., Dec. 30	1,964	\$8.50-\$10	\$17,486*
11	TWISTED SISTER-Ron Delsener, The Palladium, N.Y.C., N.Y., Jan. 3	1,700		\$15,000

Publishing Fox Agency Solicits Publishers' Problems

Berman seems to indicate that

music publishers are not out to give

those who desire use of copyrights

"Publishers are in the business of

granting licenses." he declares.

"They want to license, just as pro-

ducers want to obtain licenses. But

they feel obligated to their writers to

license on sound economic terms.

Our objective is to give our publisher

clients the information they need to

quote terms with some assurance

that they and their writers will be

fairly compensated for use of their

works in these new formats."

for home video usage a hard time.

NEW YORK—If you're a music publisher who's encountered difficulties in negotiating licenses for home video rights—and the chances are you have—The Harry Fox Agency wants to know about it.

The agency, which collects mechanical royalties for more than 4,000 music publishers, is asking its clients to pinpoint problems they've had or anticipate in this area, which is yet to benefit from any clear-cut formula of mechanical income.

"... Most publishers do not yet have enough background and familiarity with the relevant factors to enable them to make informed decisions when licenses are requested of them for inclusion of songs they own or control in videocassettes, disks or other devices." maintains Fox president Al Berman in a letter to clients mailed last week.

The letter explains that the goal of the inquiry is "to help publishers obtain more information about this new industry" so that they can each make "informed individual licensing decisions."

In this regard, Fox will assemble the information in the replies it receives and make it known to clients to help them in reaching their decisions, although Berman points out that the agency cannot advise publishers as to specific license fees and rates to be charged.

4 Firms Reach Copublish Deal

NEW YORK-A copublishing and exploition deal for Albert Grossman's Fourth Floor Music (ASCAP) and Fiction Music (BMI) has been made by Blendingwell Music (ASCAP) and its BMI affiliate. Sister John Music.

The agreement includes material by such writers in the Grossman catalogs as Todd Rundgren. Jesse Winchester. Foghat, Randy Vanwarmer, Bobby Charles and Tony Wilson, among others. Both catalog and new compositions will be exploited by Blendingwell/Sister John, with Karen Conrad, general professional manager of the latter company, actively working the catalog from Nashville.

Bob Esposito of Blendingwell, which controls copyrights penned by the late Jim Croce, will also be working with Don Schmitzerle, vice president of Fourth Floor/Fiction.

PR/Consulting Firm Organized

NEW YORK—A public relations consulting firm with a focus on the publishing community and individual songwriters has been established by Sheila Davis. She has left the American Guild of Authors & Composers after two years as special projects director. She was also executive vice president of the guild. a post in which she created the fouryear-old bi-coastal Ask-A-Pro rap session program at AGAC and spearheaded the guild's songwriting workshops.

A songwriter and publisher who is currently on the advisory boards of the music department of New York Univ. and the New York Music Task Force, she can be reached at Solar Systems Music, 441 E. 20th St. Phone number is (212) 674-1143.

www.americanradiohistory.com

KILLEN BUYS STAPP STOCK NASHVILLE-Buddy Killen.

27

president of Tree International, has purchased the outstanding stock shares of the firm's late founder, Jack Stapp, to become the sole stockholder in the publishing giant.

Killen, who owned 40% of Tree at the time of Stapp's death last week, has bought the remaining 60% interest in the firm under the longstanding terms of an existing buysell agreement between the two coowners. Killen will now serve as chief executive officer and president of Tree.

He first joined Tree in 1953, and was named president of the burgeoning publishing enterprise in 1975 when Stapp moved up to chairman of the board.



SONGWRITING SESSION—Songwriter Martin Charnin jokes with fellow tunesmith Jonathan Holtzman, host of a recent "Ask-A-Pro" session conducted recently in New York by the American Guild of Authors/Composers.

Cotillion Music Sets Deal With Rockpile & Specials

NEW YORK-Keeping things administratively tight, yet getting the job done is the way things work at the publishing units of Atlantic Records.

And, adds Linda Wortman. vice president and general manager of Cotillion Music (BMI) and Walden Music (ASCAP), "We're not the only ones operating this way—the huge publishing operation may be a thing of the past with the expense of doing business and profitability depending on lower recording sales."

Perhaps indicative of "getting the job done" is landing a new representation deal at the company that brings Cotillion U.S.-Canada exploitation rights for copyrights by four members of Rockpile (CBS)– Dave Edmunds. Nick Lowe, Billy Bremner and Terry Williams–and members of the Specials (Chrysalis).

These are Plangent Visions Music Ltd. writers, and while Elvis Costello's copyrights in the company are not included in the deal. Wortman notes that no U.S.-Canada arrangement has been made for Costello's material and may windup in the Cotillion fold.

"There really is such a thing as a creative publisher," says Wortman. "I do a lot of traveling. I've been going to Los Angeles for years. I'm just not a 'banker' publisher." While out-of-town, she utilizes Atlantic offices.

Wortman, who will not sign writers—or as she prefers to deal with, writer/artists—on a song-bysong basis, does not consider publisher involvement in production of much value.

"I don't believe in production of recordings by a publisher. I think it's a complete diversion of energies and I've never seen a publisher-originated production unit that's happened."

What has happened at Cotillion/ Walden of late include cowriting efforts by Wendy Waldman in albums by Randy Meisner and Albert Hammond, the lyrics for a title song for Orion's upcoming "Sphinx." with George Benson performing. She's also written material with Jesse Colin Young and Kim Carnes. Other writer/artists on staff include Andy Goldman. Jim Ryan and Narada Michael Walden.

Wortman is assisted in professional activities by Barry Offitzer, who like Wortman, works out of Atlantic's offices in New York.

Columbia Folio

NEW YORK—Columbia Pictures Publications launches its 1981 folio release schedule with four new releases. In addition, there's one reprint. "Styx-Cornerstone" (\$8.95), and a "custom print." "The Best Of Anne Murray" (\$8.95).

The four newcomers are "Steely Dan Complete Vol. 1" (\$12.95). "50 Golden Solos" for flute, trumpet, clarinet, alto sax, tenor sax and trombone (\$5.95 each), "Dan Coates 24 Golden Piano Solos" (\$6.95) and "Little Mary Sunshine-Vocal Score (\$25).





Charles Koppelman and Martin Bandier have lunch with attorney Ina Meibach, representing Janis Ian.



By ROMAN KOZAK

EW YORK—A long awaited deal finally comes through. A new label is born. Charles Koppelman, the president of the Entertainment Co., who has guided the careers of such artists as Barbra Streisand,

Dolly Parton, Glen Campbell, Engelbert Humperdinck and a host of others, will be having more than a typical day, on this Indian Summer day in November.

Koppelman's business day this Friday morning begins with a 10:00 a.m. strategy meeting at his office on 57th St. Koppelman has an agreement in principle to buy Jobete Music, Motown's publishing arm. He is already mapping the global strategy for his prospective acquisition. Sitting around Koppelman's modern T-shaped desk are

Sitting around Koppelman's modern T shaped desk are Martin Bandier, his partner and executive vice president; Howard Siegel, an attorney negotiating the Jobete deal; and David Gotterer, Koppelman's accountant. Joining the group

later is Joanne Boris, director of publishing administration. He is looking for subpublishers around the world. Since the international publishing for Koppelman Music, Bandee Music, and Wes Farrell Music also come free in 1981, Koppelman has a hefty package of publishing goodies to dispense around the world.

"We have to come up with a list," says Koppelman. "The catalogs are coming free from RCA, and we have to start focusing on Jobete. We have to go from country to country and put a list (of prospective subpublishers) together."

"Having a list means nothing," observes Bandier. "It's who we know. To have a name does not mean a thing."

"The key for us is to know if they are stable," says Koppelman. "Will we get paid?

"You may not get paid as much with a large company, but you can police your accounts better if you go with one big company rather than territory by territory," remarks Siegel, the attorney.

Koppelman decides that he still wants a list of publishers, country by country. In the list, he wants information as to how solvent each company is and whether it is affiliated with a local record or production company.

"How do we decide what is our first choice?" asks Bandier. "I want to go to Europe two weeks before MIDEM and camp out in London. I have a feeling if we work now, make a comprehensive list, then cable those companies, we will know before MIDEM," says Koppelman. "It would be nice if we had a first choice before MIDEM, make a fair deal, and then hold MIDEM for further conversations."

It is decided that the lists should be made as soon as possible, and then the deals can made even before MIDEM. The international industry meeting and marketplace could then become a "cushion" where the final details could be hammered out.

"We are talking about \$50 million in assets. In many cases that may dwarf the existing companies," points out Koppelman. "But putting dollars aside, what do you think of making CBS a partner in this?"

Koppelman does a lot of business with CBS—he has two appointments with CBS Records chief Walter Yetnikoff for later in the day—and it is always good to do business with people you know, Koppelman is told. Also CBS has been looking to



Koppelman, in his office, ponders his next move.

become a major force in publishing for a long time, and this would make it among the top publishers in the world.

"The ultimate question is, how would this benefit us? And in the end it comes down to the bucks," says Siegel.

A few minutes later, the meeting breaks up, and Koppelman signs some papers given to him by Gotterer without reading them. "Here's a man who trusts his accountant," jokes the attorney.

Finding subpublishers around the world is something that will occupy Koppelman's time again later in the day. But now his priority is a meeting with Gary Klein, senior vice president of a&r for the Entertainment Co., Klein is also the producer of Glen Campbell's next LP, and he tells Koppelman that they have come up with a title for it: "It's The World Gone Crazy."

Appearing on that LP will be Tanya Tucker, and Koppelman reminds Klein to make sure that there will be no problem in using her name and likeness on it. Single off the LP will be ''I Don't Want To Know Your Name,'' and Klein informs Koppelman that they are not certain about a saxophone break in the song. Some are finding it disturbing. Koppelman plays the tape of the song.

"If you want to remix, you know that instrument all by itself, the keyboards, maybe you can bring it up," suggests Koppelman as the song ends. He also likes the title of the LP. "Do we tell Capitol?" he asks. Then he plays an Engelbert Humperdinck song he is working on, and a new Janis Ian composition.

As the music plays, Martin Bandier comes in. "Harold Noveck from Jobete just called and he said that within a week or 10 days we can. . . .," and he pantomimes the signing of a contract.

"I have chills," Koppelman gasps. The deal he has been working since the spring at long last has come through. He's gotten Jobete. "This wasn't planned or rehearsed," he assures the reporter, recovering his aplomb in a few seconds.

The music continues while Koppelman fields a spate of phone calls, moving to his couch on the other end of the office, behind two suspended speakers. Arriving at this time is Gary Portnoy, one of about 20 songwriters Koppelman has working for him at the Entertainment Co.

"We always like to have Barbra's standup at the piano to intimidate them. They can think that they are writing for her," Koppelman jokes as Portnoy moves a Streisand standup off the piano stool to play his new song.

"You should keep Roberta Flack in mind for this," suggests Koppelman.

"I try to write for particular artists, but once I start, the song tends to go its own way," replies Portnoy.

At noon Koppelman and Bandier have a meeting at the CBS Building with Walter Yetnikoff, president of the CBS Records Group, Dick Asher, his deputy president, and Mike Stewart, new head of publishing for CBS. However, after a few minutes of pleasantries, the journalists are ushered out so the executives can get down to some "hardball negotiations," on a possible worldwide subpublishing deal with CBS.

Koppelman's chauffeured car awaits him when the meeting ends, and back at his building he saves time by taking the service elevator from the garage to his office. He comments along the way that there are certain advantages to having as a partner Sam Lefrak, master New York builder in whose suite of offices the Entertainment Co. has its headquarters.

Waiting at the office for Koppelman is Fred DiSipio, independent Philadelphia promotion man. The two men talk rec-





'Hardball negotiations'' with Mike Stewart and Walter Yetnikoff at CBS.



Master builder Sam Lefrak visits Koppelman's office.

ords. Koppelman wants the "Guilty" single to make No. 1 at Christmas. The album, he says, though not at time No. 1, is selling 300,000 units every five days. Koppelman predicts the LP will return to the top. (It did).

DiSipio tells Koppelman that he is working on a label deal for Wayne Newton, maybe to be distributed by CBS. Koppelman replies that just this morning he heard what would be a perfect song for Newton.

"Wayne would be easy," I would have no problem. He just needs the right product. And you can promote it," Koppelman tells DiSipio. "We'll see," replies the promo man.

The meeting with DiSipio doesn't take too long because Koppelman and Bandier have a lunchtime appointment with Ina Meibach, lawyer and representative for Janis Ian. Lunch is at an Italian Restaurant across 56th St. On the way, Bandier expresses reservations over the meeting with CBS. Someone there seemed reluctant to deal, he says. "Don't worry about it, they are just very serious over there," says Koppelman. "But Walter (Yetnikoff) is as straight as an arrow and he wants to do the deal."

Meibach is a little late for lunch and as the two men wait for her, Koppelman says that after lunch he wants to visit Thea Zavin at BMI to "pump her brain" on overseas publishing. Bandier suggests that mabye BMI could be approached to collect overseas royalties from the other national performing rights societies, but he is not sure if BMI can collect ASCAP publishing royalties this way.

By 1:20 Meibach arrives for lunch, and between orders to the waiter, talk soon turns to Janis lan's next LP, for which the Entertainment Co. will be the executive producer. Ian's recent LPs have been "too expensive" and Bandier suggests an incentive scheme, where Ian would get to keep everything left over if she gets the LP made for less than \$100,000, excluding the producers' fees.

A sticking point develops when Meibach informs Koppelman that lan wants coproducer credits on the LP. Koppelman does not think it is a very good idea. But he is diplomatic about it.

"If she puts in the effort, and acts as the coproducer, in effect, then she deserves the credit," says Koppelman. "But she is the artist, and an artist normally puts in an input with the producer, the composer, the arranger, and the engineer. But that doesn't make the artist the producer, and it doesn't mean the artist should get producer's credit.

"My view is that she is a remarkably talented songwriter and singer. But she has yet to prove she is a remarkably talented producer, arranger or engineer. I don't think she has the right to say, 'I am the coproducer.' She is the artist. It is hard to be the pitcher and catcher at the same time.''

"She can extend herself to that," replies Meibach. "I've talked to her, and it is very important to her. She wants to produce other artists in the future and a credit as coproducer is important for that."

"I don't want this to be a major roadblock," repeats Koppelman. "If she contributes and becomes the coproducer then she deserves the credit. But if we give her license upfront, she may contribute too much. Maybe we don't want her at the final mix when we add the sweeteners.

Meibach tells Koppelman that she will talk to lan but Koppelman himself may have to convince her. "That's part of my job," he says.

Meibach reminds Koppelman that should the LP go gold, Koppelman could get Ian's publishing for Europe.



Meeting with Larry Osterman, professional manager at Entertainment Co.



Philadelphia indie promo man Fred DiSipio visits.

"I want half the copyright," he tells her. "Obviously we would elevate the outstanding advances. We would trade you dollars for copyrights any day. I just want a way where we can get half the copyrights if we do the job we are supposed to 'do.''

"It's going to be easy to do this deal," promises Meibach. "You have always treated Janis' songs with great attention. You have the ability to bring out the best in her."

"Remember when I had the CBS publishing convention in Milan," says Koppelman who headed worldwide publishing at CBS before he started the Entertainment Co. about five years ago. "In the closed meeting, I hammered at Janis's songs. I think that contributed in Europe, where they are tremendously loyal to her

Changing the topic, Meibach asks what Koppelman thinks about WEA no longer using independent promotion people.

"It got out of hand. If Warner Bros. paid them this much," says Koppelman laying a fork on the table, "then Columbia said 'what do we have to do to make them work for us? We will have to pay them this much'," he adds laying a knife and spoon atop each other to make a longer graph then the fork. "And then Capitol said 'We have to pay them that much'," he says extending an even longer line of knives and forks.

"We use independent promotion, and all I know is we get them to work for us without paying exorbitant fees. But it will be interesting to see what will happen when Warners' records start falling in the charts," adds Koppelman.

Lunch ends with Koppelman lighting another one of the 10 or so thick, long and expensive cigars that he smokes every day. But he doesn't really smoke them. He uses a cigar as a prop, and, as he admits, "a pacifier," He takes a few puffs on the cigar in the restaurant, but throws it out before getting in the car.

On the way to BMI, Bandier calls the office from the car, to remind them that the publishing deal on Michael Smotherman is "coterminous" with the recording deal the singer songwriter has with Epic. Bandier describes the deal as a "jigsaw puzzle.

At Thea Zavin's office at BMI, Koppelman tells her that he is looking for a "master list" of European publishers.

Zavin tells him that BMI's international expert is out that day, but such a list would be prepared. She says it is possible for BMI to collect overseas royalties from national performance rights societies, but not if they are ASCAP ("Most of Jobete's copyrights are ASCAP," notes Bandier.) But she says it is also slower to go through BMI this way, though possibly safer.

Koppelman says the first thing he is looking for is financial stability for any overseas publishers.

"There is always the chance of not seeing anything after the initial advance," says Zavin about overseas publishing com panies. "But now U.S. companies are more sophisticated and mobile."

'Mobile is the word,'' replies Koppelman, ''You can now get out there and grab them by the lapels, and ask for a statement.

Koppelman and Bandier are happy with the meeting, though disappointed that BMI doesn't hand ASCAP's overseas royalties. "When we get the list, she will probably come back to us with the best choices," says Koppelman.

On the drive back to the office, Bandier tells Koppelman that there is one final problem in the Jobete deal. Gordy wants Motown to guarantee the legitimacy of all the copyrights, not



Listening to a new song by writer Gary Portnoy.



Feet up with Walter Yetnikoff at CBS.



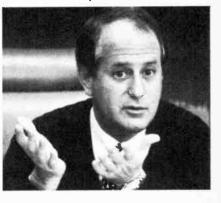
With David Braun at PolyGram.



Jokes with Thea Zavin at BMI.



Conference with Gary Klein, Koppelman's senior vice president for a&r.



Billboard photos by Chuck Pulin. Layout by Lee Liebowitz

by Mickey Newberry. Koppelman expresses interest in developing the project and Braun gives him a copy of the tape.

At 5:00 p.m., Martin Bandier is waiting for Koppelman in the reception area in front of Walter Yetnikoff's office at CBS. They make a long distance call-Yetnikoff's secretary jokingly giving Bandier the dialing instructions as if he were a school boy-to Artie Mogull in Los Angeles, congratulating him on his wedding the next day.

Koppelman also calls Sam Lefrak.

"You are pretty docile these days," observes Yetnikoff, who has just ended another meeting. "You never checked in when you worked for Clive."

Apparently someone at CBS gave Jon Peters, Streisand's manager, misleading information as to some overseas sales of "Guilty." and now Peters is reneatedly calling Konnelman. of "Guilty," and now Peters is repeatedly calling Koppelman. Yetnikoff promises to straighten it out.

"What does he do, count every record that is sold?" Yetnikoff adds, jokingly. "He counts every one and says, 'hey I made a nickel on that.' And Barbra stands there behind him, saying 'Yeah, and I made \$1.25.'

But as Koppelman, Bandier and Yetnifkoff put their feet up on Yetnikoff's coffee table, the conversation shifts to a possible label for Koppelman. For such a label, Yetnikoff says he would want distribution in Canada, and Australia.

Koppelman offers Yetnikoff a partnership in the label, and the publishing of any new artists developed by that label. "If we go overseas I'd do it, if I have Europe," says Yetnikoff, dealing fast.

"No, but suppose a publishing partnership on artists on the label in the U.S.?" replies Koppelman. "Done," says Yetnikoff

"Another record company," says Koppelman, as he and Yetnikoff shake hands.

A few minutes later, going down the elevator at the CBS building Bandier turns to Koppelman and says," I'm not sure, but did we just make a deal?"

'Yes,'' says Koppelman.

Back at his office Koppelman checks on his calls with Linda Gerrity, his assistant, and then Richard Lefrak, Sam Lefrak's son drops by. While Koppelman plays a Michael Smotherman tape, in comes Sam Lefrak himself. "I build cities. . . . I drill for oil," he says during a 15-minute monologue.

American popular music is more respected abroad than the State Department," he says, explaining why he would want to get involved in something that would be very small potatoes for him. He also says he was always a pop music t When the Beatles first came to America, he took his children to the airport to see them. Now his daughter is married to Martin Bandier.

"Well, it's late on a Friday afternoon, who else can I still bother today?" says Koppelman, a bit later, going through the football schedule and looking at betting possibilities. "Oh I know, I can still call Gary Klein," dialing the producer's num-

His last bit of business for the day is to ask Klein if he is interested in listening to the Newberry tape he got from Braun. After that it is back home to Long Island, no doubt playing tapes of new songs on the way.

himself personally. Bandier wants Gordy's own commitment. But Koppelman feels it could be worked out if Gordy could assume an ultimate liability in case all appeals to Motown are

"I am the eternal optimist in this company, and Marty is the pessimist. He always assumes the worst will happen. That way we balance each other out," notes Koppelman after the walk to his office. The car was left in a traffic jam. Koppelman signs a few checks, lights yet another cigar, and talks about his business.

"Right now we are recording Engelbert for Epic; we are working on the Dillman Band for RCA; we are screening material for Michael Smotherman. There is Janis Ian for Columbia and Glen Campbell for Capitol. (Staff producer) David Walford is recording a Paul Rose for RCA. We are going into the studio with Livingston Taylor. There is always a constant flow. We have just agreed to agree with Roberta Flack.

"We work from the very beginning, listening to a song, casting that song, arranging the song, working with the production, and then making sure the record company works it," says Koppelman. Some of the big hits that have come out of the Entertainment Co. have been "Southern Nights," by Glen Campbell, "Here We Come Again," by Dolly Parton, "Take Me Home," by Cher, and "Superman," "No More Tears," and now "Guilty" by Barbra Streisand.

At 4:00 p.m., Koppelman has what he calls a social visit and a "prospecting visit," with David Braun, the new head of Poly-Gram. Koppelman does not have many dealings with Poly-Gram, and on the way to the building he nearly gets lost. This he tells Braun.

"We believe in keeping a low profile here," jokes Braun. "This is a very tidy company. We don't believe in cluttering up the charts."

The meeting is before the recent shakeup in PolyGram which has seen many of its top executives leave, and Braun is reluctant to talk about his plans for the company on the record. "It would scare a helleva lot of people here," he says. Nevertheless, he does talk about what he plans his focus to be

"I intend to be involved with artists and with guys like you," he tells Koppelman, in reply to Koppelman's complaint that he never hears from anybody at PolyGram. The problem in PolyGram and in the industry overall, says Braun, is that record companies are geared too much toward promotion, toward what radio will play, and consequently, "They are cloning mediocrity. I am sure Jac Holtzman didn't give two hoots about whether Judy Collins would ever get on the radio when he first recorded her," says Braun.

'Once the artists start doing what they want to do, and not what the promotion departments want them to do, then we will have good music again," he continues. And to prove what he has in mind he takes Koppelman to the office of Bob Sherwood, president of Mercury Records, where he plays him a tape of "I Love You After All These Years," a slow ballad sung

The Entertainment Co., he says, is basically a production company with its own staff of producers and 20 inhouse writers. It works for record companies in putting together packages, or it signs artists first and then places them.

exhausted.

General News

Hall & Oates File Suit In Cable TV, Vidtape Dispute

LOS ANGELES-Daryl Hall and John Oates have filed suit in Federal District Court here to halt sale of a home videocassette and cable television showing of an Agora Ballroom, Cleveland, concert they performed in December, 1979.

The artists are hassling with Frank Touch, who operates Visual Records and Creative Image Productions. Anaheim, whom they accuse of failing to allow them artistic approval and pay them fully for their services.

The plaintiffs allege they verbally agreed to a deal with the defendant. in which they were to get a \$50,000 non-refundable advance against a \$4 per cassette royalty. Touch, in a reply to the court. claims he worked out a deal with the act's manager. Thomas D. Mottola of Champion Entertainment, wherein they would get \$12.500 out front with the remainder coming from producer split

fees and a \$2.50 per videocassette royalty.

Hall and Oates also contend Touch and his firms never were given the right to sell the 57-minute concert to Simcon, which has syndicated the gig to a number of major market cable tv firms. Touch claims the plaintiffs contacted Simcon directly and the act was paid \$19,000 by the syndicator.

The plaintiffs allege they are being damaged by the videocassette's contents, which stress their older hits too much. Touch counters, that he edited out only two songs. both of which never made the charts.

Platinum Management Group launched by Laurie Abrahams. Sharon Berosini and Cindi Stevens

Los Angeles, Calif. 91423. (213) 981-0112. * * * Survey For-Week Ending 1/17/81

Worthwhile Enterprises started by Kenneth Malloy, formerly of Meanwhile Records. First release will be by Brett Smiley. Address: 6000 Sun-set Blvd., Los Angeles, Calif. 90069. (213) 934-1331.

New Companies

Brawn. Address: 4922 Hazeltine.

* * Thomas K. Arnold Management founded and will stress increased client participation and involvement. Arnold is publisher of Kicks Magazine. Address: 3859 John St., San Diego, Calif. 92106. (714) 222-2662.

* * PACMA Entertainment Productions, talent management agency. formed by Tom Lewis. First signing is r&b artist General Lee. Address: P.O. Box 1630, Gary, Ind. 46401. (219) 944-6674.

* * The Empire Project Inc., a production/publishing company. formed by Michael Friedman and Don Silver, who have resigned from Arista Records. First release is "Dyin' To Be Dancin'" by Empress. Address: 420 E. 80 St., New York, N.Y. 10021. (212) 628-1381. * *

Rooster Blues Artist Management, affiliated with Rooster Blues Records for management and booking of blues artists, headed by Debrah Bresee of the management division. Address: 2615 N. Wilton Ave., Chicago. III. 60614. (312) 489-0256.

* * Midwest Artist Management, formed by Randy Adkins and Kevin Reichley, to manage and promote recording artists Horizzon. Frank Harrison and the Straights. Address: P.O. Box 427, Westerville, O. 43081. (614) 888-7858. *

Last Minute Productions started by Indian Creek Recording Studio to assist Texas talent in production. publishing and management. Ad-dress: P.O. Box 487, Uvalde, Tex. 78801. (512) 278-7343 *

Penguin Productions founded by Randy M. Grobelny as a mobile disco dance company as well as music consultant and record and movie critic. Address: P.O. Box 277. Sterling Heights, Mich. 48077. * * *

Official Records formed by the Farm commune. First release is the album "Reactor" by the Nuclear Regulatory Commission. Address: 156 Drakes Lane, Summertown, Tenn. 38483. (615) 964-3571.

www.americanradiohistory.com

roz Presents launched by Fania Records president Masucci and promoter Lecaroz to promote rock acts in Puerto Rico. First project was recent Peter Frampton concert in San Juan. Address: 888 7th Ave., New York 10019. (212) 397-6730.

Jerry Masucci and Manolin Leca-

Showcases **Begin Again**

MEMPHIS-The local chapter of the Recording Academy of Recording Arts & Sciences has resumed its showcases on a bi-monthly basis beginning this month.

The program. designed to give new talent in the mid-south an opportunity to gain exposure and develop a following, began last July when four showcases were held in the backroom of Solomon Alfred's on Overton Square.

The chapter discontinued the concerts in August to restructure its format to include a wider variety of acts and to investigate ways of increasing attendance.

The 1981 showcases will be held in conjunction with WZXR-FM at Flanigan's Cabaret where the station hosts its regular "Thanks for Listening" parties. Although the three-story. 900-seat club was formerly a disco, the chapter feels its East Memphis location and its popularity among the younger set will compensate for any staging changes that an act might find necessary in order to adapt.

Survey For Week Ending 1/17/81



Billboard ® Hot Latin LPs

			Selling				
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	11TLE Artist, Label & Number (Dist. Label)
4	1	9	WINELIGHT Grover Washington Jr.,	26	27	47	HIDEAWAY David Sanborn. Warner Bros. BSK 3379
2	2	11	Elektra 6E-305 CARNAVAL Spyro Gyra, MCA MCA-5149	27	29	7	IN CONCERT, ZURICH, OCTOBER 28, 1979
1	3	5	NIGHT PASSAGE Weather Report.	28	28	5	Chick Corea and Gary Burton. EC ECM-2-1182.(Warner Bros.) 4 X 4
4	4	13	ARC/Columbia JC36793 INHERIT THE WIND Wilton Felder, MCA MCA-5144	29	25	24	McCoy Tyner, Milestone M·55007 (Fantasy) ROUTES
¢	6	10	MR. HANDS Herbie Hancock,	30	26	22	Ramsey Lewis, Columbia JC 3642 NIGHT CRUISER Deodato, Warner Bros. BSK 3467
200	11	4	Columbia JC 36518 LATE NIGHT GUITAR Earl Klugh, Liberty LY 1079	31	32	7	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
7	7	14	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	32	36	2	PEACEFUL HEART, GREAT SPIRIT Chico Freeman, Contemporary
8	5	24	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	33	37	2	14005 COMING TO YOU LIVE Charles Earland, Columbia
9	9	12	80/81 Pat Metheny, ECM ECM-2-1180	34	33	16	JC 36449 LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 50
10	10	27	(Warner Bros.) LOVE APPROACH Tom Browne, Arista/GRP 5008	35	40	2	AUTUMN BLOW Sadao Watanabe, Inner City IC 1042
11	8	9	ODORI Hiroshima, Arista AL 9541	36	35	10	NIGHT SONG Ahmad Jamal, Motown M7-945R1
12	13	14	FAMILY Hubert Laws, Columbia JC 36396	37	38	17	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
13	14	30 10	THIS TIME Al Jarreau, Warner Bros. BSK 3434 TWENNYNINE	38	31	9	LOVE AT FIRST SIGHT Sonny Rollins, Milestone M-9098 (Fantasy)
14	15	10	Twennynine With Lenny White. Elektra 6E-304	39	39	22	QUINTET '80 David Grisman, Warner Bros. BSK 3469
15	16	13	TOUCH OF SILK Eric Gale, Columbia JC 36570	40	34	11	OUTUBRO Azymuth, Milestone M·9097 (Fantasy)
16	18	4	REAL EYES Gil Scott-Heron, Arista AL 9540	41	41	5	DIGITAL AT MONTREUX Oscar Peterson, Pablo D 2308224 (RCA)
17 18	17 19	28 15	RHAPSODY AND BLUES Crusaders, MCA MCA-5124 SEAWIND	42	42 45	9	USE THE STAIRS Stanley Turrentine, Fantasy F-96(ZACA
18	19	10	Seawind, A&M SP-3113 RODNEY FRANKLIN	43	44	31	L.A. 4, Concord Jazz CJ-130 INFLATION Stanley Turrentine, Elektra 6E-26
20	20	28	Rodney Franklin, Columbia JC 36747 H	45	43	15	THE OTHER WORLD Judy Roberts Band,
			Bob James, Tappan Zee/Columbia JC 36422	46	47	5	Inner Ciry IC 1088 I'VE ALWAYS WANTED TO DO THIS Jack Bruce And Friends.
21	23	19	BADDEST Grover Washington Jr., Motown M9-940A2	47	NEW E		Jack Bruce And Friends, Epic JE36827 BAR TALK John Scofield,
22	22	14	VICTORY Narada Michael Walden. Atlantic SD 19279	48	46	17	Arista/Novus AN 3032 NEW YORK SLICK Ron Carter.
23	21	25	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	49	48	22	Milestone M-9096 (Fantasy) STRIKES TWICE Larry Carlton,
24	24	11	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)	50	49	11	Warner Bros. BSK 3379 KANSAS CITY SHOUT
25	30	43	CATCHING THE SUN Spyro Gyra, MCA MCA-5108				Count Basie, Joe Turner, Eddie "Cleanhead" Vinson, Pablo 2310-859 (RCA)

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







JAPANESE QUEEN—Chiyomi Sone (foreground center, top picture) is all smiles as she receives a Donna Summer gold disk, as part of her prize for winning the 1981 All-Japan Miss Disco Queen Contest. She is surrounded by runners-up in the contest. In picture below, some of the contestants in the semifinals show off their fettle at the Cinderella discotheque in Shinjuku, Japan.

