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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 independent 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

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

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AOR Artists Enjoying Singles Sales Surge

By PAUL GREIN

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

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 Benatar.

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 together 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.

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calendars, mirrors both the traditional tailing off of heavy volume following the holidays as well as the fortuitous glut of strong sellers contributing to 1980's bullish holiday sales. Like the early months of last year, the first quarter 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 releases from both MCA and Capitol. While final release plans for the next three months will be subject to revision at many companies, no new converts to the higher price point can yet be seen.

And with share of the prerecorded market for cassette tape continuing to eat into the 8-track 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)



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 COUNTEE, ZEVO-NITES!** 5E-519 Asylum Records & Tapes. (Advertisement)

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)

Vid Moves Pace CES

By JIM McCULLAUGH

LAS VEGAS—The release of two first run movies to the home video 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 developments here at the Winter Consumer Electronics Show, ending its four-day run Sunday (11).

The precedent setting Magnetic Video move places video cassettes of "9 to 5" and "The Stunt Man," both currently in theatrical release, into consumer hands on March 1.

Already drawing heated response from the movie theater community, Steve Roberts, president of 20th

(Continued on page 60)



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... the state of the art. Produced by SYNERGY's Larry Fast. On Passport Records and Tapes. (Advertisement)

(Advertisement)



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 Douglas Quintet

Border Wave



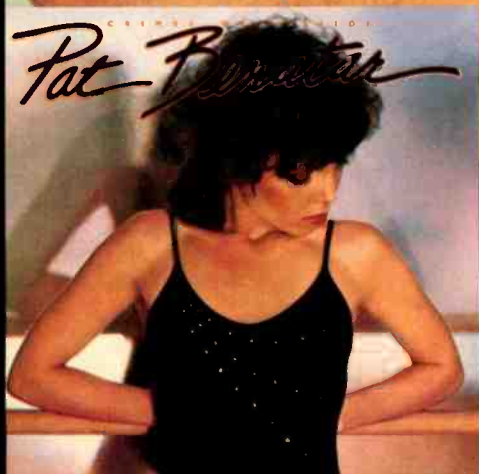
Available on Takoma Records & Tapes
The album TAK 7088

Produced by Craig Leon & Cassell Webb for JADAC Productions
Takoma Records Distributed by CHRYSALIS RECORDS, INC.



Pat Benatar

"TREAT ME RIGHT"



"CRIMES OF PASSION" CHE 1275
DOUBLE PLATINUM
PRODUCED BY KEITH OLSEN



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

"TREAT ME RIGHT" CHS 2487
THE NEW SINGLE FROM THE DOUBLE PLATINUM ALBUM
"CRIMES OF PASSION"



Chrysalis
Records and Tapes

MANAGEMENT: RICK NEWMAN/Catch-A-Rising Star

PHOTOGRAPHER: LEON LECASH

Columbia, Rogers Lead RIAA Awards For 1980

By PAUL GREIN

LOS ANGELES—Kenny Rogers is the leading artist and Columbia the top individual label in gold and platinum certifications for 1980.

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

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 labels 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 include "The Empire Strikes Back," "Urban Cowboy" 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—Columbia 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 industry-wide impact in that the court is asked to determine if such a dealer modus operandi is legal. Regional and national video software one-stops, which sell to retailers cross-country, 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 in-house 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.

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 yet 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 gen-

eral 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
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Germany's 1980 Unit Sales Drop

Label Bosses Give Mixed Opinions On 1981 Prospects

By WOLFGANG SPAHR

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

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 Monty 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.

Atlantic Pact For Radio Records?

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

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, distribution and marketing horizons under Dick Kline.

Kline, former executive vice president of Polydor Records, reports the company is about to sign a deal with a major label for national distribution, thus moving from its current status as an independently-distributed company. Negotiations are expected to be completed this week, and are said to involve Kline's one-time label association, Atlantic Records.

Although the label currently has 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 background and familiarity." Kline's association with Polydor and, before that, with Atlantic Records, linked the executive with a number of strong soul charters.

Heavily engaged in promotional activities throughout his career, he maintains that he'll make "full utilization" of indie promotion reps, despite being able to take advantage of

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

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 bi-weekly 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, repre-

sented by Diode Music (ASCAP), while discussions for foreign representation of the label will get underway shortly.

Other executives at Radio include 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.

RCA Hikes Classics Prices

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 went from \$8.98 to \$9.98, effective Jan. 1, according to a letter mailed to accounts by RCA and A&M and Associated Labels.

With the exception of its higher priced digital recordings, RCA joins the imported PolyGram Classics labels, DG, Philips and London, in a \$9.98 list for most product.

The two other domestically-originated major classical lines, that of CBS and Angel, continue to list for \$8.98.

In the RCA price move, seen as adding about 50 cents to the wholesale 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

(Continued on page 6)

Executive Turntable

Record Companies

Manfred Bormann, formerly international projects director for WEA International 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



Andon

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 president 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 revitalization. . . . **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 department since 1979. . . . **John Noonan** takes over as plant manager of the CBS Records 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.



Douglas

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.



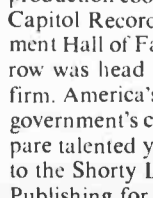
Germaise

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 City. . . . **Buzz Arledge** joins United Artists 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

Related Fields
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. Barrow 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.



Monteiro

Marketing
John Noonan takes over as plant manager of the CBS Records 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.

"The Two of Us"

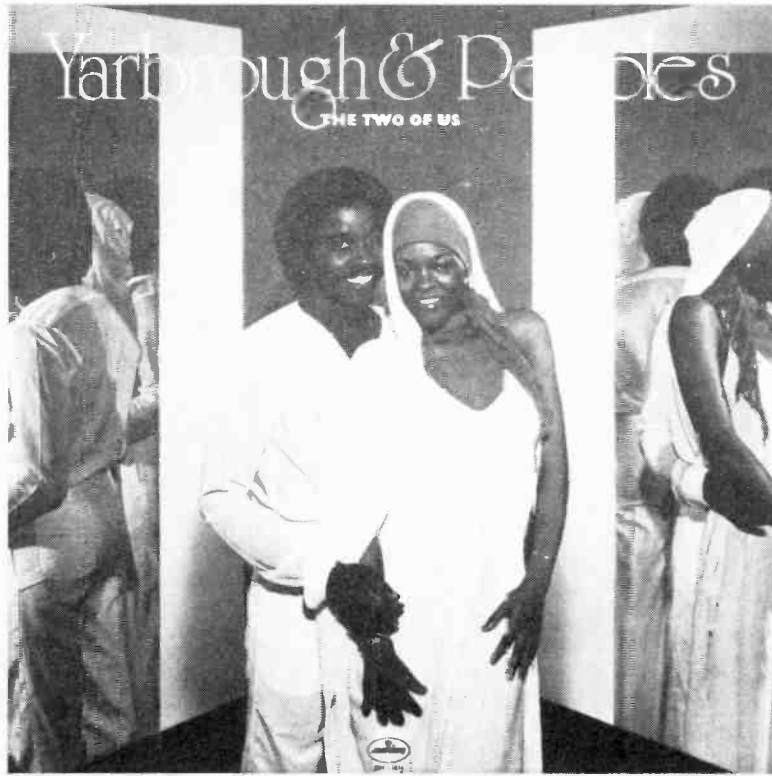
SRM-I-3834

R&B Albums

BB ☆²⁵

CB 59 ●

RW 18



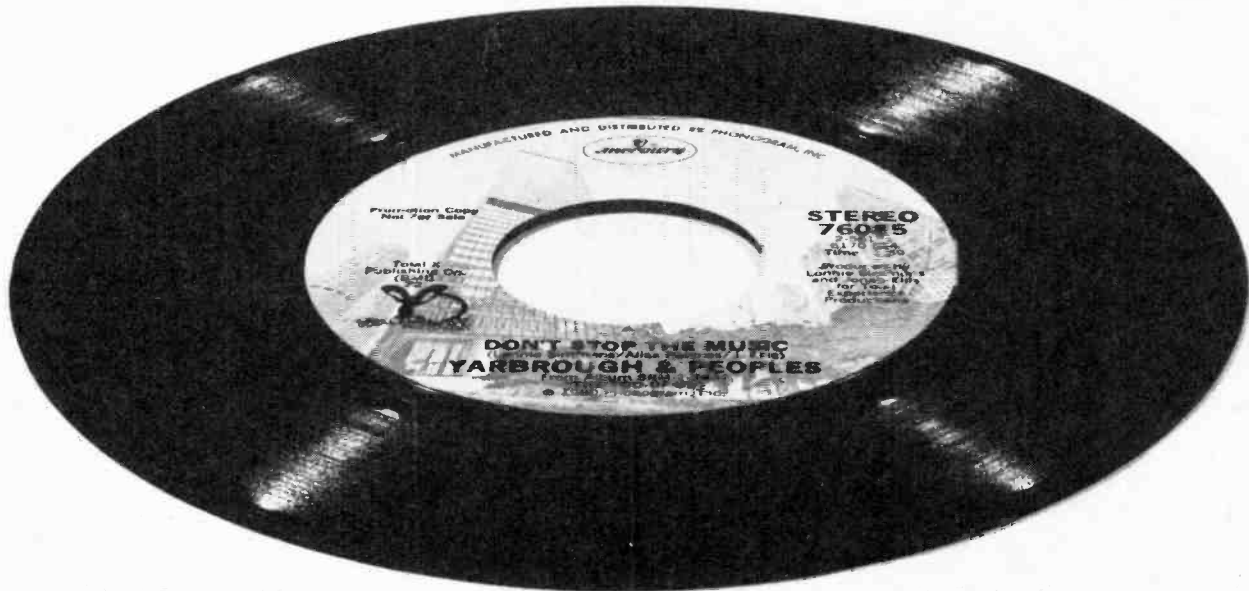
Pop Albums

BB ☆¹⁰⁴

CB 126 ●

RW 119 ●

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



R&B Singles

BB ☆²⁷

CB 34 ●

RW 30 ●

"Don't Stop The Music"

76085



Produced by Total Experience Productions, Inc.

Manufactured and Marketed by
PolyGram Records

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 realm.

"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-FM. "I've seen a decline not in the number of independent guys working but in the labels they carry. Most of the indies are now working smaller labels, and I see lots of singles being worked on those labels."

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 other factors.

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 format," 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 jibe 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, programmers 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 Krusenklau of Kentucky's WKQQ-FM, AOR, also sees a decline 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, Rensselaer, 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 country 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

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Indie Promo Men: Future's Uncertain

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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 continues. "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 Kimmerman 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 judgments, and that can be scary," adds John Kostick, his partner.

Despite the "smaller pie," Kim-

(Continued on page 8)

Hikes Prices

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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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Discwasher To Intl 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, Ill.

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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 dur-

ing 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 three-disk 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 re-

lease 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

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 best-known 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 that they may be working with their colleagues around the country on nationwide projects. "We have to look after each other," says Kostick.

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 16-year-old is going to buy four albums. A 23-year-old 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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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 simultaneously 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-

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, Ray 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, Bullseye 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 through 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."

Harmony Hut Outlines Multi-Front Expansion

By JEAN CALLAHAN

WASHINGTON — Emerging 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 day-long 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.

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Paraphernalia Move Hurt

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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 plain-

tiffs 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

By ROMAN KOZAK

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," says Ed Bahlman, co-owner of 99 with Gina

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 distributed 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)



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 Quadrophenia."

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.

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 five-state 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.

JANUARY 17, 1981 BILLBOARD

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.

The complaint alleges that when 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.

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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MEET THEM AT MIDEM'81

THE PRESIDENTIAL MARCHES

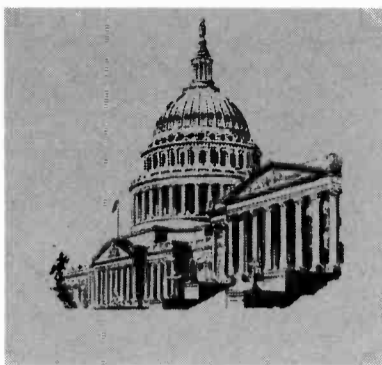
FROM ROOSEVELT!

TO REAGAN!

BICENTENNIAL MARCH
Music by Ervin Litkel
Words by Andrea Litkel

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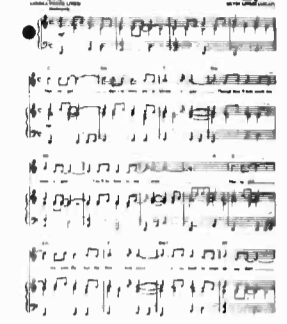
PRESIDENT GERALD R. FORD MARCH

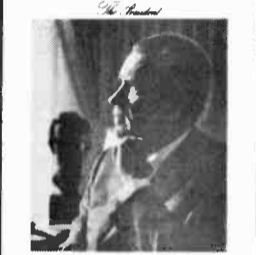
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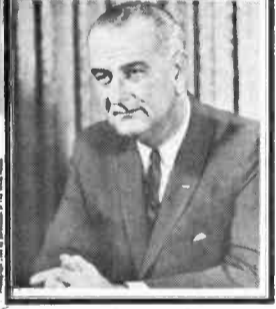
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General Dwight Eisenhower March

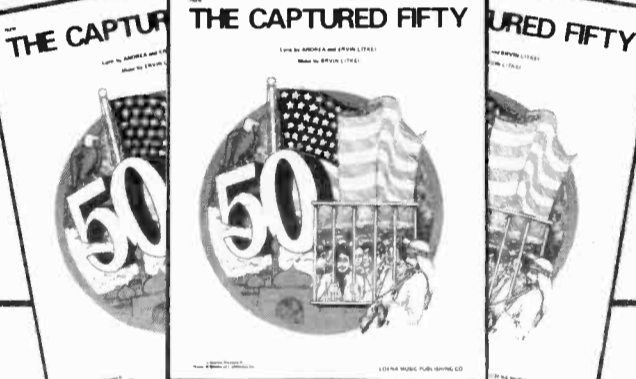
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The First Lady Waltz

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PRESIDENT LYNDON BAINES JOHNSON MARCH

Loena Publishing Co.

