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A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Feb. 7, 1981 • \$3 (U.S.)

Fresh Radio Format Blends Pop, Religion

By JEAN CALLAHAN

WASHINGTON—Remember when religious radio meant fire and brimstone preachers and electronic healing? Well, listen again. With the launching of Continental Radio this year, a nationally syndicated format will mix 75% adult contemporary with 25% Christian contemporary music in an effort to minister to that vast "unsaved" radio audience. Continental Radio went on the air at WXRI-FM Tidewater, Va. the day after Christmas. Plans are for 18 stations to begin relaying WXRI's "sanitized secular format" in March. By the end of this year, the Christian Broadcasting Network, Continental's parent, plans a network of 44 stations hooked up via satellite. The format combines pop hits such as Olivia Newton-John's "Suddenly," Barbra Streisand's "Woman In Love" and Eddie Rabbit's "Driving My Life Away" with contemporary (Continued on page 29)

VOLUME BUYERS BENEFIT Vidcassette Suppliers Liberalizing Discounts

By GEORGE KOPP

NEW YORK—Prerecorded videocassette suppliers, apparently responding to increased competition and the threat posed by the videodisk, are offering liberalized dealer and distributor pricing policies for 1981. Warner Home Video and Magnetic Video have both upped their discounts, especially for large volume customers, and sources say MCA is working on a new plan along similar lines. But at least one distributor feels that the Magnetic Video program actually puts him in a less favorable position than he was previously, even though the dollar savings to him are greater. The reason is that with increased discounts to both dealers and distributors, the distributor is only working on a 10% margin over the dealers, while in 1980 he was working at 15% above the dealers. Warner and MCA do not distinguish between dealers and distributors in their pricing policies, as Magnetic Video does. But the Warner plan greatly favors large volume buyers, who would be wholesalers and major retail accounts. Because of a rise in base price for Warner videocassettes, a small retailer is slightly worse off in pricing than he was last year, even with the extra discounts, according to industry sources. The Magnetic Video policy, as outlined by national sales manager Robert Cook, offers distributors an extra 15% discount, after the basic 26% discount is deducted from the suggested retail figure. On top of that, distributors get an extra 5% advertising and (Continued on page 14)

Delay Canada Releases, Help Foreign Marts

By DAVID FARRELL

TORONTO—Canadian record manufacturers are obliged under law to sell to accounts they know to be exporting product abroad, but there is evidence to suggest that a number of the majors are now delaying the release of some product here to allow foreign affiliates have the benefit of a 30- to 60-day lead time in obtaining sales in their own markets. The export business in Canada has been a sore point for a number of years, in fact ever since the Canadian dollar fell below par with the benefit of a 30- to 60-day lead time in obtaining sales in their own markets. Three years ago, it was argued that U.S. industry leaders were kicking up a fuss about the extent of Canada's foreign trade because Canadian exporters could and did undersell American distributors. However, as the U.K. record business took a nose dive, foreign affiliates there started to (Continued on page 70)



JUICE NEWTON establishes herself as a dynamic performer in both the pop and country idioms with her breakthrough album, JUICE (ST-12136), featuring the single "Angel Of The Morning" (4976). The album, produced by Richard Landis, ships next week on Capitol Records and Cassettes. (Advertisement)

Northern Songs Widening Videotape C'right Defense

By IRV LICHTMAN

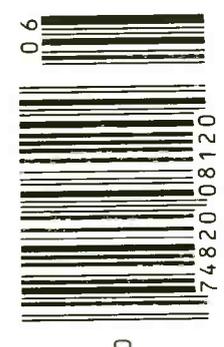
NEW YORK—At least 15 prerecorded videotape manufacturers/distributors or retail outlets face possible legal actions by Northern Songs Ltd. in its continuing nationwide efforts to remove from the market product featuring allegedly infringing use of Beatles copyrights, performed in most instances by the group itself. "We think the figure could be as high as 20," declares an informed source close to previous actions by the music publisher. Northern Songs, with more than 200 copyrights written by members of the Beatles administered in the U.S. by ATV Music, started suits in several states last year that were regarded as the first intensive effort by a music publisher to battle copyright infringement in the home video field (Billboard, Mar. 22, 1980). (Continued on page 10)

Single Sheets Going To \$2.25?

NEW YORK—Though major music print companies report gains in market penetration for 1980, cost pressures are likely to realize price increases this year, specifically in the area of single sheets. The expectation, not taken lightly by most firms, is that if there is a general price increase, it would (Continued on page 16)



Hot off last year's platinum and a most successful tour, THE WHISPERS are reaching for new heights with their new album, "IMAGINATION." And with a hot, work horse of a single like, "IT'S A LOVE THING," it's a sure thing that they're going to get there... "IMAGINATION" Produced by THE WHISPERS and Dick Griffey. RCA Records BZL1-3578 (Advertisement)



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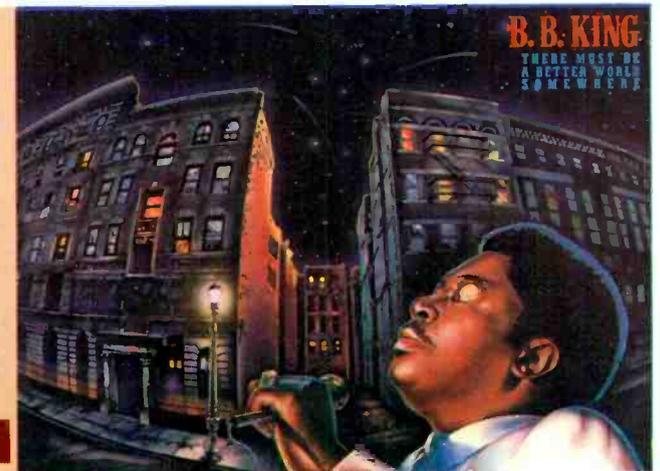
B. B. KING SINGS ABOUT THE WORLD HE SEES & THE WORLD HE FEELS.

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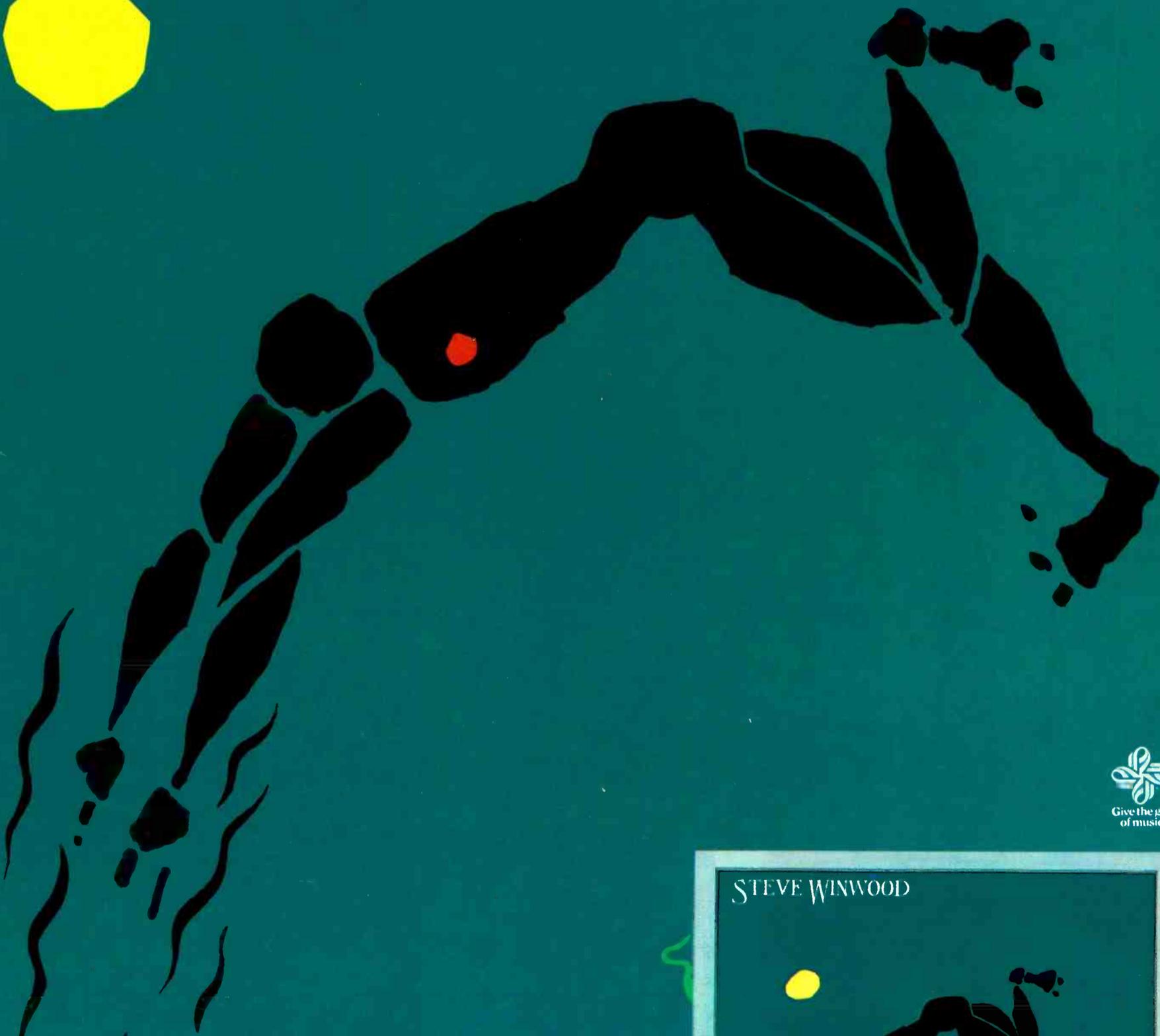
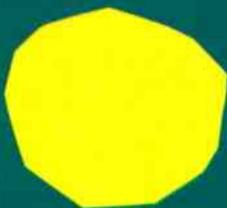


Arc Of A Diver.

The New Steve Winwood Album.

Steve Winwood's adventurous work with some of rock's most innovative groups grew into his first solo album three years ago.

Now comes his second, a triumph of pure Steve Winwood. He sings, produces, arranges, writes and invests the music with his special magic.



Steve Winwood. Arc Of A Diver.

Featuring the single "While You See A Chance"

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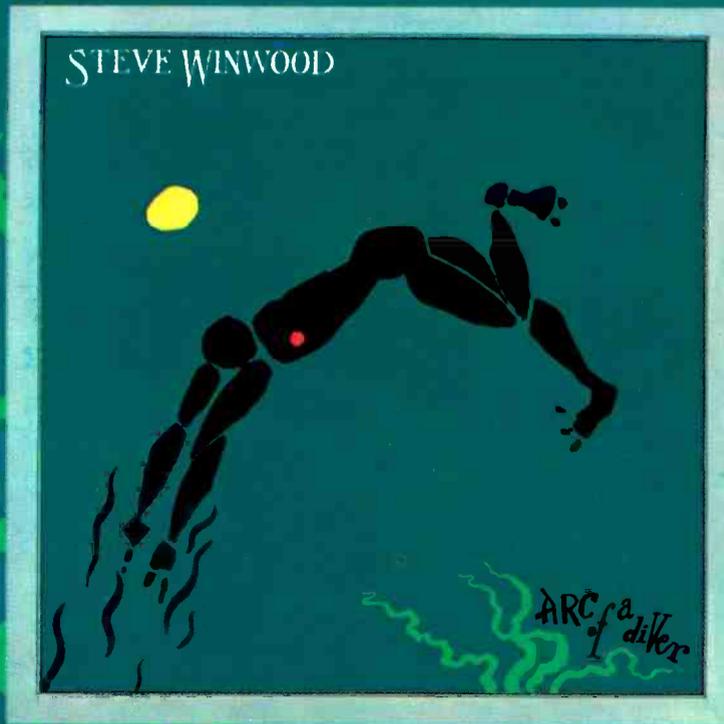
Produced by Steve Winwood.

On Island Records and Tapes.

Manufactured and distributed by Warner Bros. Records Inc.



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Middle Level Acts Growing Fast

Death Of First-Quarter Superstar Product Helps Out

By PAUL GREIN

LOS ANGELES—First, the bad news: As in past years, the first quarter is showing a dearth of superstar product releases. Now the good news: In their absence, middle-level acts have the opportunity to break through to new degrees of chart acceptance.

Four of this week's top 10 LPs are by acts which had never before

cracked the top 10: REO Speedwagon, the Police, AC/DC and Pat Benatar.

Except for these four, every album which has entered the top 10 in the last six months of 1980 and the first six weeks of this year has been by an act with a prior top 10 track record.