Japan Miss Disco Contest Promotes 'Wanderer' LP

TOKYO-In a special promotion aimed at supporting Donna Summer's new album, "The Wanderer." the promotion and advertisement department of the Warner-Pioneer's international repertoire wing, combined efforts with Japan's National Disco Assn., to sponsor an All-Japan Miss Disco Queen Contest.

Warner-Pioneer pumped an estimated \$12,000 into the project, with the National Disco Assn., picking up the remaining \$14,000.

Thirty finalists from all over the nation were judged on the basis of style, looks, fashion and sense of

Band In Paris Impersonates Lipps Inc.

PARIS—A disco promotion on behalf of U.S. disco group Lipps Inc. prior to a personal appearance here has led to the discovery of a hoax by an unknown band "impersonating" the group in parts of Europe.

The promotion included rave reviews of the group's appearance elsewhere in Europe but while it was true the band was planning a visit, it certainly had not then arrived.

Maxim Club, of Metz, which initiated the promotion, was ready to pay \$4.500 for 50 minutes of the band live, plus hotel expenses for a party of 12. In fact, it turned out that an unknown band had "borrowed" the group title and played gigs in Germany and Holland.

HENRY KAHN

By SHIG FUJITA notion rhythm. Winne

rhythm. Winner was Chiyomi Sone, a 20-year-old office worker from Shizuoka City, south of Tokyo.

Runners-up were Sachiko Nakajima, 20, of Tokyo, and Naoko Watanabe, 18, also an office worker, from Hiroshima City.

The final contest was held at the Cosmopolitan Disco in Roppongi, Tokyo. Sone won a Donna Summer gold disk, a Pioneer stereo set worth close to \$1,500, and a five-day trip to Singapore. She, as well as the first two runners-up, also won free passes valid for one year at the 500 discotheques nationwide, which are members of the National Disco Assn. The runners-up also received silver disks.

Judges for the contest included representatives of the National Disco Assn., and Warner-Pioneer. They were headed by Goro, popular disco deejay.

Nationwide regional eliminations for the contest were held Dec. 4–19 at 500 discotheques, with more than 5,000 contestants participating.

The contest finals were aired by the TBS and NTV television networks. Other press coverage of the event included an 8-page spread in the January 1 issue of the Shukan Playboy weekly magazine (no connection with Playboy in the U.S.), and articles and photographs in several sports newspapers.

The National Disco Assn. feels the contest helped to publicize Japan's discotheques, and inform the public that disco dancing is healthy entertainment. Warner-Pioneer also feels that it has benefitted from its involvement in the contest, and that "The Wanderer" LP was well exposed in Japan as a result.

Disco Business National Mobile Operators Group? Survey Shows Interest In Establishing Organization

NEW YORK-There is another movement afoot to form a nationwide association of mobile disco operators. The plan, still in its formative stages, is being spearheaded by F. Craig Whitaker, of Whitaker Brothers Enterprises, of Bristol, Pa.

Brothers Enterprises, of Bristol, Pa. Unlike previous attempts to solidify U.S. mobile operators into a cohesive group with solid bargaining muscle (there have been at least two aborted attempts in the past), Whitaker is approaching his plan with caution.

Initially, his aim is to create a loosely-structured organization through newsletters and regional meetings. Later, a more concerted effort will be made to weave the group into a more closely-knit association governed by a board of directors and paying dues, which will in turn be used to improve standards and enhance the image of the mobile operator in the eyes of the rest of the industry.

Whitaker's enthusiasm for the project is bolstered by response to a survey sent to hundreds of mobile operators across the country several months ago. In his questionnaire, Whitaker asked mobile operators whether they would be interested in:

- A national organization;
- Regional meetings;
 A regular newsletter;
- How often they should commu-

nicate with each other;How far would mobiles be will-

By RADCLIFFE JOE

ing to travel for regional meetings;Duration of average meetings;If a national organization were

formed, should it be operated with full-time, part-time or volunteer staff;How much would mobile oper-

• How much would mobile operators be willing to contribute annually to a national organization;

• How should the publication of a newsletter be approached; if it should have a paid publisher, an inin-house staff, or a volunteer group of workers; and

• How much would mobiles be willing to contribute annually to the publishing costs of a newsletter.

Based on the response to the survey, Whitaker concludes that "there is a hardcore of mobile entertainers whose livelihood depends on mobile disco entertainment, and who are committed to the further development of the industry."

He adds "The consensus is that this development can only be enhanced by better communication among mobile entertainers."

Whitaker notes that based on the response to the survey, "there is immediate need for a comprehensive newsletter to this segment of the industry, and a series of regional meetings should be structured soon to explore ideas for the possible formation of a regional organization that, in the future, could evolve into a strong national group."

In his next cautious step toward

the eventual structuring of a national mobile operators association. Whitaker is petitioning mobile operators to write him a letter detailing: the kinds of articles they would like to see in a newsletter: the possible goals of regional and national organizations; and a suggested agenda for an initial meeting.

Whitaker also urges mobiles to "try to recruit at least 10 other operators in their region to be a part of the proposed group," and to "use their discretion in choosing new members, inviting only those with professional attitudes and serious intentions."

If the national mobile operators association ever gets off the ground, it will probably be based along the by-laws of the Florida Assn. of Mobile Entertainment (FAME) a regional organization formed in 1979 by Florida-based mobile operator. Steve Pollack.

Membership in FAME is open "to all firms engaged in the mobile entertainment business.

• Applications must be made to the membership committee and signed by the principal shareholder of the applicant firm.

• Each applicant firm must be sponsored by one member and endorsed by two others.

• Qualifications for membership must be determined by the membership committee.

(Continued on page 39)

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the new Clubman 1-5 - \$299

Compare our new five input Clubman 1-5 with anything the competition has to offer at even twice the price. You get the same professional quality, low distortion circuits that persuaded over 14,000 users to choose its stablemates, the Clubman 1-1 and 1-1M. Now featuring dual tone circuits for independant program and talkover correction, this new Clubman 1-5 from Meteor repre sents extraordinary value at \$299. list. Get your hands on the new Clubman 1-5 at your Meteor dealer or complete the coupon for further details. いうころ

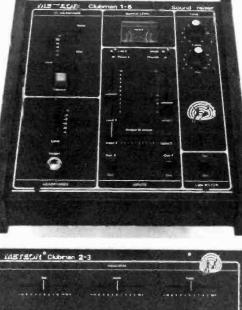
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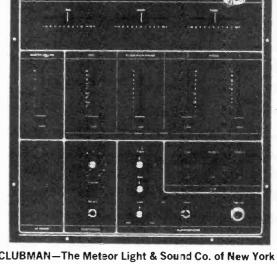
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P			ard ®				Survey For Week Ending 1/17/81
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This Week	Last. Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
公	1	12	CELEBRATION-Kool & the Gang-Delite (LP) DSR 9518	51	51	8	PEOPLE WHO DIED-The Jim Carroll Band-Atlantic (LP) SD 38-132
1	2	16	IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch) EM 7505/EMS 6512	52	52	5	SO YA WANNA BE A STAR-MTume-Epic
3	3	15	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW-	53	42	29	(LP) JE 36017 WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE-Devo-
슚	7	6	The Jacksons-Epic (LP) FE 36424 YOU'RE TOO LATE-Fantasy-Pavillion	54	43	19	Warner (LP/12-inch*) BSK 3435 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP)
4	5	15	(12-inch) 4Z8 6408 DIRTY MIND-all cuts-Prince-Warner	55	46	9	G8-997 M1 CHANGE/REQUIEM—Killing Joke—Charisma/EG
•	6	10	(LP) BSK 3478 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-	33	40	3	(12-inch) Import
☆	9	10	Elektra (LP) 6E 302 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING	56	58	5	BON BON VIE-T.S. Monk-Mirage (LP) 19291
8	8	11	DOWN The Police-A&M (LP) SP 4831 YOU OUGHT TO BE DANCIN'- People's Choice-	57	57	7	TOO MANY CREEPS—The Bush Tetras-99 (7-inch)
9	4	13	Casablanca (LP) NBLP 7246	58	30	12	WHAT CHA DOIN'-Seawind-A&M (LP) SP 17131
			(12-inch) PRLD 604	59	69	4	WHEEL ME OUT-Was (Not Was)-Antilles/Ze (12-inch) AN 805
10	10	14	ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12-inch) RBDS 2512	60	61	7	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 4Z8 9804
11	11	21	IF YOU COULD READ MY MIND/UP ON THE ROOF-Viola Wills-Ariola (LP) OL 1507	61	44	13	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON-Instant Funk-Salsoul (LP) SA 8536
1	16	7	I HEAR MUSIC IN THE STREETS-Unlimited Touch-	1	72	4	BODY BAIT-Symba-Venture (LP) VL 5015
13	13	32	Prelude (12-inch) PRLD 605 CAREER GIRL/IT'S NOT WHAT YOU GOT – Carrie	63	63	11	INDIA/PULSE/WE LOVE YOU/FLOWERS-Psychedelic
14	12	15	Lucas—Solar (LP/12·inch) BSK 1 3579/YD 12015 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca	64	64	10	Furs-Columbia (LP) NJC 36791 DO ME RIGHT-Dynasty-Solar (LP/12-inch)
15	15	16	(LP) NBLP 7242 TAKE OFF-Harlow-G.R.A.F.	65	67	5	BXL 1-3576/YD 12128 RAPP PAYBACK-James Brown-TK
16	14	14	(LP) G 001 MASTER BLASTER-Stevie Wonder-Tamla	66	66	10	(12-inch) TKD 452 THERE'S NEVER BEEN (No One Like You)—Bobby
1	20	10	(LP) T8 373 M1 YOUR PLACE OR MINE-Quinella-Becket (12-inch)	-	76	4	Youngblood-West End (12-inch) WES 22130 DO ME A FAVOR-Amy Bolton-Importe/12 (LP)
	21	6	BKS 012 PASSION—Rod Stewart—Warner	68	70	4	MP-309
四 A			(LP) HS 3485				DON'T SAY GOODNIGHT-First Love-Dakar (12-inch) DK 100
W	22	13	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer— Island (LP) ILPS 9595	69	79	2	IT'S A LOVE THING-The Whispers-Solar (LP) BZL1-3578
20	17	16	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE- Linda Clifford-Capitol (LP) ST 12131	T	80	2	FULL OF FIRE—Shalamar—Solar (LP) BXL1:3577
21	18	17	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000	T	81	2	TO CUT A LONG STORY SHORT-Spandau Ballet-Chrysalis (7-inch) Import
22	19	15	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	72	77	2	MOON OVER MOSCOW/TAR-Visage-Polydor (LP) PD-1-6304.
23	25	16	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	73	73	4	YOU DON'T KNOW LIKE KNOW-Genty-Venture (12-inch) VD 5015
24	27	14	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ ONCE IN A LIFETIME—The Talking Heads—Sire	74	78	2	GANGSTERS OF THE GROOVE-Heatwave- Epic (LP)
-	28	8	(LP) SRK 6095 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch	75	71	8	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
20	31	7	(12-inch) 1003 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1	76	74	4	BOOGIE BODY LAND—Bar-Kays—Mercury (LP) SRM 1 4009
	32	9	3720/YD 12130 DANCING WITH MYSELF—Gen X—Chrysalis	77	65	18	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6
28	36	6	(12 inch) Import	78	68	10	DOUBLE DUTCH BUS-Frankie Smith-WMOT (12-inch)
			LET'S HANG ON-Salazar-First American (12-inch) FA 1203	79	60	18	4WB 5351 I NEED YOU/SELL MY SOUL/FEVER-Sylvester-Fantasy
	38	7	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS- Frankie Valli-MCA/Curb (LP) 5134	80	NEW EN	ITRY	(LP) F 9601 LET'S DO IT-Convertion-SAM
30	40	<u>z</u>	HERE'S TO YOU-Skyy-Salsoul (LP/12-inch) SA 8537/SG 339	81	NEW EI	ATRY	(12-inch) S-12336 CHILL-OUT—Free Expression—Vanguard
31	29	21	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN-B-52's-Warner (LP/12-inch*) BSK 3471	82	NEW E		(12-inch) SPV 39 WHEN YOU'RE DANCIN'-Pure Energy-Prism (12-inch)
32	23	14	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	83	62	14	PDS 407 WANT YOU/THE REAL THANG -Narada Michael Walden-
33	24	11	REMOTE CONTROL —The Reddings—Believe In A Dream (LP) JZ 36875	84	82	8	Atlantic (LP) SD 19279 FREAK TO FREAK-Sweat Band-Uncle
34	26	15	EVERYBODY GET DOWN—Mouzon's Electric Band— Vanguard (12-inch) SPV 36	85	85	4	Jam/Columbia (LP) 9-9901 BI-COASTAL—Peter Allen—A&M (LP)
35	35	20	CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/ Prelude (LP) CHO 701	86	83	7	SP 4825 IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—
36	34	12	ENOLA GAY-Orchestral Manoeuvers in the Dark-Din Disc (7-inch) Import	87		1	Arista (12-inch) SP 102 DANCE—Silver Platinum—SRI
37	37	17	HOT LEATHER-Passengers-Uniwave (LP) Import	88	84	4	(12-inch) SRI 00009
☆	48	5	RAPTURE/THE TIDE IS HIGH-Blondie-Chrysalis (LP) CHE 1290				GET DOWN WITH THE GET DOWN-Gloria Covington- Casablanca (LP) NBLP 7241
贪	56	- 41	SET ME FREE—The Three Degrees—Ariola Eurodisc (LP) Import/Disconet (Remix) Vol. 3/Prog. 11 (12-inch)	89	87	18	SPACE INVADER-Playback-Ariola (12-inch) OP 2201
10	45	25	NO WAY/COULD WE/CAN'T FAKE THE FEELING-Geraldine Hunt-Prism (LP) PLP-1006	90	90	14	MONDO MAN-Roni Griffith-Vanguard (12-inch) SPV 37
41	41	7	STH WONDER —Sugarhill Gang—Sugarhill (12-inch) SH 553	91	91	18	MORE BOUNCE TO THE OUNCE-Zapp-Warner (LP) BSK 3463
42	33	9	WATCHING YOU/FEEL MY LOVE—Slave—Atlantic (LP) SD 5224	92	92	10	KEEP IT HOT-Cameo-Chocolate City (LP) CCLP 2016
	53	19	TANTRA-THE OOUBLE ALBUM—all cuts—Tantra—Importe/ 12 (LP) MP-310	93	93	10	TOUCHE ME NOW-Bravo-Launch (12-inch) ATNC 1002
1	54	5	TOO TIGHT-Con Funk Shun-Mercury (LP) SRM 14002	94	86	18	FUNTIME-Peaches & Herb-Polydor (LP) PD 1 6298
15	55	5	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556	95	88	20	SLEEPWALK-Ultravox-Chrysalis (LP) CHR 1296
46	39	12	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218	96	75	4	SHAKE IT UP-The Dazz Band-Motown (LP) M8 946M1
47	47	6	SETTIN' IT OUT/ARE YOU READY FOR LOVE-	97	89	23	UNDERWATER-Harry Thuman-Uniwave (LP/12-inch) Import
1	59	9	Enchantment-RCA (12-inch) JD 12113 FEELS LIKE I'M IN LOVE-Kelly Marie-Calibre (12-inch) lenget	.98	96	11	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
49	49	5	(12-inch) Import BURN RUBBER—The Gap Band—Mercury (LB) SDM 7C001	99	98	6	ROLL/NOT TONIGHT-Macho-Uniwave
50	50	5	(LP) SRM 76091 Something ya got makes me hot—ei Coco—avi	100	99	22	(12-inch) Import FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista
			(LP) 6082				(LP/12-inch*) GRP 5008
			n Top Audience Response Records in the 1			-	
stars	are aw	aroed t	o those products showing greatest audience repsonse on 15 U.S. r movement on the current	egional i week's cl	usco list nart (Pri	ime Mo	uperstars are awarded to those products showing greatest upward vers).

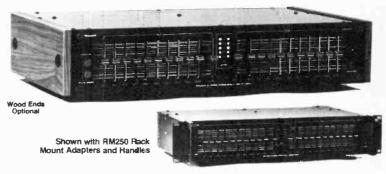
★ Stars are awarded to those products showing greatest audience repsonse on 15 U.S. regional disco lists. ☆ Superst movement on the current week's chart (Prime Movers).

Disco Business New Products





METEOR CLUBMAN-The Meteor Light & Sound Co. of New York has developed two new disco mixers in its Clubman line of products. In picture above the Clubman model 1-5 is shown. This unit is said to incorporate all the features of the Clubman 1-1M mixer with such extra facilities as a deejay microphone channel which features its own two-band equalizer thereby allowing full control over the tonal characteristics of this input. It also offers full electronic talkover with controlled attack and decay for smooth mixes. Voice activated talkover is available as an option. A separate master two-band equalizer is included. In picture at bottom, the Clubman model 2-3 mixer is featured. This unit is said to be similar to the Clubman model 2-2, but incorporates such additional features as two mixable microphone inputs, one of the deejay and the other for a guest or a roving mike. The DJ microphone channel incorporates its own two-band equalizer. This facility permits the 2-3 to be adjusted for different room and microphone characteristics. It also allows the deejay to tailor the microphone sound to his particular taste. A cutoff switch is included. Both microphone inputs have full electronic talkover facility.



NUMARK EQUALIZER—Numark Electronics has developed a new frequency equalizer in its Pro Series line of equipment. The unit, model EQ2500, is said to be a 10-channel "true octave" graphic stereo system with a full range of tape equalization and monitoring facilities. There is an LED display for monitoring performances, and the unit will also allow users to correctly match their sound systems with their listening environments. It is also said to reduce rumble hiss and surface noise from records tapes and broadcasts programs.



JANUARY 17, 1981 BILLBOARD

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DALLAS/HOUSTON

This Week 1 UP ON THE ROOF/IF YOU COULD READ MY MIND-Viola Wills-Ariola (LP/12-inch)

CELEBRATION-Kool & The Gang-DeLite (LP)

5 IT'S A WAR/AHJIA-Kano-Emergency (LP/12 inch)

6 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

7 THE WANDERER-all cuts-Donna Summer-Geffen

HEAD/DIRTY MIND/UPTOWN-Prince-Warner (LP/12-

VOICES INSIDE MY HEAD-The Police-A&M (LP)

10 YOUR PLACE OR MINE-Quinella-Becket (12-inch)

11 ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12

12 SEABISCUIT IN THE FIFTH-Belinda West-Panorama

13 SHOOT YOUR BEST SHOT-Linda Clifford-Capitol (LP)

14 IT'S NOT WHAT YOU GOT/CAREER GIRL-Carrie Lucas-Solar (LP/12-inch)

15 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

This Week A UNITY A WAR/AHIIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)

5 ALL MY LOVE-L.A.X.-Prelude (12-inch)

inch)

11

5

11

13

14

15

DETROIT

2 SHOOT YOUR BEST SHOT-Linda Clifford-Capitol

3 YDU'RE TOO LATE-Fantasy-Pavillion (12-inch)

6 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)

7 CELEBRATION-Kool & The Gang-DeLite (LP)

8 ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12)

9 WHEEL ME OUT-Was (Not Was)-Antilles/Ze (12-

HEAD/PARTY UP/DIRTY MIND/UPTOWN-Prince-Warner (LP)

12 1 HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)

13 TO THE BOYS IN THE BAND-La Flavour-Sweet City

14 IF YOU COULD READ MY MIND-Viola Wills-Ariola

15 YOUR PLACE OR MINE-Quinella-Becket (12-inch)

LOS ANGELES

2 IF YOU COULD READ MY MIND/UP ON THE ROOF-Viola Wills-Ariola (LP/12-inch)

HEAD/PARTY UP/DIRTY MIND-Prince-Warner (LP)

SET ME FREE-The Three Degrees-Disconet (Remix) Vol. 3/Prog. 11 (12-inch)

This Week 1 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)

3 CAN YOU FEEL IT/HEARTBREAK HOTEL-The

HOW LONG/TIGHT PAIR/JAZZY-Lipps Inc. Casablanca (LP)

LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

CELEBRATION-Kool & The Gang-DeLite (LP)

ACTION SATISFACTION/GET DOWN, GET OOWN-Melody Stewart-Roy B. Records/Brasilia (12

10 SEABISCUIT IN THE FIFTH-Belinda West-Panorama

SOUL/LET IT BE WHATEVER IT IS/HEAVEN ABOVE

VOICES INSIDE MY HEAD-The Police-A&M (LP) TANTRA-THE DOUBLE ALBUM-all cuts-Tantra-Importe/12 (LP) YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

ΜΙΔΜΙ

This Week 1 CELEBRATION—Kool & The Gang—DeLite (LP)

2 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)

VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ... - The Police - A&M (LP/12-

YOU'RE TOO LATE-Fantasy-Paviltion (12-inch)

5 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP/12

6 I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)

8 CAN YOU FEEL IT/HEARTBREAK HOTEL/LOVELY.

ALL MY LOVE-L.A.X.-Prelude (12-inch)

ONE-The Jacksons-Epic (LP)

10 HERE'S TO YOU-Sky-Salsoul (LP)

Dream (LP)

inch)

9 YOUR PLACE OR MINE-Quinella-Becket (LP)

11 REMOTE CONTROL-The Reddings-Believe In A

12 FANTASTIC VOYAGE-Lakeside-Solar (12-inch)

14 WHEN YOU'RE DANCING-Pure Energy-Prism (12

15 8TH WONDER-Sugarhill Gang-Sugarhill (12-inch)

13 DANCE-Silver Platinum-SRI (12-inch)

ME-Frankie Valli-MCA/Curb (LP)

Jacksons—Epic (LP)

inch)

inch)

(12-inch)

10 YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

4 HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)

4 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons-Epic (LP)

2

3

8

inch)

HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)

ATLANTA

- This Week 1 CELEBRATION-Kool & the Gang-DeLite (LP/12-inch) 2 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)
- ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12inch)
- 4 IT'S NOT WHAT YOU GOT/CAREER GIRL-Carrie Lucas-Solar (LP/12-inch)
- 5 LOVELY ONE/CAN YOU FEEL IT-The Jacksons-Epic
- 6 IF YOU COULD READ MY MIND/UP ON THE ROOF-Viola Wills-Ariola (LP/12-inch) 7 TO THE BOYS IN THE BAND-La Flavour-Sweet City (12-inch)
- 8 THE WANDERER-all cuts-Donna Summer-Geffen
- 9 UPTOWN/ORTY_MIND/HEAD-Prince-Warner (LP/12
- 10 SET ME FREE-The Three Degrees-Ariola Eurodisc (LP) Import/Disconet (Remix) Vol. 3/Prog. 11 (12-inch)
- ALL MY LOVE-L.A.X.-Prelude (12-inch) 11
- HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP) 12 TAKE OFF-Harlow-G.R.A.F. (LP/12-inch) 13
- YOUR PLACE OR MINE-Ouinella-Becket (12-inch) 14 WHIP IT/GATES OF STEEL-Devo-Warner (LP/12-15

BALT./WASHINGTON

- This Week 1 ALL MY LOVE-L.A.X.-Prelude (12-inch) 2 VOICES INSIDE MY HEAD-The Police-A&M (LP)
- 3 YOU OUGHT TO BE DANCIN'-People's Choice-
- Casablanca (LP) 4 I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)
- 5 DIRTY MIND/HEAD/PARTY UP-Prince-Warner (LP/ 12-inch)
- 6 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 7 THERE'S NEVER BEEN-Babby Youngblood-West End (12-inch) 8 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)
- ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12-
- inch) 10 CELEBRATION-Kool & The Gang-DeLite (LP)
- 11 LOVELY ONE/CAN YOU FEEL IT/HEARTBREAK HOTEL-The Jacksons-Epic (LP)
- 12 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)
- PASSION-Rod Stewart-Warner (LP/12-inch) 13 REMOTE CONTROL-The Reddings-Believe In A 14
- Dream (LP) 15 HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)

BOSTON

- This Week 1 CELEBRATION-Kool & The Gang-DeLite (LP)
- 2 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 3 LOVELY ONE/EVERYBODY-The Jacksons-Epic (LP)
- 4 IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- 5 YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)
- 6 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)
- LOOKING FOR CLUES-Robert Palmer-Island (LP)
- 8 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP)
- 9 CAREER GIRL-Carrie Lucas-Solar (LP)
- REMOTE CONTROL-The Reddings-Believe In A 10 Dream (LP)
- 11 NO WAY/CAN'T FAKE THE FEELING-Geraldine Huntm (LP/12-inch)
- 12 SETTIN' IT OUT-Enchantment-RCA (12-inch)
- 13 VOICES INSIDE MY HEAD-The Police (12-inch)
- 14 ALL MY LOVE-L.A.X.-Prelude (12-inch)
- 15 I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)

CHICAGO

- This Week 1 CELEBRATION-Kool & The Gang-DeLite (LP/12-inch)
- 2 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch) 3 ACTION SATISFACTION/GET DOWN, GET DOWN-
- Melody Stewart-Roy B. Records/Brasilia (12inch)
- 4 YOU OUGHT TO BE OANCIN'-People's Choice-Casablanca (LP) 5 MASTER BLASTER-Stevie Wonder-Tamla (LP)
- 6 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 7 UPTOWN/HEAD/DIRTY MIND/PARTY UP-Prince-Warner (LP/12-inch) 8 I HEAR MUSIC IN THE STREETS-Unlimited Touch-
- Prelude (12-inch) 9 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons-Epic (LP)
- 10 WHAT CHA DOIN-Seawind-A&M (12-inch)
- 11 ALL MY LOVE-LAX.-Prelude (12-inch)
- 12 SO YA WANNA BE A STAR-Mtume-Epic (LP)
- 13 .REMOTE CONTROL-The Reddings-Believe In A Dream (LP)
- 14 EVERYBOOY GET DOWN-Mouzon's Electric Band-Vanguard (12-inch)
- 15 DON'T SAY GOOONIGHT-First Love-Dakar (12-inch)

NEW ORLEANS

PITTSBURGH

This Week 1 CELEBRATION-Kool & The Gang-DeLite (LP)

2 CAREER GIRL/IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (LP/12-inch)

VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . . - The Police-A&M (LP)

4 I WANT YOU/THE REAL THANG-Narada Michael

5 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice

6 PARTY IS THE SOLUTION-Floyd Beck-Precision (12-

8 DIRTY MIND/HEAD/PARTY UP-Prince-Warner (LP)

YOU'RE TOO LATE~Fantasy-Pavillion (12-inch)

IT'S A WAR/AHJIA/NOW BABY NOW-Kano-

12 DO ME A FAVOR-Amy Bolton-Importe/12 (LP)

14 YOUR PLACE OR MINE-Quinella-Becket (12-inch)

SAN FRANCISCO

2 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice

4 GIVE ME A BREAK/REMEMBER ME-Vivien Vee-

3 DIRTY MIND/HEAD/UPTOWN-Prince-Warner (LP/12-

5 SEABISCUIT IN THE FIFTH-Belinda West-Panorama

6 HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)

7 MASTER BLASTER/DO LIKE YOU-Stevie Wonder-

8 WALK RIGHT NOW/HEARTBREAK HOTEL/CAN YOU FEEL IT-The Jacksons-Epic (LP)

9 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ... - The Police - A&M (LP)

10 TANTRA-THE DOUBLE ALBUM-all cuts-Tantra-

12 SHOOT YOUR BEST SHOT-Linda Clifford-Capitol

13 CAREER GIRL-Carrie Lucas-Solar (LP/12-inch)

15 YOU OUGHT TO BE DANCIN'-People's Choice-

This Week 1 CELEBRATION-Kool & The Gang-DeLite (LP)

2 IT'S A WAR/AHJIA/NOW BABY NOW-Kang Emergency (LP)

3 LOOK UP-Patrice Rushen-Elektra (LP)

(12-inch)

4 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons

5 SEABISCUIT IN THE FIFTH-Belinda West-Panorama

6 THE WANDERER-all cuts-Donna Summer-Geffen

7 CAREER GIRL/IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (LP/12-inch)

8 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . . - The Police-A&M (LP)

10 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

11 IF YOU FEEL THE FUNK-LaToya Jackson-Polydor

13 ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12 inch)

14 YOU OUGHT TO BE DANCIN'-Peoples Choice-

MONTREAL

2 LOVELY ONE/CAN YOU FEEL IT-Jacksons-CBS (LP)

15 ALL MY LOVE-L.A.X.-Prelude (12-inch)

This Week 1 IT'S A WAR—Kano—Uniwave (12-inch)

3 YOUR LOVE-Lime-Matra_(12-inch)

6 AIN'T GOT TIME-Holt-Alta (12-inch)

7 ALL MY LOVE-L.A.X.-Quality (12-inch)

(12-inch)

(12-inch)

(LP)

(12-inch)

4 LOVE RESCUE-Project-Uniwave (12-inch)

5 I NEED YOU-Claudia Hart-Uniwave (12-inch)

8 MASTER BLASTER-Stevie Wonder-Ouality (LP)

10 YOUR LOVE IS A LIFESAVER-Gayle Adams-Quality

12 JUST BE YOURSELF-Nightlife Unlimited-Uniwave

13 CELEBRATION-Kool & the Gang-Polygram (LP)

15 HOT FEET-Tschai Prender-Rio (12-inch)

14 IF YOU COULD READ MY MIND-Viola Wills-Quality

11 MONDO MAN-Roni Griffith-Quality (12-inch)

9 ANYTIME OR PLACE/EXALT, EXALT-Azoto-Modulation

12 YOU DON'T KNOW LIKE I KNOW-Genty-Venture (12-

9 YOUR PLACE OR MINE-Quinella-Becket (12-inch)

SEATTLE/PORTLAND

11 YOU'RE TOO LATE-Fantasy-Pavillion (LP)

Rushen—Elektra (LP)

BODY BAIT-Symba-Venture (LP)

FASHION-David Bowie-RCA (LP)

nergency (LP/12-inch)

13 WHAT CHA DOIN'-Seawind-A&M (LP)

15 FANTASTIC VOYAGE-Lakeside-Solar (LP)

This Week 1 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)

Rushen-Elektra (LP)

Launch (LP)

Motown (LP)

Importe/12 (LP)

14 FASHION-David Bowie-RCA (LP)

Casablanca (LP)

(LP)

(12·inch)

9

10

11

Disco Business ³⁹

Disco Mix

By BARRY LEDERER NEW YORK-As 1981 gets under way, the

record industry looks forward to a prosperous

year. Record labels are gearing toward quality rather than quantity in the albums that are to

be produced. 1980 proved to be a year in which

r&b was the front-runner of disco/ dance music.