"No!
We won't let
you down."

THE CAPTURED FIFTY


Our
Hostages
in Iran

JOHN FITZGERALD KENNEDY MARCH

LOENA MUSIC PUBLISHING COMPANY



Congressional Record

PROCEEDINGS AND DEBATES OF THE 96th CONGRESS, SECOND SESSION

Vol. 126

WASHINGTON, MONDAY, JANUARY 28, 1980

No. 10

House of Representatives

The House met at 12 o'clock noon and was called to order by the Speaker pro tempore (Mr. WRIGHT).

DESIGNATION OF SPEAKER PRO TEMPORE

The SPEAKER pro tempore laid before the House the following communication from the Speaker:

WASHINGTON, D.C.,
January 25, 1980.

I hereby designate the Honorable Jim Wright to act as Speaker pro tempore on January 28, 1980.

THOMAS P. O'NEILL, Jr.,
Speaker of the House of Representatives.

"THE CAPTURED 50"—A SONG ABOUT HOSTAGES IN IRAN

HON. RICHARD T. SCHULZE

OF PENNSYLVANIA

IN THE HOUSE OF REPRESENTATIVES

Monday, January 28, 1980

Mr. SCHULZE. Mr. Speaker, I have recently been contacted by a very talented song writer and personal friend of mine, Mr. Ervin Litkel, who along with his lovely wife Andrea has written a very timely song on the crisis in

Iran.

The song appropriately titled "The Captured 50" represents, I believe, the true sentiments of the American people and vividly captures the frustrations we all share as this seemingly unending crisis in Tehran nears the end of the 12th week.

Additionally, I would like to mention that Ervin Litkel, a native of Hungary who emigrated to the United States shortly after World War II, is not a new song composer but is an individual who has gained national recognition by penning marches in tribute to all U.S. Presidents. These marches were incorporated within an album marketed by RCA Records during our Bicentennial celebration and provided, I feel, a lasting tribute to our former Chief Executives.

When asked to explain the genesis of this recording, Ervin responded:

I was sure that I would not write anymore, at least so I thought. However, after the Iranian takeover of our Embassy and the holding of Americans as hostages I went to the piano to vent my anger and fury over this unprecedented situation.

At this time, Mr. Speaker, I would

like to submit for the RECORD the lyrics of this fine composition and add my own sentiments in support of this important message.

We must all remember that freedom is a precious thing and that once lost can never be regained—we must fight tirelessly for the freedom of the 50 hostages in Iran.

The lyrics of this composition follow:

THE CAPTURED 50
(Lyric by Andrea and Ervin Litkel and music by Ervin Litkel)

No! We won't let you down,
Captured fifty sons,
Our martyrs in Iran.
No! You won't die.
Our nation is behind you,
The whole world is beside you,
Americans, Americans unite.
Under freedom's banner,
March and swear that never
Will a native son a hostage be.
No! We won't let you down,
Captured fifty sons,
Our martyrs in Iran.
No! We will fight.

You are not alone, hold on!
If we must then watch us come
Fighting mad we'll get you out
Of Iran, Iran. ©

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OUR
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THAT SONG

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IN PHOENIX

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.

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

By ED HARRISON

LOS ANGELES—KHJ-AM here, the former top 40 giant turned country with 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.

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.'"



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 Burkhardt/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

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 KLLOL-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

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.

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.

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

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 16

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

- ★ **BLONDIE**—The Tide Is High 5-1
- ★ **REO SPEEDWAGON**—Keep On 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

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 34-24
- ★ **THE JACKSONS**—Heartbreak Hotel 28-18
- **JOHN LENNON**—Woman
- **PAT BENATAR**—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
- **PETER ALLEN**—Fly Away
- **DONNA SUMMER**—Cold Love—D-38
- **DONNIE IRIS**—Ah Leah—D-39

KEEL—Shreveport (H. Clark—MD)

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)
- OFF-BROADWAY—Automatic (Atlantic)
- EDDIE RABBITT—I Love A Rainy Night (Elektra)

WLS—Chicago (J. Gehron—MD)

No List

WNPAP—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 It
 - **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 It—D-30
- **ROCKPILE**—Teacher Teacher
- **BLUES BROTHERS**—Who's Making Love—D-26
- **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 14-5
- ★ **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 IRIS**—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-25

KDWB—Minneapolis (P. Abresch—MD)

No List

KS95-FM (KSTP)—St. Paul (C. Knapp—MD)

No List

KEYN-FM—Wichita (T. Springs—MD; L. Coury—PD)

- ★ **DIRE STRAITS**—Skateaway 28-15
- ★ **ALAN PARSONS PROJECT**—Games People Play 18-13
- ★ **CLIFF RICHARD**—A Little In Love 26-16
- ★ **DAN FOGELBERG**—Same Old Lang Syne 27-14
- ★ **RONNIE MILSAP**—Smokey Mountain Rain 29-18
- **RANDY MEISNER**—Hearts On Fire—25
- **AMBROSIA**—Outside—LP
- **KOOL & THE GANG**—Celebration

WOW—Omaha (D. Davis—MD)

No List

Northeast Region

★ PRIME MOVERS

- KOOL & THE GANG—Celebration (De-Lite)
- ROD STEWART—Passion (WB)
- BLONDIE—The Tide Is High (Chrysalis)

● TOP ADD ONS

- JOHN LENNON—Woman (Geffen)
- DON McLEAN—Crying (RCA)
- OUTLAWS—Riders In The Sky (Arista)

BREAKOUTS

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

WABC—New York (S. Richards—MD)

- ★ **KOOL & THE GANG**—Celebration 13-6
- ★ **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
- **TIERRA**—Together—25
- **ARETHA FRANKLIN**—United Together—26
- **STEELY DAN**—Hey Nineteen—D-35
- **DOOBIE BROTHERS**—One Step Closer—D-50
- **DONNA SUMMER**—Cold Love
- **DELBERT McCLINTON**—Giving It Up For Your Love
- **STEVIE WONDER**—I Ain't Gonna Stand For It
- **BOZ SCAGGS**—Miss Sun
- **DARYL HALL/JOHN OATES**—You've Lost That Lovin' Feelin'
- **JOHN LENNON**—Woman

WXLO (99X)—New York (J. Knapp—PD)

- ★ **ROD STEWART**—Passion 20-11
- ★ **THE JACKSONS**—Heartbreak Hotel 13-4
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 29-23
- ★ **THE REDDINGS**—Remote Control 22-17
- **BLONDIE**—Rapture 2-1
- **YOUNG & CO.**—Strut Your Stuff

- **YARBOROUGH & PEOPLES**—Don't Stop The Music
- **KOOL & THE GANG**—Love Festival—LP
- **SILVIA STRIPLIN**—Give Me Your Love
- **RAMONA BROOKS**—I Don't Want You Back

WBLI—Long Island (B. Terry—MD)

- ★ **ROD STEWART**—Passion 6-4
- ★ **KOOL & THE GANG**—Celebration 10-7
- ★ **BLONDIE**—The Tide Is High 8-6
- ★ **HEART**—Tell It Like It Is 12-9
- ★ **BARRY MANILOW**—I Made It Through The Rain 14-11
- **JOHN LENNON**—Woman
- **DOLLY PARTON**—9 To 5
- **DAN FOGELBERG**—Same Old Lang Syne

WTRY—Schenectady (B. Cahill—MD)

- ★ **CLIFF RICHARD**—A Little In Love 29-23
- ★ **BOZ SCAGGS**—Miss Sun 28-22
- ★ **STEELY DAN**—Hey Nineteen 18-14
- ★ **REO SPEEDWAGON**—Keep On Loving You 22-18
- ★ **ROD STEWART**—Passion 11-8
- **PAT BENATAR**—Treat Me Right
- **RONNIE MILSAP**—Smokey Mountain Rain
- **DELBERT McCLINTON**—Giving It Up For Your Love—D-30
- **PHIL SEYMOUR**—Precious To Me
- **JOHN LENNON**—Woman—D-29

WBEN-FM—Buffalo (R. Christian—MD)

- ★ **EDDIE RABBITT**—I Love A Rainy Night 21-18
- ★ **DAN FOGELBERG**—Same Old Lang Syne 11-9
- ★ **CLIFF RICHARD**—A Little In Love 31-28
- ★ **EAGLES**—Seven Bridges Road 28-22
- ★ **JOHN LENNON**—Woman 40-36
- **DONNIE IRIS**—Ah Leah—39
- **OUTLAWS**—Riders In The Sky—38
- **SPYRO GYRA**—Cafe Amore—40

WBWB—Buffalo (J. Summers—MD)

- ★ **KOOL & THE GANG**—Celebration 16-3
- ★ **ALAN PARSONS PROJECT**—Games People Play 26-18
- ★ **THE JACKSONS**—Heartbreak Hotel 11-7
- ★ **STEELY DAN**—Hey Nineteen 18-12
- ★ **ROD STEWART**—Passion 12-8
- **SPYRO GYRA**—Cafe Amore
- **OUTLAWS**—Riders In The Sky
- **DELBERT McCLINTON**—Giving It Up For Your Love—D-26
- **MICHAEL STANLEY BAND**—He Can't Love You—X
- **REO SPEEDWAGON**—Keep On Loving You—D-11
- **ABBA**—The Winner Takes It All—D-15
- **DOLLY PARTON**—9 To 5—X

WBFB—Rochester (D. Mason—MD)

- ★ **ROD STEWART**—Passion 14-8
- ★ **HEART**—Tell It Like It Is 17-5
- ★ **STEELY DAN**—Hey Nineteen 22-14
- ★ **EDDIE RABBITT**—I Love A Rainy Night 24-13
- ★ **DAN FOGELBERG**—Same Old Lang Syne 18-11
- **EAGLES**—Seven Bridges Road—19
- **JOHN LENNON**—Woman
- **DOOBIE BROTHERS**—One Step Closer—23
- **CLIFF RICHARD**—A Little In Love
- **DOLLY PARTON**—9 To 5
- **SPYRO GYRA**—Cafe Amore

WOLF—Syracuse (B. Michell—MD)

- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 8-4
- ★ **THE JACKSONS**—Heartbreak Hotel 14-8
- ★ **CLIFF RICHARD**—A Little In Love 28-22
- ★ **ALAN PARSONS PROJECT**—Games People Play 27-18
- ★ **DAN FOGELBERG**—Same Old Lang Syne 15-10
- **RANDY MEISNER**—Hearts On Fire—39
- **PHIL SEYMOUR**—Precious To Me
- **FIREFALL**—Staying With It
- **QUEEN**—Flash's Theme Aka Flash
- **PAT BENATAR**—Treat Me Right
- **SUPERTRAMP**—Breakfast In America—0-37
- **McGUFFEY LANE**—Long Time Loving You
- **LTD**—Shine On—D-36
- **TERRI GIBBS**—Somebody's Knockin'

WFLY—Albany (Buzz—MD)

- ★ **REO SPEEDWAGON**—Keep On Loving You 30-11
- ★ **DAN FOGELBERG**—Same Old Lang Syne 27-17
- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 29-23
- ★ **EAGLES**—Seven Bridges Road 21-15
- ★ **CHEAP TRICK**—Stop This Game
- **PAT BENATAR**—Treat Me Right—20
- **DON McLEAN**—Crying—27
- **ALAN PARSONS PROJECT**—Games People Play—D-25
- **CLIMAX BLUES BAND**—Gotta Have More Love—X
- **OUTLAWS**—Riders In The Sky—D-30
- **BLUES BROTHERS**—Who's Making Love—28
- **QUEEN**—Flash—X

WVBF—Framingham (R. Johns—PD)

- ★ **DOLLY PARTON**—9 To 5 26-20
- ★ **ROD STEWART**—Passion 16-10
- ★ **EDDIE RABBITT**—I Love A Rainy Night 24-19
- ★ **ANDY GIBB**—Time Is Time 23-17

- **DAN FOGELBERG**—Same Old Lang Syne—24
- **RONNIE MILSAP**—Smokey Mountain Rain—27

- **CLIFF RICHARD**—A Little In Love
- **ALAN PARSONS PROJECT**—Games People Play
- **STEVIE WONDER**—I Ain't Gonna Stand For It
- **REO SPEEDWAGON**—Keep On Loving You
- **BETTE MIDLER**—My Mother's Eyes
- **EAGLES**—Seven Bridges Road

WRKO—Boston (C. Van Dyke—PD)

- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 19-9
- ★ **BLONDIE**—The Tide Is High 6-3
- ★ **DOLLY PARTON**—9 To 5 15-10
- ★ **EDDIE RABBITT**—I Love A Rainy Night 25-14
- ★ **BETTE MIDLER**—My Mother's Eyes 9-7
- **CLIFF RICHARD**—A Little In Love—27
- **JOHN LENNON**—Woman—23
- **JOHN COUGAR**—Ain't Even Done With The Night
- **RONNIE MILSAP**—Smokey Mountain Rain—26
- **BOZ SCAGGS**—Miss Sun—D-26