It's noteworthy that the four breakthrough acts all fall squarely

into the rock spectrum, that they're simultaneously enjoying their biggest singles to date and that they've been building to this level of success with prior LPs.

The point is not that these acts are suddenly selling records, but that they're now selling them immediately on release and in sufficient weekly quantities to push them into the top 10.

REO Speedwagon's "Hi Infidelity" (Epic) vaults from number 12 to number seven. The group has been charting for seven years, but until its current breakthrough had climbed no higher than number 29, which it reached with "You Can Tune A Piano, But You Can't Tuna Fish" three years ago.

The Police, whose "Zenyatta Mondatta" (A&M) climbs to number five in its 10th top 10 week, peaked in the 20s with its two previous LPs: "Outlandos d'Amour" and "Reggatta de Blanc."

AC/DC's "Back In Black" (Atlantic) holds at number six in its 19th week in the top 10. The act has been hitting the American charts for 3½ years, but until this current success, had topped out with the number 17 peak of 1979's "Highway To Hell."

And Pat Benatar's "Crimes Of Passion" (Chrysalis) holds at number two for the fourth straight week in its 21st top 10 appearance. Her only previous album, "In The Heat Of The Night," crested at number 12.

(Continued on page 14)



Billboard photo by Jeffrey Mayer

HIGH TIDINGS—Chrysalis president Sal Licata congratulates Debbie Harry of Blondie on the band's recent chart topper, "The Tide Is High." The singer was visiting Los Angeles to host "Solid Gold," the syndicated tv series. Blondie's new single, "Rapture," moves up Billboard's Hot 100 this week to number 42.

'Urban Contemporary' Is Thriving In N.Y. Ratings

By DOUGLAS E. HALL

NEW YORK—Advance information on the latest Arbitron for this market proves, once again, that it's totally different from the rest of the U.S.

And once again, the figures show New York to be a major disappointment for AOR radio. But WKTU-FM, once known as "Disco 92," has evolved into a highly successful "urban contemporary" hybrid that makes extensive use of new wave acts with an apparent appeal to both black and white listeners.

The result is a commanding 8.3 share of audience that puts WKTU solidly in first place with the strongest showing it has had in two years. The station is up from 6.2 in the summer, 6.7 in the spring and 6.8 a year ago. Not since the heydays of its disco reign in late 1978 and the first months of 1979, when it enjoyed double digit shares, has the station shown such strength.

It is to program director Dale Reeves' credit that he's been able to redirect the station from disco without severely hurting its audience appeal. This was a course first set by Paul Zarcone, who has since moved over to RKO's WXLO-FM.

WXLO program director Don Kelly had hoped to get his lagging top 40 station into the urban struggle with WKTU and WBLS-FM, but the station has yet to get started. It has a 1.1 share, down from 1.6 in the summer, 1.9 in the spring and 1.7 a year ago.

WKTU's upward movement has displaced WBLS as the market leader. Some would point to the fact that WBLS programmer Frankie Crocker has taken himself off the air as WBLS' downfall. Whatever the reasons, WBLS is down to 7.1 from 8.1 in the spring and summer, right back to the share it had a year ago.

Most of the other news from the New York Arbitron is bad. Once proud flagship of ABC, WABC-AM is down to an incredible 3.6, the low-

(Continued on page 29)

Challenges Await—Song At MIDEM

By MIKE HENNESSEY & PETER JONES

CANNES—The worst of the recession in the worldwide music business is over, by and large, and the industry can look forward to some modest expansion in the marketplace through 1981.

This was the opening comment of Ron White, president of the International Federation of Popular Music Publishers, at the organization's annual MIDEM meeting.

However, White warned that publishers must continue to be vigilant in guarding against the erosion of their rights, particularly in view of the inclination of aggressive record companies to seek ways of paying lower mechanical royalties and the continuing massive incidence of home taping around the world.

An additional problem tending to erode royalty income is the large amounts of parallel imports from low-price countries to high-price countries.

The meeting heard digests of reports from member associations around the world, which made it clear that positive steps were being taken to protect the interests of rights owners against piracy and home taping.

White reported that the U.K. is awaiting publication of a "green paper" discussion document to examine the case for a levy on blank tapes, and he reminded the delegates that the latest estimate of losses as the result of home taping could rise to one million pounds (around \$240 million) a day by the end of the year (Billboard, Jan. 31, 1981).

Reading highlights from the national reports, federation secretary general Peter Smits noted that so far

(Continued on page 67)

FULL MIDEM REPORT P. 66

Lawyers Trade Barbs In Hot Goody Debate

By RICHARD M. NUSSER

NEW YORK—The prosecution of Sam Goody Inc. and its two principal officers took a dramatic turn last week in Brooklyn federal court, as lawyers continued to battle over the disputed antipiracy files of the Recording Industry Assn. of America.

Among the charges hurled Wednesday (28), Thursday (29) and Friday (30) in pre-trial hearings were allegations that Goody lawyers somehow illegally obtained RIAA documents and that the RIAA and the government were working "hand

in glove" to avoid bringing the case to trial.

Aside from that, the sessions were highlighted by what appears to be another major victory for the RIAA, insofar as its claim that the disputed documents are part of a continuing probe into allegations of counterfeit traffic that may result in further indictments against certain retailers and wholesalers across the country.

That development was marked by the appearance under oath of RIAA attorney Jules E. Yarnell, the special counsel in charge of the RIAA's antipiracy unit. Yarnell's testimony regarding the RIAA files has seemingly convinced U.S. Court Judge Thomas C. Platt that portions of the documents are indeed related to ongoing government investigations, which the RIAA and the government have long maintained.

The story sessions began Wednesday (Continued on page 82)

Specials Up, Shelf Prices Down For Retail Chains

By JOHN SIPPEL

This is Billboard's second quarterly survey of U.S. chains' pricing policies. A changing universe of chains will be researched every three months. For specific prices, see grid page 12.

LOS ANGELES—Advertised specials on \$7.98/\$8.98 albums cost more and albums' shelf prices are less in Billboard's second quarterly survey of U.S. retail chains. In the first survey, 19 chains comprising

881 stores were canvassed (Billboard, Nov. 1, 1980) while the current survey encompassed 25 chains totalling 284 outlets.

The second survey showed average advertised special price for the chains surveyed, all of which were contacted for the first time, at \$5.67 against \$5.37 or an increase of 30 cents. Average special price in the (Continued on page 12)

BASED ON PRODUCT SALES

NARM Members Vote Honors

By ROMAN KOZAK

NEW YORK—Crossover artists Kenny Rogers and Michael Jackson have the opportunity to win the most honors in balloting for the NARM "Gift of Music" awards, to be presented at the merchandising group's annual convention in Hollywood, Fla. April 14.

Rogers and Jackson are both nominated for best selling album and best selling album by a male artist awards in the balloting. Rogers is also up for the best selling country album by a male artist award, while Jackson has a chance at the best selling black music album by a male artist award.

The NARM awards are unique in the music industry in that they alone honor the best selling records and artists. The voting, now taking place, is based on unit sales in NARM member retail outlets around the country from Jan. 1 to Dec. 31, 1980.

With recent LPs by Bob Seger, Pat Benatar, John Lennon/Yoko Ono, Billy Joel, Queen, and Pink Floyd all nominated for best selling album, the nominees reveal a more contemporary music slant than the traditionally MOR cast seen in the recent

Grammy nominations. However, no new wave act is among this year's NARM nominees.

Other multiple nominees in the ballot include Barbra Streisand and Pat Benatar, who are both nominated for best selling album, and best selling album by a female artist awards; Queen and Pink Floyd, who have a chance for best selling album and best selling album by a group honors; and Billy Joel, who can win the best selling album, and best selling album by a male artist prize.

CBS Offers 5% Price Discount

LOS ANGELES—CBS Records is offering a 5% discount on a select group of approximately 200 album titles in the \$7.98/\$8.98 list category, effective through Tuesday (10). Program, which teed off Jan. 26 nationally, allows multiple buy-ins during the program period.

Accounts participating get dating, with final single payment due May 10, 1981. Program covers LP, 8-track and cassette configurations.

The nominees for the NARM "Gift of Music" awards for 1980 are:

Best Selling Album: "Against the Wind," Bob Seger; "Crimes of Passion," Pat Benatar; "Double Fantasy," John Lennon/Yoko Ono; "Glass House," Billy Joel; "Guilty," Barbra Streisand; "Greatest Hits," Kenny Rogers; "Off the Wall," Michael Jackson; "The Game," Queen; "The Wall," Pink Floyd.

Best Selling Movie Soundtrack Album: "Fame," "Honeysuckle Rose," "The Rose," "Urban Cowboy," "Xanadu."

Best Selling Original Cast Album: "A Chorus Line," "Annie," "Evita," "42nd Street."

Best Selling Album By A Male Artist: "Against the Wind," Bob Seger; "Christopher Cross," Christopher Cross; "Glass Houses," Billy Joel; "Greatest Hits," Kenny Rogers; "Off the Wall," Michael Jackson.

Best Selling Album By A Female Artist: "Crimes of Passion," Pat Benatar; "Diana," Diana Ross; "Greatest Hits," Anne Murray; "Guilty," Barbra Streisand.

Best Selling Album By A Group: "Back In Black," AC/DC; "Emotional Rescue," Rolling Stones; "The Game," Queen; "The Long Run," Eagles; "The Wall," Pink Floyd.

Best Selling Country Album By A Male Artist: "Greatest Hits," Waylon Jennings; "Honeysuckle Rose," Willie Nelson; "Horizon," Eddie

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French Plan To Tax Blank Tape

By MICHAEL WAY

CANNES—France is slated to become only the third European country to take legislative steps to counter music industry loss of earnings from home recording by its new plans to impose a levy on blank tapes.

Following Austria, which already has a tape levy, and West Germany, which taxes hardware, the French parliament is set to pass similar legislation at the end of this year, following 15 months of negotiations by a special industry-parliamentary working committee set up at

MIDEM here last year.

Further support for the French industry came in this MIDEM when Jean-Philippe Lecat, culture minister, announced that tax relief on depreciation in classical record production would be claimable over three years with 50% in the first year, instead of the existing three-year policy.

This move starts Jan. 1 next year. Pierre Chesnais, of the French audio-visual trade association SNEPA, describes it, the first government aid action for the record business in many years, as "a breath of fresh air" for the industry.

The new levy, and the French are calling it "a fee," will be put to parliament after proposals are handed to the government from the working group on March 31. While nothing official was announced by the culture minister in his MIDEM inauguration remarks here, it is expected that this levy will be collected by an agency, the SDRM mechanical rights organization being widely mooted, and that it will be divided 25% each to songwriters, performers, publishers and record companies.

The amount is not yet known, but industry sources here describe as "far too high" the figure of 8 French

(Continued on page 67)

Nesmith Quits Disk Business, Entering Video

By JIM McCULLAUGH

LOS ANGELES—Pioneer video music artist Michael Nesmith is exiting the phonograph business and entering the video business full-scale.

His Carmel, Calif.-headquartered Pacific Arts label will cease all phonograph recording manufacturing and become a video record label to be called Pacific Arts Video Records.

"We are not leaving the music industry," he states, speaking from San Antonio, where he is scouting film locations, "but only the analog phonograph record industry, which in my belief is already obsolete. We'll still be putting out records, but from now on they will have pictures in addition to audio."

Nesmith indicates Pacific Arts Video Records is scheduling a 90 minute action/adventure feature utilizing music this year, as well as several shorts.

The first release from the refocused company will be "An Evening With Sir William Martin," a 30-minute comedic piece.

"We are not committing to any one videodisk or tape system," he emphasizes. "We'll custom press on all formats—RCA SelectaVision, laser optical, VHD and whatever other viable formats come along." The label has not made any custom pressing deals as yet, however.

Likewise with videotape, Nesmith footnotes. Product will be issued in

(Continued on page 64)

Credit Managers Meet Portnoy

NEW YORK—Major label credit managers met with Record Shack president Edward Portnoy last Tuesday (27) to review indebtedness by the one-stop chain.

No payment formula was advanced at the meeting, although it is believed that a plan to cope with the situation may be disclosed next week. PolyGram alone among majors did not attend. It has pursued court action against Record Shack to recover about \$2.5 million allegedly owed by the chain.

Record Shack operates five outlets across the country—in New York, Los Angeles, Atlanta, Dallas and the Cleveland metropolitan area.



RARE PRIZE—Walter Yetnikoff, president of the CBS Records Group, presents Barry Gibb a special plaque in honor of Gibb's work as the producer of Barbra Streisand's "Guilty" LP which has sold 7.5 million LPs and six million singles worldwide. CBS expects sales to hit 20 million.