New wave and rock material ran a close second

in popularity. What is most important in this on-

coming year is that the disks released not only

hit the disco chart also crossover to the pop

* * *

product soon to be available. Ullanda

McCullough will be releasing an album pro-

duced by Ashford & Simpson. Eddie Kendricks

will also be recording for Atlantic with an album

forthcoming in the next few weeks. The third al-

bum by Kleer, titled "License To Dream" is pro-

duced by the group and Dennis King. One of the

top recording groups of the past year was Sister

Sledge and its latest album, "All American Girl,"

produced by Narada Michael Walden, will be

available on Cotillion. Jah Malla, an artist with a reggae sound, will put forth his debut effort on one of Atlantic's subsidiaries, Modern Records.

Also in the studio are artists Stacy Lattisaw, the

Elektra's Special Market Coordinator, Harriet

Gilstrap, reports that the Leon Ware 12-inch,

33½ r.p.m. "Baby Don't Stop Me" will be avail

able shortly. This was taken from his LP "Rock-

ing You Eternally." Debbie Laws, sister of jazz

artists Ronnie and Hubert Laws, will be premier-

ing her album titled "Very Special," from which

the 12-inch "Be Yourself" will be taken. Addi-

tional LP's from the label include Lee Oskar's

"My Road," Side Effects' "Portrait," and Lee

* * *

Khan will soon have albums available. Bob Sie-

gel, general manager for RFC looks forward to

the second Change album titled "Miracles," as

well as a new release from Gino Soccio. Sire Rec-

ords has signed Kid Creole & The Coconuts, and

an album will be forthcoming from this group.

Interest Shown In

• Continued from page 37

ship committee.

membership.

bership.

National Organization

For Mobile Operators

• The organization's Board of

• Members to the organization

Governors will form the member-

must be voted in by a three-fourths

majority vote of the membership at a

regular meeting of the organization.

must be approved by the organiza-

tion's Board of Governors, but shall

not relieve resigning members from

serves the right to terminate mem-

bership of anyone found guilty of acts prejudicial to the association: or of anyone who has changed occupa-

tion and in so doing altered the

terms of agreement governing his

FAME's by-laws also provide for

associate memberships, allied

memberships (opened to profes-

sional industries which support mo-

bile entertainment, i.e. manufac-

turers and/or suppliers of lighting.

sound and special effects equip-

ment, records, insurance and adver-

tising, as well as those involved in

FAME by-laws for honorary mem-

deal with the election and duties of

the organization's Board of Gover-

nors, the election and duties of regu-

lar officers, nominating procedures

for prospective members to the asso-

ciation, the frequency, place and

procedures of meetings, amend-

ments and seal of the organization.

Provisions are also made in the

Other articles in FAME's by-laws

contracting entertainment.)

• The Board of Governors re-

payment of outstanding dues.

• Resignation from membership

From Warner Bros., Funkadelic and Chaka

JANUARY

17,

1981

8

LLBOARD

Ritenour's newest release, "Rit."

Spinners, Ben E. King and Mass Production.

* * *

Atlantic has the following artists with new

charts

- This Week 1 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)
- IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch) 2
- 3 CELEBRATION-Kool & The Gang-DeLite (LP) YOUR PLACE OR MINE-Quinella-Becket (12-inch)
- HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/ 12-inch)
- TOO TIGHT-Con Funk Shun-Mercury (LP)
- THE WANDERER-all cuts-Donna Summer-Geffen (LP)
- 8 IF YOU COULD READ MY MIND-Viola Wills-Ariola ACTION SATISFACTION/GET DOWN, GET OOWN-Melody Stewart-Roy B. Records/Brasilia (12-inch) (LP/12-inch)
- 10 YOU OUGHT TO BE DANCIN'-People's Choice-
- Casablanca (LP) LET'S HANG ON-Salazar-First American (12-inch) 11
- LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT-The Jacksons-Epic (LP) 12 13 EVERYBODY GET DOWN-Mouzon's Electric Band-
- Vanguard (12-inch) ANYTIME OR PLACE-Azoto-Modulation (LP) (Import) 14 15 TOUCH ME NOW-Bravo-Launch (12-inch)

NEW YORK

- This Week 1 ALL MY LOVE-L.A.X.-Prelude (12-inch)
- 2 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 3 I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)
- 4 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . . The Police-A&M (LP)
- S CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons-Epic (LP) 6 FEELS LIKE I'M IN LOVE-Kelly Marie-Calibre (12-
- inch) Import 7 UP ON THE ROOF/IF YOU COULD READ MY MIND-Viola Wills-Ariola (LP/12-inch)
- PASSION-Rod Stewart-Warner (LP) 8
- 9 LET'S HANG ON-Salazar-First American (12-inch) 10
- IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch) RAPTURE-Blondie-Chrysalis (LP) 11 12 DIRTY MIND/UPTOWN/PARTY UP/HEAD-Prince-
- (arner (LP) 13 HOW LONG/TIGHT PAIR/JAZZY-Lipps Inc.-Casablanca (LP)
- TANTRA-THE DOUBLE ALBUM-all cuts-Tantra-Importe/12 (LP) 14
- 15 THE WANDERER-all cuts-Donna Summer-Geffen

PHILADELPHIA

- This Week 1 CELEBRATION—Kool & The Gang—DeLite (LP)
- 2 LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT-The Jacksons-Epic (LP) 3 FANTASTIC VOYAGE-Lakeside-Solar (LP/12-inch)
- 4 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)
- 5 FREAK TO FREAK-The Sweat Band-Uncle Jam/CBS
- 6 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch) 7 BURN RUBBER (Why You Wanna Hurt Me)-The Gap Band-Mercury (LP)
- 8 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP)
- YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 10 I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)
- 11 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ... The Police A&M (LP)
- 12 REMOTE CONTROL-The Reddings-Believe In A Dream (LP)
- 13 SHAKE IT UP-The Dazz Band-Motown (LP)
- 14 ALL MY LOVE-L.A.X .- Prelude (12-inch) 15 BON BON VIE-T.S. Monk-Mirage/Atlantic (LP)

PHOENIX

- This Week 1 HEAD/PARTY UP/DIRTY MIND/UPTOWN-Prince-Warner (LP/12-inch)
- 2 SOMETHING YA GOT MAKES ME HOT-EI Coco-AVI
- 3 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ...- The Police-A&M (LP) 4 YOU'RE TOO LATE-Fantasy-Pavillion (LP/12-inch) 5 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice

YOU OUGHT TO BE DANCING—People's Choice— Casablanca (LP)

7 THE WANDERER-all cuts-Donna Summer-Geffen

9 SEABISCUIT IN THE FIFTH-Belinda West-Panorama

10 PASSION-Rod Stewart-Warner (LP/12-inch)

13 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-

Emergency (LP/12-inch)

14 TAKE OFF-Harlow-G.R.A.F. (12-inch)

11 MASTER BLASTER/DO LIKE YOU-Stevie Wonder-

12 GET DOWN WITH THE GET DOWN-Gloria Covington-

15 LOOKING FOR CLUES-Robert Palmer-Warner (LP)

www.americanradiohistory.com

hen-Elektra (LP)

RAPTURE-Blondie-Chrysalis (LP)

(12-inch)

Tamla (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major

U.S. Disco Action Markets. plus sales reports from key disco product retailers/one stops.

Casablanca (LP)

Country

Tribunal raising the mechanical roy-

alty rate from 2¼ cents to 4 cents per

Nashville-who comprise a majority

share of this thriving music center's

activity-reflect disappointment that

the Tribunal didn't base its decision

on a percentage rate of retail price

rather than on a straight fixed fee.

world with a ceiling placed on our

potential income by statute." notes

House of Gold publisher Bob Mont-

gomery. "Most businesses have a

floor to start from-we have a lock-in

ceiling rate. And with the economy

the way it is, a percentage rate would

Says Robert John Jones, director

of Terrace Music Group, "We're

dealing with a basic inequity here,

when you consider that only one

other nation in the world has a lower

royalty rate than the U.S., and that's

Canada. Everywhere else, the me-

chanical rate is dramatically higher

ments Čedarwood president Bill

Denny. "I strongly believe that the

Tribunal should have gone for the

percentage rate; it would have

helped reinforce the value of records

in our industry. The increase they

agreed upon is not fair to writers and

publishers are viewing the new me-

chanical royalty raise, yet they con-

stantly cite examples of European

Seminar

Finalized

NASHVILLE-As the date for the

12th annual Country Radio Seminar

approaches, plans are being final-

ized for this year's topics of discus-

sion, panelists and guest speakers.

March 13-14 at the Hyatt Regency

Hotel in Nashville, will offer an art-

ists' reception and cocktail party as a

welcoming kick-off for registrants of

Kim Pyle, who is serving as the

seminar agenda committee chair-

man, will be releasing complete de-

tails for the two-day event shortly.

Members of his agenda committee

representing the radio field include

Dan Haylburton, Chris Collier,

Joyce Campbell, Paul Howard,

Perry St. John, Pete Porter, Bob Eng-

lish, Gary Kines, Bob Kraig. Tom

Pfifer, Jim Ray, Lee Masters, Ron

Norwood, Carol Parker, Joel Raab,

Mike Kirtner, Mike Carta, and Bill

Figenshu of ViaCom International.

ing banquet and New Faces Show

are covered in the registration kit.

Registration is \$140 in advance,

\$175 at the door, and applications

Mac Allen, president of the Coun-

try Radio Seminar, stresses that as in

other years, individual hospitality

suites and unrelated promotional

the Country Radio Seminar at P.O.

Box 120548, Nashville, Tenn. 37212.

www.americanradiohistorv.com

For further information, contact

will be available shortly.

events are not sanctioned.

Tickets for the welcoming recep-

seminar events and the clos

the popular radio event.

The 1981 seminar, scheduled for

"Long overdue" is how Nashville

publishers.

"I've got mixed emotions," com-

and set at a fixed percentage."

have been much more equitable."

"We're the only business in the

Songwriters and publishers in

tune.



URBAN COWBOYS—Television talk show host Mike Douglas, left, tries his hand at singing country music, while guests Florence Henderson, center, and Johnny Lee, right, join in. Lee performed his big hit, "Lookin' For Love," along with "Cherokee Fiddle," both from the "Urban Cowboy" movie soundtrack.

BOOK REVIEW Hank Williams Biography **Destined For Controversy**

LOS ANGELES-The most candid, unexpurgated book to be written about a country music luminary may well create a blizzard of controversy when it is published in February by Simon and Schuster.

Chet Flippo of Rolling Stone

new biography of the late Hank Wil-

Flippo flippantly flips through

40

ented composer and singer via 282 pages of hard-hitting prose, much of it peppered with obscenities, profanities and startling first person quotations from Williams, his mother Lilly, his wife Audrey and numerous others who played a part in Williams' uniquely dramatic career. Born dirt poor, Williams had a spina bifida occulta of the first sacral segment of the lower spine which

pained him constantly. He received no sympathy from his mother, described by Flippo as a "giant shebear, a big, strong, rawboned Southern woman who stood right at six feet barefoot and weighed in just over 200 pounds, with a steely gaze and a good right hook.'

She dominated her son's life, almost inhumanely. It was a short life, of course. Hank was only 29 in 1953 when he succumbed to a lethal combination of alcohol and drugs while on tour.

Mom Lilly and wife Audrey detested each other and cunningly vied to acquire Williams' earnings for their own use. Hank was a simple man, a fanatical believer in God and His power. He loved dogs and adored his son Hank Jr., tenderly calling him "Bocephus." For a decade, he unfailingly carried the latest issue of Billboard, rolled up in a rear pocket of his trousers, so he could keep accurate track of the position of his records on the charts.

But Williams' life seemed destined for a tragic ending from the time of his birth in Alabama. Flippo mentions, not without irony, that on the day he died his hit on the Billboard country chart was one of his original tunes, "I'll Never Get Out Of This World Alive."

The author's careful research is obvious; he had access to the private papers of Williams' first wife and interviewed scores of persons, both inside and outside the industry, who knew the singer. Yet, it's difficult to believe that the innumerable first person quotes that permeate the book can be completely verbatim. Literary license, after all, has its limitations.

Still, the book comes off as immensely readable, and is sure to become a best seller, certain to create a cyclonic reaction within and outside the music business.

Particularly in Nashville.

'Volunteer Jam' Art Poster Issued

NASHVILLE-Sound Seventy Productions has issued a collectors' edition "Volunteer Jam VII" poster painted by artist Paul Harmon. The commemorative "rock'n'roll art" poster is available by mail order from Sound Seventy Productions, Inc., 21025th Ave. N., Nashville, Tenn. 37203. Price of the poster is \$7.

LOOKING FOR THAT EXCEPTIONAL HOME?

You are going to love yourself in the morning and every morning from now on in this recently completed Magnificent French Contemporary Home belonging to one of Nashville's most successful song writers. Offering complete privacy-10 minutes from Music Row. Completely custom in every detail, 30 ft. water fall in atrium, 1200 sq. ft. in Master Bedroom Suite, unbelievable kitchen and 6 fireplaces. \$400,000 range. REALTORS-

BETTY BERNOW-352-6430 SUSAN LITTLE-292-5583

PUBLISHERS WANTED % RATE **Tribunal Disappoints Nashville**

By KIP KIRBY

NASHVILLE-"Lukewarm but publishers earning greater monies hopeful" may be the most accurate from less record tonnage as motivadescription of the Nashville publishtion for the Tribunal to have gone ing community's reaction to the rewith the percentage factor instead. cent decision by the Copyright

And few buy the RIAA's argument that this new rate will drastically slice into record companies' profits.

Points out Terrace Music's Jones: "If the price of albums since 1909 has increased to \$8.98, while we're still strapped to the 2 cents or 2³/₄ cents rate, this means in effect that we've been subsidizing the labels for years. They've had 60 or 70 years to live off songwriters' efforts."

Maggie Cavender, executive director of the Nashville Songwriters Assn. International, feels the Tribunal's decision is a step in the right direction. "We cannot continue to give our music away as we have. Record companies would like for us to think that it's the songwriters who are making them go broke, yet it seems strange that the cost of a few more cents per album that they sellwhich will certainly be passed on to the consumer-is going to bankrupt them.

SPOTLIGHT ON THE CHARTS

As a new addition to this weekly section. Billboard announces a special spotlight called "New On The Country Charts." It's designed to showcase new artists who are breaking onto the Hot Country Singles chart for the first time in their career. Similar to the pop "New On The Charts" section which runs in the radio department of Billboard, this feature will include biographical data on the artist, as well as information on the act's producer, manager and booking agent. Only artists who have not previously appeared on the

will be eligible. Please submit all bios and photos for new chart entrants to: Country Editor, Billboard Magazine, P.O. Box 24970, Nashville, Tenn. 37202.

Hot Country Singles chart before

Memorial Fund

NASHVILLE-A cancer memorial fund has been established in honor of Bill Price, leader of the Country Pardners. Price has lost both his son and daughter to the disease and his wife is currently hospitalized with cancer. Contributions to the fund may be sent to: William McNail Jr., attorney, P.O. Box 517, Pineville, N.C. 28134. (704) 889-7043.

Hamilton To U.K.

NASHVILLE-As he launches his 25th year in country music, George Hamilton IV will embark on the longest tour of the U.K. in his career. Spanning more than 40 dates from January through mid-March, the tour encompasses England, Ireland, Scotland and Wales.

'Hitchcock' Thrives

NASHVILLE-"The Hitchcock Show," starring country artist Stan Hitchcock, is entering its second year of production. Taped before a live audience, it is viewed in some 85 markets nationwide. Producer of the show is Ramblin' Productions Ltd., Springfield, Mo.

Some publishers profess skepticism that the newly-revised rate will actually take effect in July of this year, as specified by the Tribunal.

Speculates Roger Sovine of the Welk Music Group, "I have the feeling that there will be some long legal delays tied up in appeals. Publishers will probably start licensing at the statutory rate with a provision for the new rate when it finally does take hold."

Sovine also worries that in order to diminish their own expenditures, record companies may look for new ways to cut corners: "It wouldn't surprise me if they started putting eight sides on an album rather than 10 sides. It would make it more cutthroat for publishers that way, with fewer cuts to go after, and the record buyer would be getting less music for his money.'

Tom Collins of Pi-Gem/Chess Music is satisfied with the efforts of the NMPA, though he casts a glance toward European shores when he discusses the hoped-for percentage rate that failed. He notes that it's important to remember that the 4 cents is a ceiling rate and mentions the possibility for publishers undercutting this rate in an effort to make a better deal as a potential side effect of the decision to stay with a fixed royalty.

"At least, though, it's a step forward," says producer/publisher Ray Baker. "For years, the songwriters have traditionally gotten the smallest piece of the the pie. Now maybe that will change."

As one publisher sums up, "It's nice to know that for the longterm picture, we finally have a Tribunal showing a conscious awareness about the needs of writers and publishers. This is a milestone in itself."

Twitty Special Slated For April

NASHVILLE-Since he first hit the charts in 1957 with a single titled "I Need Your Lovin,'" Conway Twitty has been a mainstay in recording.

Commemorating Twitty's active career in music, Opryland Radio Productions has produced a special six-hour tribute to the singer which will be available in stereo to national radio stations on a market-by-market basis. Titled "Heartthrob! Conway Twitty: Then And Now," the program has been produced in two three-hour segments and tentatively slated to air April 11-12, 1981.

The radio show has been created to mirror Twitty's lengthy and colorful career, spanning the years from his big pop hit, "It's Only Make Believe," through his numerous No. 1 country singles. It traces his days as a rock artist in the late '50s to the present, interspersed with in-depth interviews and commentaries. Feaon the special are Lynn, Jerry Lee Lewis, T.G. Sheppard, Barbara Mandrell, Ray Price, Sonny James and Dick Clark, discussing Twitty's career highlights and musical influences.

The show will be offered by Opryland Radio Productions on a barter basis and provides for merchandising tie-ins with station advertisers in each market. For more information, interested stations should contact Opryland Radio Productions at (615) 883-6197.



		Chart				Chart	
Week	Week	5	TTLE	Week	Week	5	ΠΤLE
This	Last	Weeks	Artist, Label & Number (Dist, Label)	This	Last	Weeks	Artist, Label & Number (Dist. Label)
4	1	13	GREATEST HITS ▲ Kenny Rógers, Liberty L00 1072	39	46	4	ED BRUCE Ed Bruce, MCA 3242
2	3	16	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110	40	47	5	A WOMAN'S HEART Crystal Gayle, Liberty LOO 1080
4	6	22	I BELIEVE IN YOU Don Williams, MCA 5133	41	37	13	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768
4	4	20	HONEYSUCKLE ROSE A	42	38	23	10th ANNIVERSARY The Statler Brothers,
5	5	27	Columbia S236752	43	41	11	Mercury SRM1 5027 DREAMLOVERS Tanya Tucker, MCA 5140
Tor	7	6	Eddie Rabbitt, Elektra 6E-276 9 TO 5 AND ODD JOBS	\$	54	7	SOUTHERN RAIN Met Tillis, Elektra 6E 310
7	2	14	Dolly Parton, RCA AHL1 3852 GREATEST HITS	45	39	9	TAKE ME BACK Brenda Lee, MCA 5143
8	8	10	Ronnie Milsap, RCA AHL1 3772 LOOKIN' FOR LOVE	to	56	15	HARD TIMES Lacy J. Dalton, Columbia JC 36763
9	10	90	Johnny Lee, Asylum 6E 309 GREATEST HITS	47	48	9	CHRISTMAS WITH SLIM WHITMAN
10	9	11	Waylon Jennings, RCA AHL1-3378	48	52	30	Slim Whitman, Epic JE 36847 FRIDAY NIGHT BLUES
	9 15	16	The Oak Ridge Boys, MCA 5150	49	49	2	John Conlee, MCA 3246 ELVIS ARON PRESLEY
11			LOVE IS FAIR Barbara Mandrell, MCA 5136	50	NEW E	ITRY	Elvis Presley, RCA AHLI 3759 URBAN COWBOY II
12	12	12	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	<u> </u>			Various Artists/Soundtrack, Full Moon/Epic SE 36921
13	18	11	BACK TO THE BARROOMS Merle Haggard, MCA 5139	51	51	2	MILSAP MAGIC Ronnie Milsap, RCA AHL1 3563
14	14	8	ENCORE Mickey Gilley, Epic JE 36851	52	62	18	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
15	11	16	I AM WHAT I AM George Jones, Epic JE 36586	-	63	7	SONS OF THE SUN The Bellamy Brothers, Warner/Curb
16	17	33	MUSIC MAN Waylon Jennings, RCA AHL1-3602	54	57	30	BSK 3491 OUTLAWS
\$	23	11	LOOKIN' GOOD Loretta Lynn, MCA 5148	1	65	21	Waylon Jennings, RCA AFL1-1321 SMOOTH SAILIN'
18	13	27	THAT'S ALL THAT MATTERS				T.G. Sheppard, Warner/Curb BSK 3423 I'LL NEED SOMEONE TO
19	16	35	Mickey Gilley, Epic JE 36492 URBAN COWBOY	56	NEW EN		HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820
20	22	6	Soundtrack, Asylum DP 90002 ANY WHICH WAY YOU	57	43	34	THE BEST OF DON WILLIAMS VOL II
			CAN Soundtrack, Warner Bros. HS 3499	58	44	62	Don Williams, MCA 3096 WHISKEY BENT AND
21	20	24	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571				HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
22	29	10	LIGHT OF THE STABLE Emmylou Harris,	59	58	26	WHERE DID THE MONEY GO?
23	27	32	Warner Bros. BSK 3484 MY HOME'S IN	60	68	16	Hoyt Axton, Jeremiah JH-5001 FAMILY BIBLE
			ALABAMA Alabama, RCA AHL1-3644	61	67	81	Willie Nelson, MCA/Songbird 3258 FAMILY TRADITION
24	21	19	RAZZY Razzy Bailey, RCA AHLI 3688				Hank Williams Jr., Elektra/Curb 6E-194
25	28	141	STARDUST ▲ Willie Netson, Columbia JC 35305	62	69 73	6 8	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760 FOLLOWING THE FEELING
26	31	20	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHLI 3700	64		。 110	Moe Bandy, Columbia JC 36789
27	24	14	HELP YOURSELF Larry Gatlin & the Gatlin Brothers		45		Kenny Rogers, United Artists UA-LA 934-H
28	25	30	Band, Columbia JC 36582 HABITS OLD AND NEW	65	60	34	MILLION MILE REFLECTIONS
			Hank Williams Jr., Elektra/Curb 6E-278	66	61	6	The Charlie Daniels Band, Epic JE 36751 THE BEST OF THE
29	19	62	THE BEST OF EDDIE RABBITT @ Elektra 6E 235			Ů	KENDALLS The Kendalls, Ovation OV 1756
30	35	17	THESE DAYS Crystal Gayle, Columbia JC 36512	67	72	69	KENNY A Kenny Rogers, United Artists
31	30	31	SAN ANTONIO ROSE Willie Nelson and Ray Price,	68	64	40	LWAK 979
32	26	34	Columbia 36476 ROSES IN THE SNOW	69	66	5	Kenny Rogers, United Artists LOO 1935 THERE'S ALWAYS ME
			Emmylou Harris, Warner Bros. BSK 3422	70	50	46	Jim Reeves, RCA AHL1 3827 THERE'S A LITTLE BIT OF
33	33	2	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207				HANK IN ME Charley Pride, RCA AHL1-3548
34	32	12	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	71	59	4	THE BEST OF THE STATLER BROTHERS,
35 36	42 34	12 156	ALWAYS Patsy Cline, MCA 3263 TEN YEARS OF GOLD ▲	72	71	12	VOLUME II Mercury SRM1 5027 DRUNK & CRAZY
20	34	1 30	Kenny Rogers. United Artists UA-LA 835 H	73	74	12	Bobby Bare. Columbia JC 36785
37	36	5	STRAIGHT AHEAD Larry Gatlin And The Gatlin				George Jones & Tammy Wynette, Epic JE 36764
38	40	111	Brothers Band, Columbia JC 36250 WILLIE AND FAMILY	74	53	4	THE LEGEND OF JESSE JAMES Various Artists, A&M SP 3718
			LIVE ▲ Willie Nelson, Columbia KC 2-35642	75	55	30	WAYLON AND WILLIE A RCA AFL1-2686

★ 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.)

Stroke Ends Colorful Career Of Felton Jarvis

NASHVILLE—At the age of 46. record producer Charles Felton Jarvis is dead, the victim of a stroke suffered two weeks prior to his death here Jan. 3.

His colorful music career originated in Atlanta, Ga., and it ended in Nashville some two decades later. In between were years spent guiding the recording careers of a myriad of artists. He was no stranger to any kind of music. He understood them all: pop, country, r&b, gospel, and a look back through the charts shows Jarvis' name time and time again.

His very first outing in the studio yielded a No. 1 hit single called "Sheila" which catapulted unknown singer Tommy Roe to stardom. Later on still in Atlanta, Jarvis worked with Fats Domino, Gladys Knight, Lloyd Price, Vince Everette and Conway Twitty.

Jarvis moved to Nashville in 1963 as a producer for ABC-Paramount, opening the first local ABC Records branch here. Two years later, he left to join RCA, where he worked in the studio with Mickey Newbury. Willie Nelson, Skeeter Davis, Jim Ed Brown, Jimmy Dean, Fess Parker and Floyd Cramer.

Jarvis' best-known work, of course, came when he teamed up in 1966 with Elvis Presley. Their first collaboration, an album titled "How Great Thou Art." earned the producer a Grammy and marked the beginning of a lifelong friendship for both. In 1970, at the singer's request, Jarvis left RCA to devote his full attention to Presley's stage and stu-



Country

Producer Felton Jarvis, right, consults with mastering engineer Randy Kling of Randy's Roost as he finished up work on the upcoming RCA Elvis Presley album. The album, due for release this month, was completed shortly before Jarvis suffered a stroke and died in Nashville.

dio performances. He remained Presley's producer until his death in 1977, and was the man at the control board behind such classics as "In The Ghetto," "Kentucky Rain" and "Suspicious Minds."

At the time of his death, Jarvis had just completed production on a forthcoming Presley LP called "Guitar Man." He had carefully reserved the original Presley vocals on a number of country-flavored tunes and set them to new instrumental tracks. providing a fresh look at the singer's versatility. **KIP KIRBY**

Chart Fax

There are no clouds on the horizon for Eddie Rabbitt as "I Love A Rainy Night" reaches the No. 1 spot on Billboard's Hot Country Singles chart, sending Merle Haggard "Back To The Barrooms," as "I Think I'll Just Stay Here And Drink" falls from the top spot to number 9. This is Rabbitt's second No. 1 song from his "Horizon" LP, with "Drivin" My Life Away" scoring top honors Aug. 23, 1980.

Dolly Parton's overtime is paying off as "9 To 5" charges to superstarred 2. Janie Fricke moves up a notch to starred 3, while the Oak Ridge Boys are lookin' good as "Beautiful You" jumps four spots to superstarred 4. Charly McClain cracks the top 10 with "Who's Cheatin" Who" leaping from 18 to starred 10. Terri Gibbs looks strong at number 8 with "Somebody's Knockin'," her debut release. The future looks bright for this phenomenal MCA newcomer.

Willie Nelson emerges as the prime mover of the week as he soars 17 places to superstarred 49 with "Angel Flying Too Close To The Ground," a self-penned tune for the soundtrack, "Honeysuckle Rose." Phil Everly moves a dozen places to starred 65 with "Dare To Dream Again." Other prime movers include Con Hunley, Bobby Bare and the duo, Rex Allen Jr. and Margo Smith.

The Bellamy Brothers crash into the charts at starred 60 with "Do You Love As Good As You Look," from "Sons Of The Sun," while "Lovers Live Longer" lingers at 45. George Jones enters at starred 69, while Elvis Presley returns to the country scene at starred 71 with "Guitar Man," the title track to his upcoming LP, produced by the recently deceased Felton Jarvis. Jerry Lee Lewis comes in at starred 74, Cristy Lane at starred 76 and Sylvia drifts in at starred 77 with "Drifter." "One Life To Live" soap opera star Wayne Massey breaks into the charts at starred 85 with "Diamonds And Teardrops," while Donna Hazard scores at starred 86 with "My



MATIUNAL UUT-UT-THE-BUA-BREAKUUTS:

YOU'RE THE REASON GOD MADE OKLA-HOMA-David Frizzell and Shelly West (Warner/ Viva)-WMC-AM, Memphis; WSLR-AM, Akron; KBUC-AM, San Antonio; KBET-AM, Reno; KLAK-AM, Denver; KEBC-AM, Oklahoma City; KFTN-AM, Provo; KDJW-AM, Amarillo; KFDI-AM, Wichita; WSDS-AM, Ypsilanti; KSO-AM, Des Moines; WBAM-AM, Montgomery; WIVK-AM, Knoxville; KRMD-AM, Shreveport.