WHYN—Springfield (A. Carey—MD)

- **ANDY GIBB**—Time Is Time
- **JOHN LENNON**—Woman
- **DON McLEAN**—Crying

WFTQ (14Q)—Worcester (C. Blake—MD)

- ★ **CLIFF RICHARD**—A Little In Love 30-24
- ★ **BOZ SCAGGS**—Miss Sun 27-21
- ★ **STEELY DAN**—Hey Nineteen 8-4
- ★ **EDDIE RABBITT**—I Love A Rainy Night 25-20
- ★ **DAN FOGELBERG**—Same Old Lang Syne 22-17
- **EAGLES**—Seven Bridges Road—29
- **JOHN LENNON**—Woman—30

WPRO-AM—Providence (G. Berkowitz—MD)

- ★ **DON WILLIAMS**—I Believe In You 19-11
- ★ **KENNY ROGERS**—Lady 8-1
- ★ **AIR SUPPLY**—Every Woman In The World 9-3
- ★ **BARRY MANILOW**—I Made It Through The Rain 17-12
- ★ **HEART**—Tell It Like It Is 21-16
- **DOLLY PARTON**—9 To 5
- **HALL & OATES**—Kiss On My List
- **JOHN LENNON**—Woman
- **CHARLES FOX**—Seasons
- **KOOL & THE GANG**—Celebration—HB-19
- **DELBERT McCLINTON**—Giving It Up For Your Love—HB-20
- **EDDIE RABBITT**—I Love A Rainy Night—HB-21
- **BOZ SCAGGS**—Miss Sun—HB-18
- **DAN FOGELBERG**—Same Old Lang Syne—HB-22
- **RONNIE MILSAP**—Smokey Mountain Rain

WICC—Bridgeport (B. Mitchell—MD)

- ★ **BLONDIE**—The Tide Is High 6-4
- ★ **DAN FOGELBERG**—Same Old Lang Syne 23-18
- ★ **STEELY DAN**—Hey Nineteen 16-11
- ★ **HEART**—Tell It Like It Is 10-7
- ★ **TIERRA**—Together 30-23
- **JOHN LENNON**—Woman—30
- **DOLLY PARTON**—9 To 5—29
- **EDDIE RABBITT**—I Love A Rainy Night—D-24
- **EAGLES**—Seven Bridges Road—D-28
- **BLUES BROTHERS**—Who's Making Love—0-27

WKCI—New Haven (D. Lyons—MD)

- ★ **CLIFF RICHARD**—A Little In Love 30-25
- ★ **STEELY DAN**—Hey Nineteen 19-15
- ★ **BOZ SCAGGS**—Miss Sun 18-14
- ★ **DAN FOGELBERG**—Same Old Lang Syne 24-21
- ★ **BLONDIE**—The Tide Is High 5-3
- **JOHN LENNON**—Woman—D-30
- **JOHN LENNON**—Beautiful Boy—LP

WTC-FM—Hartford (R. Donahue—MD)

- ★ **EDDIE RABBITT**—I Love A Rainy Night 16-10
- ★ **REO SPEEDWAGON**—Keep On Loving You 28-20
- ★ **DAN FOGELBERG**—Same Old Lang Syne 24-19
- ★ **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

- ★ **DAN FOGELBERG**—Same Old Lang Syne 28-20
- **EAGLES**—Seven Bridges Road
- **REO SPEEDWAGON**—Keep On Loving You—D-30
- **DON McLEAN**—Crying
- **PHIL SEYMOUR**—Precious To Me—X

WTSN—Dover (J. Sebastian—MD)

- No List

WGUY—Bangor (J. Jackson—MD)

- ★ **BOZ SCAGGS**—Miss Sun 30-25
- ★ **MICHAEL STANLEY BAND**—He Can't Love You 24-19
- ★ **DOLLY PARTON**—9 To 5 20-15
- ★ **EDDIE RABBITT**—I Love A Rainy Night 12-8
- ★ **BARRY MANILOW**—I Made It Through The Rain 23-18
- **DON McLEAN**—Crying

WIGY—Bath (W. Mitchell/S. Rogers—MD)

- ★ **REO SPEEDWAGON**—Keep On Loving You 13-9
- ★ **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)

- **QUEEN**—Flash's Theme Aka Flash
- **DON McLEAN**—Crying
- **RANDY MEISNER**—Hearts On Fire
- **REO SPEEDWAGON**—Keep On Loving You—D-26
- **BOZ SCAGGS**—Miss Sun—D-27
- **OUTLAWS**—Riders In The Sky—D-25
- **DAN FOGELBERG**—Same Old Lang Syne—D-9



PROMOTION TIME—WHA-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.

Promo Touts Teen Talent

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. KIKI 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, KIKI 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

School. His prize included a four-week gig at the Sheraton-Waikiki's Infinity Room.

In addition, Randy also received as Grand Prize the opportunity to perform for one week at Caesars Palace in Las Vegas.

The finals were taped for later local television airplay, and KIKI is planning an album to come out of the event.

KIKI obtained participation of a number of local and national sponsors for the event, including 7-Up.

For The Record

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.

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

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 1 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 fill-in 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 McLendon.

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:

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 all-gay 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.

10) The proposed 9khz spacing for the AM dial won't happen in 1981.

You're Invited



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

● 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
- **QUEEN**—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
- **KTC**—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)

No List

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 17-9
- ★ **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

- **CHARLES FOX**—Seasons
- **BOZ SCAGGS**—Miss Sun
- **BETTE MIDLER**—My Mother's Eyes
- **DOLLY PARTON**—9 To 5

WSEZ—Winston-Salem (R. Ziegler—MD)

- ★ **EDDIE RABBITT**—I Love A Rainy Night 12-6
- ★ **JOHN LENNON**—Starting Over 10-1
- ★ **AIR SUPPLY**—Every Woman In The World 13-8
- ★ **EAGLES**—Seven Bridges Road 32-23
- ★ **BLONDIE**—The Tide Is High 21-16
- **JOHN 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 McLEAN**—Crying
- **CLIFF RICHARD**—A Little In Love—D-33
- **TEDDY PENDERGRASS**—Love T.K.O.—D-32
- **RONNIE MILSAP**—Smokey Mountain Rain—D-36
- **BLUES BROTHERS**—Who's Making Love—D-38
- **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
- **DONNIE 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

WHBQ—Memphis (C. Duval—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—D-29

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
- ★ **TIERRA**—Together—25-15
- **DOLLY PARTON**—9 To 5
- **JOHN LENNON**—Woman

WERC—Birmingham (M. Thompson—MD)

- **RONNIE MILSAP**—Smokey Mountain Rain

- **DON McLEAN**—Cyring
- **REO SPEEDWAGON**—Keep On Loving You—D-26

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

- **QUEEN**—Flash's Theme Aka Flash
- **PAT BENATAR**—Treat Me Right
- **PHIL SEYMOUR**—Precious To Me
- **FIREFALL**—Staying
- **RITA COOLIDGE**—Fool That I Am
- **OUTLAWS**—Riders In The Sky

WSGN—Birmingham (W. Brian—MD)

No List

WAAY—Huntsville (J. Kendrick—MD)

- ★ **KOOL & THE GANG**—Celebration 6-2
- ★ **RONNIE MILSAP**—Smokey Mountain Rain 21-16
- ★ **STEELY DAN**—Hey Nineteen 18-12
- ★ **EDDIE RABBITT**—I Love A Rainy Night 11-6
- **PAT BENATAR**—Treat Me Right
- **AC/DC**—Back In Black
- **ALAN PARSONS PROJECT**—Games People Play—D-30
- **REO SPEEDWAGON**—Keep On Loving You—D-25
- **OUTLAWS**—Riders In The Sky—D-39
- **DOLLY PARTON**—9 To 5—D-27
- **JOHN LENNON**—Woman—D-26
- **QUEEN**—Flash's Theme Aka Flash
- **DON McLEAN**—Crying
- **RANDY MEISNER**—Hearts On Fire
- **RITA COOLIDGE**—Fool That I Am

WHYY—Montgomery (R. Thomas—MD)

- ★ **KOOL & THE GANG**—Celebration 5-1
- ★ **DAN FOGELBERG**—Same Old Lang Syne 24-13
- ★ **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
- **CLIFF RICHARD**—A Little In Love—X-D-30
- **DONNA SUMMER**—Cold Love—X-D-28
- **ALAN PARSONS PROJECT**—Games People Play—D-29
- **TEENA MARIE**—I Need Your Lovin'
- **REO SPEEDWAGON**—Keep On Loving You—D-27

WJDX—Jackson (L. Adams—MD)

- ★ **BOZ SCAGGS**—Miss Sun 30-21
- ★ **LTD**—Shine On 28-19
- ★ **STEELY DAN**—Hey Nineteen 19-10
- ★ **HEART**—Tell It Like It Is 13-7
- ★ **BLONDIE**—The Tide Is High 10-2

- **JOHN LENNON**—Woman—29
- **PAT BENATAR**—Treat Me Right—30
- **HALL & OATES**—Kiss On My List
- **MICHAEL STANLEY BAND**—He Can't Love You—D-27
- **TEENA MARIE**—I Need Your Lovin'—D-25
- **BETTE MIDLER**—My Mother's Eyes—D-26

WBWJ (BJ-105)—Orlando (T. Long—)

- ★ **DIANA ROSS**—It's My Turn 13-8
- ★ **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 6-5
- **JOHN LENNON**—Woman—38
- **FRED KNOBLOCK/SUSAN ANTON**—Killin' Time—40

WRBQ (Q-105)—Tampa (P. McKay—MD)

- **BLONDIE**—Rapture—27
- **JOHN LENNON**—Woman
- **DON WILLIAMS**—I Believe In You—29
- **RONNIE MILSAP**—Smokey Mountain Rain—28
- **PAT BENATAR**—Treat Me Right

WLCY—Tampa (M. Weber—MD)

- ★ **DOLLY PARTON**—9 To 5 26-18
- ★ **CHRISTOPHER CROSS**—Never Be The Same 14-8
- ★ **BOBBY GOLDSBORO**—Goodbye Marie 11-6
- ★ **CLIFF RICHARD**—A Little In Love 22-17
- ★ **DOOBIE BROTHERS**—One Step Closer 10-5
- **JOHN LENNON**—Woman—25
- **STEVIE WONDER**—I Ain't Gonna Stand For It—24
- **MICKEY GILLEY**—That's All That Matters—26

WAPE—Orange Park (P. Sebastian—MD)

- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 10-6
- ★ **DOLLY PARTON**—9 To 5 26-21
- ★ **BLONDIE**—The Tide Is High 11-7
- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 24-20
- ★ **STEELY DAN**—Hey Nineteen 14-10
- **PAT BENATAR**—Treat Me Right
- **OUTLAWS**—Riders In The Sky
- **CLIFF RICHARD**—A Little In Love—D-23
- **STEVIE WONDER**—I Ain't Gonna Stand For It—D-24
- **EDDIE RABBITT**—I Love A Rainy Night—D-22
- **BLUES BROTHERS**—Green Onions

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

- ★ **STEELY DAN**—Hey Nineteen 21-12
- ★ **REO SPEEDWAGON**—Keep On Loving You 37-22

- ★ **BLONDIE**—The Tide Is High 9-1
- ★ **DOLLY PARTON**—9 To 5 40-24
- ★ **KOOL & THE GANG**—Celebration 5-2
- **LEO SAYER**—It's Your Move—35
- **MANHATTANS**—I'll Never Find Another—36
- **JOHN LENNON**—Woman—38
- **PAT BENATAR**—Treat Me Right—39
- **MOON MARTIN**—Love Gone Bad
- **ENGLAND DAN SEALS**—Love Me Like The Last Time
- **NEIL DIAMOND**—Hello Again—LP
- **RANDY MEISNER**—Hearts On Fire
- **DARYL HALL/JOHN OATES**—Kiss On My List
- **DONNIE IRIS**—Ah Leah
- **RITA COOLIDGE**—Fool That I Am—D-37
- **DIRE STRAITS**—Skateaway
- **RONNIE MILSAP**—Smokey Mountain Rain—D-34

WKXY—Sarasota (T. William—MD)

- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 23-21
- ★ **REO SPEEDWAGON**—Keep On Loving You 10-8
- ★ **ALAN PARSONS PROJECT**—Games People Play—22-20
- ★ **EAGLES**—Seven Bridges Road—24-22
- ★ **BLUES BROTHERS**—Who's Making Love—19-15
- **PAT BENATAR**—Treat Me Right
- **BRUCE SPRINGSTEEN**—Cadillac Ranch
- **DONNIE IRIS**—Ah Leah
- **OUTLAWS**—Riders In The Sky
- **BLONDIE**—Rapture

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ **BLONDIE**—The Tide Is High 12-2
- ★ **KOOL & THE GANG**—Celebration 6-3
- ★ **EDDIE RABBITT**—I Love A Rainy Night 26-19
- ★ **DIANA ROSS**—It's My Turn 21-16
- ★ **DAN FOGELBERG**—Same Old Lang Syne 29-25
- **ELVIS PRESLEY**—Guitar Man
- **REO SPEEDWAGON**—Keep On Loving You
- **CLIFF RICHARD**—A Little In Love
- **THE JACKSONS**—Heartbreak Hotel—D-23
- **BOZ SCAGGS**—Miss Sun—D-30
- **EAGLES**—Seven Bridges Road—D-29

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Mike Harrison McLuhan & the Demographic Cookie

LOS ANGELES—1981! Once again, a new year—and with it, new hopes, dreams, goals and accomplishments. Despite the shaky economy and gloomy backdrop of world events, the field of electronic communications burgeons as the focal point of optimism and progress. There has never been a better period in which to be involved in commercial media. The vortex of accelerated technological and sociological change at hand is opening the door to unlimited new opportunities.