Woman Exec Takes Control Of Minn. Disk Shop Web

By JOHN SIPPEL

LOS ANGELES—The Minneapolis-based Record Shop chain has undergone a major top management change and is headed for a more youth-oriented objective.

Considered one of the earliest record/tape/accessories chains in the U.S., control of the web has passed from co-founder Allen Garner to Mary Ann Leavitt, his niece and most recently program control and administration executive for RCA SelectaVision Video Discs New York.

Leavitt has assumed the presidency of the 33-store chain. David Kaye, founder and chief principal in the Emerald City Records operation, Atlanta, is moving to Minneapolis to become executive vice president.

The Record Shops stretch from Chicago to Las Vegas and from Grand Forks, N.D. to Tulsa, Carter, who founded the chain in 1956 in conjunction with Leavitt's father, Norm, stressed choice enclosed mall locations. Among Record Shop sites are the Watertower mall, downtown Chicago, and the most recent opening, the Crossroads Plaza, downtown Salt Lake City. Leavitt said she will continue the policy of seeking out 1,200 to 2,500-square-foot heavy foot-traffic locations. She anticipates keeping the chain at its present size for a while.

The Watertower store is currently testing videocassettes and blank videotape. She intends to introduce selected boutique items in some

stores to extend the demographic appeal of the stores.

Presently, the Record Shops employ about 240. John Regan, formerly with III, has been appointed controller of the Edina-based chain. Leavitt's brother, Tom, is assuming the role of chief buyer.

Warner Ends RFC Contract

By RADCLIFFE JOE

NEW YORK—Following two years of high courtship with the discotheque business through its association with RFC Records, Warner Bros. quietly and without official comment ended its involvement with that label last week, and terminated the services of most of the staff in the process.

Under the terms of his agreement with the company, Ray Caviano, the young RFC executive to whom Warners had given a \$6 million mandate to seek market leadership in the disco field, will move his label lock, stock and artists to another part of WEA, Atlantic Records.

Curiously, Atlantic had itself backed out of active involvement in the disco music sound early last year, when it liquidated its disco department, and terminated the services of top staffers, including Izzy Sanchez.

Caviano insists that the RFC label remains intact in spite of the Warner Bros. decision. He states that he is in the final stages of negotiating a distribution agreement with Atlantic, and that under that agreement,

(Continued on page 53)

Executive Turntable

Record Companies

Edgar H. Griffiths has asked to be relieved of his duties as chairman and chief executive officer of the RCA Corp. effective July 1 to become chairman of the board's finance committee. Thornton F. Bradshaw, president of the Atlantic Richfield Co. and an RCA board member since 1972 succeeds Griffiths in his present position. These changes will be presented to the RCA Board at its next regular meeting Wednesday (4).



Shepard

Thomas Z. Shepard becomes division vice president of the new self contained Red Seal a&r/marketing center for RCA Records in New York. He joined RCA in 1974 as Red Seal a&r division vice president.

Jheryl Busby joins A&M Records in Los Angeles as vice president of r&b promotion. He comes from Casablanca where he held a similar post for the past three years.



Busby

At PolyGram Records in New York, Tommy Young is named black music marketing field promotions director and Ernie Singleton is director of West Coast black music marketing in Los Angeles. Young was national promotion director for PolyGram Records East and Singleton was Casablanca r&b national promotion director. Other assignments in Black Music marketing include:



Young

John Brown, formerly with Casablanca, now Northeast regional promotion manager; Marcus Martin, formerly with PolyGram Records East, now North Atlantic regional promotion manager; Gwen Franklin, formerly East Coast regional promotion manager for Casablanca, now Capitol regional promotion manager; Luther Terry, formerly with PolyGram Records East, now Southeast regional promotion manager; Brenda Smith,



Singleton

formerly employe of PolyGram Records East, is now Carolina regional promotion manager; Deke Atkins, formerly with PolyGram Records East, is now Midwest regional promotion manager; Ken Bell, formerly with PolyGram Records East, is now Great Lakes regional promotion manager; Willie Tucker, formerly with Casablanca Records, is now the West Coast regional promotion



Haverty

manager; Walter White, formerly with PolyGram Records East, is now Ohio Valley regional promotion manager; Bruce Knight, formerly Midwest regional promotion manager for Casablanca Records, is now Gulf regional promotion manager and Joe Lewis, formerly with PolyGram Records East, moves to Memphis as regional promotion manager.



Hess

Doug Haverty takes over as international communications/operations manager for A&M Records in Los Angeles. He was international operations manager.

David E. Catlin has been elected to the board of directors of K-tel International Inc. in Minnetonka, Minn. He presently serves as vice president and general manager of U.S. operations.



Gielbert

Norro Wilson moves to RCA as executive producer of a&r for RCA's country division in Nashville. Most recently, he headed a&r at Warner Bros. country division and served as an independent producer.

Andrew Frances moves into the newly created post of marketing and artist development director for Millennium Records in New York. Frances was in press/artist relations and marketing positions at RCA and RSO Records.



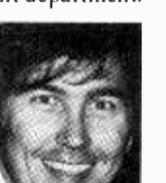
Fret

John Hess takes over as vice president of a&r for LAX Records in Los Angeles. Hess was president of Marketing Ltd., an audiophile records production and marketing firm. Also at LAX, Harriet Sternberg becomes publicity and artist development director. She was president of Starburst Management.



Fret

Lori Somes is upped to manager of press and public information at CBS Records International in New York. She was working in the Epic Records product management department.



Littlefield

Steve Baird is now payroll manager for Warner Bros. Records in Burbank, Calif. He was assistant director of personnel.

Jimmy Gielbert, for the past 1½ years the controller at Radio Records in Ft. Lauderdale, Fla., is now that label's sales and marketing vice president.

Marketing

Paul Livert moves into the post of sales and marketing vice president for the Scott Distributing Corp. in New York. He was a marketing executive with London Records and Pickwick Distributing Inc.

Publishing

Steve Fret, controller of Chappell Music and Intersong Music in New York, is upped to finance director for the PolyGram publishing companies.

Related Fields

Merlin Littlefield, formerly ASCAP's assistant director, is now associate director of ASCAP in Nashville. Most recently, he was director of Peer-Southern in Nashville.

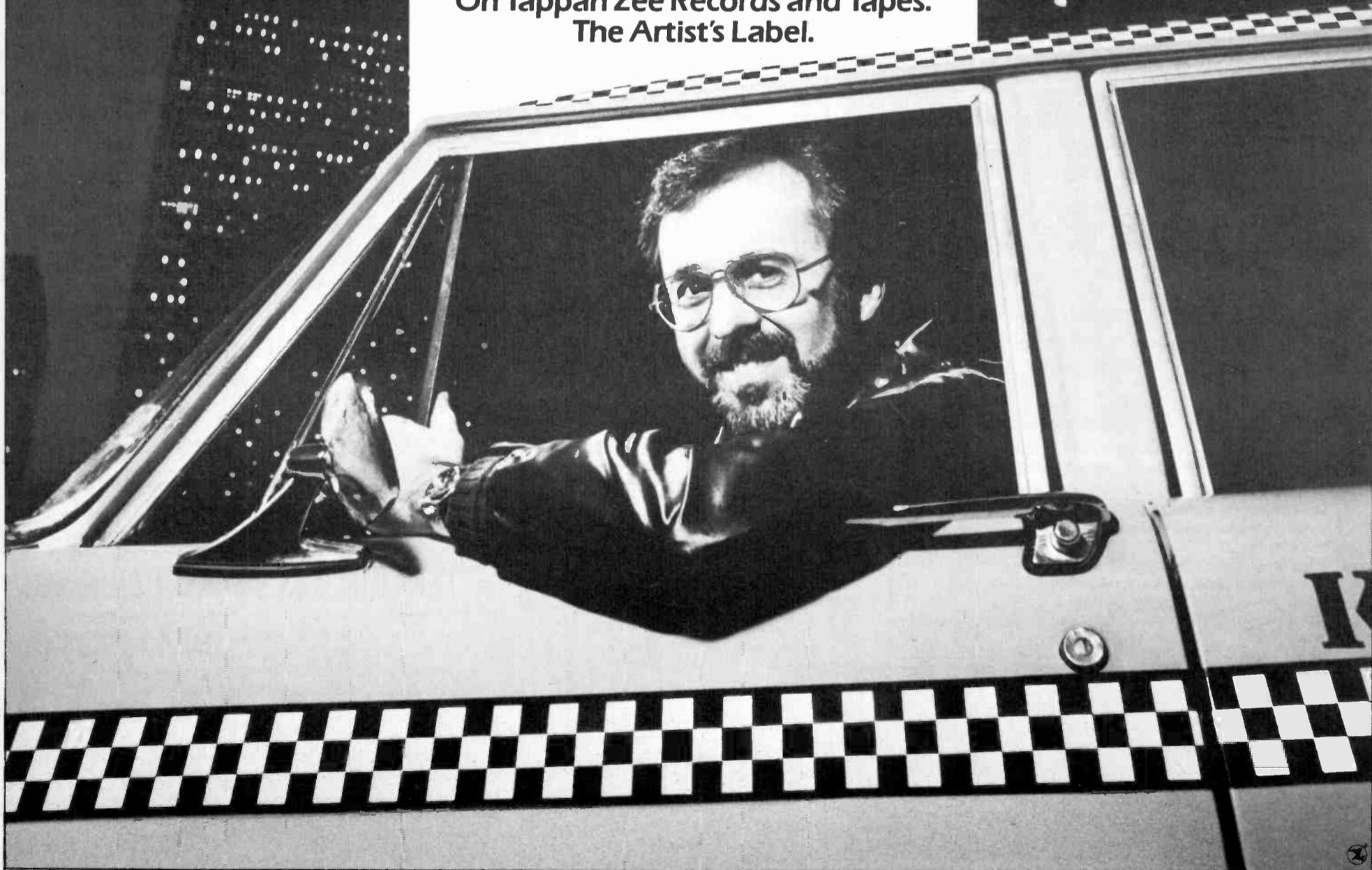
Dorothy Hindman joins House Of Gold Music, Bobby Goldsboro Music and Hungry Mountain Music in Nashville as controller.

Billboard (ISSN 0006-2510) Vol. 93 No. 5 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (212) 764-7376.

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"All Around The Town." C2X 36786
A two-record set recorded at
Carnegie Hall, The Bottom Line and
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On Tappan Zee Records and Tapes.
The Artist's Label.



Signings

Mick Fleetwood of Fleetwood Mac to RCA worldwide for "Mick Fleetwood's African Odyssey" LP now being recorded in Ghana with Western and local musicians. A concert on Feb. 21 in Accra will also be recorded for the LP and for a television special.

Lou Reed back to RCA Records after five years with Arista. The new wave pioneer is expected in the studio for a new LP shortly. . . . Four members of the **Jacksons** to 20th Century-Fox Music: **Jackie, Tito, Marlon** and **Randy**. Fox Fanfare Music, 20th's BMI affiliate, will coordinate publishing around the globe with the group's subpublishers. . . . The **Ohio Players** to the Boardwalk Entertainment Co. Their first LP for the label, "Tenderness," is set to be released this month. . . . Also former Runaway **Joan Jett**, Jacques Morali-produced rock group **Rox** and East Coast rock outfit **States** to Boardwalk.

Vocalist **Ullanda** to Atlantic Records. Her first album for the label, "Ullanda McCullough," was written and produced by Nickolas Ashford and Valerie Simpson. It is due for release during the middle of the month.

Stonebolt, Vancouver, B.C.-based RCA recording artists, to the Good Music Agency for booking. . . . Composer/conductor/arranger **Shelly Markham** to the Plain Great Entertainment Corp. He will also act in an executive capacity as music consultant and creative liaison for the company. . . . Also to the Plain Great Entertainment Corp., **Scott**

Richardson, songwriter/singer/musician/actor/screenplay writer.

Australian group the **Sherbs**, a reorganized version of Sherbet, to Atco. "The Skill," just released, is the debut LP for the label. . . . **Tower of Power** to Kill Management. . . . **Kenny Rankin** to Monte Kay Management.

Record producer **Robert Margoulef** (Devo, the Busboys) and his associate, **Howard Seigel**, to Dan Cavanaugh for management. . . . Singer **Chris Voss** to Rock Hard Productions, Inc. for production. . . . **Terri Gibbs** to International House of Talent for booking. . . . **Tommy Cash** and **Bill Monroe** to Buddy Lee Attractions Inc. for booking. . . . **Bob Cain** to MDJ Records. His first release is "I Can Make It." . . . Gospel artist **Bob Bailey** to Triangle Records. His first album release will be "I'm Looking Forward."