MY TURN-Donna Hazard (Excelsior)-KSOP-AM, Salt Lake City; WFA-AM, Fayetteville; KCEY-AM, Modesto; WKMF-AM, Flint; WDXB-AM, Chattanooga; WDOD-AM, Chattanooga; WKKN-AM, Rockford; KWMT-AM, Ft. Dodge, Iowa; WPCM-FM, Burlington, N.C.; WKSJ-AM, Mobile; KDJW-AM, Amarillo; KFDI-AM, Wichita; WTOD-AM, Toledo; KRMD-AM, Shreveport.

BUBBLING UNDER THE TOP 100:

101-DIXIE MAN-Randy Barlow (Paid) 102-PEACE OF MIND-Eddy Raven (Dimen sion)

103-S.O.S.-Johnny Carver (Tanglewood) 104-I THINK I COULD LOVE YOU-Gabriel (NSD)

105-MAKE ME BELIEVE-Gary Goodnight (Door Knob)

LP CHART ACTION:

Kenny Rogers retains the top spot with his "Greatest Hits" package. Don Williams jumps three spots to starred 3 with "I Believe In You," while Dolly Parton holds a superstarred 6 position with "9 To 5 And Od Jobs." Jumping 10 notches each are Met Tillis to starred 44, Lacy J. Dalton to starred 46, Gene Watson to starred 52, the Bellamy Brothers to starred 53, T.G. Sheppard to starred 55 and Moe Bandy to starred 63.

Presley Album Leads 1981 RCA Country Line

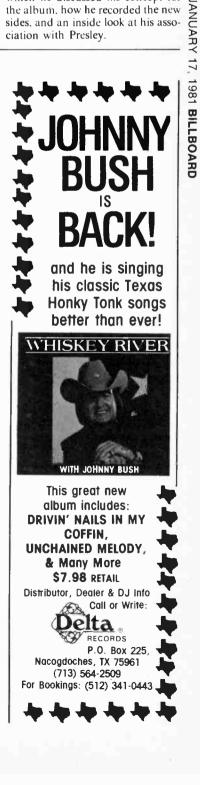
NASHVILLE—"Guitar Man," the first Nashville spawned Elvis Presley album in more than a decade, will lead RCA's 1981 country product line of new releases.

The album contains 10 sides featuring Presley's untouched original vocal tracks showcased against completely new instrumental tracks. It was the last project the late Felton Jarvis produced for RCA prior to his death Jan. 3 (see adjacent story).

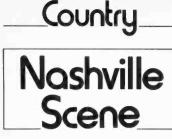
The album includes country standards such as "She Thinks I Still Care," "You Asked Me To." "After Loving You" and "I'm Moving On." The title cut. "Guitar Man," features guitarist/songwriter Jerry Reed along with other noted Nashville session men.

To spur sales of the album and its debut title single, RCA will be coming with four-color LP poster graphics of Presley wearing a cowboy hat, sized at one by one-foot and two by two-foot displays, along with streamers and mobile for in-store usage. In selected radio markets, listeners will receive promotional belt buckles and album giveaways.

RCA Nashville's artist development department conducted an indepth interview with producer Felton Jarvis shortly before his death, in which he discussed his concept for the album, how he recorded the new sides, and an inside look at his association with Presley.



www.americanradiohistory.com



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By KIP KIRBY

The country conversion chows no signs of let-ting up steam in 1981. A Miami Veterans Hospital patient claims that he can hear country music blaring inside his head (doctors believe shrapnel from an old war wound may be acting as the receiver) ... And in a recent issue of "Cosmopolitan" magazine, actor James Garner is quoted as saying that his favorite way of relax ing is "listening to country music."

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The Miller Beer folks were so impressed by the concert footage they taped on Eddie Rabbitt and his band singing "I Love A Rainy Night" that the company decided to launch Rabbitt's television commercials earlier than planned. The spots began airing New Year's Day on the Rose Bowl, and they're also scheduled to run during the AFC/NFC playoff games as well as the Su perbowl game.

Singer John Anderson's "plain and simple" brand of country has been featured recently in a number of national publications, including "People," "Village Voice" and "Us." Anderson's become a genuine critics' choice, judging from media interest. Meanwhile, Warner Bros. labelmate Gail Davies celebrated the release of her newest album, "I'll Be There" (also self-produced, as was "The Game") by signing a management deal with John Doumanian. Hopefully this will mean more live touring for Gail and her group in the coming months, as well as additional tv work

Country fans who might have wondered what ever happened to red-haired songstress Katy Moffatt can take heart: she's back on the coun try circuit once again. Katy debuted country at a new Sunset Strip nightclub in Los Angeles in

mid-January and will also be seen in the film, "Hard Country," with Jan-Michael Vincent, Tanya Tucker and Michael Murphey, due out in early March.

BILLBOARD Speaking of movies, "Any Which Way You Can" looks like it's going to outstrip box office grosses on its predecessor, "Every Which Way But Loose." The new Clint Eastwood flick has al ready brought in a whopping \$41 million in receipts and it's only been out a month. Insiders report it's running about \$10 million ahead of "Every Which Way But Loose" for the same time period Jeannie C. Riley managed to proceed with her

1981

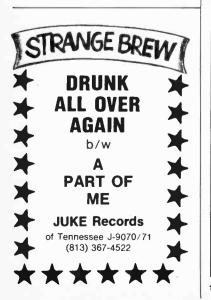
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11-day tour of Saudi Arabia despite a back in-jury she received in a fall at her Franklin, Tenn. farm. Riley suffered a hairline fracture of a vertebra but went ahead anyway with the sched uled overseas tour.

The guitar-shaped swimming pool formerly owned by Webb Pierce (which he operated as a tourist attraction on Nashville's Music Row) has been bought by Jack Spence. Spence owns the adjoining Spence Manor luxury hotel and says he purchased the pool more as a way of getting rid of the eyesore than anything else. He hopes to turn the site into something that "people on Music Row can be proud of."

When Dolly Parton's movie, "9 to 5," premiered in Manhattan, Parton was almost-but not quite-upstaged by guests David Bowie, Lillian Gish and ty producer Lorne Michaels. How ever, the parting show was taken by the "New York Times," which critiqued Dolly's fashion attire by sniping, "Miss Parton wears enough poly ester to make a small parachute



Billboard Survey For Week Ending 1/17/81 lot Country Single

act Weat	Weeks		This Week	Last Week	Weeks on Chart	TITLE-Artist	This Week	Last Week	Weeks on Chart	TITLE – Artist
ĺ	2 11	(vinter), caber a viantier (bist, caber) (r obrisher, cicensee)	30	41	6	(Writer), Label & Number (Dist. Label) (Publisher, Licensee) ANYTHING BUT YES IS STILL NO-Stephanie Winslow (L. Pearl), Warner/Curb. 49628 (Michael O'Connor, BMI)		-	Earmer	(Writer), Label & Number (Oist. Label) (Publisher, Licensee) IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones (H. Sanders, R. Beresford), Epic. 19-50968 (Warner-
	5 8 4 12	(D. Parton), RCA 12133 (Velvet Apple/Fox Fanlare, BMI) 2 DOWN TO MY LAST	D	47	5	WILLIE JONES-Bobby Bare (C. Oaniels), Columbia 11-11408 (Dama Sutra/Hal Band, BMI)	70	55	9	(h. sanders, h. beresturdy, cpic. 19-30966 (warner- Tamerianer/Window, BMI) BEERS TO YOU—Ray Charles & Clint Eastwood (S. Dorff, J. Durrill, S. Pinkard, S. Garrett) Warner/Viva
	8 10		38	7	13	ONE IN A MILLION—Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappell/Bundin, BMI)	☆	HEW	ENTRY	49608 (Peso/Wallet, BMI) GUITAR MAN— Etvis Presley
	6 13	(D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP) GIVING UP EASY-Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	2397	50	5	WHAT'S NEW WITH YOU-Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)		78	2	(J.R. Hubbard), RCA 12158 (Vector, BMI) ROCKABILLY REBEL—Orion (R.S. Bioomfield), Sun 1159 (Magnet, ASCAP)
1	0 7	7 I FEEL LIKE LOVING YOU AGAIN—T.G. Sheppard (B. Braddock, S. Throckmorton), Warner/Curb	40	17	13	GOODBYE MARIE—Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)	歃	76	5	BYE BYE LOVE—Billy Walker and Barbra Fairchild (F. & B. Bryant), Pad 107 (Best Way, ASCAP)
1	1 9	49615 (Tree, BMI)	41	30	11	(Music City, ASCAP/Compline, BMI) LOST IN LOYE—Dickey Lee (G. Russell), Mercury 57036 (Careers, BMI)	办	NEW	ENTRY	THIRTY NINE AND HOLDING—Jerry Lee Lewis
	0 15	(J. Slate, J. Hurt, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP)	42	44	8	YELLOW PAGES—Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)	贡	81	2	(J. Foster, B. Rice), Elektra 47095 (April, ASCAP)
	9 15	(E. Penney, J. Gillespie), MCA 41309 (Chiptin/Tri-Chappell, ASCAP/SECAC)		48	8	I JUST WANT TO BE WITH YOU—Sammi Smith (R. Murrah). Sound Factory 425 (Magic Castle/Blackwood, BMI)	1	HEN	E TINY	(J. Stafford), Warner/Viva 49611 (Senor/Cibie, ASCAP) I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)
	1 13	DRINK-Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	\$	49	7	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE – Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall-Clement/	*	NEW	ENTRY	DRIFTER—Sytvia (D. Primmer, A. Jorda), RCA 12164 (Pi-Gem, BM/Chess, ASCAP)
	88	(J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	45	34	15	Maplehill/Vogue, BMI) LOVERS LIVE LONGER—Bellamy Brothers (D. Bellamy), Warner/Curb 49573	1	86	2	(Pi-Gem, BMI/Chess, ASCAP) RAININ' IN MY EYES—Miki Mori (P. Garrett), Starcom 1001 (Velvet Apple, BMI)
		Want Me)—Gail Davies (R. Gabbard, R. Price). Warner Bros. 49592 (Ernest Tubb, BMI)	46	35	9	(Bellamy Brothers/Famous, ASCAP) THERE'S ALWAYS ME—Jim Reeves	1	83	2	20/20 HINDSIGHT—Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin), Sunbird 7557
1	2 11	YOU Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119	47	38	15	(D. Robertson), RCA 12118 (Gladys, ASCAP) THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001	80	84	2	(Lefty's, BMI) CAFFEIN, NICOTINE, BENZEDRINE (And Wish Me Luck)—Jerry Red
1	3 11	(Velvet Apple, Porter, BMI) DON'T FORGET YOURSELF—The Statler Brothers (D. Reid), Mercury 57037 (American Cowboy, BMI)	48	43	14	(Pi Gem, BMI) THAT'S ALL THAT MATTERS TO ME—Mickey Gilley				(B. Hayes, B. Howard, B. Mackey), RCA 12157 (Forrest Hills, BMI)
1	4 11	GIRLS, WOMEN AND LADIES-Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	A95	66	2	(H. Cochran). Epic 9-50940 (Tree. BMI) ANGEL FLYING TOO CLOSE TO THE	T	85	4	I KNOW AN ENDING (When It Comes)—BJ. Wright (H. Cochran), Soundwaves 4624 (Tree, BMI)
1		(G. Gentry). Warner Bros. 49582 (Taylor And Watts, BMI)	50	57	6	GROUNDWillie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI) A LOSER'S NIGHT OUT-Jack Grayson	82	82	4	THAT'S THE WAY MY WOMAN LOVES ME—Amarillo (P. Harrison), NSD 72 (Screen Gems-Columbia, BMI)
2		(L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)				(T. Purvin, J. Grayson), Koala 328 (Temar. ASCAP/Hinsdale, BMI)	¢	87	2	HOME ALONG THE HIGHWAY-Tom Nix (L. Bach), RMA 6009 (Sun-Up, BMI)
2		(R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	51 52	54 45	6 15	YOU ARE A LIAR—Whitey Shafer (S.D. Shaffer), Elektra 47063 (Acuff-Rose, BMI) TEXAS IN MY REAR VIEW	84	58	8	WHERE COULD YOU TAKE ME-Sheila Andrews (S. Barrett, G. Doobins), Ovation 1160
		FEELINGMoe Bandy & Judy Bailey (C. Craig), Columbia 11-11395 (Screen Gems-EMI, BMI)	53		10	MIRROR-Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	¢	NEW C	1787 V	(Intersong/Chappell, AŠČAP) DIAMONDS AND TEARDROPS—Wayne Massey (B. Morrison), Polvdor 2147 (Music City ASCAP)
2		(E.T. Conley). Sunbird 7556 (Blue Moon/April, ASCAP) YOUR MEMORY—Steve Wariner	53 54	46 56	12 6	NO ONE WILL EVER KNOW—Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP) GETTIN' OVER YOU—Tim Rex and Oklahoma	18.6	NEW E	ATTRY	MY TURN—Donna Hazard (L. Chiriacka, J. Huguely), Excelsior 1004
2	9	(M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609	155	59	4	(C.L. Rutledge), Dee Jay 107 (Big Crush/Phono, SESAC) WANDERING EYES—Ronnie McDowell (J. 0'Hara), Epic 19-50962 (Cross Keys, ASCAP)	•	NEW E	птач	(Unichappell, BMI/Chappell, ASCAP) YOU'RE THE REASON GOD MADE
2	7	(Peso/Warner-Tamerlane/Wallet, BMI) DON'T YOU EVER GET TIRED (Of Hurting Me)-Willie Nelson & Ray Price	56	51	18	(J. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)				OKLAHOMA-David Frizzell & Shelty West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)
23	3 11	(H. Cochran, Columbia 11:11405 (Tree, BMI) DANCE THE TWO STEP-Susie Allanson (L. Holdridge, M.A. Leikin), Liberty/Curb 1383	D	61	5	WHISKEY HEAVEN-Fats Domino (C. Crofford, J. Durrill, S. Garrett), Warner/Viva 49610 (Peso/Wallet, BMI)	88	88	2	THE WAY YOU ARE-PJ. Parks (J. Foster, B. Rice), KIK 901 (Jack & Bill, ASCAP)
21	3 6	(World Song, Hot Cider, ASCAP) HILLBILLY GIRL WITH	58	60	6	SONG OF THE SOUTH—Johnny Russell (B. McDill), Mercury 57038 (Hall-Clement/Welk, BMI)	89	62	10	I'LL LEAVE THIS WORLD LOVING YOU—Wayne Kemp (W. Kemp), Mercury 57035 (Tree, BMI)
20	5 12	THE BLUES—Lacy J. Datton (L.J. Datton), Columbia 11:11410 (Algee, BMI) NOBODY IN HIS RIGHT MIND—Dean Dillon	¢	64	4	CAROLINA (I Remember You) — Chartie Daniels Band (C. Daniels, T. Crain, J. Marshall, C. Hayward, F.	90	63	14	I CAN SEE FOREVER IN YOUR EYES-Reba McEntire (B. Dipiero), Mercury 57034 (Combine, BMI)
29	6	(D. Dillon), RCA 12109 (Pi-Gem, BMI) ARE YOU HAPPY BABY?-Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)	60	NEW EI		Edwards), Épic 19-50955 (Hat Band, BMI) DO YOU LOVE AS GOOD AS YOU LOOK Bellamy Brothers	91	68	13	CHEATIN' ON A CHEATER-Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)
33	8	KILLIN' TIME—Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)		50	16	(R. Bourke, J. Gillespie, C. Black), Warner Bros. 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)	92	NEW E		CHEATER'S LAST CHANCE-Larry Riley (C. Blake, A. Pessis, B. Fischer), F&L 507 (Kashcal, BMI/Bobby Fischer, ASCAP)
31	7	DON'T LOOK NOW (But We Just Fell In Love) – Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)	61	52	1	TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	93	NEW ER		BABY LOVED ME-Ronnie Speeks (J.B. Barnhill, J. Bilin), Dimension 1014
32	8	COUNTRYFIED-Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)	62	65		I FALL TO PIECES—Patsy Cline (H. Cochran, H. Howard), MCA 51038 (Tree, BMI)	94	69	13	(Songmaker/Daval, ASCAP) BLUE BABY BLUE-Lynn Anderson (M. Clark), Columbia 1-11374
37	6	YOU BETTER MOVE ON—George Jones and Johnny Paycheck (A. Alexander), Epic 19-50949 (Deva, BMI)	63 64	67 72		I AIN'T GOT NOBODY - Roy Clark (L. Butler, R. Bowing). MCA 51031 (Unart/ATV, BMI) YOUR GOOD GIRL'S GONNA	95	70	12	(Warner-Tamerlane/Flying Dutchman, BMI) AN OCCASIONAL ROSE—Marty Robbins
39	5	CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)				GO BAD—Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	96	71	11	(D. Burgess), Columbia 111372 (Single Tree, BMI) SWEET CITY WOMAN— Tompall And The Glaser Brothers
36		(K, O'Dell), Capitol 4943 (House Of Gold, BMI)	66	77 53		DARE TO DREAM AGAIN - Phil Everly (P. Everly), Curb/CBS 5401 (Everly And Sons, BMI) YOU ALMOST SLIPPED	97	75	7	(R. Dodson), Elektra 47056 (Covered Wagon, CAPAC) SILVER EAGLE - The Atlanta Rhythm Section
42		CUP OF TEA-Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI) A BRIDGE THAT JUST				MY MIND-Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	98	79		(Buie, Cobb), Polydor 2142 (Eufaula/James Cobb, BMI) SLIP AWAY-Jim West
		WON'T BURN-Conway Twitty (R. Murrah, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	•	74		READY FOR THE TIMES TO GET BETTER—Joe Sun (A. Reynolds), Ovation 1162 (Aunt Polly's, BMI)	99	80	6	(J. West), Macho 008 (Duchess, BMI)
40	9	NOBODY'S FOOL—Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/ Van Hoy/Unichappell/Cross Keys, BMA; ASCAP)	top	73	4	(A. Reynolds), Ovation 1162 (Aunt Polly's, BMI) I'VE LOVED ENOUGH TO KNOW—Jim Rushing (J. Rushing, F. Koller), Ovation 1161 (Blue Lake, BMI)	100	89	12	WHO'LL TURN OUT THE LIGHTS-Mei Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)
are a	warded t	o those products showing greatest airplay and sales strength	. 🕁 Sur	perstars	are awa	rded to those products showing greatest upward movem	ent on th	e currei	nt week'	s chart (Prime Movers). Recording Industry Assn. Of

* Stars are aw 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.)

Hey Felton

I made a bet...

I bet the wife all my quitar picks

That you're already

overdubbing the Angels!



Us

Cable Growth Benefitting N.Y. Audio-Video Studio

NEW YORK-The growth of cable television and that medium's ever-increasing demand for programming is spurring the appearance of new audio-video studios here and creating unprecedented opportunities for unknown bands to get exposure.

44

One of the newest spaces is Hi-Five Studios on Manhattan's West Side, officially opened Jan. 1 by owner Moogy Klingman. Klingman's cable tv music show, "Manhattan Alley," rán for 1½ years from 1979 to 1980, and will be on the air again here and in Los Angeles starting next month.

"The show includes original pieces done in our studio as well as pieces supplied by the record companies," Klingman says. Among the unsigned acts Klingman will air this year are the Major Thinkers, Tina Peele, Joan Jett, the Peter Galway Revue and his own band, Home Box.

"Our big aim is to turn our main studio into a club atmosphere." says Klingman. "This offers far better results than going into a club with video equipment. You have the opportunity for better sound and better shots without sacrificing the immediacy of a live audience."

Hi-Five boasts two studios in its 4,000 sq. foot area. The main studio has 16-track audio facilities with the option of 32 tracks. It also has a remote camera booth and a shooting balcony. The smaller room, equipped for 8-track sound, is described by Klingman as "perfect for talk shows."

"Essentially we can offer a group the chance to make a videotape with good audio for the same money it might pay someplace else just to make an audio tape," says Klingman. "This year will see the beginning of cable's having a real impact on the music scene. Record executives aren't going to have to wait around a club until two in the morning any more to see a new act."

Klingman says that when "Manhattan Alley" returns it will have more regular time slots, and that it will be a part of a broader music package. "We've made a deal with David Jove, the producer of 'New Wave Theater' in L.A. The idea is to set up a kind of music network. The first 24-hour entertainment cable networks will get under way in 1981, and we'll really see cable becoming more like radio."

The deal with Jove, says Klingman, will be a boon to record executives, as they will be able to preview unsigned acts from both coasts.

Although Klingman has no rating figures for his show, he estimates that in the New York market it is seen by 50.000 to 100.000 viewers. GEORGE KOPP

IN CONVERTED GROCERY Memphis' Small Lyn-Lou Studio Can Boast Strong Ratio Of Hits

MEMPHIS—"I guess what we do is the only country (music) that comes out of here," says Larry Rogers from his studio control room. "We don't try to copy what they do in Nashville. Ours is a little thing all its own. We just come in and cut the best record we can. It's evolved into this, and people call it country."

Rogers has owned his studio here since 1970, and, despite the fact that people call it Lyn-Lou, he has "never got around to naming it."

Presently Rogers' time is divided equally between homes and offices both in Memphis and Nashville, where he attempts to merge the best of both worlds into his musical endeavors.

Before country music enjoyed such a broad base, Rogers had a hit on Caboose for Stax called "Black Hands, White Cotton," cut "Freedom Train" on James Carr and collected several awards for the Bill Black Combo. He also engineered a jazz album on Brother Jack McDuff that stayed on the charts "almost forever."

By ROSE CLAYTON

But now, according to Rogers, "Country radio has come to play what we do." Two records currently receiving a lot of airplay are Charly McClain's "Who's Cheatin' Who" and Mel McDaniel's "Countryfied."

These are not isolated country successes, however. McClain has had numerous Rogers' cut records to chart. as have R.C. Bannon, and Shylo. Rick Nelson's "Dream Lover," which did well on the Adult Contemporary chart, was a number six country record.

Rogers, born in Corinth, Miss.,



GROUP SESSION—RCA's Alabama fills the control room at Music Mill recording studios in Nashville as finishing touches are put on a new LP. Shown, left to right, are Alabama's Teddy Gentry; Joe Galante, RCA Records Division vice president of marketing, Nashville; co-producer Harold Shedd, songwriter Donny Lowery; engineer Gene Rice; Alabama's Jeff Cook and Randy Owen.

Studio Track

LOS ANGELES – **Hoyt Axton** is producing **Dennis Weaver** at **Salty Dog, Corey Bailey** at the board. Also there, **Tierra** working on a new Boardwalk project, **Cisco Deluna** engineering. **NSP** activity: **Arthur G. Wright** producing vo-

calist Ben Taylor, Kevin T. Wright at the console, Boris V. Thompson assisting.

Rose Mann returns to the Record Plant as director of sales. Jeff Lane producing Brass Construction at New York's Opal Studios. Artists working at Indian Creek Recording,

Uvalde, Tex., include: Jim Woodward, D-Day, Rex Ludwig, New Aces, Naomi and Mike Seals.

Action at Hyde Street Studios, San Francisco sees Mike Bloomfield working on a new Takoma Records LP, Norman Dayron producing, Mark Wallner engineering; Dan Alexander engineering the Rubinoos; and Joy Of Cooking's Toni Brown doing tracks and overdubs with Richard Van Dorn. A new Neve console has been installed at Hyde Street with a Trident expected in another room shortly.

At Tiki Sound Studios, San Jose, Calif., Ben Hudson recording a double LP, Bob Berry engineering. Also there is David Goens mixing a new Gospel album, Tom Tomasello engineering. And Jeannine Osborn joins Tiki as both an in-house musician and engineer.

Dallas-based **Omega Audio** provided audio recording support recently for a video shoot of a show called "Country Magic" at the Houston Astrodome. Featured artists included Johnny Cash, Helen Reddy, Eddie Rabbitt, Johnny Lee, Mickey Gilley, Johnny Duncan, Charlie MacClain and Moe Bandy.

Cassette Holder For Car Launched

LOS ANGELES-S&K Enterprises of Concord, Calif., is introducing the Swan Cassette Holder for in-car use.

The unit can be attached to the dashboard, center console or other convenient location. The holder accommodates six cassettes. Suggested retail is \$5.95.

came to Memphis in 1966 after graduating from Ole Miss because the "music was here." He signed with the Bill Black Combo for weekend gigs, playing guitar, piano, trumpet, or bass, "whatever was needed," and ran errands for Black during the week.

About four months later. Black passed away and his family hired Rogers to run the Lyn-Lou Music, Inc., publishing firm. He and guitarist Bob Tucker eventually bought all the stock of the organization, including the Bill Black Combo name and Black's upright bass that was later sold to Paul McCartney. Rogers then opened a small office in Memphis and began making frequent trips to Nashville.

"I met Bob Beckham, who is now vice president of Combine Music," says Rogers, "and he took me by the hand and introduced me to people. I learned the publishing business by just watching him." Beckham was then publishing Kris Kristofferson, Larry Gatlin, Dolly Parton, and Billy Swan, whose "Lover Please," cut by Clyde McPhatter, had been published by Lyn-Lou Music before Swan moved to Nashville.

In 1972, Rogers leased his studio and went to work as an engineer for Mercury Records, which had just opened a studio in Nashville. Two years later, he became a&r director for a small record company but left he says. "when my paychecks started bouncing."

After a couple of months, Rogers managed to see Billy Sherrill at CBS Records. "I told him who I was and that I thought I could cut records." Rogers recalls. "He told me to play something for him and I did. About four months later, he called and said he was going to hire me, but he didn't need me to sit up there and do what he was doing. It made sense for me to come back to Memphis."

So. Rogers returned in 1975 and began assembling his rhythm section because "that's what had always been done in Memphis."

His group includes: Perry "Dumpy" York on drums and Ronny Scaife on guitar, both members of Shylo; Malcolm Gray on bass and "Delta" Don Singleton on guitar, members of the Silver City Band; keyboardist Carl Marsh; and guitarist Bobby Neal, leader of Rick Nelson's Stone Canyon Band.

Rogers' modest red-brick studio, which he owns with Leon Sides and J.R. Enochs, Jr., bears no identifying name on the exterior. Actually it is a converted grocery store with a 12 by 12-foot control room "where the meat-cutting room used to be."

Its Ampex 440B 2-track was transplanted from Bill Black's original studio, which was and still is, a furniture store a couple of blocks down Chelsea Ave. About a year and a half ago, Rogers purchased an Ampex MM-1000 16-track and a Sphere BR545 (20 in/16 out) console. The amplifiers are by McIntosh and monitor speakers are Altec A-7's.

The 24 by 30-foot studio is characterized by collectibles the musicians have brought home, including an authentic barber's chair, seated by the lead vocalist's microphone, and a hanging traffic light that signals when a session is taking.

"People ask me all the time which one I like best. Memphis or Nash-(Continued on page 45)

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V t c

Sound Business

3 Ardent Studios Hum In Memphis

By ROSE CLAYTON

MEMPHIS-Less than three months after the completion of its third studio, Ardent Recordings, Inc. is operating close to full capacity, round-the-clock, seven days a week.

"It's surprising that we would find ourselves in this situation so soon after expanding," says John Fry, owner of Ardent. "The new addition has increased our flexibility, as well as our capacity, allowing us not only to extend our hours, but to service more clients in the same period of time."

Service has always been Ardent's prime product. Originating as a rental studio in 1966. Ardent deviated from the pattern set by other studios here which were used for their own productions and rented as a side line.

Fry's investment in the studio rather than in independent projects has resulted in Ardent's becoming the city's finest state-of-the-art recording facility. With 11,000 square feet and three studios under one roof. Ardent is the largest studio in the mid-South.

Fry explains that each of the studios represents a different level of competency with rate structures equivalent to the job being performed. Dave Rasmussen, Ardent's studio manager, and Fry counsel with each client to determine the best method of producing his product. "Those who choose the studio appropriate to their needs save themselves a lot of money." says Rasmussen.

Studio A, a 25 by 40 by 16-foot room, is used for laying tracks, studio B, 25 by 20 by 16-feet, for producing custom jobs and demos, and the new studio C, 25 by 35 by 14 feet, for overdubbing and mixing.

The primary benefit gained by adding the 18 by 25 by 10-foot control room C is a MCI 542 console (42 in/35 out) with automated mixdown capabilities.

Engineer William C. Brown, who mixed the first project in Studio C (the Bar-Kays' recently released "As One" album for Mercury), says. "It's 100% better. You get a true sound and have very little room for error."

Bill Ham, who produces Texas-

based ZZ Top and Point Blank at Ardent says. "It's a fine studio. You look for a place where you can get the right sound and be treated right. That's the exact reason we come here."

Control rooms A and B, each 16 by 25 by 10 feet are equipped with a Spectra Sonics 24-track console. All three control rooms have a monitoring system consisting of JBL 4350's. JBL 4311's, Brauns, Audicons, and Auratones are available as a secondary monitoring system.

There are three MCI JH 1624 24track recorders: a 3M M56 16-track: three MCI JH 110 2 tracks: a 3M M79 2-track: two 2M M64 2-tracks and three Scully 280 2-track machines.

All multi-tracks are equipped with Dolby A, and all rooms are tuned with UREI filters and a B&K spectrum analyzer. A MCI SMPTE synchronizer is also available.

The echo, reverb, and delay system includes three EMT 140's, three acoustic chambers, two H949 harmonizers, and Lexicon, Allison, Eventide, Marshall, and ADR equipment.

BGW and Crown amplifiers are in each studio, as well as an assortment of other outboard equipment. Limiters and compressors are Neve, dbx, ADR, Fairchild, UA and EMT with Neve, Orban, ADR and Pultex equalizers, and Kepex and ADR noise gates.

Ardent also has a Newmannequipped mastering facility with a VMS 70 lathe and Zuma digital computer. According to Fry the mastering department does about as much business as one of the studios. Larry Nix, who masters for Ardent, feels the room is a "time saver" and "convenience," another way that they can better serve their clients.