★ ★ ★
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 influence have yet to be fully calculated.

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 radio and record industry professionals will not soon forget the thought-starting illumination of his provocative observations and wit. My meeting and minor collaboration with the "oracle of the electric

age" that weekend remains the biggest buzz of my career.

His concepts, though far reaching in the areas they overview, relate directly on many levels to the art/craft of radio programming—particularly that critical area of balance between form and content. (Some programmers program formats, while others format programs, etc.)

Although some may think that 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) unfamiliar with his masterwork, "Understanding Media" (or of the mind that it's too lofty for the league), is, indeed, operating in this field without benefit of some extraordinarily basic, light-shedding principles. And that's an unnecessary disadvantage.

★ ★ ★
THE FINE ART OF NARROWCASTING IN A WIDENING MAINSTREAM: Here in Southern California, KHJ-AM's new tv/billboard 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 targeting (the combination of music, film, fashion, night life and attitude). On this level, because it is such a confidently rendered grab-

ber, it makes a good yardstick to measure the country boom's potential as a mass-appeal, major market radio format.

The presentation depicts the face 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 Cowboys" 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 both widespread and striking.

In the KHJ campaign, we see a pitch that is, without qualification or restraint, directly targeted to a specific slice of American society clearly depicted by its combination of elements: adults who not only like country music, but dress country, talk country, and enjoy country-oriented socialization and recreation (i.e., going to country nightclubs decked out in country attire and riding the mechanical bull, etc.).

There is, however, a great element of risk attached to this gung-ho cowboy approach. It is based upon the supposition that the mainstream of American adult society is getting into country as a major diversion, as

(Continued on page 21)

Goodphone Commentaries Society's Armored Knight

By DAVE FORMAN

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 every way. About 90% of a century has passed since Marconi first invented the original wireless radio.

Thirty years ago many thought radio was dying a rapid death due to the advent of visual radio; television. Needless to say, we, the radio folks, have managed not only to survive but grow and evolve into the strongest form of media on earth.

In 1922, commercial radio broke wide open into 500 broadcast outlets. Today, we are 7,000 plus strong. In Southern California alone, we have 175 of the total number of radio stations that we had nationwide when our parents were listening to Amos 'n' Andy.

Radio has always been a mirror of society, reflecting the needs of listeners on all levels. During this year, you'll start to hear radio stations changing quite a bit. You'll hear radio start to come out of the background as we start to play an instrumental role in civilization. No longer will we have to shut up and play the music in order to be successful.

Radio in the 1970s fine-tuned all the humanity out of the mass-appeal format. The 1980s will not tolerate such a strong and capable source of

information distribution like radio to have music and only music as a primary function (not that there's anything wrong with music).

You'll hear news and information 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 of the 1960s and 70s.

Listener participation will be at an 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 catalyst for the entire combination of program elements.

The music will be much less divided in this coming decade. Pop, underground, jazz and so on will meld together as never before. Radio stations will learn not to discriminate between 45s and LP's as many radio stations still do, believe it or not.

"Top Tracks" radio will replace the traditional top 40 and, in fact, "Album Rock," Triple-Z-Jazz is quite likely going to be one of the mass appeal musical forms of the 1980s. Watch out, country and disco. You ain't seen nothing yet.

Rock'n'roll will never die, we've
 (Continued on page 21)

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

Bubbling Under The 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-9615
- 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 Klennifer**, 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. Hefel 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

• Continued from page 20

opposed to it remaining a specialized (and, to a great extent, regionalized), 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 "standard minority" audience.

Is it on the money? Perhaps. But KHJ will have to wait for the figurative jury to return with the verdict on the following questions. . . .

• Is the Urban Cowboy movement growing, shrinking or maintaining? (The ramifications of any of these three possibilities offer distinct and separate consequences—all of which KHJ should be preparing for now.)

• Are the Urban Cowboy enthusiasts, for the most part, the same people who are into other forms of music/culture or are they a loyal, exclusive bunch? (Are the folks wearing the cowboy hats to country music 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.")

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 mix—similar 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 formats—keeping 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 ANYWAY?: Tune in next week.

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 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)

Top Add Ons-National

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.
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 activity at regional and national levels.

Top Requests/Airplay-National

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

National Breakouts

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

Western Region

TOP ADD ONS

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

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

KFML-AM—Denver (I. Gordon)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **RY COODER**—Borderline (WB)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **NICOLETTE LARSON**—Radioland (WB)
- **SIR DOUGLAS QUINTET**—Border Wave (Takoma)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **STEELY DAN**—Gaucho (MCA)
- ★ **BLONDIE**—Autoamerican (Chrysalis)
- ★ **TALKING HEADS**—Remain In Light (Sire)

KISW-FM—Seattle (S. Slaton)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **THE HEATS**—Albatross
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **NICOLETTE LARSON**—Radioland (WB)
- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **M**—The Official Secrets Act (Sire)
- **DAN SEGEL**—The Hot Shot (Inner City)
- ★ **THE JIM CAROLL BAND**—Catholic Boy (Atco)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **BLONDIE**—Autoamerican (Chrysalis)
- ★ **ROD STEWART**—Foolish Behaviour (WB)

Midwest Region

TOP ADD ONS

STEVE WINWOOD—Arc of a Diver (Island)
MANFRED MANN'S EARTH BAND—Chance (WB)
WARREN ZEVON—Stand in the Fire (Asylum)
FLASH GORDON—Soundtrack (Elektra)

TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
FLEETWOOD MAC—Live (WB)
REO SPEEDWAGON—Hi Infidelity (Epic)

BREAKOUTS

NIGHT—Long Distance (Planet)
THE RINGS—(MCA)
SIR DOUGLAS QUINTET—Border Wave (Takoma)
CASTLE DONNINGTON MONSTERS OF ROCK—Various Artists (Polydor)

WABX-FM—Detroit (J. Duncan)

- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **ROD STEWART**—Foolish Behaviour (WB)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

KSHE-FM—St. Louis (R. Balis)

- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **ZIGGURAT**—(Robox)
- **THE RINGS**—(MCA)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **NIGHT**—Long Distance (Planet)
- **CASTLE DONNINGTON MONSTERS OF ROCK**—Various Artists (Polydor)
- ★ **REO SPEEDWAGON**—Hi Infidelity (Epic)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **FLEETWOOD MAC**—Live (WB)
- ★ **ROD STEWART**—Foolish Behaviour (WB)

WVMS-FM—Cleveland (J. Gorman)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **NIGHT**—Long Distance (Planet)
- **SIR DOUGLAS QUINTET**—Border Wave (Takoma)
- **ALEX BEVIN**—(Springboard)
- **PRIDE OF CLEVELAND**—Various Artists (Buzard)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **PRIDE OF CLEVELAND**—Various Artists (Buzard)
- ★ **FLEETWOOD MAC**—Live (WB)
- ★ **BLONDIE**—Autoamerican (Chrysalis)

WLWQ-FM—Columbus (S. Runner)

- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **ANY TROUBLE**—(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 BAND**—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)

- **LOVERBOY**—(Columbia)
- **FLEETWOOD MAC**—Live (WB)
- **DONNY 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—Double 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—Atlanta (D. Venable)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **DESMOND DEKKER**—Black & Dekker (Stiff)
- **ECHO & THE BUNNYMEN**—Crocodiles (Sire)
- **THE DAMNED**—The Black Album (IRS)
- **RY COODER**—Borderline (WB)
- **THE SHOES**—Tongue Twister (Elektra)
- ★ **THE JIM CAROLL BAND**—Catholic Boy (Atco)
- ★ **XTC**—Black Sea (Virgin)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)

WVFS-FM—Bethesda (D. Einstein)

- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **U-2**—Boy (Island)
- **RY COODER**—Borderline (WB)
- **PAUL BUTTERFIELD**—North South (Bearsville)
- **M**—The Official Secrets Act (Sire)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **BLONDIE**—Autoamerican (Chrysalis)
- ★ **STEELY DAN**—Gaucho (MCA)

WSHE-FM—FL Lauderdale (N. Mirsky)

- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **JOAN JETT**—Bad Reputation (Black Heart)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **REO SPEEDWAGON**—Hi Infidelity (Epic)
- ★ **ROD STEWART**—Foolish Behaviour (WB)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)

ZETA-7 (WORJ-FM)—Orlando (B. Mims)

- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **THE OUTLAWS**—Ghost Riders (Arista)
- ★ **STEELY DAN**—Gaucho (MCA)

WKDF-FM—Nashville (F. Buc)

- **FLEETWOOD MAC**—Live (WB)
- **STEVIE WONDER**—Hotter Than July (Tama)
- **BOZ SCAGGS**—Hits (Columbia)
- **DONNY IRIS**—Back On The Streets (Midwest)
- **LOVERBOY**—(Columbia)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **EAGLES**—Live (Asylum)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **STEELY DAN**—Gaucho (MCA)

WQDR-FM—Raleigh (D. Brunty)

- **BLUES BROTHERS**—Made In America (Atlantic)
- **FIREFALL**—Clouds Across The Sun (Atlantic)
- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **NIGHT**—Long Distance (Planet)
- **NICOLETTE LARSON**—Radioland (WB)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- ★ **DELBERT McCLINTON**—The Jealous Kind (Capitol)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **STEVIE WONDER**—Hotter Than July (Tama)
- ★ **STEELY DAN**—Gaucho (MCA)

Southwest 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)
ANY TROUBLE—(Stiff)

TOP REQUEST/AIRPLAY

JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
BRUCE SPRINGSTEEN—The River (Columbia)
STEELY DAN—Gaucho (MCA)
AC/DC—Back In Black (Atlantic)

BREAKOUTS

NIGHT—Long Distance (Planet)
NICOLETTE LARSON—Radioland (WB)
IAN LLOYD—3WC (Scotti Bros.)
MAX WEBSTER—Universal Juveniles (Mercury)

KZEW-FM—Dallas (J. Dolan)

- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)
- ★ **STEELY DAN**—Gaucho (MCA)

KLQF-FM—Houston (P. Rianni)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **ANY TROUBLE**—(Stiff)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **REO SPEEDWAGON**—Hi Infidelity (Epic)
- ★ **CHEAP TRICK**—All Shook Up (Epic)
- ★ **ROD STEWART**—Foolish Behaviour (WB)

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

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **IAN LLOYD**—3WC (Scotti Bros.)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **NIGHT**—Long Distance (Planet)
- **MAX WEBSTER**—Universal Juveniles (Mercury)
- **STEELY DAN**—Gaucho (MCA)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **REO SPEEDWAGON**—Hi Infidelity (Epic)

KMOD-FM—Tulsa (B. Bruin/C. West)

- **REO SPEEDWAGON**—Hi Infidelity (Epic)
- **BLUES BROTHERS**—Made In America (Atlantic)
- **JIM CAROLL BAND**—Catholic Boy (Atco)
- **YES**—Yesshows (Atlantic)
- **THE OUTLAWS**—Ghost Riders (Arista)
- **JON ANDERSON**—Song Of Seven (Atlantic)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **EAGLES**—Live (Asylum)
- ★ **FLEETWOOD MAC**—Live (WB)

KBBC-FM—Phoenix (J.D. Freeman)

- **NICOLETTE LARSON**—Radioland (WB)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **ROBERTA FLACK & PEABO BRYSON**—Live And More (Atlantic)
- **SIR DOUGLAS QUINTET**—Border Wave (Takoma)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **HEART**—Greatest Hits Live (Epic)
- ★ **STEELY DAN**—Gaucho (MCA)
- ★ **FLEETWOOD MAC**—Live (WB)

KWFM-FM—Tucson (J. Ray/J. Owens)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **KWFM LIVE ON THE AIR FROM WESTWOOD**—Various Artists (Art Attack)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **STEELY DAN**—Gaucho (MCA)

Northeast Region

TOP ADD ONS

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)

TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
THE POLICE—Zenyatta Mondatta (A&M)
ROCKPILE—Seconds Of Pleasure (Columbia)

BREAKOUTS

M—Official Secrets Act (Sire)
THE CLASH—Sandanista (CBS)
NIGHT—Long Distance (Planet)
ECHO & THE BUNNYMEN—Crocodiles (Sire)

WNEW-FM—New York (M. McIntyre)

- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **RUSS BALLARD**—Into The Fire (Epic)
- **RY COODER**—Borderline (WB)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **DIRE STRAITS**—Making Movies (WB)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)
- ★ **ROCKPILE**—Seconds Of Pleasure (Columbia)

WRNW-FM—Briarcliff Manor (R. Rizzi)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **NICOLETTE LARSON**—Radioland (WB)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **M**—The Official Secrets Act (Sire)
- **THE SHOES**—Tongue Twister (Elektra)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **BLONDIE**—Autoamerican (Chrysalis)
- ★ **ROCKPILE**—Seconds Of Pleasure (Columbia)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)

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

- **SIR DOUGLAS QUINTET**—Border Wave (Takoma)
- **RY COODER**—Borderline (WB)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **THE CLASH**—Sandanista (CBS)
- **KILIMANJARO**—(Philo)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)
- ★ **BLUE ANGEL**—(Polydor)
- ★ **THE CLASH**—Sandanista (CBS)

WOUR-FM—Utica (D. Edwards)