Singer/songwriter **Mike Seals** to Last Minute Productions for record production and publishing. . . . Dallas Cowboy **Ed "Too Tall" Jones** to Fun City Records and the National Label Distributing Co. "Do The Dip 81" is the first single. . . . **Larry Harlow** to recording and producing contract with Coco Records. First LP expected this month.

Arista/Ariola's Swiss rock band **Krokus** to Butch Stone for worldwide management. . . . Arista **D.L. Byron** for worldwide subpublishing to CBS Songs outside U.S. and Canada. . . . Nazareth's Fool Circle Management to Howard Bloom for publicity.

GRAMMY RECORD NOMINEE

Rogers-Richie Association Yields A Chart-Busting 'Lady'

By PAUL GREIN

This is the second of a five-part series on the Grammy nominees for record of the year.

LOS ANGELES—"The idea was that Lionel would come from r&b and I'd come from country, and we'd meet somewhere in pop."

That's Kenny Rogers' easy explanation of the origins of "Lady," the only hit of the '80s to have cracked all four of Billboard's singles charts: pop, r&b, country and adult contemporary.

The smash was Lionel Richie Jr.'s first production outside the Commodores, and marked the first time Rogers has teamed with a producer other than Larry Butler since his days in the First Edition.

"Larry will someday produce some things for me again," says Rogers, "because he's a good friend and a great producer. But I think this breathing space will give him a chance to step back and look at me a little more objectively and see that maybe we did get in a rut."

"I hate to get stagnant; to do the same things over and over again. I was about to explode. I needed new input and that's where Lionel came in."

"I went to who I thought was the very best in that field," Rogers says. "The Commodores have done what I've tried to do: they haven't limited themselves to any one area. I loved 'Three Times A Lady'—I think that's probably one of the best records ever cut."

On the surface, it would seem that Rogers got the better end of the deal: a classic single that has spurred his greatest hits album to a reported six million sales. But Richie notes that the partnership has also benefited him in a variety of ways.

"It's the same situation Paul

Anka was in," Richie offers. "He could have sung 'My Way,' but there comes a time when you realize that an outside association may enhance your career a little bit more than if you try to do it all by yourself."

"And working with Kenny has given me a great opportunity to meet people in the business. He'll call me on the phone and say, 'come up to the house; I want you to meet somebody.' We've developed a great relationship that will probably last the lifetime."

In fact, Richie says that sometime during the next year he will probably sign as a solo act with Rogers' manager, Ken Kragen, while remaining with the Commodores' manager, Benny Ashburn, for group projects.

Richie is now in the midst of producing Rogers' next LP, sifting through new songs that have been

submitted by Dolly Parton, Willie Nelson, Bob Seger, Billy Joel, Melissa Manchester, Kenny Loggins, Jimmy Webb and Elton John & Bernie Taupin. The plan is to have several of these acts perform backup on their compositions.

The only concern at this point is that Rogers not jump so quickly that he'll jeopardize his strong country base.

"It's kind of risky," admits Richie. "The song by Elton and Bernie would be wonderful two albums from now, but to put it out on Kenny right now would be musical suicide."

Rogers agrees that he has to take care "not to alienate the country market," but adds that the country situation is more open than it used to be. "There was a time when country people were very cliqueish, and said if a record

(Continued on page 80)



Lady's Men: Kenny Rogers, left, and Lionel Richie, Jr. congratulate each other on their success with "Lady."

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All-Format Release For CBS Video

NEW YORK—The first simultaneous release of an original music production on videodisk, videocassette and stereo LP is forthcoming from MGM/CBS Home Video and CBS Records.

The release, "One Night Stand: An Evening of All-Stars," is a jazz concert featuring 16 CBS acts which was taped recently at an SRO Carnegie Hall concert here.

The concert will be broadcast over the Bravo pay cable performing arts network in April. The disk, cassette and album will be out in June. Besides concert footage, the video productions will also contain rehearsal shots and interviews with the performers.

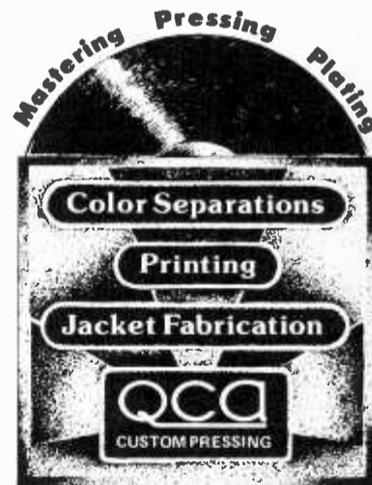
In addition to the Bravo tie-in, CBS Video Enterprises is co-producing another concert with Showtime pay cable service. This project, a Marvin Hamlisch special featuring Gladys Knight, Johnny Mathis, Priscilla Lopez and appearances by Liza Minelli and Carly Simon, was taped at the Dorothy Chandler Pavilion in L.A. No broadcast date is

(Continued on page 63)

(ADVERTISEMENT)

Stand By Your Man

Please note that in the book **Stand By Your Man**, published by Simon & Schuster and Pocket Books, the songwriting credit for "Golden Ring" should be attributed to Bobby Braddock and Rafe VanHoy.



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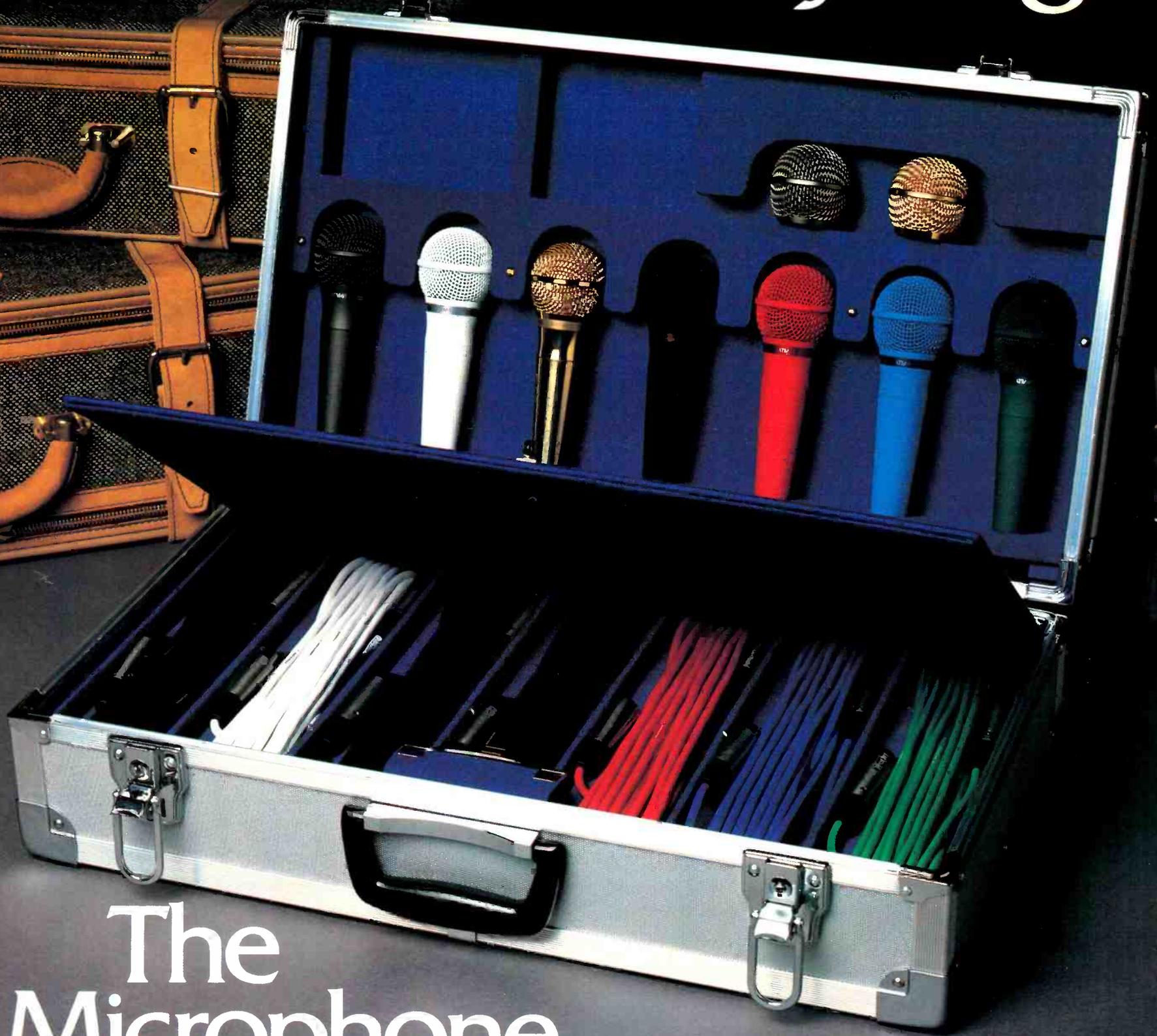
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FMQB Album Report**

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Digital Recording—New Demand

By JIM McCULLAUGH

LOS ANGELES—Demand and interest for digital pop recording which had slackened in the past several months, due to the general industry slump, appears to be gaining renewed momentum.

A number of digital pop projects—including such artists as Billy Joel, Rickie Lee Jones, Paul Williams, Jefferson Starship, the Outlaws, Village People and Quincy Jones—are in various stages of production and preproduction.

In addition to new pop projects in the works at various locations with digital machinery, equipment from such digital proponents as Sony and

3M has penetrated a little deeper into major U.S. studio markets.

Meanwhile, newer hardware entrants such as MCI, Mitsubishi and JVC are taking aggressive postures, whetting the appetites of studios, producers and artists further.

The continuing prohibitive costs of digital technology, however, coupled with tight industry money and serious incompatibility questions still has the studio community hesitant about committing. While the digital revolution is acknowledged as inevitable, the transition may be farther off than thought two years ago.

What also appears to be emerging now is a strong digital rental market. Companies such as San Francisco's Audio-Visual Rents and New York's Scharff Communications report brisk business with 3M equipment. And Sony PCM equipment is racking up impressive rental mileage, as is Soundstream.

Studios that have made the commitment to digital, ironically in light of tighter pop budgets, maintain that digital gives them a strong competitive edge, especially in such facility-saturated markets as Los Angeles.

The classical and jazz camps, spearheaded by many audiophile labels as well as such giants as CBS, RCA and EMI, remain heavy digital users. In the pop camps, it's still the major names who can command the budgets for digital. The hourly rate is higher than analog 24-track, in addition to higher tape costs.

"Demand for digital has fallen off locally," observes Chris Stone, Record Plant, Los Angeles, a facility with two complete 3M systems (32-track/4-track), "but general interest still seems to be high. And I think bookings will begin picking up again." Typically at the Plant, digital tacks on \$25 extra per hour, plus tape costs.

The Plant's last digital project was Rod Stewart's "Foolish Behaviour" several months ago but Jacques Morali is due in shortly for an all-digital Village People LP.

Stone points out he is actively renting one of his machines, a posture that has resulted in much activity and profit.

A unit was in Nashville recently at Woodland Sound for a Paul Williams date, that city's first 3M digital session, while both of the Plant's machines will be in Washington, D.C., March 1 for a Kennedy Center cultural fest.

The Plant, according to Stone, also plans to insert digital into its film scoring capabilities.

"No one has been exactly knocking down the door," agrees Al McPherson at Warner Bros. Amigo Studios in Los Angeles, site of another 3M digital system. "Interest is still high, of course, but the increased costs involved still put it out of the reach of the typical pop artist. We do have a lot of producers, engineers and artists who come in and experiment with it."

Ry Cooder's just issued "Border" (Continued on page 61)

ElectroSound Buys 3 Plants

LOS ANGELES—ElectroSound Inc. will become the U.S. firm with the largest number of recorded product manufacturing facilities in 60 days when it acquires two record and one tape manufacturing plants from Capitol Records for approximately \$5 million. The tape facility, in Council Bluffs, Iowa, was acquired by Capitol from United Artists in 1978.

ElectroSound, which went from an over-the-counter security to the American Stock Exchange last December, is negotiating to take over Capitol pressing plants here and in Roselle, N.J. The tape plant would be the first for ElectroSound. It already operates record-making entities here and in Allentown, Pa., Shelbyville, Ind. and Long Island.

Capitol would continue to own and operate its remaining record and tape plants in Los Angeles, Jacksonville, Ill. and Winchester, Va.