Clients who have been served by Ardent include ZZ Top, the Bar-Kays. Parliament-Funkadelic, Shaun Cassidy, Cheap Trick, Led Zeppelin, the Commodores, Isaac Hayes, Leon Russell, Roy Clark, Joe Simon, Amazing Rhythm Aces, Bootsy's Rubber Band, Anita Ward, Point Blank, Porter Wagoner, Denise LaSelle, and DeGarmo and Key. AUDIOPHILE ATTRACTION—Representatives of Mobile Fidelity Sound Lab field questions from interested students at Metro College, Denver. The audiophile company was gathering reaction to its new Original Master Recording High Fidelity Cassettes. Additional high fidelity software market research is also planned by the company.

Lyn-Lou: Strong Ratio Of Hits

• Continued from page 44

ville," says Rogers. "I don't want to make anyone mad in Nashville, but I like Memphis. I really do. I'd rather record here. This is my favorite room in the world we're sitting in right now, and the people that are going to walk in the door are my favorite people in the world."

Rogers, however, respects Nashville's music industry because "it's organized," and feels that friends like Beckham and Sherrill have had a big influence on him.

It was Beckham who was responsible for bringing Swan back to Memphis to work with Rogers on his latest project.

"He (Beckham) brought him to me and said. 'Larry, I think you can cut a hit on Billy Swan.' He had had a big hit with "I Can Help" on Monument that was #1 worldwide. So. Billy came in and we cut four or five sides.

"At the time." Rogers continues. "I was still under a first-refusal deal with CBS. So, they listened and bought it and wanted an album." Swan's new single "Do I Have To Draw A Picture" has just been released on Epic.

Nashville singers have provided a receptive market for the writers Rog-

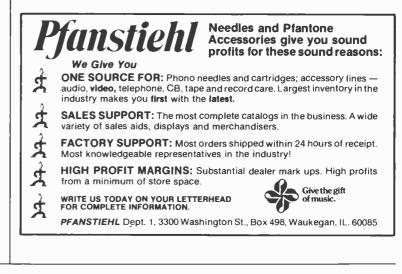
audiotechniques

RENTALS

ers has with his four publishing companies under the direction of Melanie Hunolt.

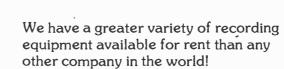
Johnny Paycheck recorded Phil Thomas' "Colorado Cool-Aid" and "Me and the I.R.S.." written by Thomas, Scaite, and Scaife's parents; Clarlie Rich cut Jerry Hayes' Everly-inspired "Rollin' With The Flow"; Scaife, Hayes, and Rogers have co-penned many chart songs for McClain and Shylo; and Marty Robbins had a hit on "Touch Me With Magic."

What appears to please Rogers the most is the success rate of records cut in his studio. "Most producers cut between 30-40 records a year, and I usually cut 9 or 10; so, their odds of having a hit record are greater. The percentage of what we've cut, even from the beginning has always been good," Rogers says hoping that the best is still to come.





Clean Sound: Producer Bill Ham completes Point Blank's new album on MCA in Ardent's new Studio C.



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Sound Business

Cotton Row Recording To Cut Both Songs & Jingles

By ROSE CLAYTON

MEMPHIS-Ward Archer, Jr. has opened Cotton Row Recording, a 16-track studio and in-house production company here that plans to record and produce mid-south artists to shop to major record labels.

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"We intend to serve two basic customers," says Archer, who owns and operates the studio with his associate Nikos Lyras, an engineer/producer from Greece. "In addition to producing our own acts." Archer says, "we will produce radio and television soundtracks for commercial customers.

Archer has produced award-winning jingles for the U.S. Borax Corp., Shell Oil, Chevrolet, and others but admits he "loves records best.

Cotton Row was acoustically designed by Phase Audio of Memphis under the supervision of Stephen Durr and Associates of Nashville. The main room is 32' x 20' x 12' and features a live and dead end. Two

For The Record

LOS ANGELES-A story in last

week's Billboard Video Music Con-

ference Coverage incorrectly quoted

Sherry Goldsher, director, video/

She originally indicated that the

film operations, Elektra/Asylum.

large isolation booths facilitate live recording. A 18' x 20' control room features

an Auditronics 501, (24 in/16 out) console. Tape recorders include an Ampex MM-1200 16-track with V50 and remote; (2) Otari MX-5050, 2tracks; and a Technics cassette deck.

Monitor amplifies are BGW 250's and BGW 100's. Speakers include an Electro Voice Sentry III, biamped with Audio Arts crossover, JBL 4311, and Auritones. The studio playback is Electro Voice Sentry V's.

There is a Lexicon Prime Time digital delay echo system and an AKG BX-10 reverb. Other outboard equipment includes White equalizers for the monitors, UREI graphic eq; dbx stereo and mono compressors; dbx 208 16-track noise reduction, guitar synthesizer with miscellaneous phasers and flangers, dbx 155 2-track noise reduction, and Symetrics noise gates.

"We are very much in the rental business," says Archer. "We have an excellent rhythm section and singers are available."

Instruments available for use include a 6 ft. grand piano, a Fender Rhodes piano, Gretsch drums, a Schecter base and Mesa-boogie amp

Other extra features that clients might find attractive are a lounge area with a ping-pong table and a swimming pool. Several restaurants are within walking distance of the mid-town studio located at 1503 Madison Avenue.

Rates are \$50 to \$75 an hour with block rates upon request.



as radio airplay.

ABLE ASSISTANCE—Willie Nelson, right, drops by to help friend Slim Pickens finish up his new Midsong Records LP, "Slim Pickens & Friends." Also appearing on the CBS-distributed album are Jerry Jeff Walker, Sheb Wooley and the Jordanaires. Pickens last worked with Nelson on the film, "Honeysuckle Rose."



Video



VIDEO MUSIC—Artist Randy Hansen, right, does what many other recording artists may be doing in the near future: checking a video monitor for visual music playback. Seated is producer Kim Demster, who heads up VAMP, Video And **Music Productions, San Francisco.**

WITH BBC U.K. Royal Opera, Vid Label Ink Pact **By PETER JONES**

LONDON-A local company, Covent Garden Video Productions Ltd., has finalized a three-handed agreement with the Royal Opera House and BBC Television to produce a minimum of three ballet and opera productions a year for the next five years.

The company has exclusive production rights on all future Opera House productions, plus rights to those televised in the past. It's expected there will be a special Covent Garden Video label, marketed by the production company, though no distribution pact has been worked out.

First production to go into video format is "Tales Of Hoffmann," starring Placido Domingo, Luciana Serra, Agnis Baltsa and Ileana Cotrubas, followed by "La Fille Mal Gardee." which features Lesley Collier and Michael Coleman.

Key figure behind the deal is Chris Peers, one of the original partners in Island Records, and more recently with Esquire, EMI and PolyGram, and with experience as agent, manager and music publisher.

In 1978. Peers set up Crossover. a video company, in conjunction with Island chief Chris Blackwell. "One of the first projects planned was for video recordings from Covent Garden," says Peers. "I felt sure the videodisk would become all-important and that the mechanics of this new medium would follow those of the audio recording.

Vidtape Movie Distributor Named

NEW YORK-ABC Video Enterprises has licensed Guild Sound and Vision Ltd. of Peterborough, England for exclusive U.K. videocassette distribution rights for 45 theatrical and made-for-television releases.

The titles include 18 selections from ABC's Selznick Library and several Alfred Hitchcock films. Among these are "Notorious," "Rebecca" and "Spellbound."

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"And I was equally sure that the safe kind of music to go ahead with at such an early stage would be classical. In 1978, Covent Garden staged a series of Sunday concerts with top opera performers and the first I approached was Pavarotti.

"Because of contractual problems, we couldn't record his concert but we did finalize a deal with Kiri Te Kinawai, and with Blue Mountain Films, videorecorded her concert given in the presence of Prince Michael."

That proved successful and Peers started talks with Paul Finlay, assistant to the General Administrator of the Royal Opera House, about prospects of a special videodisk label for its opera and ballet productions.

Says Peers: "There were no proven yardsticks to follow, and it's taken two years to finalize this franchise. I think it's the first major video deal of its kind to be negotiated."

Robin Scott is managing director of the new company, with Peers a director in charge of marketing the software.

MCA, Fotomat Seal Deal For Videocassettes

LOS ANGELES-MCA Videocassette, Inc., and Fotomat Corp. have inked a licensing agreement whereby Fotomat will replicate, sell and rent motion pictures on videocassette.

l crop of titles include 24 from the MCA Videocassette, Inc., major videocassette licensor of Universal Pictures' catalog, including "Animal House." "The Deerhunt-er," "The Sting." "Coal Miner's Daughter." "The Blues Brothers" and "Xanadu."

In future, additional titles will be released non-exclusively through the Fotomat Drive-Thru Movies program as they are released.

The Fotomat stable also includes Paramount, Disney and Columbia.

7 New Releases From Warner Home Video

NEW YORK-New Music releases are among Warner Home Video's January videocassette titles. Among the seven titles Warner will issue then are "One Trick Pony" starring Paul Simon and "Honeysuckle Rose" starring Willie Nelson.

Other titles include "Tom Horn" with Steve McQueen, "Magnum Force" with Clint Eastwood. "Oh God, Book II." "Caddyshack" and "The Space Movie."

In addition the company says it has acquired the worldwide videocassette marketing rights to several movies from New World Pictures. These films include "Amarcord." "Cries and Whispers" and "Small Change."

Nine movies will be released in January.

RCA Acquires Pink Floyd Film

NEW YORK-RCA SelectaVision videodisks has acquired the rights to "Pink Floyd At Pompeii," a combination documentary-concert film made in 1972.

The documentary material includes footage of the group recording the "Dark Side of the Moon" album.

Says RCA staff vice president Seth Willenson: "The film has been one of the biggest successes on the midnight movie circuit. It incorporates a lot of experimental video material to accompany the music. Pink Floyd is a good group for this medium, because it has demonstrated staying power. Its fans span a large age differential."

Rights were acquired from Rener Moritz Productions in Germany. and the film was directed by Adrien Maben. The release date has not yet been set. Willenson says.

'There' On Vidtape

NEW YORK-CBS Video Enterprises has released "Being There" on videocassette. This is the first release under the CBS-Lorimar Productions licensing agreement signed last fall. Other Lorimar titles in the agreement include "Cruising." "Carney" and "Cabaret."





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General News

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NEW YORK—The Recording Industry Assn. of America is distributing to its members and to members of the National Assn. of Recording Merchandisers the new RIAA United Parcel Service Weight Break Shipping Guide.

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provide for considerable cost savings for its users. The UPS guide is part two of the

RIAA Freight Transportation Guide. Both were prepared by Behme Associates, consultant to the RIAA, under the supervision of the association's Traffic Committee.

The guide provides cost comparisons between different modes of shipping small (under 200-pound) lots. NARM members, says the RIAA, will find the guide useful when shipping returns or exchanges to the manufacturer. The RIAA says the guide will be updated on a regular basis.

New regulations, granting special shipping rates for audio disks, should save the industry \$1 million a year, says the RIAA. The new regulations are included in the guide.

The RIAA Air Cargo Shipping Guide will be completed in early 1981, according to the association.

FUN TIME—The Imperials have some fun with Los Angeles promotion man Don Graham in front of a Music Plus in-store display in L.A. for the gospel group's new LP, "One More Song For You." The quartet was in town to tape a "Mike Douglas" television show.

Can Broadway Cast LPs Survive? Answers, Reasons Vary At B'nai B'rith Music Panel

NEW YORK—Although on stage the Broadway musical flourishes. on recordings it's struggling—some might say for its life.

The whys-and-wherefors of this condition were explored at a panel discussion here Monday (5) called "The Broadway Musical—An Overview" sponsored by the music and performing arts lodge of B'nai B'rith.

Steve Martin, morning deejay on WNEW-AM New York, one of what is deemed about 150 stations around the country that regularly program cast albums, was the moderator of a panel that consisted of Irwin Robinson, president of Chappell-Intersong Music, Hugh Fordin, president of DRG Records, which markets both reissue and new cast albums, and Emanuel Azenberg, producer of Broadway shows, including "They're Playing Our Song."

While the panel attempted to field questions that Martin had devised based on a poll of his listeners earlier in the day, the discussion quickly reached the question-and-answer stage from the floor, eliciting among many, including music publishers present, some anger as to why this art form no longer held much interest among labels and, apparently, the mass public itself.

Although some suggested that label "greed" in going after "big numbers" in contrast to a limited market for cast albums was one reason. DRG's Hugh Fordin said that

4 New LPs Set

NEW YORK-Audiofidelity Enterprises keeps its "MOR-easy listening" posture in stride with January album releases by Richard Hayman, Frank Chacksfield, Ronnie Aldrich and "The 50 Guitars."

The company, recently reorganized under Danny Pugliese, chairman, and Sam Goff, president, recently marketed its first product in this area with "The Legend." a recreation of the sound of the late Mantovani.

The Richard Hayman album, on Audiofidelity, contains a remake of his hit, "Ruby." and was produced by Hayman and Ettore Stratta. The Chacksfield orchestra and chorus appears on the Phoenix 20 label, while Ronnie Aldrich's package, featuring a 45-piece orchestra, appears on Amberjack, which also features Mantovani product. **By IRV LICHTMAN**

recording costs had to be taken into account.

One of his "new" cast properties. "The Act." starring Liza Minnelli, featured the performer in most of the songs. It took several days to record her numbers, at a price of her \$20.000 a week salary for each day, as per the rules of Actor's Equity. "Equity." Fordin noted. "insists you pay everybody who sings in the show a week's salary whether recorded or not. There's no way you can have Minnelli record 13 songs in seven hours."

But, Chappell-Intersong's Robinson noted that "cost in itself doesn't prevent recordings of cast albums. The focus now on musical theatre is something different." he said. claiming it "no longer formed the base of the pop music of today."

Robinson said that attempts to "force a pop hit" in a musical just doesn't work. This was challenged from the floor later by those who contended that in the past, writers such as Rodgers & Hammerstein were able to write songs that made both sense in the context of the show and as an exploitable pop song. "It's a question of talent" a member of the audience shouted.

Fordin said he had a mailing list of some 150 stations who "cry out for material," yet it was Martin who noted that he was asked by his superiors at WNEW to play as little as possible of original cast recordings after he had told them he planned a "tribute" to the Broadway musical.

Azenberg, who had earlier termed "obscene" both the cost of mounting a New York production and scale of ticket prices, provided another focus—the rather small confines of what is termed the "musical theatre." "Do you know how small the theatre is?" he asked. He answered by noting that in a recent analysis of the country's top 30 cities. only 14 had legitimate theatres.

Fordin countered that the fact that 25% of his business involved sales to foreign countries meant that "you don't have to see the show" to be a market for cast albums.

Robinson said that proper marketing of a cast album could help, citing a personal example. When he first joined Chappell, he met with Tom Jones and Harvey Schmidt, the writers of the long-running "Fantastiks." He was told there were no albums available in stores where the show was playing out-of-town.

He requested that MGM Records. like Chappell a division of the Polv-

Gram operation, repackage the album based on a 20th anniversary theme. Chappell also got playdates from the producer, arranged window display and said that a "small spurt" in sales was a result.

Back to the stage, Azenberg claimed "a musical can overcome anything." even "murderous" reviews by the critics—he cited "They're Playing Our Song" as an example. He added that a poll of an audience attending a performance of "Song" as to "why they were there" produced a response of 72% who claimed word-of-mouth as the reason.

On the matter of eventual videotape or videodisk releases of music shows. Azenberg felt it "would be a long time" before this materializes. One of the reasons, he added, was that movie companies were becoming heavy investors in musicals and obviously sought movie deals first, in addition to seeking eventual home video rights. He also said dealing with unions will pose further difficulties.

Earlier, Azenberg put less value in a musical's score, claiming the "fundamentals in a book is the foundation of its success." And for his part, he'd like to see less credits given to individuals involved in a show on the album's cover-and more to its principal performers.

And in reply to a question of why there aren't more youth-oriented hits like "Hair." "Godspell" and "Grease." Azenberg stated: "There've been a lot of imitations. but they've all failed." And, bemoaned Fordin. "A generation has not been brought up to attend the theatre."

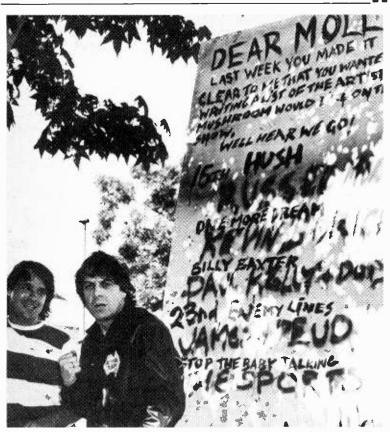
And yet. Fordin said that "New York City alone can support a small record company" dealing in cast albums. And added mileage comes from other principal cities.

N.Y. Out West

LOS ANGELES-A new, 1.000square-foot night club. New York, New York, patterned after its East Coast counterpart, opened here Friday (16) at 19470 Nordhoff in Northridge, Calif.

Owned by veteran Craig Gagnon, the club features a sunken dance floor with split-level backgammon and live entertainment rooms that overlook the dance area.

New York. New York is open Wednesday through Sunday nights.



SURPRISE SIGN—Ian "Molly" Meldrum, right, host of the "Countdown" tv rock show in Australia, appears in a less than happy mood after being surprised with a six-foot high wooden sign, delivered to his doorstep by Rodney Woods, left, press representative from Mushroom Records. Meldrum wanted a list in writing of Mushroom artists who wished to appear on his show.

<u>NEAR TERM DIM</u> 1st Half 1980 Dutch Turnover Down 31%

By WILLEM HOOS

AMSTERDAM-Statistics from trade organization NVPI, the Dutch branch of IFPI, indicate industry turnover in the first half of 1980 was a hefty 31% down on the previous year's levels, evidence that worldwide recession has hit Holland as hard as any territory.

Industry leaders expect year-end figures to show the downfall taken over 1980 as a whole was only around 15%, but they are still deeply pessimistic about trading prospects in the short term at least.

NVPI managing director Leo Boudewijns cites the increase in home taping as a prime cause. "In 1979, our survey shows 47 million hours of music were copied. That means a great loss for the industry, the equivalent of 70 million albums unsold.

"We are starting to lobby the government, but it will be a complicated business, because Holland has not even ratified the Rome Convention."

Boudewijns also observes: "Record buyers in the 12-15 age range caused a major part of the loss in sales, and this correlates with the catalog areas that suffered most, especially Anglo-American material." WEA Holland managing director Ben Bunders says company results were better than he had expected in 1980, and follows others in pointing out that the exceptionally prosperous period of 1977-8 produced unrealistically high hopes. The economic situation is crucial.

The economic situation is crucial, he says—Holland has 300.000 unemployed—but he is hoping trade will stabilize in 1981. The company began marketing video software in November, with 15 movie titles that sold 4.000 units in six weeks, and will be looking for growing turnover from the new source. At CBS Holland, managing direc-

At CBS Holland, managing director Koos De Vreeze takes the view that records are losing their image as leisure market products, and says it **1 HOOS** will be very hard to stop the process. In response, the company is turning to middle class purchasers, whom research shows are still willing to buy records regularly. A campaign dubbed "Feels So Good" has been running since last fall and will continue to mid-summer, with publicity in middle class publications and the avowed aim of selling as much quality product to as many people in that

social class as possible. Meanwhile, to keep a grip on local repertoire, CBS has signed deals with production unit A&R Records, and with Dutch-language producer Ad Verkooyen. Back catalog is to be reactivated and cost-cutting measures are to be introduced, this being hardly the moment for price increases.

Phonogram Holland has come up with a similar program of promotions and link-ups on the production side, to squeeze as much profit from 1981 as possible. But managing director William Barents does not expect it to be a better year than 1980 for the industry as a whole. The absence of a major musical fashion he sees as a continuing problem.

Nico Van Biemen, newly appointed managing director of Polydor Holland, believes media coverage of home taping has contributed to its spread. He also thinks Hilversum 3, the national pop-oriented radio channel, did too little last year to promote records that had strong chart potential. He hopes to keep turnover at 1980

He hopes to keep turnover at 1980 levels, or even to increase it 5-10%. The reason? "We hope to sign a deal before the end of January to acquire Dutch distribution rights of an internationally known major label."

Nico Geusebroek, managing director at EMI Holland, shares the general views and adds a rider on home taping. "It worries me that acts like Blondie flirt with the home tapers by supporting the sale of *(Continued on page 53)*

International Industry Chief Bemoans Failure Of British Acts In U.S. Marketplace

• Continued from page 1

those of their parents, and idols who are younger than their parents. In any case, there's nothing particularly exciting coming from the U.S. right now, in terms of new music. Wright adds, "American con-

Wright adds. "American consumers are being fed an endless diet of MOR, repetitions of Crosby, Stills, Nash & Young. I'm confident that the kids in North America would rather be hearing the Specials, Ultravox or the Police than the Moody Blues. The time is right for a real attack on this market."

Britain's decline as a significant source of saleable talent for the U.S. concerns the BPI head deeply, and he even believes that the government must be made aware of this. "We have to let them know that the music business is more important in Britain than the movie industry.

"The British movie business is finished, everything's gone to Hollywood. But the record industry needs to be established as part of the U.K. commercial structure. We need the government to see the benefits of this. And we're developing relationships with several politicians who are keen to look after our interests."

Wright is only too aware of the music industry's internal problems, of course, and in this connection, he urges a drastic and dramatic rethink on the matter of prerecorded tape.

tape. "It's up to us to take a more thoughtful approach to the marketing of recorded music. We have to sell our music to people in a form in which they really want to buy. So this year we positively have to readjust to the new technology available. We have to match what the hardware manufacturers are putting on the market. Part of this concerns a cassette revolution."

Wright says that around 80% of blank tape sold in the U.K. is in the C90 cassette configuration. "The market for cassettes is one that likes 45 minutes on each side; or an album per side. two LPs on one tape. But when you buy a prerecorded cassette. you get only some 22 minutes per side. "Surely, then, we have to cater for

"Surely, then, we have to cater for this demand? We have to produce compilations that satisfy the market. If the public want the Beatles on one side of a tape, and the Rolling Stones on the other, we should make it available and market it. We have to experiment with all kinds of tape packaging.

"The problem is that, as record companies, we're too involved in thinking along 12-inch album lines, instead of considering other areas. People want cassettes to play in their cars, at home, on the beach, when just walking around.

"Those people want to play them in all kinds of places and they want 45 minutes per side. Cassettes featuring two whole albums will benefit the industry as a whole. It's a matter of taking a positive approach. People like to spend. They may not need a new pair of jeans, and they don't need to buy the new Blondie album. They'll still go out and buy them.

Hot In Holland

AMSTERDAM-At a party in Hilversum, Holland's radio and television center, U.S. singer Randy Crawford was handed a gold disk by 16-year-old local singer Suzanne Michaels, to mark 50.000-plus sales in the Netherlands of the Warner Bros. album "Now We May Begin." "We have to sell our records and tapes to a market ready and willing, though perhaps not always able, to buy what we're selling."

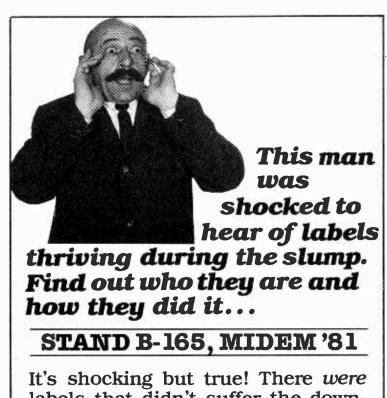
But Wright agrees that the one factor the industry can't determine is the economy. He used to go along with the theory that blank taping was the major problems, and the recession the lesser problem.

"Yet in countries with booming economies, sales are enormous, and Norway is a good example. It's currently a very rich country and record sales there are booming.

"Deep down inside, I'm convinced things are going to improve. There's no reason for us to be afraid if the economy starts bottoming out and improving. We won't be left without a market. People like buying records. More and more people have the hardware. It's up to us to approach, aggressively, the market through the new technology." Though optimistic about the future. if it is accurately attacked, Wright does see continuing problems over imports and U.S. cutouts flooding into the U.K. "The imports problem is due to the strength of the pound sterling, the weakness of the U.S. dollar and the extra weakness of the Canadian dollar. Hopefully, though, the pound will settle at a lower level.

"All the same, we have to control our licensees and companies in other countries. What's the benefit in selling albums cheap in Canada if the U.K. company faces big problems as a result? We must have control, both at inter-company levels and with licensees.

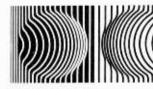
"As for cutouts, U.S. companies are cutting out everything, even key major artists, and there's not much we can do about it. But if cutouts didn't exist, our volume turnover would increase substantially."



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International

Hong Kong Disco Is Eye **Of Liquor License Storm**

HONG KONG-A storm in a China teacup has blown up here in recent weeks over the failure to grant a liquor license to Hong Kong's most popular (and, some say, only real) discotheque, the lively Disco Disco.

Liquor licensing in Hong Kong is in the hands of a committee of worthy citizens. On police complaints, a renewal of the license was at first withheld, and a temporary license granted. The Licensing Board hoped, then, to allow a further temporary license, but found itself without the power to do so. On Nov. 6. Disco Disco ceased to serve alcoholic refreshment to its many custom-

Disco Disco, on legal advice, appealed to the High Court, which has agreed to consider the appeal in due course. The High Court has the power to instruct the Licensing Board to reconsider its initial decision

Meanwhile. it seems that an individual, rather than a committee, has the power to grant a temporary liquor license. This is the Director of Trade, Industry and Customs, a Government official with no previ-ous experience of matters of this kind.

Disco Disco is run by Gordon Huthart. Of British origin, but American by later education. Huthart has the rare quality of fluency in both Cantonese and English, and an ability to gauge the needs of a disco in Hong Kong.

While he likes customers to be presentable. his approach is essen-

tially an unusually democratic one. Visitors from the relatively undeveloped hinterland of Hong Kong. the so-called New Territories. rub shoulders with some of the area's better known personalities.

The lack of a liquor license has had relatively little effect on business. The drinking of hard liquor is not synonymous with entertainment in Chinese society. although some foreign customers may have been deterred. It has, however, meant rethinking the discotheque's Friday champagne night, which attracted the more aspiring members of society here.

The witholding of a liquor license from Disco Disco is a symptom of something much more disturbing in Hong Kong, and comes at a time when the most startling revelations (Continued on page 51)



FILM NOTES-Bill Wyman, member of the Rolling Stones and composer of the film score for "Green Ice," compares notes with Jack Wiener, producer of the thriller. Seen, standing from left, are: Wiener; Graham Walker, director of ITC Filmscores; Ernest Day, director of the film; and Colin Brewer, associate producer.

for "silly things" that might conflict

with the specialist image. For a year, Shertser has been involved with the

widely praised Split Rivitt, believing

one can't further the cause of blues music just by reissuing '50s record-ings. "You've got to present un-

known, maybe even uncommercial.

debut acts. If a record's good, it's sure to sell 1.000-1.500 and so long

as costs are minimal you can afford

it, just."

U.K. Label Chief Touts The Blues **Red Lightnin' Imports Artist Tours, Exports Albums** subsidiary label Carve-Up, reserved

• Continued from page 36 date-to make a little money." says Shertser.

Red Lightnin's albums are priced around \$10. lowish by British standards. Shertser likes to feel he is giving good value and has even put out 10-inch releases sooner than a shortweight 12-inch. And with 60%-70% of the label's sales coming from overseas markets, where record prices are markedly cheaper, it's not feasible, as other exporting labels

have found, to increase the selling price haphazardly.

Among the strongest of these overseas markets is the U.S., where Shanachie on the East Coast and City Hall Records on the West handle the imported disks. "It's very strange," says Shertser. "We even export to America what's available there already. Maybe they like our pressings.'

Also important are West Germany, where Teldec distributes, and Sweden. where Shertser has nothing but praise for Amigo-"very good, really hip." Similar deals over the other main markets. Exporters like Caroline. Non-Stop and Windsong help out from the U.K. end.

In Britain itself, the releases, custom-pressed by Allied/Saga, are dis-tributed by Wynd-Up, Lightning, Rough Trade and Red Rhino, among others. The label services them itself with phone shots every month, which can take sales volume from \$1.200 to \$9.500 a week at their most effective.

Shertser has some complaints about distribution. "What bugs me is that if the records were in the shops, people would buy them."

But he's happier with media exposure. Consumer papers do review the records, BBC Radio 1 programs do play them. "We spend as much on promotion as a major might. What we can't afford is advertising. of course. But I don't feel ads are such a good deal. People won't be pushed unless maybe it's one of the big blanket jobs."

Shertser says the number of records he can release is restricted by the problem of cash flow. There are 20 LPs sitting on his shelves waiting to go, among them Buddy Guy, Jun-ior Wells and Bill Wyman at Montreux, and a one-day session arranged by Red Lightnin' with the rhythm section of the Crusaders when they were here on tour, featuring Texan guitarist Roy Gaines.

Nevertheless, there are now 45 titles in the catalog. A recent success was Jimi Hendrix's "Woke Up This Morning And Found Myself Dead." which sold nearly 7,000 copies in two weeks without any publicity. on street-level buzz alone. Shertser had the tapes 10 years, from the leader of Heir Apparent, a band Hendrix had managed. "It's a blues jam. A few tracks have been bootlegged in the past. We've had to injunct various people.'

Red Lightnin' has put out a number of singles, some, like the Propellors' "Dam Busters Theme," on a

americanradiohistory com

Roos Opens Own Firm In Holland

AMSTERDAM - Theo Roos former head of the WEA European promotion operation. Artists Service International which he left last fall when it was dissolved, has set up his own operation, Flying Dutchman, with headquarters in Bloemendaal.

Flying Dutchman will operate in four areas: international promotion and exploitation, independent record production, music publishing and television production and worldwide marketing of tv music specials.

Roos will maintain his links with WEA International and will handle eight projects a year divided among WEA in Germany, France and Holland. He is already involved in promoting Helen Schneider on behalf of WEA Germany; Roy Robinson, a new talent, on behalf of WEA France; and for WEA Holland, the Spiderz.

Flying Dutchman is also working on the productions of top Dutch independent producer Hans Van Hemert (Luv. Sommerset, Chips), on Spargo for Inelco and, in some territories, Telly Savalas and John Woodhouse.

For his own production, Roos has signed a new Dutch band, Powerplay, which consists of former Vitesse members Jan Van Der Meij and Peter Van Straten and former Sweet D'Buster member. Leon Klaasse.





International **SALES GROW** Greeks Grab Jazz-Both Recorded, Live

ATHENS-As the tastes of record buyers and concert-goers gradually become more sophisticated, jazz in Greece is taking on a welcome new lease of life.