- **SIR DOUGLAS QUINTET**—Border Wave (Takoma)
- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **THE CLASH**—Sandanista (CBS)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **ROD STEWART**—Foolish Behaviour (WB)
- ★ **REO SPEEDWAGON**—Hi Infidelity (Epic)
- ★ **THE OUTLAWS**—Ghost Riders (Arista)

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

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **SIR DOUGLAS QUINTET**—Border Wave (Takoma)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **THE BUSBOYS**—Minimum Wage Rock & Roll (Arista)
- **NIGHT**—Long Distance (Planet)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **FLEETWOOD MAC**—Live (WB)
- ★ **BLONDIE**—Autoamerican (Chrysalis)

WBCN-FM—Boston (K. Mack)

- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **THE RINGS**—(MCA)
- **MANFRED MANN'S EARTH BAND**—Chance (WB)
- **M**—The Official Secrets Act (Sire)
- **ECHO & THE BUNNYMEN**—Crocodiles (Sire)
- ★ **THE CLASH**—Sandanista (CBS)
- ★ **HUMAN SEXUAL RESPONSE**—Figure 14 (Passport)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)

WMMR-FM—Philadelphia (J. Bonadonna)

- **JOAN JETT**—Bad Reputation (Black Heart)
- **IAN MATTHEWS**—Spot Of Interference (RSD)
- **DELBERT McCLINTON**—The Jealous Kind (Capitol)
- **WARREN ZEVON**—Stand In The Fire (Asylum)
- **STEVE WINWOOD**—Arc Of A Diver (Island)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **THE POLICE**—Zenyatta Mondatta (A&M)

WCOZ-FM—Boston (K. Ingram)

- **FLASH GORDON**—Soundtrack (Elektra)
- **THE RINGS**—(MCA)
- **THE MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **ANY TROUBLE**—(Stiff)
- **YES**—Yesshows (Atlantic)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **CHEAP TRICK**—All Shook Up (Epic)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **REO SPEEDWAGON**—Hi Infidelity (Epic)

WHCN-FM—Hartford (E. O'Connell)

- **STEVE WINWOOD**—Arc Of A Diver (Island)
- **APRIL WINE**—Nature Of The Beast (Capitol)
- **NIGHT**—Long Distance (Planet)
- ★ **JOHN LENNON/YOKO ONO**—Double Fantasy (Geffen)
- ★ **STEELY DAN**—Gaucho (MCA)
- ★ **BRUCE SPRINGSTEEN**—The River (Columbia)
- ★ **REO SPEEDWAGON**—Hi Fidelity (Epic)

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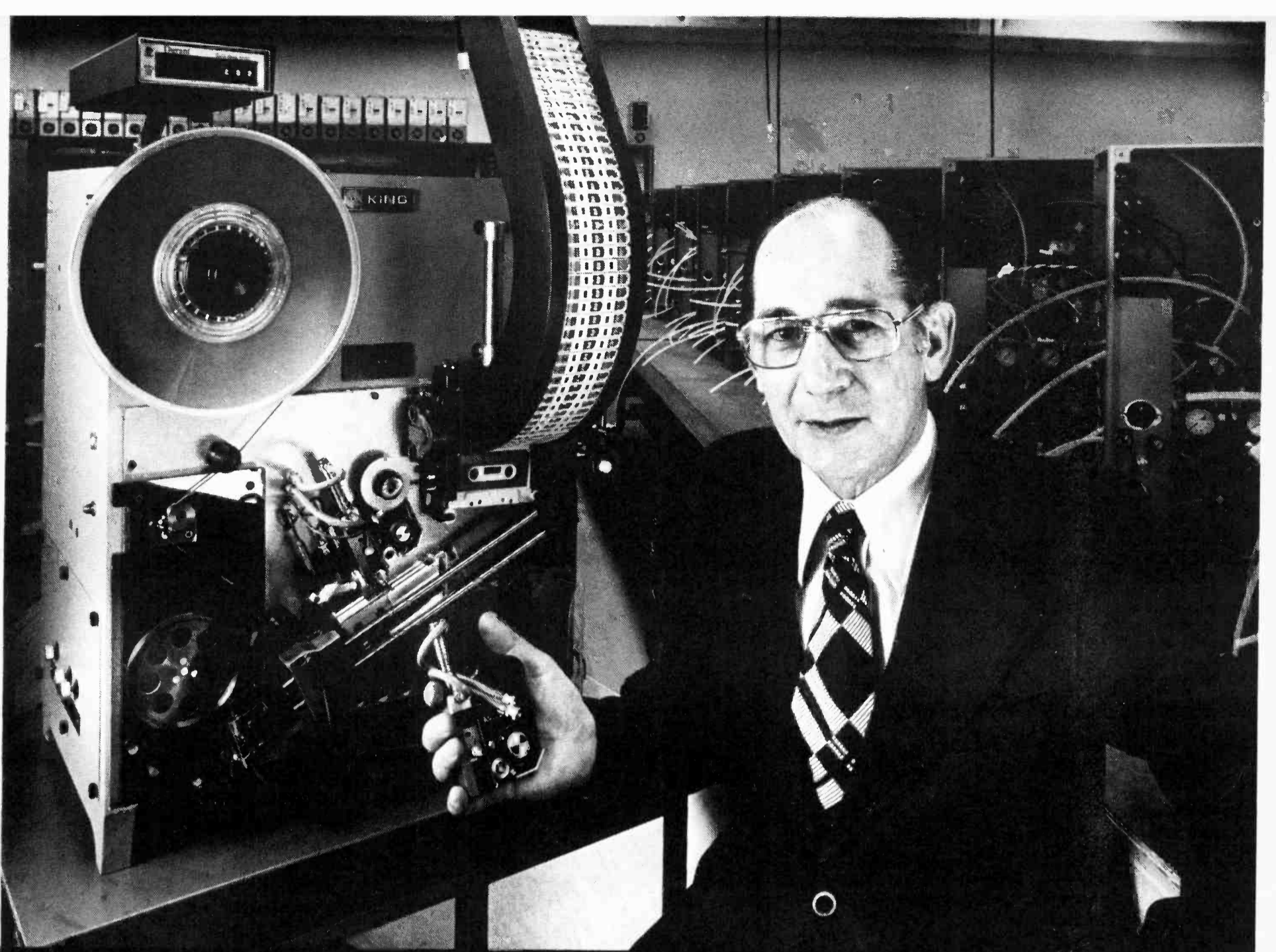
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Mid-South Agency Expanding Program

By ROSE CLAYTON

MEMPHIS — Mid-South Concerts, one of the area's top concert promotion firms, is expanding its 10-month-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 colleges.

"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,"

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)



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 May.

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 soundproofed 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.

Security Tightens At Oakland's Aud

By JACK McDONOUGH

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,

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 policeman came into the building."

Graham says reports he was forced to pay for 10 extra security personnel were false.

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 voluntarily committed ourselves. People ask us, 'Why do you have so much security?' We have it because it has prevented anything from ever happening. Why not have it?"

According to Auditorium manager Bud Alexander, the Nov. 26 incident 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 began to terrorize patrons in the balcony areas with assaults and purse snatchings.

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."

Sid Bernstein Signs Copa

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.

Plans for the upstairs room include presenting artists six nights a 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."

Atlanta's Leonard Rowe Shifting To Management

By JEAN WILLIAMS

LOS ANGELES—Leonard Rowe, president of Atlanta-based Leonard Rowe Productions, a concert promotion firm, is cutting back on concerts to devote more time to a new venture, artist personal management.

Rowe, who has been in concert promotion eight years, moved into personal management a few months ago.

He also moved into a new office building and he says he is in the process of building a 24-track studio.

The first two acts signed to Rowe Management are the Futures on Philadelphia International Records and Pure Gold on Capitol.

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 Columbus, Ga. Rowe notes he is negotiating to sign two major artists.

The promoter maintains he has been considering personal management for some time, but it was only recently that he decided to actively seek out artists for management.

He insists the reason he has cut back on concert promotion is largely

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 costs are 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.



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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.

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.

In fact, McClinton's last chart action came with the second Capricorn album, "Keeper Of The Flame," but, as he recalls, "It dropped right out of the charts when Capricorn folded." He claims he and his manager Don Light are trying to regain control of the Capricorn masters from PolyGram and may reissue them if the effort is successful.

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 considered 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, two-hour 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.



Billboard photo by Chuck Pulin
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-to-artist 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 hatching 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 avant-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.

**ROMAN KOZAK
AND KAREN KELLY**

College Program Enlarged By The Mid-South Agency

• Continued from page 25

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 Arkansas 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

of knowledge and experience, says Holt.

One problem which Holt says disturbs 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 because it doesn't know what acts charge in the marketplace. This hurts the school and other acts because the number of shows being done is limited."

Another unethical practice that Mid-South has identified, says Holt, results from the college's concern for a contract. "They're afraid the concert won't happen without it," he says.

The middle agent sends the college 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 because it is afraid at that point it will not have a show.

Holt says his firm sends the colleges the actual contract with the artist to verify their agreement.

2 Lombardo 'Ghost' Bands A Puzzlement

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

Two of them are playing one-nighters 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 section 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.

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.

Signings

Eddie Kendricks to Atlantic. First LP expected in January. He was formerly on Arista and Motown. ... Singer/songwriter **Johnny Bristol** to Handshake Records. Debut single is "Love No Longer Has A Hold On Me." ... Manhattan singer/songwriter **Joe Salvo** to Just Friends Distribution & Production Co. ... Singer/songwriter **D.C. Larue** to Wavelength Management Inc. ... **Clare Bathe**, former lead singer with **Machine**, to Daksel Music for publishing and production.

Vocalists **Linda Clifford** and **Ava Cherry** to Capitol. Under an agreement between Capitol and Curtom Records all existent catalog product recorded by Clifford and Cherry will be distributed by Capitol. Capitol will have the exclusive rights to all forthcoming product by both artists. All their future releases will bear both the Capitol and Curtom logos.

Vocalist/composer/arranger/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

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 Pernel 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.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	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, Ill., 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	J. GEILS BAND/THE STOMPERS —Don Law Co., Cape Cod Colis., South Yarmouth, Mass., Dec. 30	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	ROSSINGTON COLLINS BAND/HENRY PAUL BAND/MOTHER'S FINEST —Entam Prod., Knoxville Colis., Knoxville, Tn., Dec. 30	5,095	\$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
Auditoriums (Under 6,000)				
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

By IRV LICHTMAN

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.

Berman seems to indicate that music publishers are not out to give those who desire use of copyrights for home video usage a hard time.

"Publishers are in the business of granting licenses," he declares. "They want to license, just as producers 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."

4 Firms Reach Copublish Deal

NEW YORK—A copublishing and exploitation 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 four-year-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.

KILLEN BUYS STAPP STOCK

NASHVILLE—Buddy Killen, 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 long-standing terms of an existing buy-sell agreement between the two co-owners. 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.

'GET JOB DONE' 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-by-song basis, does not consider pub-

lisher 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.

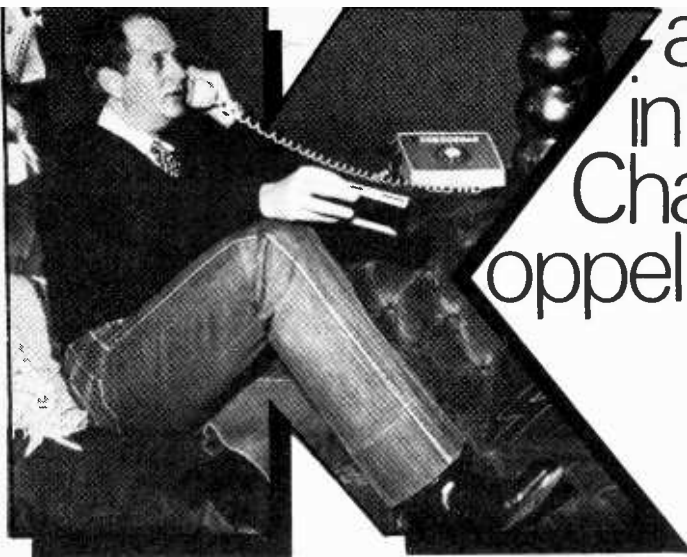
Wortman is assisted in professional activities by Barry Offitzer, who like Wortman, works out of Atlantic's offices in New York.

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).

JANUARY 17, 1981 BILLBOARD



a day in the life of Charles Koppelman



Koppelman, in his office, ponders his next move.



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



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



Master builder Sam Lefrak visits Koppelman's office.

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By ROMAN KOZAK

NEW 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 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, Banded 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 be 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

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 No-veck 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-

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 maybe 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 Ian'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 Ian 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 Ian 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.



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

"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 than 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 companies. "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

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 exhausted.

"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.

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.

"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 PolyGram. Koppelman does not have many dealings with PolyGram, 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 helluva 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

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 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 Yetnikoff 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 fan. 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 number.

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.

Hall & Oates File Suit In Cable TV, Videotape 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.



MOON MULLS—Moon Martin, second from left, meets with key Capitol executives following his final show at the Country Club in Reseda, Calif. Chatting, from left, are Dan Davis, vice president of creative services; Bruce Garfield, national director of talent acquisition; and Helmut Fest, vice president of international operations.

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.

New Companies

Platinum Management Group launched by Laurie Abrahams, Sharon Berosini and Cindi Stevens

Brawn. Address: 4922 Hazeltine, Los Angeles, Calif. 91423. (213) 981-0112.

Worthwhile Enterprises started by Kenneth Malloy, formerly of Meanwhile Records. First release will be by Brett Smiley. Address: 6000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 934-1331.