Market Quotations

As of closing, January 29, 1981

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corp.	—	4	7/8	7/8	7/8	Unch.
39	25%	ABC	5	350	28	27%	27%	+ 1/4
36%	27	American Can	7	106	30	29 1/2	29 1/2	— 1/4
39%	14%	Ampex	15	—	—	—	33%	Unch.
5	2%	Automatic Radio	7	7	3%	3%	3%	Unch.
55%	42 1/2	CBS	7	187	50 1/2	47	50%	+ 1/2
44 1/2	27	Columbia Pictures	8	54	40%	40%	40%	— 1/2
8%	4	Craig Corp.	—	9	4%	4%	4%	Unch.
51%	52 1/2	Disney, Walt	12	337	52%	51%	52%	+ 1/2
9%	6%	ElectroSound Group	13	7	8%	8%	8%	+ 1/4
12	3%	Filmways, Inc.	—	107	5%	5%	5%	+ 1/4
20%	11	Gulf + Western	4	310	15%	15%	15%	+ 1/4
16	7%	Handieman	9	66	14%	14%	14%	+ 3/4
14%	5%	K-tel	9	138	12%	12%	12%	+ 1 1/4
45%	25%	Matsushita Electronics	11	5	41 1/2	41	41	— 3/4
57%	42 1/2	MCA	8	84	47%	46%	47%	+ 3/4
19%	10	Memorex	—	81	10%	10%	10%	— 1/4
63%	46 1/2	3M	10	483	59%	58%	58%	+ 1/4
84	41%	Motorola	12	244	67 1/2	67	67 1/2	— 3/4
41%	23%	North American Phillips	7	10	39%	39%	39%	Unch.
9%	4%	Orox Corp.	40	99	9%	9%	9%	+ 3/4
27%	13%	Pioneer Electronics	19	3	28%	28%	28%	+ 3/4
33	18 1/2	RCA	8	850	28%	28%	28%	+ 1/4
16%	6	Sony	10	2540	15%	15%	15%	— 1/4
36	20 1/2	Storer Broadcasting	13	250	32%	31%	32%	+ 1/2
7	3	Superscope	—	113	4%	3%	4%	+ 3/4
35%	24%	Taft Broadcasting	8	531	27%	26%	27%	+ 1/4
20%	14%	Transamerica	5	454	18%	18%	18%	Unch.
58%	29%	20th Century-Fox	10	502	52%	49%	50%	— 2
41	17%	Warner Communications	17	545	38%	37%	37%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	2	1%	2%	Koss Corp.	9	31	5%	6
Certron Corp.	15	25	1%	1%	Kustom Elec.	—	5	—	1%
Data Packaging	4	—	6%	7%	M. Josephson	10	85	13	13%
First Artists Prod.	12	11	4%	4%	Recoton	10	—	2%	2%
Integrity Ent.	35	238	3%	3%	Schwartz Bros.	—	—	1%	2

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

E/A '80 Sales Up 78.5%; Non-Rock Solid For Label

LOS ANGELES—Elektra/Asylum claims a record 78.5% sales increase for calendar 1980 compared with 1979, according to label chairman Joe Smith. This represents a jump from the previously reported 48.4% increase of 1980's first three quarters over all of 1979.

The label's country, r&b and classical gains are said to be especially significant.

According to vice chairman Mel Posner, 1980 represented "the first year of real profits" for the label's Nashville division. Ewell Rousell, general manager of the Nashville office, claims that its sales in 1980 were double the 1979 total, which in turn were up more than 200% over 1978.

Adds Posner: "The special markets or black music division lost money through the end of '79, but

turned a profit in '80, the first full year of the division's guidance by vice president Oscar Fields." The division released 36 singles and 17 LPs in 1980.

Nonesuch Records, E/A's classical label, issued 35 albums in 1980, compared with 18 the year before. Smith claims that Nonesuch posted a 47% sales increase in 1980, the first year the division was under director Keith Holzman.

E/A's healthy fourth quarter is due largely to gold citations for greatest hits LPs by Linda Ronstadt and the Doors, and a platinum prize for the Eagles' live album.

E/A and its distributed labels tallied a record six platinum and 12 gold LPs and one platinum and five gold singles. In 1979 it earned one platinum and three gold LPs and one gold single.

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\$9.98 Fuss Over Petty Album

By ED HARRISON

LOS ANGELES—A controversy appears to be brewing between Tom Petty and MCA over the list price of Petty's forthcoming LP on Backstreet/MCA, scheduled for release in March.

MCA is reportedly considering a \$9.98 list on the yet unnamed album, similar to the Steely Dan "Gaucho" release.

Although no final determination has yet been made, Petty, his manager Tony Dimitriades and Backstreet president Danny Bramson are adamantly opposed to a \$9.98 tag.

While the list price is still being negotiated, Dimitriades wants assurances that it will be released at \$8.98.

Says Dimitriades: "We were told that a decision would be made when the album was listened to by Gene Froelich (head of the MCA Music Group). That's not the way the decision should be made. What the album sounds like has no relevance to what the price should be."

Gene Froelich observes that a decision will be made after the LP is delivered. "The price has not yet been determined," he says. "We're thinking \$8.98, \$9.98, \$4.98. I don't know what they're (Petty's people) are for or against, and won't know until the album is delivered."

Funds Suit Filed

LOS ANGELES—Ivy Hill Communications has filed suit against CM Records doing business as Butterfly Records in local Superior Court.

The national graphics firm alleges the label owes it \$21,434.36 since February 1980.

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FEBRUARY 7, 1981 BILLBOARD

Rock'n'Rolling

Legal Hassles Follow Dead To Radio City

By ROMAN KOZAK

NEW YORK — Last Year's triumphant eight-concert date at New York's Radio City Music Hall by the Grateful Dead turned out to be this year's headache.

Radio City has sued the band, its members, road manager and promoter John Scher, and Arista Records in U.S. District Court here claiming \$1.25 million in damages to its reputation. It also attempted to halt a cable television special, a forthcoming live album and a proposed videodisk.

Meanwhile, says Scher, he has filed a formal complaint with the American Federation of Musicians, claiming that the band has not yet been paid for the shows that ended Halloween with a simulcast to 25 theatres around the country.

The Federal court issued a temporary restraining order Dec. 23, which was later extended so that both sides could resolve their differences out of court.

After a month of negotiations, the restraining order was lifted, and

both sides have agreed to a consent decree under whose terms the live LP and the cable tv show can go on, provided certain changes are made. There are still, however, more minor points of dispute before the case can be settled, says Lois Thompson, attorney for Radio City.

Problems arose early, when the Grateful Dead devised posters to be sold in conjunction with the show. Artwork on the posters did not please Radio City, which, with its Rockettes, sees itself as a family-oriented landmark institution.

"That (Grateful Dead) poster displays two macabre skeletons leaning on the exterior of the Music Hall's readily identified and prominently featured facade," reads the Music Hall's suit. "On that facade the mark 'Radio City Music Hall' appears four times. Just below one such representation there is a skull and a thunder bolt. One of the skeletons which the poster depicts leaning on the Music Hall is wearing a top hat with the emblems and colors of the U.S. flag."

Radio City denied permission for its logo to be used in that poster, because, the suit says, "it damages the plaintiff's image, suggests the Music Hall's impending death, and is unpatricious."

The financially pressed venue, which barely escaped the wrecker's ball in 1979, is seeking to get back into the black by booking pop and contemporary acts (Billboard, Nov. 1, 1980). But the Grateful Dead has its own type of audience, and the hall was not too happy to be associated with the Grateful Dead, its crowd, or with the comments being made by comedians Franken and Davis onstage during the simulcast performance, which was not only being seen by patrons in 25 other

(Continued on page 80)



Billboard photo by Chuck Pulin

CHANGED MAN—Bram Tchaikovsky, right, chats up his latest work with Arista Records' president Clive Davis during a recent visit to the label's New York office. Tchaikovsky, formerly with Polydor, has just signed with Arista here. New LP, "Funland," is expected to ship in the spring.

Firm Intensifies Beatles' Vdtapes C'right Defense

• Continued from page 1

Court actions in New York and Connecticut led to out-of-court settlements in favor of Northern Songs, while similar non-court instigated settlements were reached in Cincinnati, Los Angeles and Pennsylvania. In addition, two other agreements are currently being negotiated, the source indicates.

Meanwhile, New York and Los Angeles are the focus cities of new legal moves by Northern Songs.

The New York suit in U.S. District Court charges Crystal Pictures Inc., described in the complaint as a New York-based manufacturer, distributor of motion picture films and videotapes, with copyright infringement through its release of a videotape, "Magical Mystery Tour."

Though the release is said to contain performances of five Beatles copyrights, Exhibit A lists more than 200 Beatles songs in the Northern catalog. This listing is apparently designed to cover in the action other copyrights that Crystal Films Inc. may be marketing in an allegedly unauthorized manner that are currently unknown to the plaintiff. Northern is seeking \$1 million in damages, plus remedies provided by copyright statutes, but not less than \$250 per infringement.

A similar action was taken Thursday (29) in U.S. District Court in Los Angeles against Thunderbird Films and Tom Dunnahoo. The suit, also seeking \$1 million in damages and copyright statute remedies, charges copyright infringement and unfair competition involving two videotape releases. "Magical Mystery

CBS: No New Returns Plan

NEW YORK—"It is a computer programming change, not a policy change," says Tom McGuiness, vice president of marketing and branch distribution for CBS Records, responding to reports published elsewhere that CBS was readjusting its 20% returns policy.

According to McGuiness, the CBS policy will remain to limit monthly returns from accounts to 20% of 1-12th of last year's total billing. Reports that the 20% figure would be calculated only on the previous month's billing, are totally erroneous, he says.

He says that the CBS calculations, based on the full previous year, do take into account the previous month's billing, since each month the previous month's total is added to the whole, and the 13th month's total is subtracted.

Record Pools Pushing Their Promo Value

By RADCLIFFE JOE

This is the first in a series of articles taking a close look at various segments of the discotheque industry, and documenting how these segments are coping with radical changes in the structure of the entire disco concept.

NEW YORK—Disco record pools, curious hybrids of the discotheque phenomenon of the 1970s, are struggling to retain credibility and solvency in the face of sweeping changes in the whole structure of the disco concept.

They've been buffeted by a bearish economy that has forced drastic cutbacks at the labels supporting them and a general change in the direction of the dance music sound that has stripped them of their exclusive status as experts in the field. Too, they face a general erosion of their credibility as essential links between deejays and the record labels. Pools, as a result, have been forced to either go out of business, merge their efforts with other pools, or diversify their activities to justify their continued existence and remain financially secure.

Operators of the more than 12 pools surveyed disclose that they are still battling the aftereffects of a turbulent 1980, in which they were forced to cutback on memberships to cope with the cut in products from the labels, and have had to pursue a more professional line in the supply

(Continued on page 51)

For The Record

LOS ANGELES—In Executive Turntable (Billboard, Jan. 24, 1981) it was incorrectly stated that Bill

Levy is becoming creative services director at PolyGram Record Operations in New York. He is being upped to creative services vice president at PolyGram Record Operations.

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Ex-Hostages Get 'Gift Of Music'

NEW YORK—To welcome home the hostages with "The Gift Of Music," the National Assn. of Recording Merchandisers and the Recording Industry Assn. of America, on behalf of the entire music industry, are giving each one of the returning captives a special collection of the most popular music of the last year.

Also, Sam Goody Inc. is donating 100 albums each to the 52 hostages. The retailer ran ads Friday (30) in The New York Times and The Daily News revealing this gift of music to the returnees.

The 36 albums in the RIAA-NARM collection, donated by the various record companies, were

picked by the seven-man commission, headed by producer John Hammond, which recently updated the White House Record Library (Billboard, Jan. 24, 1981).

"For 444 days, the former hostages were denied many human joys, among them music, which is so inter-

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Specials Up, Shelf Prices Down For Retail Chains

• Continued from page 3

second survey was \$6.55 or 29 cents more than the prior \$6.26 median in the first.

Paul Pennington of Eucalyptus' 13 locations stated he is advertising

his specials without price. Several chains reported they are varying their advertised specials pricewise as much as a dollar, dependent upon the support they are getting from labels.

The second set of chains canvassed average priced \$7.98 list shelf or catalog albums at \$6.68 or 19 cents less than the previous study's \$6.87 average. The \$7.61 average for \$8.98 list product was 8 cents less than the \$7.69 average in the November study.