In the latter half of 1980, eight major international jazz artists played to standing-room only au-diences in Athens. That's a development which would have been inconceivable even two years ago when jazz was accepted as a commercial write-off.

The concerts have inspired Greece's homegrown jazzmen to step out and think big. For instance, Sphinx, the first Greek jazz ensemble ever to record, has now logged sales of 3,500 on its inde-pendent label, Improvisation. A follow-up LP has just hit the marketplace.

Until last year, sales of albums by even the international jazz greats rarely topped 2,000 in Greece, while the jazz share of the total record market stayed well below the 5% mark. But, starting in the summer of 1980, a steady trickle of jazz artists made first tentative forays into Greek territory, to be rewarded with enthusiasm in packed venues.

The Greek government, anxious to raise general cultural standards now that the nation has formally joined the European Economic Community, is encouraging independent promoters to organize jazz . concerts.

After prestigious starters by Ella Fitzgerald and Ray Charles in 1979, there came Chick Corea, Sam Rivers, Dave Holland, Pat Metheny, Dizzy Gillespie, Frank Foster, Milt

By JOHN CARR

Jackson and Dexter Gordon. In each case there was overbooking reported, with scores of disappointed ticket-holders turned away

Of the big record companies, EMI Greece is trying to align the jazz renewal with consumer tastes by pro-moting "ethnic jazz," notably by Kyriakos Sfetsas, a pianist working with ERT, the Greek radio and television network.

Complementing the ethnic effort is a weekly tv show featuring a yetunnamed ensemble that improvises on Greek folk themes, a group made up of members of the ERT light music orchestra.

Then, last October, Greece's first privately organized jazz festival got off the ground, thanks to Kostas Yannoulopoulos, publisher of "Jazz" magazine. Bannered "Praxis Jazz 80." the festival featured the Leo Smith Trio, Sam Rivers, Peter Bretzman, John Tchicai, Sphinx and another local ensemble, the Minas Alexiades Quartet.

The attendant proliferation of local jazz groups, in fact, has raised the number of jazz clubs in Athens from one to four in the past year.

Jacques Menahem, PolyGram public relations chief here, says of the jazz revival: "After you've reached a saturation point with pop and rock, and there's just nothing new any more, up comes jazz as a more mature alternative. And listeners here are certainly becoming more mature."

Incidentally, Menahem hosts a weekly radio show on jazz and is reckoned to own Greece's biggest jazz record collection.

FM ROCKERS GAIN RATINGS

TORONTO-The latest Bureau of Broadcast Measurement (BBM) ratings released for the fall survey show FM rock formats gaining the largest share of listenership, with local station CHUM-FM and CILQ-FM topping the ratings, and CHUM holding a 70,000 person lead over its competitor.

The biggest gain shown in the local book was held by CILO-FM which gained 113,500 listeners over the previous fall book, making it the second largest FM station in the country, topping CHFI and CKFM in Toronto, and all English and French FM stations elsewhere in Canada.

Canada **New April Wine LP Due Out This Month** By DAVID FARRELL

MONTREAL-The most successful act to emerge from Canada in the past year. April Wine, is set to re-lease its 13th album in Canada this month, its third on international release on Capitol.

"The Nature Of The Beast" is the first April Wine album to be waxed outside the country, recorded in a twelve week stretch at the Manor House and mixed at Trident Studios in the U.K. with production co-han-dled by Wine frontman Myles Goodwyn and British engineer-producer Mike Stone. According to guitarist and long-

Distribution Pact Signed

EDMONTON - Locally based Stony Plain Records has signed a national distribution agreement with RCA for the catalog which cur-rently includes 35 album titles.

The five-year-old company is one of the most eclectic and established western Canada independents, controlled by Holger Petersen. Alvin Jahns and Tommy Banks.

Catalog titles include a number of Canadian-pressed albums from the U.S. based Flying Fish library, to which Stony Plain holds the license in Canada. Among these artists are Loudon Wainright III. Vassar Clemments. Mason Williams and guitarist Amos Garrett.

Stony Plain gained a degree of international success in 1978 with an album by rock act Crowcuss, a Winnipeg based band featuring several members of the now-defunct Guess Who. Crowcuss has since dissolved as a performing act. although foreign record sales are said to have been substantial.

RCA will immediately distribute two new albums on the Stony Plain label. John Hammond's "Milage' and guitarist Amos Garrett's "Go Cat Go" are both set for release this month with dealer incentives being offered accounts stocking the entire catalog.

time band member Gary Moffet, the international success for the band in the past year must now be capital-ized upon. To this end. April Wine has set out a grueling tour schedule for itself.

"We've started off the new year with a few media interviews in Canada, then we fly directly to Britain for three weeks to play a few shows, but primarily to tape a complete video of the new album with us playing live throughout. We can then chop and edit the tape for promotional release with the singles we cull from the album."

After Britain, Wine is back in the U.S. for a month of touring and then more dates, this time in Germany and back to Britain for a 10-city headlining tour.

The first single from the new album marks the first ballad the band has released in more than three (Continued on page 52)

Taxi Debuts

TORONTO - Smile Records' president Dave Coutts has formed a new division known as Taxi Records, to acquire masters from foreign and domestic sources.

The debut release on Taxi Records is local one-man band guitarist Johnny Lovesin's debut, "Set The Night On Fire."

Independent Labels Keep Popping Up In Australia

By GLENN A. BAKER

SYDNEY-The proliferation of new independent Australian record labels, tied to major distributors, has not ceased over the past few months. Two of the most recent bows have been by Survival Records (via EMI) and Alternative Records (through Festival).

Survival is headed by Alex Geshos, young manager of progres-

Hong Kong Row

• Continued from page 50

are appearing in the daily press on the activities of the police and the application of the colony's archaic laws on homosexuality.

The alleged suicide of an expatriate police-inspector last year has brought, after considerable public protest, a Commission of Inquiry into the circumstances of the case. This has led to considerable public knowledge of the activities of the po-lice Special Investigations Unit, set up, it seems, to investigate the occurrence of homosexual practices both involving members of the public services and private citizens.

To some extent Disco Disco, with its relatively innocuous "Boys Only" night, and its lack of discrimination on grounds of race, age, sex, sexuality or anything else, seems to have fallen foul of the authorities. Huthart, however, is not a man to be beaten and, as a person of independent means, is well able to make full use of the facilities that the law allows him.

sive Sydney new wave outfit, Ward 13. The label's first issue has been a 12-inch, five track EP by that group, titled "Robot Wizards."

An album and single from the act is scheduled for early 1981, to capitalize on exposure received during tour support stints to the Motels, Boomtown Rats, Police and Cold Chisel.

Geshos holds to the "small is beautiful" code adopted by all new independents, but claims that he intends to sign a number of new acts within the next year.

Alternative is actually a new house label launched by Festival and directed by a&r manager Peter Hebbes. It is intended to carry product from young contemporary acts and, since its inception in October. has issued singles from Sydney bands Moving Parts and Vixen. The latter boasts a female lead singer, a distinct advantage in Australia these days.

"We have established Alternative as a prestige label." says Hebbes. "It will be selective in what it takes on in fact, I don't see there being more than six acts on the label at any one time. I think we will be more likely to take on bands than singers, to ensure there are no dramas about working live."

Working closely with Hebbes on Alternative will be producer Mark Moffat, who recently made the top 20 with "Singing In The 80's." a stu-dio effort released under the name of the Monitors.



Another Barrie Gibb Masterpiece

for Australian PATTIE KEITH.

"Ain't Nothing Gonna Keep me from you"

From her latest L.P.-"You need Love"

Splinter Music Dist. : POLYGRAM AUSTRALIA

Canada **April Wine's 13th Album Scheduled For This Month**

• Continued from page 51 years, titled "Just Between You And Me." written by Goodwyn.

52

Moffet is highly complimentary about the new association with Capitol. suggesting that when the single "Roller" broke in the U.S., "it came just in time. I don't think we could have maintained our image in Canada for too much longer without some sort of international success.

In fact, April Wine was in danger of becoming a national institution, formed close to 10 years ago and recording exclusively for the Montreal-based Aquarius Records where it managed to rack up more gold and platinum albums in this country than just about any other Canadian act. including BTO.

In the past year, the band committed itself to nonstop touring, kicking off with the single "Say Hello." one of the biggest singles in the country. from the "Harder Hello. Faster" LP. A three month tour in the U.S. promptly followed, some of the dates playing 15,000 seat arenas as opening act for Styx.

A followup single. "I Like To Rock," achieved even more success abroad and took the band into the U.K. for the first time. The final phase of the concert stretch saw the band back in Canada for the first time in close to a year and a hometown date at Montreal's Forum saw the band presented platinum al-bums for "Harder ... Faster" and a

"Greatest Hits" Canadian anthology.

With such a vigorous touring schedule. it would seem that a quick financial return would be evident. but Moffat claims the only place the band makes money touring is in Canada.

"In Europe, it costs us," he says. "It is a hard thing to explain, but one needs to tour over there to get exposure and with the slump in the markets, especially in Britain, it is almost impossible to make one's money back. I was told that if we sold out every seat in every house on our British tour this year, we'd only lose \$45,000.

But, he explains, "in the long run it does pay to break or at least make an impressionable name on the continent. It seems to carry some special significance to promoters and radio programmers in the U.S.

In Canada, he feels the band is secure, but Moffat says he has mixed feelings about the Canadian content regulations which ensure local music is given radio exposure.

"I think in the old days the regulations helped new bands, but that was when the industry was young. I'm not so sure that it serves any purpose today. I mean, if a radio station wants to avoid playing new music. they are going to do it. even with the regulations.

Canadian dates for the band are expected late summer.

What's new????

Billboard continues to expand and improve its chart features to hetter serve its readers

Billboard continues to expand and improve its chart features to better serve its readers.

superstars

Billboa

The #1 Music Trade Publication with the

most comprehensive charts in the industry.

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West Germany How To Sell Records & Tapes? Retail Chain Boss Pans Record Company Marketing

HAMBURG-Aggressive market-ing of hardware by German radio and television retailers is being undermined by indifferent marketing of software, according to the head of Bild & Ton, the massive national retail chain.

Wolfgang Ruschemeier, managing director of the network, says: "A lot of dealers are convinced that the salesmen employed by record companies are simply bandits cheating businessmen through a confusion of trade terms.

He adds that many hardware dealers just don't understand the music business any more and have lost interest in working with record

Commentary

• Continued from page 14 gabe," a levy on hardware which is insufficient and which has been in existence for some years now.

But we in the record industry must not hold others responsible for our dilemma. I'm personally convinced. and here I'm repeating myself, the music industry failed to recognize the rapidly changing economic situation worldwide.

Germany, until now, has been the last to be affected by nil growth and the lack of new trends. It's the second largest market in the world, and therefore of supreme importance for the music industry's future prosperity

It's very simply a matter of fact that the youth-oriented music industry almost totally overlooked the further development of the MOR catalogs. Those old MOR stars left no successors for the second half of the decade and this leaves an immense task and challenge for our producers and marketing people over the years ahead.

The video "ice" is very thin. It certainly isn't ice one can walk on. or even look to lend sufficient support to brace up the music industry. It's my firm belief that this is the most dangerous speculation ever made in our history.

We must and we can survive without video. That doesn't mean that we should not use the delivery power or our sales organization and distribu-tion networks to handle video software and programs. But the music industry, with its trendsetting ability and its marketing creativity, must under no circumstances rely on video to become a major factor or safeguard.

Summing up. I think 1981 will be a damned difficult year but most certainly not one in which the industry will "go down the drain." It will be a year of consolidation during which we will have to reaffirm that we can stand on our own feet.

It is the money we earn that matters, not the money we spend. To say "no" will be the order for the year ahead.

Pinups Promote

HAMBURG-U.S. group the Pinups, newly signed to Deutsche Grammophon in Germany, arrives here Jan. 15 for tv and radio appearances, plus special promotional assignments.

Also lined up for the band is a television special produced by Mike Leckebusch and the German pre-mier of its feature movie "New Wave Lover." fitting in with a 40date continental tour.

and tape software product. The em-phasis, he says, is that the record industry favors to a point of unfairness the "hit specialist" dealers while virtually ignoring the traditional spe-cialist retailer handling catalog product.

The result, he insists, is that the record industry is getting into ever deeper difficulties because of falling sales

Ruschemeier, former distribution and marketing director of Blaupunkt here, has seen the 250 Bild and Ton outlets achieve hardware sales success, but now he is turning his attention to the record sales sector. He's trying to "persuade frustrated record dealers to work on the selling of records again, because this will also prove the basis for the video market software field."

He says: "The only chance for this aim to happen is if we can convince record companies to adopt serious and sensible policies again. In recent months. I've witnessed the closure of many record retail outlets. It's crazy that record companies neglect those shops which stock full repertoire in favor of those who simply specialize in Top 20 material.

"This policy really will be the death of the industry if it continues. It is a result of record companies becoming arrogant and shortsighted. If it is a matter of fact that 70% of the relevant hardware is sold by specialist dealers, then why can't it be understood that this should also be the case where software is concerned.

"In the standard marketplace. there is an obvious neglect of normal. standard repertoire. Because the record industry so dislikes this side of the business. Bild & Ton has been forced to adopt a policy which is not very sensible, and which is certainly not approved by the record companies.

Quite simply. to fight and counter the heavy discounters of hit material, we had to import records and our dealers have come to expect that. I see it as the only way to try to halt the closing down of record retail shops. But it's my earnest hope that responsible executives in the record companies are waking up to the need for policy changes at their end of the chain."

Ruschemeier says many businessmen are "fed up" with putting so much energy into the record retail side, only to find themselves blamed afterwards by customers that the product is too expensive and that in some discount store next door there are records much cheaper.

"It is noticeable, too, that the record industry is expanding its own chain of retail outlets, apparently not content with doing its best to close down the ordinary specialist dealer. These industry stores are also seeking to stock full catalog material.

"It's all a matter of arrogance." Ruschemeier continues. "and sales will inevitably fall even further. But the imports situation is not an end to the matter. There are the technical advances in the fields of digital records, the combination of music and video, the buildup of the video-cassettes. Many of my colleagues in this business agree that the only way to increased industry prosperity is for the whole industry to coordinate. otherwise there will be chaos.

German Sales Drop; 1981 Outlook Mixed

• Continued from page 4

for the future. The sharpened pencil

is in vogue again." Leuftner says 1980 was, in fact, a year of expansion for his company, laying the foundations with Arista in the U.K., France and Brazil, and the "effort and work input" in Mexico brought the company substantial success there.

But Friedrich Schmidt, his managing director, says: "There's no denying that the current difficult market situation is a very real challenge

CBS in Germany reports a series of "big successes." but Jorgen Lar-sen, managing director, admits: "Really, for the international record business, the past year has been a kind of desert, in which there have been only a few oases. I have to say that 1981 will be an even more diffi-

cult period for us all." Last year's biggest success for CBS in Germany was that of the Goombay Dance Band.

More expansion over the next 12 months is emphasized by Bellaphon Records in Frankfurt, with Branko Zivanovic. managing director. pointing to new deals with Scotti Brothers, Avatar, Boardwalk and Motown for German representation. At artist level, his company had a major success in establishing Austrian singer Wolfgang Ambros.

And Ralph Siegel, owner of Jupiter Records in Munich, claims "the most successful year for me personally has been 1980." His production and promotion of the group Dschingis Khan headlined the suc-

cess drive, with international hits which produced a crop of gold and platinum records. During the year, Jupiter signed a new distribution deal with Teldec in Hamburg, ending its association with Ariola.

Wilfried Jung, EMI managing di-rector Central Europe, says: "It was not possible last year to spread optimism at international music market levels with any real new trends. But I do feel the German industry has handled the general problems better than the rest of the world. At EMI Electrola, we managed well because we spotted new situations early on and put more emphasis on national productions.

Rudolf Gassner, new managing director of Deutsche Grammophon in Hamburg. claiming his company as number one in the German marketplace, pinpoints a few headlines which sum up the past year: "Dire lack of new musical trend." and 'Dangerous development of home taping menace."

Increased sales for national artists is reported by Heino Wirht, managing director, specially for Peter Maf-fay, whose album "Revanche" sold in excess of 900.000 units in Ger-

many alone. Gerhard Schulze, managing director of Teldec, sees future success continuing to stem from sensible collaboration on "small international productions." But he warns: "We have to be careful concerning unreasonable deals and have to increase our national productions. The future is in the hands of young and creative producers and singer-songwriters."

Billboard[®] HitsOfTheWorld_®

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34 NEW

BRIGHT LIGHTS, Showaddywaddy,

Arista MAKIN' MOVIES, Dire Straits,

Vertigo JUST SUPPOSIN', Status Quo,

Vertigo

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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. 5 OKUHIDA BOJOU, Tetsuya Ryu, Trio 14 14 MAKING MOVIES, Dire Straits, XANADU, Soundtrack, Jet/CGD-MM SONO SOLO CANZONETTE, Edoardo 36 37 FLESH AND BLOOD, Roxy Music 6 15 18 BRITAIN 13 Vertigo MONTY PYTHON'S CONTRACTUAL 16 (Best Friend) HITORI JOUZU, Miyuki Nakajima, Polydor AXE ATTACK, Various, K-tel (Courtesy of Music Week) As of 1/10/81 Bennato, Ricordi NERO A META', Pino Daniele, EMI 15 37 7 18 18 Aard Vark (Yamaha) BANRI NO KAWA, Chage & Asuka, 12 OBLIGATION ALBUM, Charisma HAWKS AND DOVES, Neil Young, 17 SKY 2, Sky, Ariola IMAGINE, John Lennon/Plastic One SINGLES 18 TREGUA, Renato Zero, Zerolandia/ 16 6 39 NEW This Last RCA HAWKS AND DOVES, Neil Young, Warner (Pioneer) KOI NO HAPPY DATE, Nolans, Epic Band, Parlophone Reprise FOOLISH BEHAVIOUR, Rod Stewart, Week OUTLANDOS D'AMOUR, Police, 17 11 19 NEW 9 12 40 NEW IMAGINE, John Lennon, Parlophone Reprise/WEA THE GAME, Queen, EMI 9 4 (PMP) BRANDY GLASS, Yujiro Ishihara, Warner Bros. 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GUILTY, Barbra Streisand, CBS DOUBLE FANTASY, John Lennon & CBS 27 THE TIDE IS HIGH, Blondie, 3 Ariola Yoko Ono, Geffen LINDEMAN GOKAR ANYO, Hasse Arista Chrysalis **REVANCHE**, Peter Maffay 6 5 DON'T STAND SO CLOSE TO ME, Police, A&M MASTER BLASTER, Stevie Wonder, ZENYATTA MONDATTA, Police 6 4 5 Metronome GUILTY, Barbra Streisand, CBS TRAEUMEREIEN, Richard Och Tage, Svenska Ljud HOTTER THAN JULY, Stevie A&M 7 11 NOT THE 9 O'CLOCK NEWS, 7 5 8 Various, BBC 20 GOLDEN GREATS, Ken Dodd, Clayderman, Telefunken DOUBLE FANTASY, John Lennon & Wonder, Motown BEDARANDE BARN AV SIN TID, ANOTHER ONE BITES THE DUST, 6 6 9 Queen, Elektra ROCK HARD, Suzi Quatro, Warwick KING OF THE WILD FRONTIER, Noice, DSonet FOOLISH BEHAVIOUR, Rod Stewart, Yoko Ono, Geffen STAR UND STIMME, Alexandra, 9 11 9 15 3 10 Adam & Ants, CBS BARRY MANILOW, Arista ABSOLUTELY, Madness, Stiff FLASH GORDON, Queen, EMI THE VERY BEST OF DAVID BOWIE, Dreamland STATE OF THE HEART, Mondo Warner Bros. PAN PYX, Boppers, SOS THE RIVER, Bruce Springsteen, CBS MAKING MOVIES, Dire Straits, 10 9 11 13 12 20 13 NEW JAMES LAST SPIELT ROBERT 10 12 8 NEW 11 10 Rock, Avenue FEELS LIKE I'M IN LOVE, Kelly 10 STOZL, James Last, Polydor THE TURN OF A FRIENDLY CARD, 11 9 10 8 12 9 Marie, Precision CAN YOU FEEL IT. Jacksons. Epic Vertigo Alan Parsons Project, Arista ZENYATTA MONDATTA, Police, 12 10 13 16 AUTOAMERICAN, Blondie, Chrysalis CHART EXPLOSION, Various, K-tel DUNCAN, Slim Dusty, Columbia ONE STEP AHEAD, Split Enz, 13 15 14 15 12 A&M BACK IN BLACK, AC/DC, Atlantic ITALY 14 NEW 14 14 (Courtesy Germano Ruscitto) As of 12/16/80 10 23 17 INSPIRATION, Elvis Presley, K.tel SOUND AFFECTS, Jam, Polydor FOOLISH BEHAVIOUR, Rod Stewart, 16 17 18 Mushroom 15 NEW DER JAHRHUNDERTBSLL, Wiener SO LONG, Fischer Z, United Artists PASSION, Rod Stewart, Warner 16 15 Philharmoniker, Arcade SANTA MARIA, Roland Kaiser, 16 NEW ALBUMS 16 NEW Bros. JESSIE, Carly Simon, Warner Bros. YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert This Last Riva Hansa 19 HOTTER THAN JULY, Stevie 17 Week Week 29 18 PARIS, Supertramp, A&M MAKING MOVIES, Dire Straits, 15 . DALLA, Lucio Dalla, RCA ZENYATTA MONDATTA, Police, 18 14 12 1 2 Wonder, Motown MAKING WAVES, Nolans, Epic 18 NEW 22 20 Vertigo D'R RHING EROP, D'RHING ERAF, THE JAZZ SINGER, Neil Diamond, DREAMIN' Cliff Richard, EMI A&M/CGD-MM 21 16 19 13 19 13 STOP, Pooh, CGD-MM HOTTER THAN JULY, Stevie LADY, Kenny Rogers, United Artists 3 Capitol De Blaeack Foeoess, EMI JUST SUPPOSIN', Status Ouo, 20 NO. 1 HITS, Brotherhood of 22 19 20 NEW Man, Warwick CLASSICS FOR DREAMING, James ALBUMS Wonder, Motown/EMI Vertigo 23 -11 Vertigo/PolyGram Yoko Ono, Geffen GUILTY, Barbra Streisand, CBS Last, Polydor **JAPAN** SIGNING OFF. UB40. Graduate 24 27 25 NEW 2 67 DIANA, Diana Ross, Motown/EMI 2 NIGHTLIFE, Various, K-tel REGGATTA DE BLANC, Police, A&M ZENYATTA MONDATTA. Police (Courtesy Music Labo) As of 1/12/81 3 15 THE WANDERER, Donna Summ Geffen/WEA CERVO A PRIMAVERA, Riccardo A&M ALWAYS, Willie Nelson, CBS 26 31 8 NEW 4 27 25 34 SANDINISTA, Clash, CBS SINGLES SUPER TROUPER, Abba, RCA ICE HOUSE, Flowers, Regular HOTTER THAN JULY, Stevie SCARY MONSTERS, David Bowie, Cocciante, RCA UPRISING, Bob Marley & Wailers, 28 8 This Last 7 6 9 5 RCA YESSHOWS, Yes, Atlantic Week Weel SNFAKER BLUES, Masahide Kondo 29 NEW 1 1 7 Island/Ricordi 11 RICETTA DI DONNA, Ornella Vanoni, RVC (Janny's) KOIBITO YO, Mayumi Itsuwa, CBS/ SLADE SMASHES, Slade, Polydor THE RIVER, Bruce Springsteen, CBS COUNTRY LEGENDS, Various, Ronco 30 31 10 Vanilla/CGD-MM CI VUOLE ORECCHIO, Enzo GREATEST HITS, Anne Murray, 2 8 - 39 11 18

JANUARY 17, 1981 BILL BOARD

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Dutch disk jockeys are supporting home tapers, which I think is a scan-He believes the poor economic situation will last until at least the end of 1981, and intends to focus on MOR repertoire, which he savs will become more and more important to the industry. "In the past, we have paid too much attention to pop-oriented youngsters. This approach has

For both RCA and Ariola, 1980 was a year of reorganization. RCA Benelux replaced the separate Dutch and Belgian operations; Mar-tin Kleinjan became boss of Ariola in both Holland and Belgium. Neither Kleinjan nor RCA boss Carl Vos saw much joy in 1980. However, Vos, who is striving to restore corporate health with cost-cutting, says RCA's Belgian activities were the exception that proves the rule with turnover shooting up 50% thanks to hot product from the likes of Jairo. Chantal Goya and Stephanie Mills.

PolyGram Leads

BRUSSELS-PolyGram is still. by a large margin, the leading record seller in Belgium, according to figures released recently by trade organization SIBESA (Syndicat de l'Industrie Belge d'Enregistrements Sonores et Audio Visuels).

In the first nine months of 1980. PolyGram had 26% of the market, followed by EMI with 17.5%, and CBS with 15%. WEA. the only company whose share increased substantially in the course of the year, had 11.5%. Ariola had 11%, RCA 7%, Vogue 7%, and Barclay 5%.

THE BEST OF KENNY ROGERS VOL. II, United Artists

1980 THE SUMMER Various FMI

AUTOAMERICAN, Blondie, Chrysalis BACK IN BLACK, AC/DC, Albert

Capitol

9 5

10 10

11 17

12 15

LIVE Fagles Asvium

Jannacci, Ricordi

CGD-MM

12

14

13 NEW

9

GIVE ME THE NIGHT, George

Benson, Warner Bros./WEA GUILTY, Barbra Streisand, CBS/

PARIS, Supertramp, A&M /CGD-MM

Sony (People/PMP)

Victor (Victor)

3

4 4

5

3

AI WA KAGERO, Gamu, Teichiku

(Yamaha) OSAKA SHIGURE, Harumi Miyako,

Columbia (Sun) KAETTE KOIYO, Kazuko Matsumura,

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Pop A

NICOLETTE LARSON-Radioland, Warner Bros. BSK3502 Produced by Ted Templeman. Larson's third album explores the full range of her talent, from hard-rocking numbers like Summer's radio classic "Radioland" to a bluesy torch ballad, Lowell George's "Long Distance Love." There are also shades of pretty, sinuous midtempo pop-rock, along the lines of her 1979 hit "Lotta Love." Larson gets a chance to express both sides of her talent on Alan Toussaint's "Tears, Tears And More Tears," which starts out as a teary pop lament and builds into a saucy uptempo rocker.

Best cuts: Those cited, plus "Ooo-Eee," "When You Come Around," "Straight From The Heart."

STEVE WINWOOD-Arc Of A Diver, Island ILPS9576. Produced by Steve Winwood. Although the hiatus since his first solo collection has been a lengthy one, the flowing, keyboard dominated thrust of this new set suggests a smooth transi tion from the darker, harder-edged work of his Traffic days to the jazz and r&b-tinged pop Winwood now favors. His synthe sizer textures on this self-contained opus boast a warmth and clarity only hinted at in the past, and while the overall attack is more subdued, his singing, as always, is impassioned. Best cuts: "While You See A Chance," "Arc Of A Diver,"

"Spanish Dancer," "Night Train."

Best cuts: Those mentioned

M-The Official Secrets Act, Sire SRK6099 (Warner Bros.) Produced by M. Though there is nothing as lightweight as "Pop Muzik" on this album, M continues to make accessible electronic pop without the foreboding icy edges of Kraftwerk or Bowie. Most of the songs here deal with the world of politics and how modern man fits into the scheme of things While not everything is dance-oriented, those who prefer to move their feet to the world's problems won't be sorry with this album. "Official Secrets," "Relax," "Your Country Needs You," "Abracadabra" and "Working For The Corporation" have more than their share of rhythm. Gary Barnacle's saxo phone work enlivens several tracks.

JANUARY

ROSE ROYCE-Golden Touch, Whitfield 3512 (Warner

Bros.). Produced by Norman Whitfield. A few personnel changes namely Richee Benson's replacement of long time vocalist Gwen Dickey, only add to the rich, r&b sound cultivated by Rose Royce. From the title track, a smooth ballad, to such uptempo, funky numbers as "Funkin' Around," "You're A Winner" and "I Wanna Make It With You," Rose Royce con tinues to provide appealing music. Bruce Miller's string ar rangement on "Love Is In The Air" cleverly makes them a part of the melody

Best cuts: Those mentioned and "And You Wish For Yes terday



GAIL DAVIES-I'll Be There, Warner Bros. BSK3509. Produced by Gail Davies. A triple threat singer-songwriter pro ducer, Davies proves with this album that she's an unusual talent. Her vision is for the folk flavored arrangements gar nished with contemporary studio touches, and her light lilting harmonies are as distinctive as her writing style. She doesn't gear toward obvious commerciality; instead, each cut is different in mood and feeling. Besides her own five origi nals on the LP, there are songs from Delbert McClinton, Paul Craft, Boudleaux Bryant, and a silver version of "Kentucky" by Carl Davis and Hartford Taylor.

Best cuts: "Object Of My Affection," "Get That Feelin' In-de," "Honky Tonk Waltz," "I'll Be There." side,

DEBBY BOONE-Savin' It Up, Warner Bros. BSK3501. Produced by Larry Butler. Under Butler's magical guidance, Boone is maturing into an outstanding artist. Her vocal control spans a wide range on this fine love medley. Alternately, her tones are fraught with emotion, tinged with passion or sparked with vitality. A wealth of stellar writers contribute their efforts on this package, including Richard Leigh, Diane Pfeifer, Randy Goodrum, Rafe Van Hoy, Don Cook, Bob Morrison and Mel McDaniel.

Best cuts: "Savin' It Up," "Too Many Rivers," "Never Say Never," "Isn't That Just Like Love" and "Perfect Fool."



THE RINGS, MCA MCA5165. Produced by the Rings. It's ironic that this quartet hails from Boston, as it plays the same type of sophisticated pop popularized by the Cars. There are the enigmatic lyrics concerning relationships coupled with the taut and melodic rhythms. However, unlike Ocasek's crews, each of the band members in the Rings writes so that this debut album is extremely varied. There is an undercurrent of reggae and Latin rhythms on some tracks while



others are straight ahead rock. The musicianship is first-rate with Mark Sutton's guitar standing out. Play instore and pitch to fans of the Cars

Best cuts: "Opposites Attract," "Too Much Of Nothin'," "Got My Wish," "This One's For The Girls."