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 Deborah Bresee of the management division. Address: 2615 N. Wilton Ave., Chicago, Ill. 60614. (312) 489-0256.

Midwest Artist Management, formed by Randy Adkins and Kevin Reichley, to manage and promote recording artists Horizon, 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. Address: 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.

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Survey For Week Ending 1/17/81				Survey For Week Ending 1/17/81			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	9	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	27	47	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
	2	11	CARNAVAL Spyro Gyra, MCA MCA-5149	27	29	7	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
★	3	5	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	28	28	5	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
	4	13	INHERIT THE WIND Wilton Felder, MCA MCA-5144	29	25	24	ROUTES Ramsey Lewis, Columbia JC 36423
★	6	10	MR. HANDS Herbie Hancock, Columbia JC 36518	30	26	22	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
☆	11	4	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	31	32	7	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	7	14	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	32	36	2	PEACEFUL HEART, GREAT SPIRIT Chico Freeman, Contemporary 14005
	8	24	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	33	37	2	COMING TO YOU LIVE Charles Earland, Columbia JC 36449
	9	12	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	34	33	16	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
	10	27	LOVE APPROACH Tom Browne, Arista/GRP 5008	35	40	2	AUTUMN BLOW Sadao Watanabe, Inner City IC 1042
	11	9	ODORI Hiroshima, Arista AL 9541	36	35	10	NIGHT SONG Ahmad Jamal, Motown M7-945R1
	12	14	FAMILY Hubert Laws, Columbia JC 36396	37	38	17	HOW'S EVERYTHING Sadao Watanabe, Columbia CX 36818
	13	30	THIS TIME Al Jarreau, Warner Bros. BSK 3434	38	31	9	LOVE AT FIRST SIGHT Sonny Rollins, Milestone M-9098 (Fantasy)
	14	10	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304	39	39	22	QUINTET '80 David Grisman, Warner Bros. BSK 3469
	15	13	TOUCH OF SILK Eric Gale, Columbia JC 36570	40	34	11	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
★	18	4	REAL EYES Gil Scott-Heron, Arista AL 9540	41	41	5	DIGITAL AT MONTREUX Oscar Peterson, Pablo D 2308224 (RCA)
	17	28	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	42	42	9	USE THE STAIRS Stanley Turrentine, Fantasy F-9604
	18	15	SEAWIND Seawind, A&M SP-3113	43	45	4	ZACA L.A. 4, Concord Jazz CJ-130
	19	10	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747	44	44	31	INFLATION Stanley Turrentine, Elektra 6E-269
	20	28	H Bob James, Tappan Zee/Columbia JC 36422	45	43	15	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
	21	19	BADDEST Grover Washington Jr., Motown M9 940A2	46	47	5	I'VE ALWAYS WANTED TO DO THIS Jack Bruce And Friends, Epic JE36827
	22	14	VICTORY Narada Michael Walden, Atlantic SD 19279	47	NEW ENTRY		BAR TALK John Scofield, Arista/Novus AN 3032
	23	25	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	48	46	17	NEW YORK SLICK Ron Carter, Milestone M-9096 (Fantasy)
	24	11	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)	49	48	22	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3379
	25	43	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	50	49	11	KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie "Cleanhead" Vinson, Pablo 2310-859 (RCA)

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

Survey For Week Ending 1/17/81			
SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOSE LUIS RODRIGUEZ Atreverte TH 2095	1	JOSE LUIS RODRIGUEZ Atreverte TH 2095
2	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	2	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
3	CHELO Puros boleros Musart 1790	3	ROBERTO CARLOS Grandes exitos CBS 12303
4	EMMANUEL Intimamente Arcano 3535	4	ROCIO JURADO Sra. Arcano 3485
5	JULIO IGLESIAS Hey CBS 50302	5	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
6	CARLOS Y JOSE El chubasco TH Mex 2099	6	JULIO IGLESIAS Hey CBS 50302
7	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	7	FELITO FELIX Es amor Caytronics 6005
8	EXTRELLAS DE ORO Vol 3 America 1013	8	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044
9	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	9	BASILIO Karen 54
10	GUALBERTO CASTRO Que mal amada estas CBS 20394	10	JUAN GABRIEL Recuerdos Pronto 1076
11	JUAN GABRIEL Recuerdos Pronto 1076	11	NELSON NED Primavera de una vida Al 10501
12	LITTLE JOE & THE FAMILY The king of brown sound Fredy 002	12	SOPHY Velvet 6001
13	RENACIMIENTO 74 Ramex 1058	13	RAPHAEL Como yo te amo Al 60149
14	LOS CADETOS DE LINARES Pistoleros famosos Ramex 1050	14	DANNY RIVERA TH 2102
15	LOS HUMILDES Mas de lo que merecias Fama 595	15	GILBERTO MONROY Interpreta a Bobby Capo Artomax 619
16	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	16	HERMINIO RAMOS Creo en dios Audibrama 701
17	LOS REYES LOCOS CBS 20400	17	JOSE LUIS RODRIGUEZ TH 2021
18	ESTELA NUNEZ Lemania Pronto 1075	18	CAMILO SESTO Amaneciendo Pronto 1086
19	RAMON AYALA Mas musica brava Fredy 1178	19	JOANA ROSALY Sencillemente CBS 10307
20	LOS DOS GILBERTOS Volando alto Hacienda 7919	20	PEDRITO FERNANDEZ La de la mochila azul CBS 20311
21	ROCIO DURCAL Con mariachi Pronto 1078	21	JUAN GABRIEL Con mariachi Pronto 1080
22	JUAN GABRIEL Con mariachi Pronto 1080	22	LOLITA CBS 60312
23	ROBERTO CARLOS CBS 12301	23	GRUPO MAZZ Class Cara 025
24	JOE BRAVO Pretty babe Fredy 1187	24	NELSON NED Mi manera de amar West side latino 4120
25	GRUPO MAZZ Class Cara 025	25	ESTELA NUNEZ Lejania Pronto 1075

Disco Business

National Mobile Operators Group? Survey Shows Interest In Establishing Organization

By RADCLIFFE JOE

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.

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 communicate with each other;
- How far would mobiles be will-

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 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 in-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)



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 semi-finals show off their fettle at the Cinderella discotheque in Shinjuku, Japan.

Japan Miss Disco Contest Promotes 'Wanderer' LP

By SHIG FUJITA

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

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.

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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

Disco Top 100

Survey For Week Ending 1/17/81

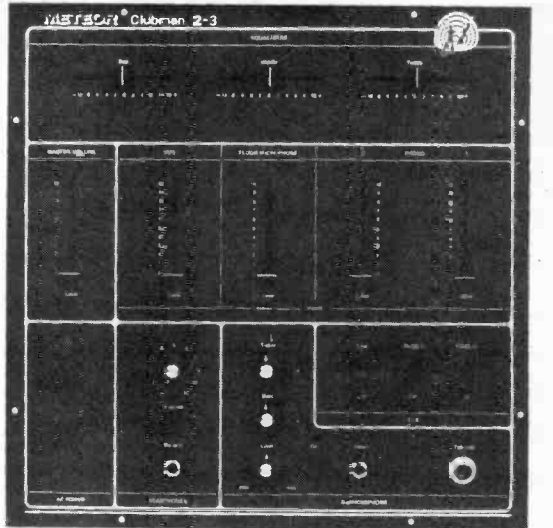
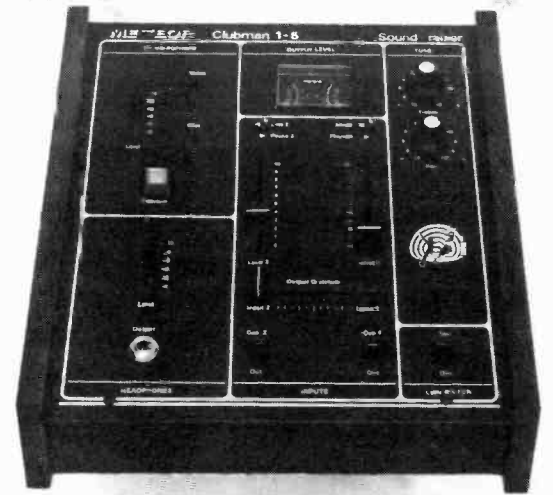
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	12	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	51	51	8	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
★	2	16	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	52	52	5	SO YA WANNA BE A STAR—MTune—Epic (LP) JE 36017
★	3	15	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	53	42	29	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435
★	7	6	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	54	43	19	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1
★	5	15	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	55	46	9	CHANGE/REQUIEM—Killing Joke—Charisma/EG (12-inch) Import
★	6	10	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	56	58	5	BON BON VIE—T.S. Monk—Mirage (LP) 19291
★	9	10	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	57	57	7	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)
★	8	11	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	58	30	12	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131
★	9	4	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	★	69	4	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805
★	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) 428 9804
★	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
★	12	7	I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch) PRLD 605	★	72	4	BODY BAIT—Symba—Venture (LP) VL 5015
★	13	32	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK 1 3579/YD 12015	63	63	11	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791
★	14	15	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	64	64	10	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128
★	15	16	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	65	67	5	RAPP PAYBACK—James Brown—TK (12-inch) TKD 452
★	16	14	MASTER BLASTER—Stevie Wonder—Tamlia (LP) T8 373 M1	66	66	10	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130
★	20	10	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	★	76	4	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP 309
★	21	6	PASSION—Rod Stewart—Warner (LP) HS 3485	68	70	4	DON'T SAY GOODNIGHT—First Love—Dakar (12-inch) DK 100
★	22	13	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	★	79	2	IT'S A LOVE THING—The Whispers—Solar (LP) BZL 1-3578
★	20	17	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—Capitol (LP) ST 12131	★	80	2	FULL OF FIRE—Shalamar—Solar (LP) BXL 1-3577
★	21	18	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000	★	81	2	TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (7-inch) Import
★	22	19	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	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL 3647	73	73	4	YOU DON'T KNOW LIKE I KNOW—Genty—Venture (12-inch) VD 5015
★	24	27	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	74	78	2	GANGSTERS OF THE GROOVE—Heatwave—Epic (LP)
★	25	8	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	75	71	8	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
★	31	7	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL 1 3720/YD 12130	76	74	4	BOOGIE BODY LAND—Bar Kays—Mercury (LP) SRM 1 4009
★	32	9	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	77	65	18	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6
★	36	6	LET'S HANG ON—Salazar—First American (12-inch) FA 1203	78	68	10	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
★	38	7	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	79	60	18	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601
★	40	7	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339	★	80	NEW ENTRY	LET'S DO IT—Conversion—SAM (12-inch) S-12336
★	31	29	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	81	NEW ENTRY	CHILL-OUT—Free Expression—Vanguard (12-inch) SPV 39	
★	32	23	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	82	NEW ENTRY	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407	
★	33	24	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875	83	62	14	I WANT YOU/THE REAL THANG—Narada Michael Walden—Atlantic (LP) SD 19279
★	34	26	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	84	82	8	FREAK TO FREAK—Sweat Band—Uncle Jam/Columbia (LP) 9-9901
★	35	35	CERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	85	85	4	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
★	36	34	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import	86	83	7	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (12-inch) SP 102
★	37	37	HOT LEATHER—Passengers—Uniwave (LP) Import	87	NEW ENTRY	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	
★	48	5	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	88	84	4	GET DOWN WITH THE GET DOWN—Gloria Covington—Casablanca (LP) NBLP 7241
★	56	4	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
★	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	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553	91	91	18	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463
★	42	33	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 DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP 310	93	93	10	TOUCHE ME NOW—Bravo—Launch (12-inch) ATNC 1002
★	54	5	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002	94	86	18	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298
★	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	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	6	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113	97	89	23	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import
★	59	9	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	98	96	11	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
★	49	49	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	99	98	6	ROLL/NOT TONIGHT—Macho—Uniwave (12-inch) Import
★	50	50	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082	100	99	22	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008

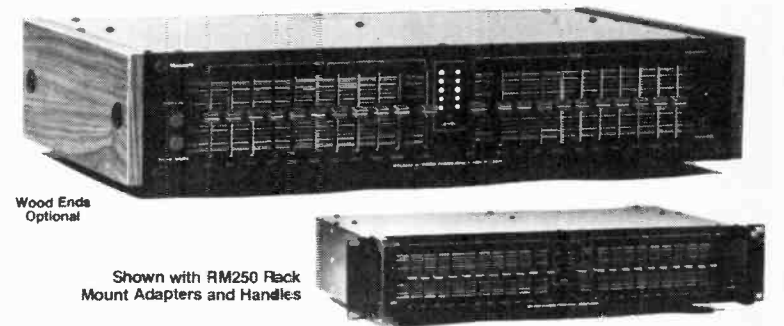
Compiled from Top Audience Response Records in the 15 U.S. regional lists. *non-commercial 12-inch

★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Disco 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 raving 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.

HOT & NEW

12"—Devo; Teena Marie (remix); Pointer Sisters; Blondie; She/Easy Money; Lou Thom; Wisdom; King Tut; Michele; Edwin Starr; Linx; Edwin Birdsong; Kelly Marie; Sylvia Stripland; Conversion; Final Edition; Positive Force; Salazar; La Flavour; Rescue/Love Project; Linda Clifford; Slave; Instant Funk; Zapp; Linx; Fred Wesley; Wilton Felder; Lipps, Inc.; Sylvester/Sell My Soul; Liquid Gold; Pete Richards; Amy Bolton; Fantasy; Sabaia; Breeze; Chill Factor.