Wayne Steinberg of Record & Tape Collector, Baltimore, indicated those seven stores have about a 30-cent difference for catalog product, which they now divide into new and faster moving catalog as opposed to older and slower turning items for which they get the higher price. Street Side, the four stores in St. Louis, charges about 40 cents more for jazz, MOR and that type of repertoire catalog than rock and soul, according to Steve Ferzacca. Jan Fichman of Seventh Heaven, Kansas City, prices his specials and catalog identically, but charges \$6.29 for soul and \$6.99 for rock albums.

Jay Jacobs of the four Music Jungles, Knoxville, is upping his tape albums about 30 cents since he refurbished his tape fixtures to offer more self-service and put in a Checkpoint system.

Singles averaged out at \$1.34 each in the second survey, up a nickel from the first time around.

U.S. Retail Chains' LP & Single Prices

Chain Name	Home Base	No. of Stores	\$7.98 List Price		\$8.98 List Price		Singles
			Special	Shelf	Special	Shelf	
StreetSide	St. Louis	4	\$4.99	\$6.41	\$5.99	\$7.23	Not Stocked
Seventh Heaven	Kansas City, Mo.	3	\$6.64	\$6.64	\$6.64	\$6.64	Not Stocked
Star's	Dallas	3	\$4.99	\$6.49	\$5.99	\$7.99	\$1.29
Flipside	Lubbock, Tex.	20	\$6.49	\$6.97	\$7.49	\$7.97	\$1.49
Fred Meyer	Seattle	60	\$4.99	\$6.88	\$5.99	\$7.88	\$1.29
Magoo's	Valparaiso, Ind.	3	None	\$6.66	None	\$7.77	\$1.49
Eucalyptus	Fairfield, Calif.	13	\$5.99	\$6.99	\$6.88	\$7.66	\$1.30
DJ's Sound City	Seattle	25	\$5.88	\$7.59	\$6.88	\$8.59	\$1.29
Record & Tape Collector	Baltimore	7	\$5.24	\$7.19	\$5.84	\$8.09	\$1.39
Strawberries	Framingham, Mass.	13	\$5.69	\$5.99	\$5.69	\$6.79	\$1.19
Deorsey's	Portland, Me.	7	\$5.99	\$6.99	\$6.99	\$7.99	\$1.29
Swallen's	Cincinnati	7	\$4.99	\$6.37	\$5.99	\$7.27	\$1.19
Melody Shop	Newark, N.J.	4	\$5.99	\$5.99	\$6.99	\$6.99	\$1.29
Vine	Louisville	2	\$5.97	\$6.37	\$6.97	\$7.37	\$1.29
Lyric	Indianapolis	5	\$5.89	\$6.98	\$6.89	\$7.98	\$1.35
Mushroom	New Orleans	2	\$5.88	\$6.49	\$6.88	\$7.49	\$1.50
Kadair's	Baton Rouge	4	\$4.99	\$5.69	\$5.99	\$6.69	Not stocked
Sound Shop	Nashville	21	\$5.98	\$6.98	\$6.98	\$7.98	\$1.29
Music Jungle	Knoxville	4	\$6.28	\$6.68	\$6.29	\$7.68	\$1.39
Disc Records	Cleveland	30	\$6.99	\$7.39	\$7.99	\$8.49	\$1.49
Tape Town	Seattle	14	\$4.88	\$6.49	\$5.88	\$7.29	Not stocked
Laury's	Chicago	3	\$4.99	\$6.99	\$5.99	\$7.69	\$1.69
Franklin/Davey's Locker	Atlanta	7	\$5.49	\$6.99	\$6.49	\$7.99	\$1.29
HiFi Buys/Karma	Indianapolis	13	\$5.99	\$6.49	\$6.99	\$7.49	\$1.20
Be Bop	Jackson, Miss.	7	\$4.99	\$6.29	\$5.99	\$7.29	\$1.19

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MANAGEMENT: RON STONE

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Prerecorded Vidtape Suppliers Improving Discounts

• Continued from page 1

sales promotion allowance, based on the twice-discounted original figure.

Dealers buying directly from Magnetic Video get an additional

5% discount over and above the normal 26% off suggested retail price.

According to Cook: "Our aim is to insure the strength of our parallel channels of distribution. There are

certain large accounts whose needs are served best if they buy direct from us, but we're very picky and choosy about who we sell to direct. We depend on our distributors for

the vast majority of our accounts. We can't possibly service everyone ourselves."

The Warner plan, outlined in a letter sent out around the time of

CES, provides a graduated schedule of discounts for all customers, based on volume. In addition to the basic 26% discount, Warner is granting an extra 4% to orders between \$10,000 and \$25,000, up to a high of 11% on orders over \$200,000.

According to industry sources, dealers ordering less than \$50,000 in product will not benefit from the new policy, owing to an increase in the base price over last year. Those in the upper category, however, will benefit substantially.

The upshot of the Warner policy may be a strengthening of the role of the wholesaler, since with the new schedule, he may be able to give a better price to the small dealer than that dealer could get from Warner.

One distributor, however, says that the Magnetic Video plan is not as good for him as last year's.

"It's a matter of interpretation," he says. "I feel that the old plan was better for me, and Magnetic Video feels the new plan is better for me. I'm only 10% better than my customers now, whereas last year I was 15% better. This is because the 5% for advertising is now included as a cost savings. If I include advertising in my cost, where do I get my advertising budget? The extra 5% is not a true advertising allowance."

In spite of Magnetic Video's assurances that it is building a parallel distribution structure, this distributor feels that the company wants to "put itself on the level of WEA" as far as its own sales organization goes.

As for more video companies joining in discount liberalization, the feeling in the retail community is that they will. One dealer says that "all the suppliers were talking about it" at CES. He also predicts that a drop in consumer prices may be forthcoming if the videodisk begins to look like serious competition for the prerecorded programming market.

Middle Level Acts Surging

• Continued from page 3

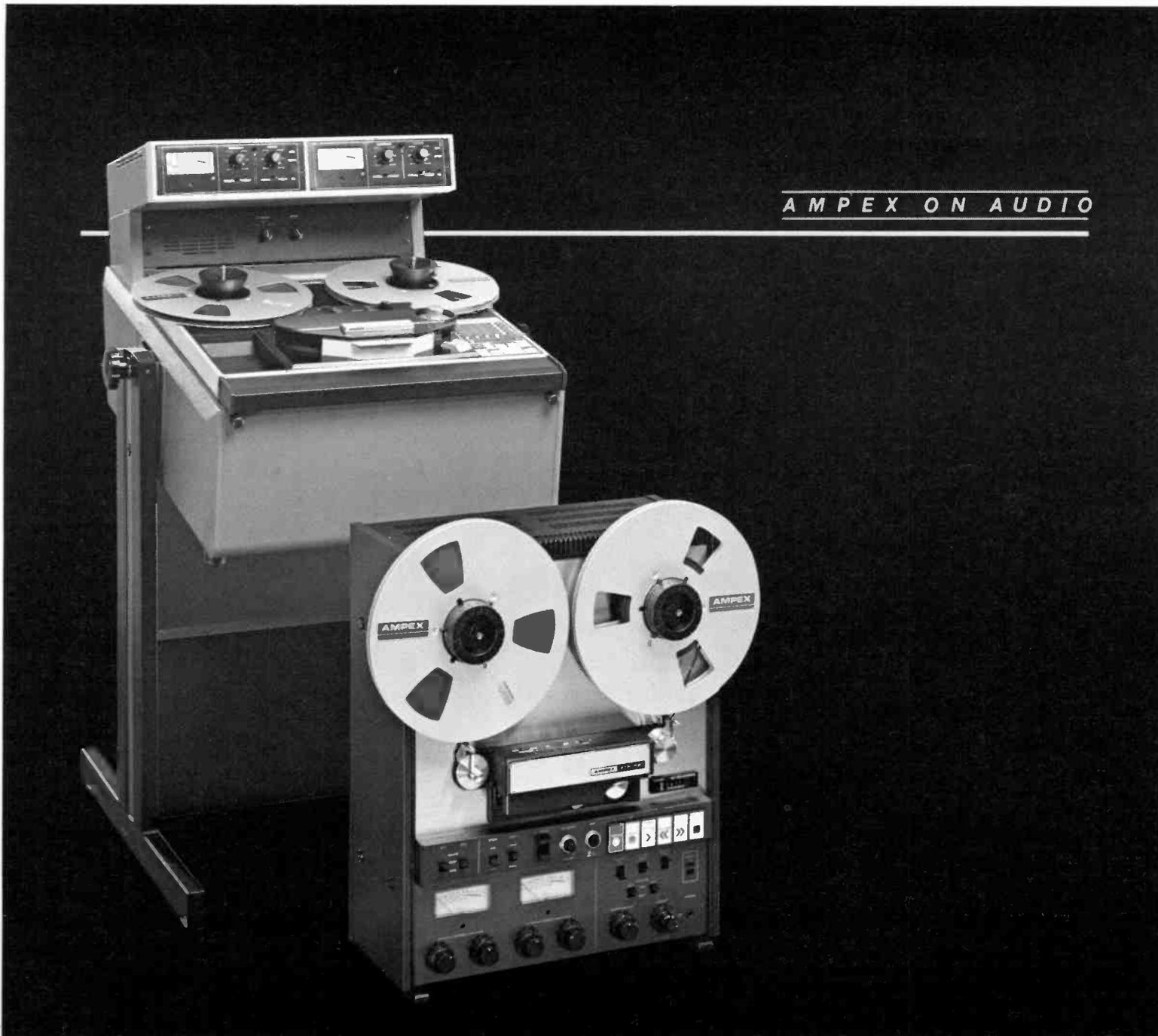
All four acts are riding big singles, which are both the cause and effect of the LP breakouts. REO's "Keep On Loving You," its first top 50 hit, leaps to number 13; Benatar's "Treat Me Right," her followup to the top 10 "Hit Me With Your Best Shot," vaults to number 30; AC/DC's "Back In Black" becomes its second top 40 hit in a row by climbing to number 40; and the Police's "Don't Stand So Close To Me," its followup to the top 10 "De Do Do Do, De Da Da Da Da," enters the chart at number 78.

In addition to the top 10 album breakouts of the four cited acts, four other acts are climbing toward their first top 10 LPs on the strength of current top 10 singles.

Kool & the Gang's "Celebrate" (De-Lite), featuring the No. 1 hit "Celebration," vaults five points to number 14; Dolly Parton's "9 To 5 And Odd Jobs" (RCA), including her top five hit "9 To 5," surges four spots to number 17; Eddie Rabbit's "Horizon" (Elektra), spotlighting his top five hit "I Love A Rainy Night," jumps six points to number 35 and Delbert McClinton's "The Jealous Kind" (MSS/Capitol), sparked by the top 10 hit "Givin' It Up For Love," leaps 10 points to number 50.

Rock acts also dominated the first quarter LP breakouts in 1980. Tom Petty & the Heartbreakers and Rush both scored their first top 10 albums

(Continued on page 75)



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Give the gift of music 

Single Sheet Prices Predicted To Reach \$2.25 In '81

• Continued from page 1

bring the single sheet list to \$2.25, up from \$1.95 established several years ago.

Warner Bros. Music Publications, one of the giants in the \$250 million music print industry, takes the most definitive stance in declaring that a \$2.25 single sheet price can hardly be avoided.

Columbia Pictures Publications, however, says an in-house survey of print distributors, retailers and publisher clients indicates a negative reaction to a price rise, although com-

pany chief Frank Hackinson hedges a bit by declaring, "We're not for it and we will not initiate it."

A \$2.25 single sheet figure is, in fact, a reality for some single sheet releases that run far beyond the normal confines of four or six pages to 16 or more. But, some print executives say they will try to resist the price escalation, fearing that across-the-board hikes on single sheets above \$2 could erode folio sales in the \$4.95-\$5.95 price category.

Others, however, say that anticipated rises in printing, paper and handling costs are paving the way

for a \$2.25 list they cannot avoid.

"We'd like to keep prices down," says Irwin Robinson, president of Chappell/Intersong, whose print division is handled by Hal Leonard Publishing. "but we might be forced to go along with an increase." Robinson reports that his 1980 numbers aren't in yet, but fourth quarter results proved to be the company's best in the print field in two years.

Print firms are also reacting to cost pressures that might lead to further price increases on folios.

Chappell, Robinson reports, is trying a "mini-folio" concept via a

16-page Police release of four songs. It'll list at \$2.95.

Hackinson of Columbia Pictures Publications is trying hard to keep down the cost of personality folios, noting that artists Willie Nelson has "expressed concern" over a \$7.95-\$8.95 folio list for his fans.

Hackinson says the company may reduce the amount of artwork in personality folios and thereby reduce the list price by at least \$1. "A little less color, a little less cost," is the way Hackinson puts it.