THE JOHNNY AVERAGE BAND-Some People, Bearsville BRK3514. Produced by Griff McRee, Mick Hodgkinson. Average (vocals, guitars, keyboards, bass) and his band debut here with an engaging collection of tunes covering the bases of reggae ("Shake Your Shake"), animated new wave ("Pub-lic Image") and rock ("Wake Up Call"). Featured vocalist Nikki Wills lends her talents on all but one tune and sings lead or co-lead of six of the other nine. Her contributions prove beneficial-she adds color and spunk, enhancing Aver-

age's vocals and generally spicing things up. Best cuts: "Thermostat," "Whatcha Gonna Do (When The Reggae Breaks Your Heart)," "Wake Up Call," "Gotta Go Home

JOE "KING" CARRASCO & THE CROWNS, Hannibal HNBL1038 (Antilles/Island). Produced by Billy Altman. The Tex-Mex styling of the Sir Douglas Quintet meets the goodtime pop/rock of Sam the Sham & the Pharoahs and the result is a happy rock'n'roll band that has been charming new wave and older audiences from Texas to New York. Carrasco wears his influences well, for he is a true original as well, and the music and packaging of this LP capture well the zanny spirit of Carrasco's full tilt live shows. Recommended for all fans of the Farfisa organ.

Best cuts: "Federales," "Party Doll," "One More Time," "Betty's World."

NUCLEAR REGULATORY COMMISSION-Reactor, Official **OR1180.** Produced by the Nuclear Regulatory Commission. Printed on the back cover, the lyrics of this LP read like a political anti-nuke tract. So when the LP is played it is amazing to hear what this five person group can do. The NRC is a solid band, neither new wave nor mainstream. It's good rock, makes intelligent use of keyboards and a kinetic rhythm section. The band is fronted by a female lead singer who sounds like an unaffected Lene Lovich, and who can make the frequently complicated lyrics work. Though the band takes on the draft and white sugar, it is nuclear power that is close to this act's heart

Best cuts: "Critical Mass," "Z-Bomb," "Inspection," "Fax."

Billboard's Recommended LPs

RY COODER-Borderline, Warner Bros. Warner Bros. BSK3489. Produced by Ry Cooder. Cooder should be made a national monument for he must be a repository of every American musical style. His past efforts have been tips of the hat to folk, country and Latin styles. This time out he authentically re-creates several r&b and blues songs. Only one song, the title track, is written by Cooder. Many of the others are forgotten chestnuts from musical history. "634-5789" has the earmarks of being Cooder's first single hit. Best cuts: "634-5789," "Down In The Boondocks," "Johnny Porter," "Why Don't You Try Me," "Speedo."

APRIL WINE-The Nature of The Beast, Capitol SOO12125. Produced by Myles Goodwyn, Mike Stone. The veteran hard rock group has lots of high energy, heavy metal music on its latest LP, but also melodic pop cuts for singles candidates. "Wanna Rock" is a classic of its kind: "Caught In The Crossfire" has some nifty intergalactic sound effects. Best cuts: those cited, plus "Tellin' Me Lies," "Sign Of The Gypsy Queen," "Just Between You And Me."

MANFRED MANN'S EARTH BAND-Chance, Warner Bros. BSK3498. Produced by Manfred Mann. It has been awhile since the U.S. has seen a release from this venerable British progressive rock band and this album shows the group still is full of creativity. As could be expected there is the usual Springsteen cover song (this time it's "For You") but beyond this bit of predictability, the LP is a forceful statement of polished, complex yet melodic rock. "No Guarantee" should make some people move on the dance floor. "Lies (Through The 80s)" is a hook-filled pop song and "Stranded" is a Supertramp-styled ethereal ballad. Best cuts: Those mentioned.

STYX-Paradise Theatre, A&M SP3719. Produced by Styx. Styx is one of those groups that just when you think they've peaked come back with an equally if not more impressive outing. This new concept LP centers around Chicago's Paradise Theatre which was demolished in 1958. Perhaps more than on any previous Styx album, the vocals, lyrics and playing previous Styx album, the vocals, lyrics and playing merge into a cohesive whole with plenty of emphasis on striking melodies and disciplined vocal delivery. The instrumental passages are supported with horns which compliments the taut guitar, keyboard, bass and drums parts. The lyrics unfold in story form until it climaxes with the theatre's destruction (due to a lack of funds to keep it open). Check out the smooth harmonies since they are among the most fluid of all rock acts. The label is mounting a well-constructed marketing campaign to support both the LP and Styx tour

Best cuts: "The Best Of Dimes," "Rockin' The Para dise," "Nothing Ever Goes As Planned," "Snowblind

ROY BUCHANON-My Babe, Waterhouse. Waterhouse 12. Produced by Roy Buchanon. Buchanon plays some good rock/blues guitar and this LP lets him show off what he can do. With keyboardist Paul Jacobs ably handling the lead vocal chores, Buchanon fills in the holes with his Fender guitar. Though Buchanon himself produced the record, this disk is no self-indulgent guitar ego trip. Buchanon's solos come in at just the right moments and never last too long. Best cuts: "Dr. Rock & Roll," "My Babe," "Dizzy Miss Lizzy.

TANTRA-The Double Album, Importe/12 MP310. Produced by Ouelli del Castello. Excellent production values contribute to a danceable, slick double-LP from this Italian group. The smooth-as-silk sound harks back to disco's heyday, and in spite of the fact that Tantra is heavily influenced by African music, the mood of the album is unmistakably European. The African-sounding cut, including "Su-ku-leu," "Mother Africa" and "Hallelujah," are the most original and the most successful of the almost two hours of music presented here. Best cuts: Those mentioned above.

SHOES-Tongue Twisters, Elektra 6E303. Produced by Shoes and Richard Dashut. The little girls are going to love this quartet which rocks hard over the vicissitudes of love, but not hard enough to turn off slightly older "girls" who like the softer variety. It's just another instance of new wave logic, where the music swings from one demo to another. Unfortunately, it's moving a bit too fast for programmers and other tastemakers, who must now pause to research the sound. The Police did it last year, so the ice has been broken. **Best cuts:** "Girls Of Today," "The Things You Do," "Only In My Sleep," "She's The One.

MARK SAFFAN AND THE KEEPERS, Planet P12 (Elektra/Asylum). Produced by Richard Perry. This quintet plays a rough and tumble brand of rock fronted by the gruff vocals of Saf fan. The music is spare yet this is the appeal of this genre. Reggie Knighton, who had his own band in the late '70s, plays guitars and does backup vocals. Three of the 11 tracks are non-originals with Saffan resurrecting such gems as the Zombies' "Tell Her No" and Love's "Little Red Book." Best cuts: "Skeletons Dancing," "Relax Boy," "Tell Her No," "It Happened In The Night.

PAUL BUTTERFIELD-North South, Bearsville BRK6995. Produced by Willie Mitchell. Although his ripe harmonica still peeks through the mix, veteran blues interpreter Butterfield is showcased here primarily as a vocalist. And if the arrangements too often find him singing in a strained middle register, those charts, courtesy of Memphis r&b legend Willie Mitchell, place the singer in an infectious r&b vein. Best cuts: "I Get Excited," "Bread And Butterfield," "Living In Mem phis.'

MARK/ALMOND BAND, Best of ... Live, Pacific Arts PAC7142. Produced by Jon Mark. One of the most chronically underrated jazz-rock bands puts its best foot forward on this single disk, five song set. This is the second live Mark/ Almond disk (side one of Mark/Almond '73 was the last) and even though guitarist/vocalist Jon Mark and saxophonist Johnny Almond are working with a smaller band this time, their moody brand of pop/jazz still is effective. This unit's version of "New York State Of Mind" is one of the better renditions of this oft recorded song. Best cuts: "New York State Of Mind," "Lonely Girl," "The City."

AMBER, MCA, MCA5164. Produced by Jack Keller. This selftitled, debut LP for the singer songwriter is a combination of uptempo pop songs and ballads. "Dancin' To Our Song (In Someone Else's Arms)," the first single, features a tenor solo by Terry Harring. Although the vocals are not dominant, the tight orchestration shines through on "You Can Trust My Love," "Pure Love," "What Took You So Long" and "If It's Not You." On "All The Love I Had In Me," Amber's promising vocals flow in an out of the soft ballad. Best cuts: Those mentioned

ORIGINAL SOUNDTRACK-The Elephant Man, Pacific Arts PAC8143. Produced by John Morris. Veteran composer John Morris' score for the highly popular film is symphonic and classical in keeping with the 19th century Britain depicted in the movie. All tracks are originals except the "Adagio For Strings" which is written by Samuel Barber. The London Symphony plays on this composition while the National Philharmonic Orchestra plays on the others. Extensive liner notes tell the story of the real "elephant man" John Marrick, the

making of the film and Morris' recollections of how he devised the music. **Best cuts:** "The Elephant Man Theme," "Pantomime," "Adagio For Strings."

THE MANTOVANI ORCHESTRA-Mantovani, The Legend, Audiofidelity JK901. Produced by Bert Siegelson & Tony D'Amato. The first in a series of re-creations by Roland Shaw of the familiar sound of the late maestro. An added draw is the fact the LP was digitally recorded. The selections include, as one can expect, strong melodies from the recent past, including "Theme From New York, New York," "Copacabana," "The Way We Were," "Don't Cry Out Loud" and seven others. The sound of Mantovani continues with due respect for a true recording legend. **Best cuts:** "New York, New York," "Copacabana.

SOU

MAMMATAPEE-On The One, Whitfield 3510 (Warner Bros.). Produced by Norman Whitfield, Mark Kenoly, Walter Downing, isy Martin. A mainstay on many of Whitfield's production chores, this three-member group turns in a diverse selection of r&b numbers on this second LP. Fancy guitar riffs prevail on "Dance With Me Baby," congas and percussion highlight the ballad "Easier To Say Goodbye" and a bass line reminiscent of Queen's "Another One Bites The Dust" is used on "Monster Fun." Best cuts: Those mentioned.

country

RANDY BARLOW-Dimensions, Paid PLD2002. Produced by Fred Kelly. With his fourth album, Barlow proves that he is coming into his own. Backed by Kelly's production, he emotes with a newfound vitality and energy. There's a variety of numbers on the album, from the upbeat, jazzy "Dixie Man" to the western edged "Tucson, Mama & Home." **Best cuts:** Those cited, plus "Don't Give Up On Me" and "New York City Cow boys/Deep In The Heart Of Texas."

BYRON BERLINE-Byron Berline And The L.A. Fiddle Band. Sugar Hill SH3716, Produced by Byron Berline. The fiddles season rather than saturate this collection of bluegrass standards which includes six instrumental cuts and five with vocals. The band does a remarkably sensitive treatment of 'All The Good Times," a mournful piece that's routinely overdone by enthusiasts. Best cuts: That cited, plus "Red Haired Boy" and "On And. On.

CARL JACKSON-Banjo Man-A Tribute To Earl Scruggs, Sugar Hill SH3715. Produced by Carl Jackson. Scruggs' best compositions and licks are lovingly reprised here in a display that is-appropriately-more passionate than pyrotechnical. Jackson's tribute number, "Banjo Man," is, however, a trifle heavy-handed and off-target. Best cuts: "Earl's Breakdown,' "You Are My Flower," "Ground Speed.

Jazz

NATIVE SON-Savanna Hot-Line, MCA MCA 5157. Produced by Akira Taguchi. From the blaring album graphics it is difficult to tell that this is a serious jazz fusion effort by a promising Japanese quintet. There are only six cuts here which gives each player room to play his instrument. Kohsuke Mine's tenor and soprano saxophone is a highlight as is Takehior Honda's keyboards. This is a natural for contemporary jazz playlists. Best cuts: "African Fantasy," "Animal Market," Search Of Beauty

DON BYAS-Inner City IC7018. No producer listed. The late tenor saxophonist cut 12 tracks in Paris in 1953-55, some of them with the redoubtable Mary Lou Williams at the piano. Byas was a monster in the Hawkins manner, inventive and forceful, and this welcome LP affirms his outstanding musicianship. Other tracks are with Beryl Booker's Trio. A first rate reissue. Best cuts: "Lullaby Of The Leaves," "Why," Should Care.

BUCK CLAYTON-Tenderly, Inner City IC7019. Producer uncredited. Taped in Paris in 1959, before he experienced se vere lip problems, these 12 tracks by the former Count Basie soloist show Clayton's fine trumpet in an intimate, cozy setting. Kansas Fields, drums, and three French musicians provide ideal, unobtrusive backup. Tunes are all strong evergreens. It's a joy to hear Buck playing without a mute for a change. Best cuts: "Black And Blue," "Pennies From Heaven," "Premier Bal."

BOULOU & ELIOS FERRE-Gypsy Dreams, SteepleChase SCS1140. Produced by Nils Winther. Duo of two Euroepan brothers provides soft and intriguing guitar sounds on nine selections covering a variety of moods. In a highly competitive field flooded with superior guitarists, the Ferres compare well with the best. Their titles include originals as well as tunes by Miles Davis, Lee Konitz and Warne Marsh. Best cuts: "Half Nelson," "Panique."

TETE MONTOLIU TRIO-I Wanna Talk About You, Steeple-Chase SCS1137. Produced by Nils Winther. Spanish pianist is backed by bassist George Mraz and drummer Al Foster on five instrumentals running 421/2 minutes. Tete has it all, brilliant technique and an abundance of heart, and is destined to be-

(Continued on page 55)

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison: Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams,

FELTON JARVIS 1934-1981

That man is a success who has lived well, laughed often and loved much; who has gained the respect of intelligent men and the love of children; who has filled his niche and accomplished his task; who leaves the world better than he found it... who looked for the best in others and gave the best he had.

ROBERT LOUIS STEVENSON

We'll miss you.



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This Week	Last Week	Weeks on	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	7	10	I LOVE A RAINY NIGHT
4	3	12	Eddie Rabbitt. Elektra 47066 (Debdave/Briarpatch, BM1) EVERY WOMAN IN THE WORLD
	5	12	Air Supply, Arista 0564 (Pendulum/Unichappell, BMI) LOVE ON THE ROCKS
4	4	13	Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP) SUDDENLY
\$	6	12	Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI) GUILTY
Too Too	8	9	Barbra Streisand & Barry Gibb. Columbia 11-11390 (Stigwood/Unichappell, BMI) I MADE IT THROUGH THE RAIN
	10	8	Barry Manilow, Arista 0566 (Unichappell, BMI) THE WINNER TAKES IT ALL
8	1	15	Abba. Atlantic 37222 (Artwork/Polar, ASCAP) MORE THAN I CAN SAY
9	9	11	Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI) IT'S MY TURN
			Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
2105	11	9	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic)
5117	14	6	(Flowering Stone, ASCAP) THE TIDE IS HIGH
12	12	11	Blondie, Chrysalis 2465 (Gemrod, BMI) EASY LOVE
13	2	14	Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI) NEVER BE THE SAME
办	17	6	Christopher Cross, Warner Bros. 49580 (Pop'N'Roll, ASCAP) MY MOTHER'S EYES
A	18	6	Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav. ASCAP) 9 To 5
16	15	9	Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI) FOOL THAT I AM
1	22	8	Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI) STARTING OVER
1	23	8	John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI) SMOKEY MOUNTAIN RAIN
197	25	5	Ronnie Milsap, RCA 12084 (Pi-Gem, BMI) HEY NINETEEN
AND AND	27	5	Steely Dan, MCA 41036 (Zeon/Freejunket, ASCAP) SAME DLD LANG SYNE
21	21	6	Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP) ONE STEP CLOSER
			The Dooble Brothers, Warner Bros. 49622 (Noodle Tunes/No Aff/Long Tooth, BM1/Rare Blue/Carlooney Tunes, ASCAP)
22	20	10	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
23	19	12	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
24	13	16	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
25	16	16	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
26	24	20	WOMAN IN LOVE ● Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
27	26	11	MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
\$	33	5	MISS SUN Boz Scaggs, Columbia 11-11406 (Hudmar, ASCAP)
29	28	10	EVERYBODY'S GOT TO LEARN SOMETIME The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
30	30	6	YOU Earth Wind & Fire, ARC/Columbia 11-11407 (Saggifire/Rutland Road/Almo,
31	29	12	ASCAP/Foster Frees/Irving, BMI) ONE TRICK PONY
32	31	22	Paul Simon, Warner Bros. 49601 (Paul Simon, BMI) NEVER KNEW LOVE LIKE THIS BEFORE
33	32	16	Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI) WITHOUT YOUR LOVE
-	40	4	Roger Daltrey, Polydor 2121 (H.G. ASCAP) TIME IS TIME
35	39	6	Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI) SEND A LITTLE LOVE MY WAY
36	34	17	Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI) ON THE ROAD AGAIN
37	37	10	Willie Nelson, Columbia 1-11351 (Willie Nelson, BM1) SEQUEL
-	NEW E	attav	Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI) SEVEN BRIDGES ROAD
39	30	11	Eagles, Asylum 47100 (Elektra) (Irving, BMI) I' M HAPPY THAT LOVE HAS FOUND YOU
•	NEW E		Jimmy Hall, Epic 9-50931 (ATV, BMI) A LITTLE IN LOVE
41	41	5	Cliff Richard, EMI-America 8068 (ATV, BMI) HAPPY SONG
42	38	15	Frank Mills. Polydor 2148 (Peter Piper/Unichappell, BMI) YOU'YE LOST THAT LOVIN' FEELING
43	43	9	Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI) ONCE A NIGHT
44	36	20	Jackie English. Venture 135 (Carollon/Cooperstown, ASCAP) REAL LOVE
			The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monosteri/April, ASCAP)
45	42	19	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
46	46	6	WHEN Perry Como, RCA 12088 (United Artists/Roncorn, ASCAP)
47	- 44	11	IS THIS THE WAY OF LOVE Chris Montan With Lauren Wood, 20th Century 2470
48	45	16	(RCA) (Special/Old Sock, ASCAP) DREAMING
49	47	15	Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP) IF YOU EVER CHANGE YOUR MIND Crustel Carlo Carlo Fin 1/1360
50			Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
50	48	22	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)

JANUARY 17, 1981 BILLBOARD

★ 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.)

Classical

Moss In 33 Countries

NEW YORK-Moss Music Group has entered into a licensing deal with WEA Discos in Brazil. bringing to 33 the number of countries in which the label has either licensing or representation arrangements.

Ira Moss. president, says his company has added seven foreign firms to its international string over the past year. "We now have all major markets covered."

Moss does, however, note that a change is in the making with respect to the British market. The firm, whose product lines include the Vox, Candide and Turnabout and Candide labels, had Decca as licensee in that territory. It will now handle production on its own in the U.K., says Moss, with a distributor yet to be named.

In another recent agreement. Moss Music appointed Message Records in Sydney as exclusive representative in Australia.

UTAH RECORDS TOP POPS LP

SALT LAKE CITY-The Utah Symphony and the Salt Lake City Tribune have teamed to produce a new album/cassette performed by members of the symphony titled "Tops In Pops." List price is \$5.99.

"Tops In Pops." List price is \$5.99. "The album." says Harold L. Gregory, the orchestra's executive director, "came about following a series of pops concerts at Symphony Hall and at Snowbird last summer. We decided to share the experience with music lovers by producing a budget priced recording within reach of all."

Works by Henry Mancini. Leonard Bernstein, David Rose, Leroy Anderson and Charles "Annie" Strouse are included.

FOR ITALIAN CITIES

CHICAGO-The almost \$200,000

raised by Lyric Opera of Chicago

and Luciano Pavarotti for Italian

earthquake disaster relief has been

earmarked for construction of two

community centers in areas hardest

hit by the disaster. Work on the proj-

ects is expected to begin immedi-

ately, according to Carol Fox,

\$100.000 price tag, is being donated

by the Catholic church. Each center

will contain a large meeting room

and several smaller rooms, but polit-

ical meetings will be barred. Fox

Land for the projects, each with a

Lyric's general manager.

said

STERN TRIBUTE—Superstar colleagues join with Isaac Stern to celebrate the violinist's 60th birthday by collaborating in a nationally televised concert and simultaneous recording with the New York Philharmonic last fall. CBS Mas-

STERN TRIBUTE—Superstar colleagues join with Isaac Stern to celebrate the violinist's 60th birthday by collaborating in a nationally televised concert and simultaneous recording with the New York Philharmonic last fall. CBS Masterworks will release the digital recording next month, backed by a heavy marketing and promotion campaign. In a last huddle before going on stage at Carnegie Hall are, from left, Pinchas Zukerman, Itzhak Perlman, Zubin Mehta and Stern.

Music Masters Label Debuts Next Month

NEW YORK—Music Masters will debut next month as a new retail line operated as an autonomous subsidiary of the venerable classical record

club, Musical Heritage Society. Six albums, listing at \$8.98 each, make up the first release, with at least 30 titles spread over six releases planned for the year, according to Jeffrey Nissim, president of the label.

While some of the titles have had prior club exposure through Musical Heritage, the bulk of forthcoming product will be exclusive to Music Masters, says Nissim. The label's approach will be to "fill in" areas of repertoire largely ignored by other companies, he adds, although stand-

Construction funds are in the

process of being transferred from

the Northern Trust in Chicago to the

First National Bank of Chicago,

Lyric's Dec. 7 benefit concert

raised approximately \$100,000 from

ticket sales. Contributions also have

poured in from the several hundred

cities in which the concert was heard

Pavarotti was general chairman of

the event which featured appear-

ances by 20 opera singers and the

surprise participation of violinist It-

over radio via satellite

zhak Perlman

ard repertory will also be included in the product mix.

Albums in the first release include a Schumann/Schubert disk performed by members of the Chamber Music Society of Lincoln Center; a collection of Latin American guitar music performed by Eliot Fisk; an LP featuring Naumberg Foundation contest winner. flutist Carol Wincenc; a ragtime/stride package played by pianists William Bolcom and William Albright; and two packages of early music performed by an ensemble directed by Frederick Renz.

While all items in the initial release stem from domestic recordings, material from foreign sources secured under license may be offered later. Digital product is also under consideration. informs Nissim.

He states that special attention will be given packaging and quality, with controls utilized that have been developed by Musical Heritage. The Music Masters chief asserts this involves complete audition of every 100th disk off the presses.

The line will be distributed by Euroclass Record Distributors here. General radio promotion will be handled by Jay K. Hoffman. concert promoter who developed the Mostly Mozart series at Lincoln Center. Additional radio promotion, this aimed at colleges. will come from Thirsty Ear, a firm specializing in campus contacts.

Leo Hofberg, a former London Imports chief now acting as a consultant for Pickwick's classical operation, also serves Music Masters as repertory consultant.

Music Masters is headquartered in Tinton Falls. N.J., home base of the parent record club.

Season Announced

CHICAGO-The Cincinnati May Festival's 108th season will kick off May 22 with Berlioz "Romeo And Juliet," featuring singers Vinson Cole, Tatiana Troyanos and Justino Diaz. Other works announced by music director James Conlon are Elgar's "Dream Of Gerontius," Handel's "Messiah," Verdi's "Simon Boccanegra" and Mozart's Great C Minor Mass. The event is the oldest major choral festival in the Western Hemisphere.

www.americanradiohistory.com

Classical Notes

Benefit Concert Raises \$

Rome

The Greater Miami Opera Assn. unveils its new production of Verdi's "Nabucco," Jan. 19, as the company's 40th season is launched. The production designed by Nicola Benois, travels to the New York City Opera. San Francisco Opera and the Houston, San Diego and Seattle opera companies in upcoming seasons ... Luciano Pavarotti's motion picture debut, "Yes Giorgio," will be directed by Franklin J. Shaffner for MGM. Shaffner's credits include "Patton," "The Boys From Brazil," "Islands In The Stream" and "Nicholas And Alexandra." Shooting will take place this summer.

The 1981 fellowships of the Beethoven Foundation Inc. of Jasper, Ind. went to pianists **David Buechner, Glenn Sales** and **Jonathan Shames**. They'll receive support from the foundation for a three-year period and were featured in a Dec. 6 New York recital broadcast by WQXR.... A 26week Los Angeles Philharmonic broadcast seaThomas Frost produced and Bert Whyte engineered the Smithsonian Institution's recent recording of Victor Herbert's "Naughty Marietta." In February, Frost will produce two new Mormon Tabernacle Choir digital albums, one of religious choruses, the other a Disney kaleidoscope.... CBS Mastersound's line-up of halfspeed mastered albums for 1981 includes "Switched On Bach," Bernstein's "The Planets," Ormandy's "Fountains/Pines Of Rome," and the Boulez Bartok. "Concerto For Orchestra." CBS also is promising half-speed mastered opera.

ALAN PENCHANSKY

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photo	issio	ying, n of t	rorm or by any means, electronic, recording, or otherwise, without the the publisher Compiled from national retail stores and one-stops by the Music Popularity Chart Dept of Bill-	prior wri	tten														(111)	
	WEER	on Chart	ARTIST	6	Suggested List Prices		WEEK	WEEK	on Chart	107/07		Suggested List Prices		WEEK	WEEK	on Chart	ARTIST		Suggested List Prices	
		Weeks o	Title Label, Number (Dist. Label)	RIAA		Soul LP/ Country LP	THIS W	LAST W	Weeks on	ARTIST Title Label, Number (Dist. Label)	RIAA	LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS W	LAST V	Weeks	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP/ Country LF Chart
7	1	<u>≮</u> 7	JOHN LENNON/YDKO ONO Double Fantasy	Symbols	8-Track	Chart	36	36	<u>×</u> 14	LED SAYER Living In A Fantasy	Symbols	OTINCK	Gildi L	71	71	6	HEATWAVE Candles	oymoois		
	4	22	Geffen GHS 2001 (Warner Bros.) PAT BENATAR		8.98		37	37	32	Warner Bros. BSK 3483 DEVO	•	8.98		72	74	18	Epic FE 36873 B-52'S		8.98	SLP 24
1			Crimes Of Passion Chrysalis CHE 1275		8.98		38	38	45	Freedom Of Choice Warner Bros. BSK 3435 BOB SEGER &		7.98					Wild Planet Warner Bros. BSK-3471		7.98	
3	3	10	STEVIE WONDER Hotter Than July Tamia T8-373M1 (Motown)		8.98	SLP 1	30	30		THE SILVER BULLET BAND Against The Wind Capitol \$00-12041		8.98		73	63	8	AEROSMITH Aerosmith's Greatest Hits _{Columbia} FC 36865		8.98	
3	7	14	KENNY ROGERS Greatest Hits Liberty L00-1072	•	8.98	CLP 1	39	32	11	LINDA RONSTADT Greatest Hits Vol. 2	•			•	85	8	PATRICE RUSHEN Posh		7.98	SLP 27
; †	2	15	BARBRA STREISAND Guilty		0.00	001	40	41	22	Asylum 5E-516 (Elektra) TEDDY PENDERGRASS		8.98		•	86	4	Elektra 6E-302 BLUES BROTHERS Made In America		7.30	361 27
;	5	22	Columbia FC 36750		8.98		41	44	10	TP P.I.R. FZ 36745 (CBS) GRDVER WASHINGTON JR.		8.98	SLP 12		87	4	Atlantic SD 16025		8.98	
+			Back In Black Atlantic SD 16018		8.98		41		10	Winelight Elektra 6E-305		7.98	SLP 14	M			III Mercury SRM-1-4003		7.98	SLP 11
7	9	8	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120		9.98		42	42	20	SOUNDTRACK Honeysuckie Rose Columbia S2:36752		13.98	CLP 4	77	78	27	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	•	8.98	
	8	13	THE POLICE Zenyatta Mondatta A&M SP 4831	•	7.98		43	43	44	BILLY JDEL Glass Houses				78	79	36	SOUNDTRACK Urban Cowboy			
3	10	7	STEELY DAN Gaucho		7.30		44	45	7	Columbia FC-36384 CAMEO Fool Mo		8.98		79	80	90	FullMoon/Asylum DP 90002 (Elektra) WAYLON JENNINGS		15.98	CLP 19
	6	8	MCA MCA-6102 EAGLES		9.98		45	46	27	Feel Me Chocolate City CCLP 2016 (Casablanca) JACKSDN BRDWNE		7.98	SLP 8				Greatest Hits RCA AHL1-3378		7.98	CLP 9
+		_	Eagles Live Asylum BB-705 (Elektra)		15. 98					Hold Out Asylum 5E-511 (Elektra)		8.98		80	89	4	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century T-627 (RCA)		7.98	SLP 6
3	13	6	BLONDIE Autoamerican Chrysalis CHE 1290		8.98		46	50	9	XTC Black Sea Virgin VA 13147 (RSO)		7.98		81	90	10	THE JIM CARROL BAND Catholic Boy		7.98	
r	12	7	ROD STEWART Foolish Behaviour		8.98		47	48	16	KENNY LOGGINS Alive Columbia C2X 36738	•	11.98		☆	NEN E	alley .	Atco SD-38-132 (Atlantic) BEATLES The Beatles 1962-1966		7,50	
	11	12	Warner Bros. HS 3485 BRUCE SPRINGSTEEN The River		0.70		AN AN	56	5	YES Yesshows							Apple SKBO 3403 RFATIFS		9.98	-
7	16	4	Columbia PC 236854 FLEETWOOD MAC		15.98		49	49	16	Atlantic SD-2-510 DAVID BDWIE		11.98		W	NEW C		The Beatles 1967-1970 Apple SKB0 3404		9.98	
1			Live Warner Bros. 2WB-3500		13.98		50	40	9	Scary Monsters RCA AQL1-3647 NEIL YDUNG		8.98		资	NEW E	ATET	JDHN LENNON Shaved Fish Apple SW 3421		7.98	
	15	7	HEART Greatest Hits/Live Epic KE 2-3688		13.98					Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98		85	65	12	SPYRO GYRA Carnaval			
3	17	6	BARRY MANILOW		8.98		貢	58	'	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98			NÊTE E		MCA MCA-5149 BEATLES		8.98	SLP 47
3	18	10	Arista AL 9537 THE ALAN PARSONS PROJECT The Turn Of A Friendly Card		0.70		52	35	12	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98					Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98	
	14	27	Arista AL 9518 QUEEN		8.98		53	53	11	DONNA SUMMER The Wanderer				B	98	6	MANHATTANS Greatest Hits		7.98	SLP 18
-	21	_	The Game Elektra 5E 513		8.98		54	54	15	Geffen GHS 2000 (Warner Bros.) SUPERTRAMP	•	8.98	SLP 52	88	68	12	Columbia JC 36861 HARRY CHAPIN Sequel		7.30	367 10
3	21	6	RED SPEEDWAGON Hi Infidelity Epic FE 36844		8.98		55	55	24	Paris A&M SP-6702 GEORGE BENSON		13.98			99	8	Broadwalk FW 36872 (CBS) BUS BOYS		8.98	-
0	19	10	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98			ļ		Give Me The Night Warner Bros. HS 3453		8.98	SLP 28	89			Minimum Wage Rock & Roll Arista AB 4280		7.98	
ī	22	49	CHRISTOPHER CROSS Christopher Cross				56	57	20	THE CARS Panorama Elektra 5E-514		8.98		90	100	10	SWITCH This Is My Dream Gordy G8:999M1 (Motown)		8.98	SLP 31
2	23	14	Warner Bros. BSK 3383 KOOL & THE GANG	•	7.98		57	59	6	WEATHER REPORT Night Passage		7.98		佥	122	4	TIERRA City Nights		7.09	
+	28	6	Celebrate De-Lite DSR-9518 (Mercury) ABBA		7.98	SLP 2	58	60	28	ARČ/Columbia JČ 36793 SOUNDTRACK Xanadu				€ €	REW	BIAT	Boardwalk FW 36995 (CBS)	-	7.98	1
1			Super Trouper Atlantic SD 16023		8.98		1	69	6	MCA MCA 6100 BAR-KAYS		9.98		93	92	23	Imagine Apple SW 3379 DARYL HALL & JOHN OATES		7.98	
	24	8	BOZ SCAGGS Hits Columbia FC 36841		8.98			72	7	As One Mercury SRM-13844 JERMAINE JACKSON	-	7.98	SLP 10			ļ	Voices RCA AQL1-3646		8.98	
5	25	12	THE DOORS Greatest Hits Elektra 5E-515	•	8.98					Jermaine Motown M8-948 M1		8.98	SLP 21	Ŕ	107	28	EDDIE RABBITT Horizon Elektra 6E-276	•	7.98	SLP !
3	30	16	Elektra 5E-515 ANNE MURRAY Anne Murray's Greatest Hits				61	51	8	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.00		95	105	20	LT.D. Shine On		7.98	SLP 23
-+	29	36	Capitol SOO-12110 AIR SUPPLY	•	8.98	CLP 2	62	52	10	Atlantic SD 16022 CHEAP TRICK All Shook Up	•	7.98		1 A	REW		A&M SP-4819 BEATLES Rubber Soul			JEF 23
1	26	9	Lost In Love Arista AB 9530		8.98		63	64	6	Epic FE 36498		8.98		97	66	10	Capitol SW 2442 BRUCE SPRINGSTEEN		7.98	-
	20	3	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795		13.98	SLP 3		6	1.2	Touch Mercury SRM-1-4002 ARETHA FRANKLIN		8.98	SLP 9			ļ	Born To Run Columbia JC 33795		7.98	
7	33	4	QUEEN Flash Gordon (original soundtrack) Elektra 5E-518		8,98		64		13	Aretha Arista AL 9538		8.98	SLP 6	98	108		EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 40
)	31	14	THE JACKSONS Triumph				101	75	16	DON WILLIAMS I Believe In You MCA MCA-5133	•	8.98	CLP 3	99	67	66	PAT BENATAR In The Heat Of The Night		7.98	
	20	15	Epic FE 36424 THE DOOBLE BROTHERS		8.98	SLP 4	60	76	13	RONNIE MILSAP Greatest Hits				100	HEW C	ENTRY	Chrysalis CHR-1236 JOHN LENNON Mind Games			
3	47	7	One Step Closer Warner Bros. HS 3452 DOLLY PARTON	_	8.98	SLP 59	67	77	2	RCA AHLI 3772 PARLIAMENT Trombipulation		7.98	CLP 7		101	12	Apple SN 16068 RANDY MEISNER		7.98	
			9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 6	A	84	5	Casablanca NBLP 7249 ROBERTA FLACK AND PEABO		7.98	SLP 20	_		_	One More Song Epic NJE 36748		7.98	
	27	10	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		W			BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 19	102	104	10	HIROSHIMA Odori Arista AL 9541		8.98	SLP 5
ŀ	34	32	DIANA ROSS Diana		9.04	SLP 35	593	82	6	OUTLAWS Ghost Riders		7.98		103	92	16	KANSAS Audio Visions Kirshner FZ 36588 (CBS)	•	8.98	
1		-	Motown M8-936M1		8.98	13EF 33	1	110	1	Arista AL 9542		. / 148					AUXINE F(\$5388 [[BN]]	1	0.30	-