LP's—Young & Co.; M; Blackbyrds; Rose Royce; James Brown; Yarbrough & Peoples; Kwame; 80's Ladies; Revelation; Tavarez; Viola Wills; Harlow; Easy Going; T.S. Monk; Two Tons Of Fun; Tantra; Tierra; Gibson Bros.; Sharon Redd.

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PUBLISHERS WANTED % RATE

Tribunal Disappoints Nashville

By KIP KIRBY

NASHVILLE—"Lukewarm but hopeful" may be the most accurate description of the Nashville publishing community's reaction to the recent decision by the Copyright Tribunal raising the mechanical royalty rate from 2¾ cents to 4 cents per tune.

Songwriters and publishers in 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.

"We're the only business in the world with a ceiling placed on our potential income by statute," notes House of Gold publisher Bob Montgomery. "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 have been much more equitable."

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 mechanical rate is dramatically higher and set at a fixed percentage."

"I've got mixed emotions," comments Cedarwood 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."

"Long overdue" is how Nashville publishers are viewing the new mechanical royalty raise, yet they constantly cite examples of European

publishers earning greater monies from less record tonnage as motivation for the Tribunal to have gone with the percentage factor instead.

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 2¾ 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 sell—which 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 Hot Country Singles chart before 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.

Memorial Fund

NASHVILLE—A cancer memorial fund has been established in honor of Bill Price, leader of the Country Partners. 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 cut-throat 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 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. Featured on the special are Loretta 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.



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 magazine is the author of the forthcoming \$13.95 hardback entry, a new biography of the late Hank Williams titled "Your Cheatin' Heart."

Flippo flippantly flips through the birth, life and death of the talented 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 she-bear, 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.

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Seminar Finalized

NASHVILLE—As the date for the 12th annual Country Radio Seminar approaches, plans are being finalized for this year's topics of discussion, panelists and guest speakers.

The 1981 seminar, scheduled for March 13-14 at the Hyatt Regency Hotel in Nashville, will offer an artists' reception and cocktail party as a welcoming kick-off for registrants of the popular radio event.

Kim Pyle, who is serving as the seminar agenda committee chairman, will be releasing complete details 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 English, 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.

Tickets for the welcoming reception, all seminar events and the closing banquet and New Faces Show are covered in the registration kit. Registration is \$140 in advance, \$175 at the door, and applications will be available shortly.

Mac Allen, president of the Country Radio Seminar, stresses that as in other years, individual hospitality suites and unrelated promotional events are not sanctioned.

For further information, contact the Country Radio Seminar at P.O. Box 120548, Nashville, Tenn. 37212.

Hey Felton

I made a bet...

I bet the wife all my guitar picks

*That you're already
overdubbing the Angels!*

Luv,

Us

Sound Business

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.

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," ran 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 re-

mote 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

By ROSE CLAYTON

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."

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.,

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)



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 vocalist 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 McClain 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.

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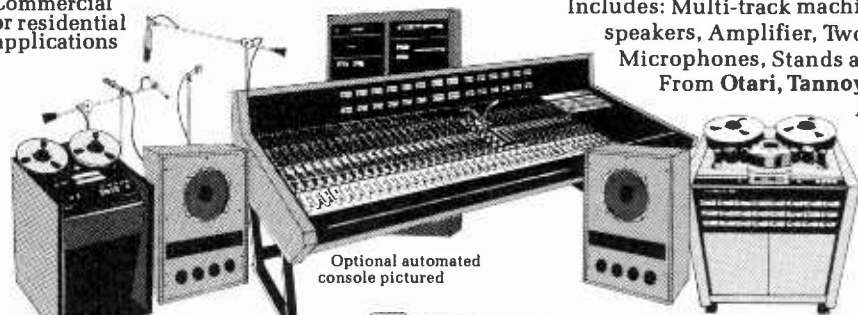
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OWNER FRY HOPPING

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 mix-down 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 24-track 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.

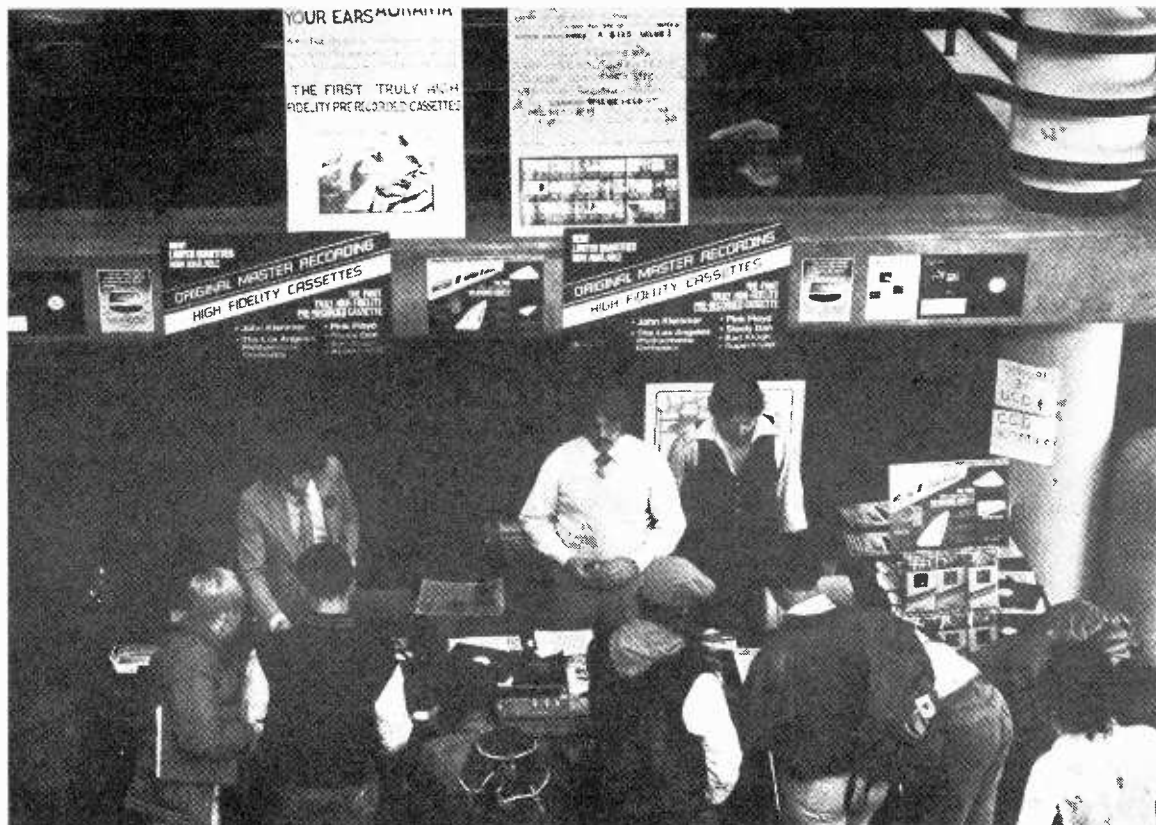
All multi-tracks are equipped with Dolby A, and all rooms are tuned with UREI filters and a B&K spectrum analyzer. A MCI SMPTE synchronizer is also available.

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 Newmann-equipped 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, Boots'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-

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; Charlie 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.

JANUARY 17, 1981 BILLBOARD



Clean Sound: Producer Bill Ham completes Point Blank's new album on MCA in Ardent's new Studio C.

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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.

"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

large isolation booths facilitate live recording.

A 18' x 20' control room features an Audiotronics 501, (24 in/16 out) console. Tape recorders include an Ampex MM-1200 16-track with V50 and remote; (2) Otari MX-5050, 2-tracks; and a Technics cassette deck.

Monitor amplifiers are BGW 250's and BGW 100's. Speakers include an Electro Voice Sentry III, bi-amped 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 Schechter 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.

For The Record

LOS ANGELES—A story in last week's Billboard Video Music Conference Coverage incorrectly quoted Sherry Goldsher, director, video/film operations, Elektra/Asylum.

She originally indicated that the label "is looking forward to the day when video airplay will be as important as radio airplay," and not that she felt the label was today as concerned about video airplay as much 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 Jordanares. Pickens last worked with Nelson on the film, "Honey-suckle Rose."

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Billboard photo by Kaz Tsuruta

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 Baltza 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."

"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 Kanawai, 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.

The initial crop of titles include 24 from the MCA Videocassette, Inc., major videocassette licensor of Universal Pictures' catalog, including "Animal House," "The Deerhunter," "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 "Honey-suckle 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 Select-a-Vision videodisks has acquired the rights to "Pink Floyd At Pompeii," a combination documentary-concert film made in 1972.

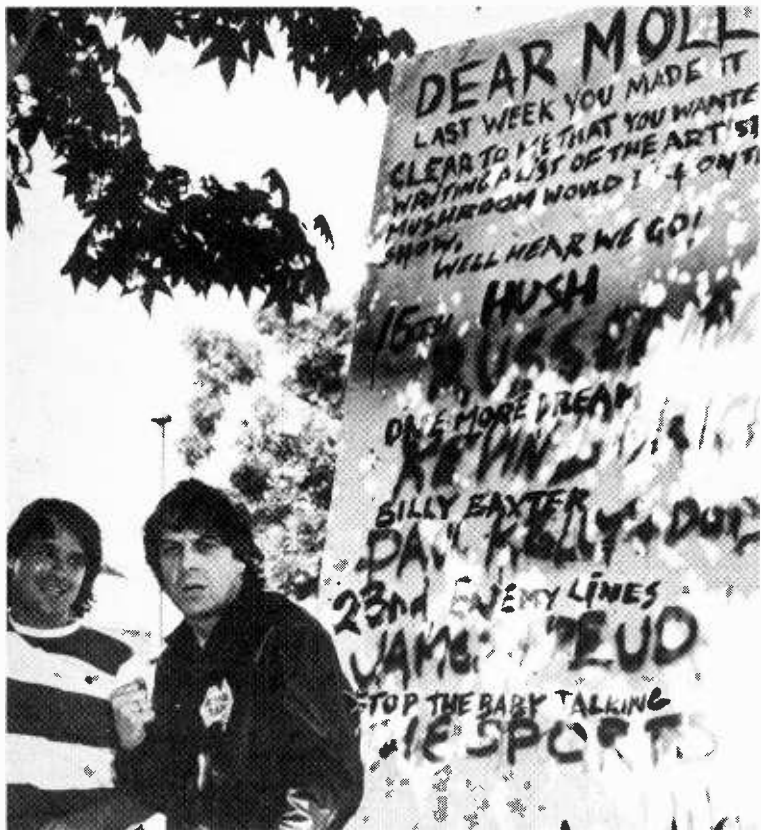
The documentary material includes footage of the group recording the "Dark Side of the Moon" album.

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."



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.

NEAR TERM DIM

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, 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 director Koos De Vreeze takes the view that records are losing their image as leisure market products, and says it

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 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)

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 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 re-think on the matter of prerecorded 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 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 problem, and the recession the lesser problem.

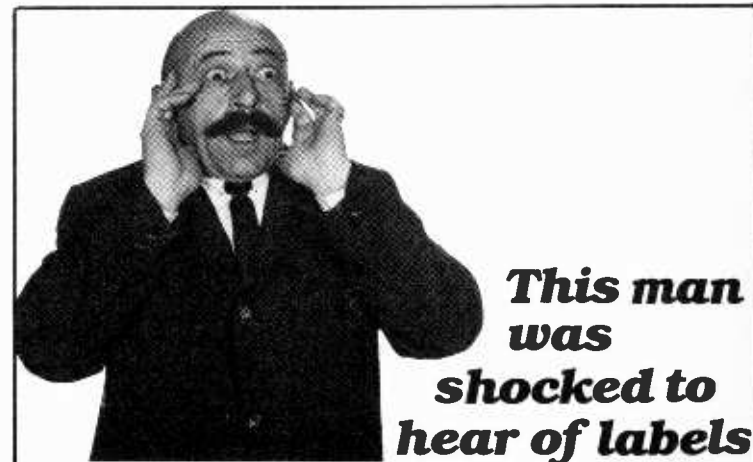
"Yet in countries with booming economies, sales are enormous, and Norway is a good example. It's currently a very rich country and record sales there are booming.

"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."



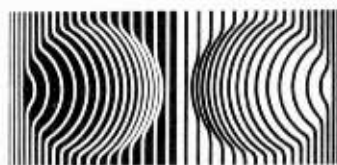
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Hong Kong Disco Is Eye Of Liquor License Storm

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 customers.

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 previous 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 withholding 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)

U.K. Label Chief Touts The Blues Red Lightnin' Imports Artist Tours, Exports Albums

• 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 short-weight 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 distributed 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, Junior 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 Propellers' "Dam Busters Theme," on a



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.

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, Somerset, 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.

IMPORTS



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SALES GROW

Greeks Grab Jazz— Both Recorded, Live

By JOHN CARR

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 audiences 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 independent 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

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 promoting "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 yet-unnamed 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 Yannouloupoulos, publisher of "Jazz" magazine. Banned "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.

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-

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 studio effort released under the name of the Monitors.

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 police 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.

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 CILQ-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.

Distribution Pact Signed

EDMONTON — Locally based Stony Plain Records has signed a national distribution agreement with RCA for the catalog which currently 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 Wainwright III, Vassar Clements, Mason Williams and guitarist Amos Garrett.

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 release 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-handled by Wine frontman Myles Goodwyn and British engineer-producer Mike Stone.

According to guitarist and long-

time band member Gary Moffet, the international success for the band in the past year must now be capitalized 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."