For the first six months of fiscal 1981 ending Dec. 31, Hackinson

says profits increased 10% over the previous period. For the new six-month period, the company's sales were 15% higher than anticipated, he adds. "Our parent, Columbia Pictures Industries, is pleased with our return on investment," Hackinson declares. The company moves into 1981 with a strong new catalog, that of Famous Music, and a long-term deal with Screen Gems-EMI.

Sales and profits for 1980 reached record levels for Warner Bros. Music Publications, according to Ed Silvers, chairman of parent Warner Bros. Music.

Still tallying last quarter figures, Silvers estimates a profit increase of "12 or 13%" on gross sales that should be "slightly under \$11 million" and he predicts gross sales of more than \$12 million for 1981.

"We showed equal strength in educational and popular markets," Silvers declares. "The company's performance was so strong that we had to bolster our staff to take care of the extra production burden," which Silvers claims meant a 30% increase in publication volume.

Silvers, however, believes there's little likelihood that the industry will escape a \$2.25 list for single sheets, whatever the number of pages they contain. "The economy last year didn't call for it, but paper, printing and handling costs are growing at a strong rate. I don't relish doing it, but I'm quite certain it's going to happen." The firm has already marketed \$2.25 "special edition" single sheets of greater than normal length.

Profits at Big 3 Music were up 8% from 1979, cites Steve Cotler, chief of the major print operation. Cotler adds that the firm had its "best year on the charts," doubling its chart penetration from pre-1980 figures that averaged 5% to 8%. Big 3's two biggest singles number one's were "Lady" and "Call Me," with a number one chart run of six weeks each.

"The most difficult aspect of 1980 was holding down the price of product," Cotler maintains. He insists that such will be the case for 1981. "It would be detrimental psychologically to raise our single sheet price above \$2, no matter the number of pages. There are just too many nice folios available at \$4.95 and \$5.95 to put single sheet above the \$2 category."

Cotler regards 1981 as a "challenging" year for Big 3 Music, as it puts new marketing strategies into effect and puts greater focus on exploitation in country music and guitar method books.

Lauren Keiser, president of Cherry Lane Music, reports that the company's print business will show a 107% increase over 1979, a year in which gross sales increased 40% over 1978. Although the profit margin for 1980 is yet to be tabulated, Keiser is certain it will at least show a 10% gain after taxes. It's a minimum figure the firm shoots for, Keiser adds.

"Our print catalog in 1980 just came together in a synergistic manner," the executive states, citing strong sales for Beatles material and print by John Denver, Kenny Rogers and Muppet-associated songs.

Keiser says the company plans to increase its single sheets to \$2.25 from \$1.95 when they are 20 or more pages long. But, he says he'll try to maintain present folio prices, since he feels that the consumer with \$10 in his pocket is "obviously more likely to go for \$6.95 folio rather than one at \$12.95."

Keiser expects good 1981 business, fueled by Cherry Lane's new paperback guitar series at \$3.95 and a new, two-volume "Beatles Complete," which will include all songs

(Continued on page 80)

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Canadian Disk, Tape Sales Down, But Year-End Hot

TORONTO—Record and prerecorded tape sale in Canada declined 13% in the first 11 months of 1980 against the same period in 1979, but a noticeable surge in reported figures in the latter part of the final quarter could narrow the gap over 1979's banner year total. In fact, November '80 sales were actually \$5 million up over the same month a year previous, government statistics show.

The Statistics Canada figures accurately mirror the market strength in the pre-Christmas sales period, in part ignited by the heavy release schedule of high ticket superstar product by Blondie, Eagles, Rod Stewart, Abba, John Lennon, Bruce Springsteen, Supertramp, and others.

Figures for the first 11 months in distributor dollars show a \$34.6 million decline against the same period in 1979, with a combined prerecorded tape and disk total of \$229 million, compared with \$263.6 million a year earlier.

The single largest unit configuration decrease was, not surprisingly, in 8-track cartridges, although a nearly one million unit increase in cassettes helped narrow the combined tape unit decrease to within five million units of last year's total.

Again using government statistics (which relate sales in terms of net value or distributor selling price), prerecorded tape totalled \$48.6 million, or \$11.6 million down against the same 11 months of 1979.

Disk sales fared better, with singles and album shipments down seven million units, for a monetary decline of \$22.8 million.

On a month-by-month basis, in the nine months ended September, combined disk and prerecorded tape showed a decline of 14.1 million units for a total decrease of \$33.1 million over the same nine-month period in 1979.

The overall impact of superstar product released in the 60-day period prior to Christmas is well emphasized in November figures, with record shipments up nearly two million units over the same month a year earlier. Prerecorded tape showed a smaller gain of nearly 50,000 units for a total disk and tape unit gain of more than 1.7 million units, or \$5 million in billings against the same month in '79.

All figures cited are exclusive of non-distributed sales, a classification used by Statistics Canada to include deletes, broadcast sales and custom sales, which includes record clubs.

The exclusion of record club sales is argued because these clubs manufacture their own records under license from U.S. labels to which license fees are paid, thus offering on direct benefit financially to the Canadian record industry.

Earlier figures released by the Canadian record industry published

elsewhere indicated that combined record and tape sales were some \$14 million above the total of \$229 million reported in this story, an increase which brings the industry to-

tal within 93% of last year's 11-month period.

In fact, this calculation incorrectly included non-distributed sales in its total of 1980, but excluded the same

category in its 1979 year-to-date total, thus showing a much higher percentage comparison.

Undistributed disk sales for the first 11 months totalled \$8.7 million

whereas prerecorded tape totalled \$6.1 million for a combined non-distributed total of \$14.8 million compared with \$22.8 million a year earlier. **DAVID FARRELL**

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



David Lieberman, Chairman
Lieberman Enterprises, Inc.
Minneapolis

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

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

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

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

The Bottom Line: Billboard® ads move records. Demographic information moves them faster!

Kat To CBS

NEW YORK—Atlanta-based entertainment attorney Joel Katz has formed Kat Family Records, which has signed a manufacturing and distribution deal with CBS Records.

Under its terms, CBS will press, distribute and sell product for Kat Family Records, with the latter handling all its own publicity and promotion.

First acts signed to the label are the Smashers, the Darts, William Bell, James Anderson and the Green Street Band, and Marc Speer.

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Publisher: Lee Zito (L.A.)

Editor-In-Chief: Gerry Wood (N.Y.) Managing Editor: Adam White (N.Y.)

Executive Editor: Is Horowitz (N.Y.) L.A. Bureau Chief: Sam Sutherland.

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

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Vol. 93 No. 5

Commentary

Hyping Charges Of Scalping

By FRED ROSS

The recent commentary by Myron Roth advocating legislation to regulate independent ticket services (Billboard, Dec. 20, 1980) is grossly misleading. The article calls for legislation that would be so restrictive it would force every independent ticket service out of business.

Charges are made which blow the actual facts way out of proportion. It is a classic case of "industry hype" and "finger pointing" to direct the heat elsewhere. And it's ironic that more "scalping" controversy has surrounded the current Springsteen tour than any past event ever.

The real facts behind the problems in Los Angeles were the basic laws of supply and demand. There just weren't enough tickets to go around.

The promoter has publicly admitted to pulling over 10,000 seats out of the approximate total of 60,000 available. Additional seats went to the artists, the record companies, the local radio stations and all the other "industry people" who wanted them. By the time the public got seats, all that was available was in the rafters or behind the stage.

That was hardly the fault of a handful of small independent ticket services who had a hard time themselves getting what they needed for regular customers. The fact that the ticket services sold many more tickets for a \$5 to \$15 service charge than the very few, but oft-mentioned high prices, isn't even discussed in the media. That of course isn't sensational so it gets no mention at all.

The real culprits are industry people who take advantage of their positions to get tickets for everything, then impress their friends and associates by passing out tickets as promos, perks or payoffs for favors or services. The promoters have control, but they can't say anything because the artist or label cannot be told what they can have if the promoter ever wants to handle these people again.

To blame the ticket services is a poor argument for explaining the ills of the music industry. Too many have been riding the crest for too long. Excess has been visible everywhere, from limos to silk jackets, from perks to maids, from parties to the infamous "miscellaneous accounts." Costs are too high and product quality has suffered.

The public is more sophisticated today. It knows what it

wants and it won't be satisfied with less. The fans are sick of being treated like so many juvenile delinquents and the industry can't just cram garbage down their throats.

They refuse to be taken for granted any longer. They don't want big outdoor shows or general-admission battlegrounds. They want a premium seat and a quality product. Give them something new and good and they will respond.

Ticket services like ours exist because there is a need. We stand in line to provide services to the non entertainment industry person who can't do it himself. People who come to us, want us. There are many business and professional people who need tickets for business purposes who would otherwise go without. The same is true of many students and working people.

Album sales are down because everyone you know has a tape deck. Just look at the ads being run by the equipment retailers. I've recorded at least a dozen albums of friends in the last few months, and I've loaned out others for recording by friends as well, and I'm typical.

The problems and answers are inside the music industry itself. The inability to identify and solve these problems are becoming manifest in frustration and in wild, unfounded accusations. Picking on one small business which does in fact provide a necessary service to other business and professional people, as well as to fans everywhere, hardly seems the answer to the music industry's problems.

'Culprits are industry people . . . who pass out tickets as promos, perks or payoffs'

In any event, before Mr. Roth blames anyone else for his industry's problems, he should take the time to investigate and evaluate the facts. My business exists because people come to me for help. If they didn't need me, I wouldn't be here. In some cases I'm the only way someone from "outside" can get decent seats. In a free society I have as much right to provide a service as anyone. I've hurt no one and I've helped many.

Finally, no one is being ripped off. My customers get what they want at a price they agree to pay. I force no one to buy. I have made something from nothing by selling myself and my abilities. That's what I was taught long ago is the way of the American entrepreneur.

Fred Ross is owner of Front Row Center Ticket Service in Los Angeles.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

There are many fans of good music in Poland. That is why the need for records is great in this country.

Unfortunately, and it is no secret to anybody here, the Polish recording industry is not able to fill the ever-increasing demand from customers. The gap between the supply of records and customer demand has increased also because of growing interest in the disco movement.

With the above in mind, many Poles and especially disco deejays are looking for contacts abroad so that they may purchase records from foreign manufacturers and their distributors. Polish citizens may transfer foreign currency via Bank Handlowy S.A. in Warsaw, and so may buy goods from abroad. Anyone with a dollar account with the Polish National Bank can import records.

However, there are many foreign record distributors who are not at all interested in cooperating with the Polish purchaser. This seems especially true of firms in Germany, Holland, France and Britain, who leave all offers unanswered.

On the other hand, I would like to express thanks on behalf of all Polish DJs to those record companies who supply promotional records to us. It is indeed a great help in our daily professional activities.

Marek Hanke
Tychy, Poland

Dear Sir:

Thanks to Richard Nusser for his report in Billboard (Dec. 6, 1980) on the alternative musical services being provided by college radio stations. Such thoughtful commentary helps remove the "electronic sand-box" label college radio has labored under for so long.

Of course, there are quite a few college stations who think that non-commercial radio is duplicating commercial radio's sound, doing public service announcements in the place of commercials. But, it is obvious from the article that there are a number of college stations that realize their responsibilities.

Our biggest problem with doing a progressive radio format has been the re-education of our on-air people. Our student and volunteer DJs have grown up in the heaviest concentration of mass media in the world. We've had to get our people "outside" a mass media mentality and into one which allows personal and musical exploration. We're working on it.

Again, thanks for the article. It's nice to know we are not alone.

Richard C. Hansen Jr.
Station Manager, WBJB-FM
Lincroft, N.J.

Dear Sir:

Now that 1980 is over, it seems a good time to review the trend music is taking in this new decade.

By my count, only four singles sold enough to go platinum last year. Meanwhile, Diana Ross had one of her biggest hits with "Upside Down" and Michael Jackson scores with "Off The Wall." New wave and rock groups like Devo, the B-52s, Talking Heads and the Police make it in dance clubs as they bullet into the national disco charts. Likewise for jazz artists like Herbie Hancock, George Benson and Sergio Mendes.

There appears to be a very loud and clear message here. It is a little premature to deliver disco's eulogy. If disco is dead, there are a lot of us out here dancing on its grave.

James Cannon
Portals To Music
San Francisco

Dear Sir:

It is interesting to note that the WEA group led their corporate rivals in the 1980 chart action surveys. As a long-time Arizona and Wyoming small-market music programmer, it isn't difficult to understand that it is the record companies and their field reps who communicate and supply the radio stations with new product that are going to prosper.