FOR WEEK ENDING JAN. 17, 1981

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

General News

Closeup

ORIGINAL CAST-42nd Street, RCA CBL 1-3891. Produced by Tom Shepard.

Film songs in "book" stage presentations? A Broadway rarity, to be sure, but not without precedent. In 1973, Broadway saw a production of Lerner & Loewe's "Gigi," with its writers contributing four new songs to the unsuccessful transformation. Then, too, there have been non-Broadway attempts to stage successful film musicals, among them "Scven Brides For Seven Brothers." "State Fair." "The Wizard Of Oz" and, in England, Frank Loesser's "Hans Christian Andersen"-with "Christian" removed from the title.

'42nd Street," the David Merrickproduced triumph, is. however, set apart not only by its success, but the fact that only four Harry Warren-Al Dubin songs from the original 1933 film survive on Broadway-the remaining eight being culled from other Warren-associated films of the-'30s

With minor exceptions in the '20s. Warren's more than half-century career has been limited to motion picture songs, a creative bent that has not limited his remarkable output of standard songs.

The creative demands of the stage versus the musical film are supposed to be different, and while this often

Jerry Orbach and Tammy Grimes at "42nd Street" recording ses sion.

holds true, it ain't necessarily so and that can be OK. RCA's vibrant cast recording of

the score (minus, regrettably, the fine torch-song, "I Know Now") is a case in point.

After all, how can one quibble with a score that contains two perennial paeans like "Lullaby Of Broadand "42nd Street?" way"

Åh, you say, what about song integration? It works, no doubt aided by the sparest of dialog before another tap dance routine by the late Gower Champion fills the stage with wonderment. Simply put, Warren's song here sound like a Broadway score that could have been written by Irving Berlin.

In this sparkling cast album produced by veteran show producer Tom Shepard, the Broadway flair is further enhanced by performances of two veteran Broadway players, Jerry Orbach and Tammy Grimes, and the orchestrations by Phillip J. Lang, a Schubert Row master in his own right.

As good as the Lang orchestrations are, however, his approach sounds like he's mirroring musical styles of the '50s rather than the '30s, the musical's time-frame, although an occasional '30s feel comes through on "Shadow Waltz" and "Shuffle Off To Buffalo." especially by the chorus.

If there is one song that captures a Broadway touch, it's "There's A Sunny Side To Every Situation," the only song with a lyric by Johnny Mercer (the rest are by Al Dubin, Warren's most frequent collaborator in the '30s). Though film material, too (1938's "Hard To Get"), its gentle wry humor is Broadway all the way. Two other delectable Warren songs come close, "Dames" and You're Getting To Be A Habit With Me."

The album also contains exciting tap-dance sequences, which make the album sound like a videodisk without a picture. "42nd Street" is, of course, a per-

fect vehicle to be seen and heard on a videodisk, so let's hope this is a reality some day. Meanwhile, the cast album will do just fine until that happy day. **IRV LICHTMAN**



ALLEN'S PALS—Screen actor and one-time recording artist Richard Harris (left) joins Leif Garrett and Lani Hall, right, in congratulating A&M's Peter Allen on his recent Roxy engagement in L.A. That's Allen (center) greeting Harris.

Clothes To Disk Label

• Continued from page 10

dumpster. The vinyl is too acrid to burn.

The second most frequent response to the Billboard issue following John Lennon's assassination (Billboard, Dec. 20, 1980), concerned a list of other rock artists who died of unnatural causes.

There were those who questioned whether Elvis or Gram Parsons died of a "suspected drug overdose"; whether Bobby Darin's heart surgery, Gene Vincent's bleeding ulcers, or Jim Morrison's heart failure were "unnatural deaths"; and whether heroin played any part in Jimi Hendrix's death.

There were also several letters from those who said we missed some names. The most complete came from Larry Stidom, owner of the Rock'N'Read Shop in Morehead,

Ky. Stidom, a confessed trivia freak and regular columnist to Gold Mine magazine, offered the following supplementary necrology: Suicides: Donny Hathaway, 1979;

Pete Ham (Badfinger), 1975; Paul Williams (Temptations), 1973.

Car wrecks: Thomas Wayne ("Tragedy"), 1971; Billy Stewart ("Summertime"), 1970; Earl Grant ("The End"), 1970; Jesse Belvin

("Guess Who," cowrote "Earth Angel"), 1960.

Accidental shooting: Terry Kath (Chicago), 1978; Bobby Bloom

("Montego Bay"), 1974. Murdered: Sal Mineo (cut a few rock records, says Stidom), 1976; Al Jackson (MG's), 1975; James "Shep" Sheppard (Shep & the Limelites), 1970; Bobby Fuller ("I Fought The Law"), 1966.

Drug Related: Greg Herbert (Blood, Sweat & Tears), 1978; Rob-bie McIntosh (AWB), 1974; Brian Cole (Association), 1972; Al Wilson (Canned Heat), 1970; Frankie Lymon, 1968.

Miscellaneous: Graham Bond. hit by train, 1974; Shorty Long ("Here Come The Judge"), drowned, 1969; Jim Reeves, plane crash, 1964.

There will be a familiar voice singing backup on several cuts on the "Modern Times" LP, due in March by the Jefferson Starship. Yes, it will be Grace Slick, back, at least partly, into the Airplane/Starship fold.

Slick, whose own solo "Welcome To The Wrecking Ball" LP is due at the end of the month, decided she liked the lyrics to some of the songs, especially to "Stairway To Cleve-land," with its chorus: "F--- You, we do what we want."

Video Developments Grab CES Limelight

• Continued from page 1

Century-Fox Telecommunications, Magnetic Video parent, defends the move by saving it's designed to take advantage of the multimillion dollar ad campaigns already in progress for the films, to eliminate a pirate black market, and that the studio's own research indicates that the home video market and the movie going market are quite distinct.

Magnetic Video, the largest home video contributor with over 800 titles, now expects to issue new theatrical releases on videocassette within 10 weeks to 90 days after they are premiered.

Other Magnetic Video developments include the completion of final agreements to acquire rights to 250 United Artists films, and its first original programming for the home video market-"A Golden Decade Of College Football 1970-1979"-a 90-minute program taken from National Collegiate Athletic Associ-ation film footage.

Warner Home Video is setting Feb. 2 as the release date for "Fleetwood Mac, Documentary And Live Concert," "Rod Stewart Live At The L.A. Forum" and "Gary Numan-

The Touring Principal, '79" in video cassette form.

The Fleetwood Mac and Rod Stewart tapes will retail for \$40, while the Numan tape will be \$35. Significant will be a cross-merchandising and advertising campaign be-tween the LPs and videotapes of these artists including special cards tagging the videotapes in record bins. Already in Warner Home Video's music catalog are Blondie's "Eat To The Beat," the Kinks' "One For The Road" and "Woodstock."

Designed to strongly reinforce its rental videocassette program. Walt Disney Home Video is now tailoring several specific promotions for its authorized rental viewers.

Effective Dec. 1, 1980-March 31, 1981, a Disney rental dealer can license one title and get a second free for rental use, reveals Jim Jimirro, president of Walt Disney Tele-communications and Non-Theatrical.

Tied to that campaign is one involving the free rental use of "Mickey Mouse Disco" for consumer rental customers and a sav-ings on a special "Mickey Mouse Birthday Party Pack."

The authorized rental dealer pro-

motion is essentially a "two for one" offer and an "opportunity for that dealer to double its profits," emphasizes Jimirro.

Disney launched its separate sale and rental plan last October. The rental mechanics involve an author-ized dealer having an option to ac-quire any of the 11 feature films and three cartoon collections available for a 13-week period at a license fee of \$52. During that time a dealer can rent the title as often as he likes at the price he establishes. "So far." claims Jimirro, "the pro-

gram has been successful with revenues from rental and sales substantial, although not everyone has chosen to join us."

Seven hundred Disney dealers have been signed up in the past two months, according to the Disney executives, with some 35/40% participating as both rental and sale dealers.

Most rental dealers have been averaging 11 to 12 rentals during the 13-week period at an average price of \$8.

The "Mickey Mouse Disco" feature is a seven-minute animated short released theatrically last year. It contains music from an LP of the same name which Jimirro claims is now triple platinum. Essentially, it's designed as a perk for rental consumers, as is the party pack.

Jimirro makes no bones that Disney is committed extensively to both a rental and sales program. The promotions are Disney's way of supporting those dealers who partici-pate in the rental program. To unauthorized dealers who are renting Disney product the studio will be "chilly and will leave them out in the cold."

Recently, Disney filed suit against two Video Station affiliate stores, one in Richmond, Va., and the other in Riverside, Calif., alleging those outlets misrepresented themselves as authorized Disney rental dealers.

On the other hand, Magnetic Video, as well as other studios, are resisting rental. Roberts of Fox maintains that Magnetic Video is still searching for a workable rental program where "all can share in an equitable fashion." The Disney and recent Paramount rental concepts, he maintains, "try to answer the di-lemma, but don't go all the way." Fuller details of other video and

CES related activities will appear in next week's issue.

Lifelines Births

Boy, Dario Dante, to Sue and Jim Valentini, Dec. 28, in Nashville. Father is a songwriter for Screen Gems/Colgems-EMI.

* * Girl, Brooke, to Elizabeth and Feliciano "Butch" Tavares Dec. 23 in Boston. Father is one of the lead singers in the group Tavares.

* * *

Girl, Whitney Cushman, to Nancy and Bo Goldsen, Jan. 2 in Santa Monica, Calif. Father is vice president/general manager of Criterion Music Corp. Mother is the former Los Angeles representative of ASCAP. Grandfather, M.H. Goldsen, is Criterion's president. * * *

Girl, Brook Lyn Sudano, to Donna Summer and Bruce Sudano, Jan. 5 in Los Angeles. Mother records for Geffen Records. Father is founder of the group Brooklyn Dreams on Casablanca.

Marriages

Brian Russell, Los Angeles com-poser, to Cheryl Ladd, singer, actress and model, Jan. 4 at the Puma Paw Ranch in Rifle, Colo.

* * *

Casey Kasem, announcer and host of the "American Top 40" syndicated radio show aired by 500 stations and 400 outlets of the Armed Forces Radio Network, to actress Jean Thompson Dec. 21 in Beverly Hills, Calif. Mike Curb, who operates his own label and is lieutenant governor of California, served as best man.

Deaths

Charles Felton Jarvis, 46, producer of many Elvis Presley records for RCA, Jan. 3 following a stroke, in Nashville. (See related story on page 41.)

> * * *

David Lynch, 51, an original member of the Platters singing group, which enjoyed million sellers with 'The Great Pretender" and "Only You" in the 1950s, of cancer Jan. 2 in Long Beach, Calif. He is survived by his widow, Ethel, and eight children.

* * - * Albina Tavares, 67, mother of the men who comprise the Tavares singing group, Jan. 3 in Boston.

* *

Irving Spice, 65, a session violinist/contractor, following a long illness in New York, Dec. 29. Spice also was the founder and owner of Mo-hawk Records, which featured recordings by Dion & The Timberlanes, later known as Dion & the Belmonts on Laurie Records. Other Mohawk acts included the Dimensions and Lonnie & the Carillons.

*

Page Stanton, 12, daughter of John and Pat Stanton, of leukemia, Dec. 11, in Atlanta, Ga. Father is general manager of Tara Records in Atlanta and former national promotion manager for Capitol Records. Besides her mother and father, Page is survived by a twin brother William and sister Catherine.

* *

Charles Young, 65, a "ragtime pi-anist" for more than 50 years, Dec. 25 in Easton, Pa. Young, who toured for more than 30 years throughout the United States and Canada, released several ragtime albums and had his own radio program. In recent years, he had performed at resorts in the Pocono Mountains.

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Co	pyric	ght 19	LPS 8 TAP 181, Billboard Publications, Inc. No pa stored in a retrieval system, or transmi ic, mechanical, photocopying, record permission of the publisher.	t of this	I publication	V 20V	WEEK	WEEK	s on Chart	ste Po bo	ompiled from national retail ores and one-stops by the Music opularity Chart Dept. of Bill- pard. RTIST		Suggested List Prices LP,	Sout LP/	WEEK	WEEK	is on Chart	ARTIST		Suggested List Prices LP,	Soul Lf
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Late General News

Metal Microcassette Decks In Production By GEORGE KOPP

LAS VEGAS-The hi fi microcassette may finally be a reality, and hardware manufacturers are confident that prerecorded product will

follow. Fisher Corp., which showed a hi fi microcassette deck in prototype at last winter's CES, unveiled its production models at this year's show.

The company has three units in all, two portables and one home deck, and all three are metal compatible. Rival hi fi maker Aiwa showed several portable micro decks, also metal ready.

At present, there are no prerecorded tapes in the micro format. Owners of this equipment will be forced to dub their collections themselves.

Aiwa will market blank microcassettes under its own brand name. manufactured outside the company.

Other blank tape suppliers may be viewing the micro format as a viable one. Sony showed a C-90 metal microcassette here, which carries a suggested retail price of \$8. This compares with a \$12 suggested ticket on its conventional metal cassette.

TDK also had a C-60 metal microcassette on display, but in prototype only. TDK spokesmen say that the format will be a reality, probably by the end of the year.

The Fisher home deck is not slated for distribution until the spring, but the portable models are available now. The Aiwa portables are also available for immediate delivery.

According to Fisher executives, the company decided to manufacture the deck due to a good response by its dealers to the prototype model, Fisher spokesmen go on to say that prerecorded microcassettes will be on the market by the end of the year.

In other tape news, the hottest new product is the portable cassette player modeled on Sony's Walkman. Many of the newer models from other companies also feature record tape ability and carry price points below the Walkman's suggested \$200.

Also, in what may be bad news for record labels Optonica unveiled a cassette deck designed specifically to aid in home dubbing from one cassette to another. The machine has transports for two cassettes, one equipped for play back only and the other for record only.

In videotape, all suppliers report heavy demand. Fuji, which introduced its L-750 Beta Cassette here, says demand for that product is intense. Fuji executives say that it will take at least a year before the videotape market stabilizes.

According to a recent report in the Miami Herald, "A retail record store at 1500 E. Sunrise Blvd., Ft. Lauderdale, leased to Peaches Records & Tapes Inc., is being used as collateral for additional financing by the Nehi Record Distributing Co. of Los Angeles. Earlier loans for \$5.7 million were increased an additional \$1.4 million. All money is owed to CBS Inc. Officials of Nehi include Thomas Heiman and Vincent P. Mauch. The specified value of the Ft. Lauderdale Peaches is \$600,000."

InsideTrack

Music personalities are prominent in the President Ronald Reagan inaugural bashes. The Monday (19) Inaugural Gala from the Capitol Center, produced by Frank Sinatra, has Johnny Carson, Debby Boone, Rich Little, Dean Martin, Donny and Marie Osmond, Ethel Merman, Charley Pride, Mel Tillis, Bob Hope, Ben Vereen and Jimmy Stewart. ABC-TV carries two hours.

The Inaugural balls, six in landmark sites in Washington, Tuesday (20), beam a satellite-borne program to giant screens in more than 100 local balls in 41 states, and feature the orchestras of Tommy Dorsey, Woody Herman, Peter Duchin, Les Brown, Count Basie, Glenn Miller and Sammy Kaye. Entertainers already set include: Tony Bennett, Pat Boone, Ray Charles, Glen Campbell, Tanya Tucker, the Commodores, Johnny (Scat) Davis, Lionel Hampton, the Houston Pops, Anthony Newley, Wayne Newton, the Osmond Family, the Pointer Sisters, Lou Rawls and the Beach Boys. Marty Pasetta, no stranger to record-oriented specials. produces the program.

Lots of accounts are getting more and more griped as national record labels and distribution entities mail out announcements of major import to them dated prior to the effective date of the program, but postmarked on the effective date or sent on a weekend prior to the Monday on which the program takes effect. Most recent example was the RCA/A&M/Associated Custom Labels' price increase directive, effective Jan. 1, 1981, received Monday (5) by most accounts. Trade is wondering what happened to the buying and selloff features once accorded retailers, racks and one-stops.

Wanna pick the next two additions to the NARM board of directors? They will likely come from among the following: Roy Imber, Elroy Enterprises, Freeport, L.I..; Carl Thom or Jerry Adams, Harmony House, Detroit; Noel Gimbel, Chicago/Denver/L.A. rack/onestop; Lenny Silver, Buffalo's industry baron; Don Jenne, DJ's Sound City, Seattle; Tom Keenan, Everybody's Records, Portland; Bob Higgins, Albany rack/retailer; Sam Shapiro, National Record Mart/Oasis, Pittsburgh; Carl Rosenbloom and John Shulman, each of whom operates a different Chicago retail chain; or Stu Schwartz, Harmony Huts, Landsbury, Md.

President of Modern Albums of California Billy Pine bar mitzvahed son Jonathan Dec. 20 at Stephen Wise Temple, Bel Air, Calif. The NARAS L.A. chapter working on a mindblower to perk the 1981 Grammy Awards bash, now that the event plays live in New York this year. ... Two Grand Ole Opry pillars are hospitalized in Nashville. Marty Robbins, 55, is in serious but stable condition at St. Thomas Hospital after a mild heart attack Monday (5). Ernest Tubb, 66, convalescing at Baptist Hospital after a bout with pneumonia.

Indie promo man Joe Isgro adds a new dimension to

On Earth Productions, the Wayne Henderson/Ronnie Laws firm. Isgro is committed to handle promotion for the production venture, but will continue to handle some labels freelance as well.... Jim Gosa, 15 years a standout at KKGO-FM, L.A., is syndicated on 27 stations crosscountry in a new two-hour weekly show, "Jazz Chronicles." Syndicate It Inc., Hollywood, handles the show, which is themed, featuring a particular jazz artist or music trend

ON THE PUBLISHING FRONT: After 18 months of palaver, Jobete Music, the Motown publishing wing, is likely to shift affiliation to Charlie Koppelman and Marty Bandier's Entertainment Co. ... A major print deal about to be signed would bring the 50-year-old Famous Music catalog to Columbia Pictures Publications, effective next month. Deal would terminate an almost decade-long association between Famous and Charles H. Hansen. Ironically, it was Columbia print vice president Frank Hackinson who helped make the Famous Hansen deal jell when he worked for Hansen.

Mike Chapman of Dreamland Records and Lorne Saifer of Alfa Records share the podium for the Tuesday (13) dinner meeting of California Copyright Conference at Sportsmen's Lodge, North Hollywood. For reservations phone (213) 658-5863. They'll crystal ball activity of new labels in the next 10 years. ... Bernard Edwards and Nile Rodgers of Chic, who produced the Diana Ross comeback hits, will work the board for Johnny Mathis' next album in New York. ... Marie Osmond to get \$7 million for seven hours of 1981 NBC-TV prime time programming, produced by Osmond Television.

Mitch Miller returned to television on NBC Saturday (10) in what the network billed as an "extravaganza." "The Mitch Miller Special" featured Rosemary Clooney and Irene Cara. Clooney sang "Tenderly" and "Come On A My House." both of which were a&red by Miller when they were first recorded by Clooney for Columbia in the 1960s. The singalong chorus did a tribute to songwriter Harry Warren. ... U.S. District Court Judge Thomas C. Platt expects to deliver key decisions affecting the Sam Goody Inc. counterfeiting case shortly, paving the way for a trial date. Goody and its two top execs George Levy and Sam Stolon were indicted Feb. 2, 1980. An impressive team of leagal beagles have mounted a series of legal challenges since that date. forcing the delay.

A deal has apparently been struck between the British Phonographic Industry and that country's Mechanical Rights Society on how to reckon royalty payments in the wake of suggested list pricing's disappearance there. Full details aren't yet available, but the agreement involves the use of what are called "notional" list prices as an alternate royalty base. The full councils of the two organizations will meet later this month to give their assent. . Arnold Gosewich, chairman and chief executive of CBS Records Canada, has left the company. CBS reports. ... Harry Chapin celebrated his 2.000th "career concert performance" Thursday (8) at New York's Bottom Line. Quoting a line from one of his songs. "Daddy, it's time to dream again," the singer bemoaned the decline of the music business: "This used to be a \$4 billion business; now it's down to \$2.5 billion. Concert business has declined 30% in the past two years."

Key Role Set For Adams At New Publishing Outfit 1981 **By IRV LICHTMAN**

Adams, who also served as ASCAP president from 1953-56 and is the lyricist of such standards as "What A Difference A Day Makes," "Little Old Lady" and "There Are Such Things." joins Largo as chief of writer relations and standard catalog.

In addition to Weiser, vice president and general manager, and Adams, Largo's executive roster includes Gary Robbins, professional manager, and Don Love, creative director. Robbins is the son of Budy Robbins, veteran music publishing executive who, in turn, is the son of legendary music publisher Jack Robbins who founded Robbins Music, now part of the United Artists Music publishing family.

At the moment, the core of Largo Music, a division of Lebhar-Friedman, a publisher of trade magazines, is Weiser Music, a company sold by Weiser to Largo that contains copyrights and administration deals for such jazz-oriented catalogs as Oscar Peterson's Pomi Music, Norman Granz' Pablito Music and Ella Fitzgerald's Arden Music.

In addition, Weiser Music has a number of individual copyrights in its catalog.

Weiser, located at Lebhar-Friedman headquarters at 425 Park Ave. here, also reports the company's first staff writer signing, lyricist C.J. Ellis.

Weiser, who left Chappell Music as president in 1977 to join SESAC. says Largo will seek copyrights in all major music areas, including motion picture and theatre projects.

While he hopes to firm up foreign

representation deals shortly, those already locked in included current Weiser Music affiliates in Germany (Bertelsmann), Japan (Shinko) and England (Panache).

Roger Friedman, president of Lebhar/Friedman, also serves as president of Largo Music.

AFM Move

LOS ANGELES-The American Federation of Musicians last week withdrew its demand for payment for television film reuse-the issue for which it went on strike last Aug. 1.

The concession has led to a resumption in formal negotiations with film and television producers for the first time since talks broke off Oct. 29, when the producers introduced clauses related to the home video market.

That issue, which has dominated the two sides' mediated talks the past couple of months-overshadowing the original reuse question-remains unresolved.

Bob Crothers, AFM executive assistant to president Victor Fuentealba, says the reuse demand was withdrawn "in an effort to move the negotiations along and try to get a contract we can send out to our members. Obviously any settlement is subject to their acceptance: if they turn it down, reuse will be back in the picture.'

Crothers says about six issues are still open, but adds that "in our exchange of correspondence, there's been movement on both sides: We've changed our positions on several issues and they've changed their positions on some issues."

The negotiations are set for Wednesday (14) at 10 a.m. at the Dart Building here. They were called by Phyllis Cayse, a mediator for the Federal Mediation and Conciliation Services.

Retailer: 'Hit 'Em With A Brick' \$462.000 in coop dollars to add to its commitment of \$176,000 for special

marketing and seasonal "pushes." General merchandising manager Clyde McElvene explained that Harmony Hut has begun to accelerate its practice of central buying and central distribution already this year. That policy, used regularly by the largest retail chains, is new to Harmony Hut.

In the past, each store has ordered product separately. Now, chainwide purchases will insure maximum coverage for major releases. The chain made its first central purchase order with A&M for the new Styx release, on Jan. 4.

New stores scheduled to open in 1981 will bring the Harmony Hut chain to a total of 28 retail outlets in four states, covering three major markets. Harmony Hut is concentrating its expansion into shopping malls. By 1990, Blaine predicted, malls will account for between 80% and 90% of U.S. retail business.

Currently located in Maryland, Virginia, Pennsylvania and New Jersey, the chain's current market projections include expansion into Delaware and the District of Colum-

Joplin Stamp

ST. LOUIS-A request to the U.S. Postal Service to issue a commemorative stamp honoring ragtime composer and pianist Scott Joplin has been made by Rep. William L. Clay, St. Louis Democrat.

Joplin spent most of his years here. His "Maple Leaf Rag" reportedly was the first to sell more than a million copies of sheet music in the U.S. He also composed "Treemonisha," a 230-page opera performed a few years ago in New York and Houston.

Rep. Clay is chairman of the House subcommittee on postal affairs. He said he wants to promote "better knowledge of the cultural contributions of black artists. Joplin was a musical genius who. like most blacks in American history, has never been recognized for his contributions to our culture."

• Continued from page 9

"If January goes well, we'll turn

an annual profit after six months of

losses, opening six new stores and a new warehouse." Blaine boasted.

Harmony Hut hopes to use a series

of promotions throughout 1981 to

avoid the traditionally slow sales pe-

riods. Advertising director Nancy

Craig explained that the promotions

will tie in with holidays, and with lo-

cal and regional themes to increase

consumer interest throughout the

year. They will also feature a variety

For example, in February, one

Harmony Hut store will sponsor a

"Sunday Soiree" in cooperation

with a local classical radio station.

featuring a chamber music en-

In March, circus tickets will be

given away and children's product

will be promoted. In April, a Big

Band Tea Dance at one of the stores

located in a shopping mall will high-

Harmony Hut hopes to land

light big band and jazz product.

of different kinds of music.

semble.

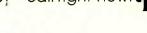
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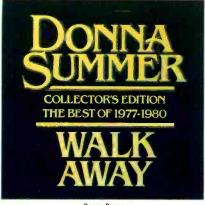
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John Cougar Nothin' Matters and What If It Did RVL-7403

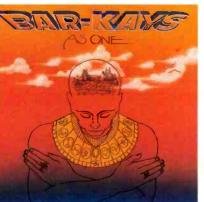


Donna Summer Walk Away NBLP 7244





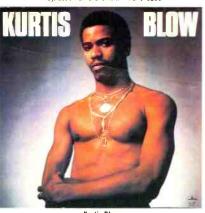
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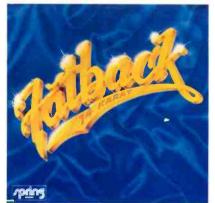
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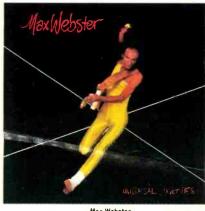
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