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April Wine's 13th Album Scheduled For This Month

• Continued from page 51

years, titled "Just Between You And Me," written by Goodwyn.

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 ... 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 albums 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.

How To Sell Records & Tapes?

Retail Chain Boss Pans Record Company Marketing

HAMBURG—Aggressive marketing 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

and tape software product. The emphasis, he says, is that the record industry favors to a point of unfairness the "hit specialist" dealers while virtually ignoring the traditional specialist retailer handling catalog product.

The result, he insists, is that the record industry is getting into ever deeper difficulties because of falling sales.

Ruscheimer, former distribution and marketing director of Blaupunkt here, has seen the 250 Bild & 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."

Ruscheimer 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."

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 distribution 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 premier of its feature movie "New Wave Lover," fitting in with a 40-date continental tour.

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 Larsen, 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 difficult 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 Dschingel 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 director 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 Maffay, whose album "Revanche" sold in excess of 900,000 units in Germany 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."

“What's new on the charts?”

Billboard continues to expand and improve its chart features to better serve its readers.



Superstars

Designed to provide more guidance to those in programming and retailing, superstars are awarded to those records showing greatest upward movement on the current week's chart (Prime Movers).

Billboard[®]

The #1 Music Trade Publication with the most comprehensive charts in the industry.

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BRITAIN

(Courtesy of Music Week) As of 1/10/81 SINGLES

Table with columns 'This Week' and 'Last Week' listing British singles. Includes entries like 'IMAGINE, John Lennon, Parlophone' and 'HAPPY CHRISTMAS (WAR IS OVER), John Lennon, Apple'.

Table listing British singles with 'This Week' and 'Last Week' columns. Includes entries like 'FLESH AND BLOOD, Roxy Music, Polydor' and 'AXE ATTACK, Various, K-tel'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 1/12/81 SINGLES

Table with columns 'This Week' and 'Last Week' listing West German singles. Includes entries like 'SUPER TROUPER, Abba, Polydor' and 'WOMAN IN LOVE, Barbra Streisand, CBS'.

Table with columns 'This Week' and 'Last Week' listing West German albums. Includes entries like 'HITPARADE DER SCHLUEMPFE, Die Schluempfe, K-tel' and 'TRAEUMEREIEN, Richard Clayderman, Telefunken'.

JAPAN

(Courtesy Music Labo) As of 1/12/81 SINGLES

Table with columns 'This Week' and 'Last Week' listing Japanese singles. Includes entries like 'SNEAKER BLUES, Masahide Kondo, RVC (Janny's)' and 'KOIBITO YO, Mayumi Itsuwa, CBS/Sony'.

Table with columns 'This Week' and 'Last Week' listing Japanese singles. Includes entries like 'OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)' and 'HITORI JOUZU, Miyuki Nakajima, Aard Vark (Yamaha)'.

Table with columns 'This Week' and 'Last Week' listing Japanese albums. Includes entries like 'KOI-NO-HAPPY DATE, Nolans, Epic' and 'WE ARE, Off Course, Toshiba-EMI'.

AUSTRALIA

(Courtesy Kent Music Report) As of 12/29/80 SINGLES

Table with columns 'This Week' and 'Last Week' listing Australian singles. Includes entries like 'SHADDAP YOU FACE, Joe Dolce Music Theatre, Astor' and '(JUST LIKE) STARTING OVER, John Lennon, Geffen'.

Table with columns 'This Week' and 'Last Week' listing Australian albums. Includes entries like 'DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen' and 'GUILTY, Barbra Streisand, CBS'.

Table with columns 'This Week' and 'Last Week' listing Australian singles. Includes entries like 'MAKING MOVIES, Dire Straits, Vertigo' and 'MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM, Charisma'.

HOLLAND

(Courtesy BUMA/STEMRA) As of 1/5/81 SINGLES

Table with columns 'This Week' and 'Last Week' listing Dutch singles. Includes entries like 'LOLA, Kinks, Arista' and 'SANTA MARIA, Roland Kaiser, Fleet'.

Table with columns 'This Week' and 'Last Week' listing Dutch albums. Includes entries like 'SUPER TROUPER, Abba, Polydor' and 'WHEN A MAN LOVES A WOMAN, Percy Sledge, K-tel'.

SWEDEN

(Courtesy GFL) As of 1/9/81 SINGLES

Table with columns 'This Week' and 'Last Week' listing Swedish singles. Includes entries like 'NAR VI TVA BLIR EN, Gyllene Tider, EMI' and 'WOMAN IN LOVE, Barbra Streisand, CBS'.

Table with columns 'This Week' and 'Last Week' listing Swedish albums. Includes entries like 'SUPER TROUPER, Abba, Polar' and 'GUILTY, Barbra Streisand, CBS'.

ITALY

(Courtesy Germano Ruscitto) As of 12/16/80 ALBUMS

Table with columns 'This Week' and 'Last Week' listing Italian albums. Includes entries like 'DALLA, Lucio Dalla, RCA' and 'ZENYATTA MONDATTA, Police, A&M/CGD-MM'.

Table with columns 'This Week' and 'Last Week' listing Canadian singles. Includes entries like 'XANADU, Soundtrack, Jet/CGD-MM' and 'SONO SOLO CANZONETTE, Edoardo Bennato, Ricordi'.

DENMARK

(Courtesy BT/IFPI) As of 1/6/81 SINGLES

Table with columns 'This Week' and 'Last Week' listing Danish singles. Includes entries like 'FEELS LIKE I'M IN LOVE, Kelly Marie, Pye' and 'SUPER TROUPER, Abba, Polar'.

Table with columns 'This Week' and 'Last Week' listing Danish albums. Includes entries like 'SHU BI DUA 7, Shu Bi Dua, Storkophon' and 'SUPER TROUPER, Abba, Polar'.

Dutch Turnover

Continued from page 49

blank cassettes. Also more and more Dutch disk jockeys are supporting home tapers, which I think is a scandal."

He believes the poor economic situation will last until at least the end of 1981, and intends to focus on MOR repertoire, which he says 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 to be changed. It is older people who are buying MOR, and they who have the money."

For both RCA and Ariola, 1980 was a year of reorganization. RCA Benelux replaced the separate Dutch and Belgian operations; Martin 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%.

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.

RCA
RECORDS

TOP 50 Adult Contemporary

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	7	10	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
☆	3	12	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
☆	5	12	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
4	4	13	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
☆	6	12	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
☆	8	9	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
☆	10	8	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
8	1	15	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
9	9	11	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
☆	11	9	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
☆	14	6	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
12	12	11	EASY LOVE Dionne Warwick, Arista 0572 (Colton Pickin', ASCAP/Hobby Horse, BMI)
13	2	14	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'n'Roll, ASCAP)
☆	17	6	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
☆	18	6	9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
16	15	9	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
☆	22	8	STARTING OVER John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
☆	23	8	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
☆	25	5	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunkt, ASCAP)
☆	27	5	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
21	21	6	ONE STEP CLOSER The Doobie Brothers, Warner Bros. 49622 (Noodle Tunes/No Aff/Long Tooth, BMI/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)
28	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 (Sagittire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)
31	29	12	ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
32	31	22	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
33	32	16	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
34	40	4	TIME IS TIME Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI)
35	39	6	SEND A LITTLE LOVE MY WAY Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
36	34	17	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
37	37	10	SEQUEL Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)
38	NEW ENTRY	→	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
39	30	11	I'M HAPPY THAT LOVE HAS FOUND YOU Jimmy Hall, Epic 9-50931 (ATV, BMI)
40	NEW ENTRY	→	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
41	41	5	HAPPY SONG Frank Mills, Polydor 2148 (Peter Piper/Unichappell, BMI)
42	38	15	YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
43	43	9	ONCE A NIGHT Jackie English, Venture 135 (Carollon/Cooperstown, ASCAP)
44	36	20	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monster/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/Roncom, ASCAP)
47	44	11	IS THIS THE WAY OF LOVE Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
48	45	16	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
49	47	15	IF YOU EVER CHANGE YOUR MIND 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.)

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.

"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

Benefit Concert Raises \$

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 projects is expected to begin immediately, according to Carol Fox, Lyric's general manager.

Land for the projects, each with a \$100,000 price tag, is being donated by the Catholic church. Each center will contain a large meeting room and several smaller rooms, but political meetings will be barred, Fox said.

Classical Notes

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 26-week Los Angeles Philharmonic broadcast sea-

Classical



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

By IS HOROWITZ

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-

ard repertoire 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 Winnenc; 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.

ALAN PENCHANSKY

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 "Seven 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 Merrick-produced 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

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 Broadway" and "42nd Street?"

Ah, 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 perfect 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; Robbie McIntosh (AWB), 1974; Brian Cole (Association), 1972; Al Wilson (Canned Heat), 1970; Frankie Lyman, 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 Cleveland," with its chorus: "F--- You, we do what we want."

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 participate 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 dilemma, 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/Colegems-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 composer, 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 Mohawk Records, which featured recordings by Dion & The Timberlans, 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 pianist" 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.



Jerry Orbach and Tammy Grimes at the "42nd Street" recording session.

JANUARY 17, 1981 BILLBOARD

Video Developments Grab CES Limelight

• Continued from page 1

Century-Fox Telecommunications, Magnetic Video parent, defends the move by saying 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 Association 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 between 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 Telecommunications and Non-Theatrical.

Tied to that campaign is one involving the free rental use of "Mickey Mouse Disco" for consumer rental customers and a savings 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 authorized dealer having an option to acquire 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 program 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

Metal Microcassette Decks In Production

By GEORGE KOPP

LAS VEGAS—The hi fi micro-cassette 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 micro-cassettes 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.

Key Role Set For Adams At New Publishing Outfit

By IRV LICHTMAN

NEW YORK—Stanley Adams, president of ASCAP from 1959 to 1980, will play a key role in Largo Music, a new music publishing firm whose day-to-day operations will be helmed by Norman Weiser, who has himself left a licensing organization, SESAC, as president to join the company (Billboard, Dec. 27, 1980).

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 Buddy 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 Fuenzalba, 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.

Inside Track

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 the Nehi include Thomas Heiman and Vincent P. Mauch. The specified value of the Ft. Lauderdale Peaches is \$600,000."

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/one-stop; 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 cross-country 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 Sailer 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'rd 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 legal 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."

Retailer: 'Hit 'Em With A Brick'

• 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.

To keep this momentum going, Harmony Hut hopes to use a series of promotions throughout 1981 to avoid the traditionally slow sales periods. Advertising director Nancy Craig explained that the promotions will tie in with holidays, and with local and regional themes to increase consumer interest throughout the year. They will also feature a variety of different kinds of music.

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 ensemble.

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 highlight big band and jazz product.

Harmony Hut hopes to land

\$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 Columbia.

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."

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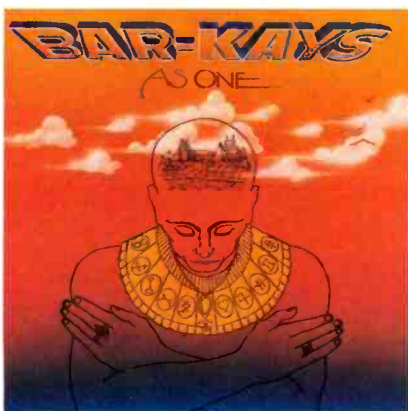
Dr. Hook
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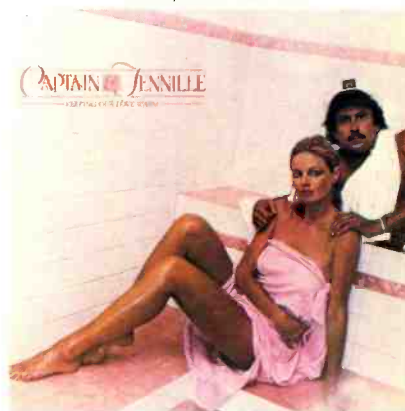
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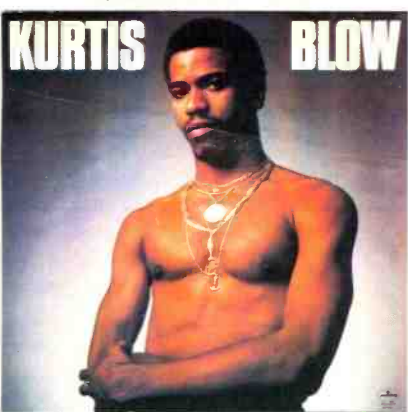
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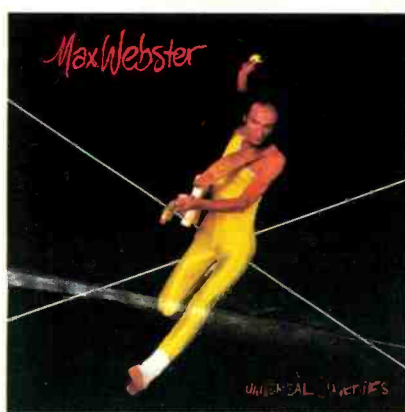
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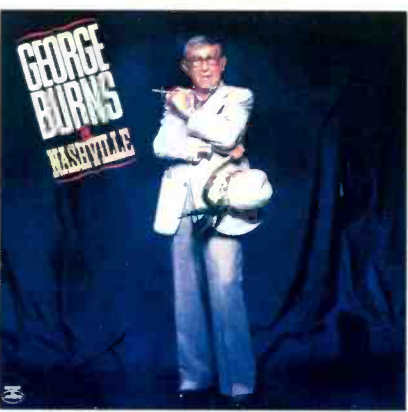
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