Service from the Denver office of WEA has been tremendous, and Carl Walters, Mark Gorlick and Ray Gmerner have given us excellent cooperation. I might add that Columbia and Epic give us excellent 45 promo service.

As I read the trade publications I wonder why record companies take out full-page ads on a new artist or album but ignore requests for copies written on letterhead stationery.

In Phoenix, a number of used record shops have opened. Many times they buy brand new promo copies of new releases from radio stations at \$1 or \$1.25, which for format reasons are not played. I myself have been able to purchase a Crystal Gayle, Fleetwood Mac or Perry Como album for \$2. These records, and more, never see a radio turntable.

I believe we must rethink ways to work with radio stations and stop this outrageous situation of music being ripped off for non-airplay.

Don Robie
Music Director, KROE-AM/FM
Sheridan, Wyo.

Dear Sir:

This is in response to Billboard's review of Luciano Pavarotti's recording of "Verismo Arias."

I will admit that his voice does sound strained on a few of the selections on this album. But to say, "Signs of vocal effort are increasingly apparent," is one of those statements you critics like to make in forecasting the downward slide of a great artist. Isn't it possible that his voice wasn't in perfect shape when he recorded those cuts? That can happen at any stage of a singer's career, for many reasons.

I think it is unfortunate that, because of Pavarotti's increasing popularity and fame, he must bear the brunt of every critic who wants to shoot him down when he is less than perfect. He comes closer to perfection than any other tenor I've heard.

Donna J. Simonian
Clarendon Hills, Ill.

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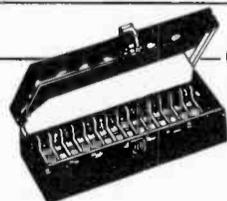
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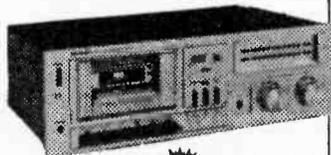
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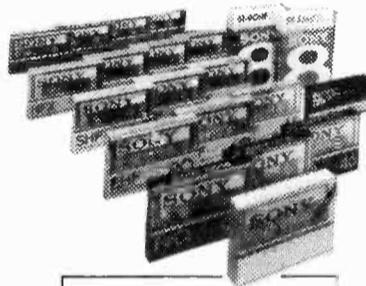
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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/27/81)

PRIME MOVERS-NATIONAL

JOHN LENNON—Woman (Geffen)
REO SPEEDWAGON—Keep On Loving You (Epic)
DOLLY PARTON—9 To 5 (RCA)

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

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

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

TOP ADD ONS-NATIONAL

LEO SAYER—Living In A Fantasy (WB)
BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
BLONDIE—Rapture (Chrysalis)

BREAKOUTS-NATIONAL

STEVIE WONDER—I Ain't Gonna Stand For It (Motown)
RANDY MEISNER—Hearts On Fire (Epic)
BRUCE SPRINGSTEEN—Fade Away (Columbia)

KERN—Bakersfield (G. Davis—MD)

- ★★ EDDIE RABBITT—I Love A Rainy Night 7-4
- ★★ KOOL & THE GANG—Celebration 6-3
- ★ ROD STEWART—Passion 2-1
- ★ DAN FOGELBERG—Same Old Lang Syne 10-8
- ★ STEELY DAN—Hey Nineteen 5-2
- POLICE—Don't Stand So Close To Me
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- FLEETWOOD MAC—Fireflies
- ELVIS PRESLEY—Guitar Man—D-28
- BLONDIE—Rapture

KOPA—Phoenix (J. McKay—MD)

- ★★ EAGLES—Seven Bridges Road 23-17
- ★★ RONNIE MILSAP—Smokey Mountain Rain 20-15
- ★ NEIL DIAMOND—Hello Again 26-20
- ★ DAN FOGELBERG—Same Old Lang Syne 30-26
- ★ DOLLY PARTON—9 To 5 28-24
- DON McLEAN—Crying—D-28
- RANDY MEISNER—Hearts On Fire
- LEO SAYER—Living In A Fantasy—D-30
- FIREFALL—Staying With It
- ABBA—The Winner Takes It All—D-27
- DOOBIE BROTHERS—Wynken, Blynken And Nod—D-29
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

KRUX—Phoenix (P. Rivers—MD)

No List

KRQQ(KRQ-94)—Tucson (K. Lacy—MD)

- ★★ REO SPEEDWAGON—Keep On Loving You 12-8
- ★★ ALAN PARSONS PROJECT—Games People Play 20-16
- ★ STYX—The Best Of Times 24-20
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 27-23
- ★ ROD STEWART—Passion 4-2
- LEO SAYER—Living In A Fantasy 28
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—27
- DARYL HALL/JOHN OATES—Kiss On My List—29
- BRUCE SPRINGSTEEN—Fade Away—30

KENO—Las Vegas (B. Alexander—MD)

- ★★ REO SPEEDWAGON—Keep On Loving You 13-6
- ★★ STYX—The Best Of Times 29-18
- ★ PAT BENATAR—Treat Me Right 25-19
- ★ JOHN LENNON—Woman 15-10
- ★ DOLLY PARTON—9 To 5 24-17
- DON McLEAN—Crying—D-29
- ELVIS PRESLEY—Guitar Man
- RANDY MEISNER—Hearts On Fire—D-30
- BLONDIE—Rapture—D-27
- FIREFALL—Staying With It
- LOVERBOY—Turn Me Loose
- EARTH, WIND & FIRE—And Love Goes On
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—X
- BLONDIE—The Tide Is High—X
- CON FUNK SHUN—Too Tight—X
- NEIL DIAMOND—Hello Again—X
- DARYL HALL/JOHN OATES—Kiss On My List—X
- LEO SAYER—Living In A Fantasy—X
- OUTLAWS—Riders In The Sky—X

KLUC—Las Vegas (D. Anthony—MD)

- ★★ JOHN LENNON—Woman 1-1
- ★★ REO SPEEDWAGON—Keep On Loving You 4-3
- ★ BLONDIE—Rapture 18-13
- ★ DOOBIE BROTHERS—Wynken, Blynken & Nod 15-11
- ★ RONNIE MILSAP—Smokey Mountain Rain 9-7
- BRUCE SPRINGSTEEN—Fade Away
- STEVE WINWOOD—While You See A Chance
- QUEEN—Flash—D-24
- OUTLAWS—Riders In The Sky—D-27

Pacific Northwest Region

★ PRIME MOVERS

JOHN LENNON—Woman (Geffen)
REO SPEEDWAGON—Keep On Loving You (Epic)
STEELY DAN—Hey Nineteen (MCA)

● TOP ADD ONS

DARYL HALL & JOHN OATES—Kiss On My List (RCA)
LEO SAYER—Living In A Fantasy (WB)
STYX—The Best Of Times (A&M)

● BREAKOUTS

BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
RANDY MEISNER—Hearts On Fire (Epic)
TERRI GIBBS—Somebody's Knockin' (MCA)

KFRC—San Francisco (J. Peterson—PD)

- ★★ JOHN LENNON—Woman 35-23
- ★★ REO SPEEDWAGON—Keep On Loving You 33-22
- ★ LAKESIDE—Fantastic Voyage 27-19
- ★ EDDIE RABBITT—I Love A Rainy Night 22-15
- ★ DOLLY PARTON—9 To 5 11-7
- DARYL HALL/JOHN OATES—Kiss On My List
- STYX—The Best Of Times—37
- NEIL DIAMOND—Hello Again—D-36
- WHISPERS—It's A Love Thing
- YARBROUGH & PEOPLES—Don't Stop The Music

KXOA—Sacramento (C. Mitchell/D. Dolly—MD)

- ★★ KOOL & THE GANG—Celebration 5-4
- ★★ BLONDIE—The Tide Is High 6-5
- REO SPEEDWAGON—Keep On Loving You—D-7

KIOY(K104)—Fresno (M. Driscoll—MD)

- ★★ PAT BENATAR—Treat Me Right 23-17
- ★★ DOLLY PARTON—9 To 5 17-10
- ★ JOHN LENNON—Woman 21-16
- ★ REO SPEEDWAGON—Keep On Loving You 5-3
- ★ EDDIE RABBITT—I Love A Rainy Night 8-2
- JOHN COUGAR—Ain't Even Done With The Night—X
- ELVIS PRESLEY—Guitar Man
- NEIL DIAMOND—Hello Again—D-29
- STEVIE WONDER—I Ain't Gonna Stand For It—D-35
- PHIL SEYMOUR—Precious To Me—D-30
- TERRI GIBBS—Somebody's Knockin'
- EARTH, WIND & FIRE—And Love Goes On
- YARBROUGH & PEOPLES—Don't Stop The Music
- BRUCE SPRINGSTEEN—Fade Away—X
- JOEL DIAMOND—Theme From Raging Bull—X
- LAKESIDE—I Can't Get You Out Of My Head

KGW—Portland (J. Wojniak—MD)

- ★★ DOLLY PARTON—9 To 5 19-13
- ★★ STEELY DAN—Hey Nineteen 12-7
- ★ EDDIE RABBITT—I Love A Rainy Night 8-4
- ★ BOZ SCAGGS—Miss Sun 15-10
- ★ DAN FOGELBERG—Same Old Lang Syne 16-11
- JOHN LENNON—Woman
- RANDY MEISNER—Hearts On Fire

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

- ★★ QUEEN—Flash 28-17
- ★★ REO SPEEDWAGON—Keep On Loving You 15-10
- ★ DOLLY PARTON—9 To 5 16-11
- ★ CLIFF RICHARD—A Little In Love 20-14
- ★ EDDIE RABBITT—I Love A Rainy Night 2-1
- POLICE—Don't Stand So Close To Me
- BRUCE SPRINGSTEEN—Fade Away
- STEVIE WONDER—While You See A Chance
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26
- AC/DC—Back In Black—D-22
- RANDY MEISNER—Hearts On Fire—D-30
- NEIL DIAMOND—Hello Again—D-25
- LEO SAYER—Living In A Fantasy

KJR—Seattle (T. Buchanan—MD)

No List

KYYX—Seattle (S. Lynch—MD)

- ★★ BOZ SCAGGS—Miss Sun 7-4
- ★★ KOOL & THE GANG—Celebration 13-8
- ★ REO SPEEDWAGON—Keep On Loving You 15-10
- ★ CLIFF RICHARD—A Little In Love 12-9
- ★ EDDIE RABBITT—I Love A Rainy Night 10-7
- BLONDIE—Rapture
- BRUCE SPRINGSTEEN—Fade Away
- NEIL DIAMOND—Hello Again—D-29
- TEDDY PENDERGRASS—Love T.K.O.
- PAT BENATAR—Treat Me Right—D-30
- FLEETWOOD MAC—Fireflies
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26
- STEVIE WONDER—While You See A Chance
- GROVER WASHINGTON JR.—Just The Two Of Us

KJRB—Spokane (B. Gregory—MD)

- ★★ DAN FOGELBERG—Same Old Lang Syne 10-5
- ★ STYX—The Everlasting Kind 27-21
- ★ OUTLAWS—Riders In The Sky 12-13
- ★ RONNIE MILSAP—Smokey Mountain Rain 23-18
- GROVER WASHINGTON JR.—Just The Two Of Us
- AC/DC—Back In Black—X
- ALAN PARSONS PROJECT—Games People Play—X

- ELVIS PRESLEY—Guitar Man
- RANDY MEISNER—Hearts On Fire
- NEIL DIAMOND—Hello Again—D-27
- LEO SAYER—Living In A Fantasy—D-28
- MOON MARTIN—Love Gone Bad—D-30
- DIRE STRAITS—Skateaway
- TERRI GIBBS—Somebody's Knockin'
- PAT BENATAR—Treat Me Right—X
- LOVERBOYS—Turn Me Loose
- POLICE—Don't Stand So Close

KTAC—Tacoma (S. Carter—MD)

- ★★ EDDIE RABBITT—I Love A Rainy Night 10-7
- ★★ REO SPEEDWAGON—Keep On Loving You 15-5
- ★ RANDY MEISNER—Hearts On Fire 29-22
- ★ RONNIE MILSAP—Smokey Mountain Rain 28-17
- ★ CLIFF RICHARD—A Little In Love 22-14
- DON McLEAN—Crying—D-23
- BLONDIE—Rapture—D-24
- JOHN COUGAR—Ain't Even Done With The Night
- ELVIS PRESLEY—Guitar Man
- STEVIE WONDER—I Ain't Gonna Stand For It—D-28
- DARYL HALL/JOHN OATES—Kiss On My List—D-30
- LEO SAYER—Living In A Fantasy—D-29
- PHIL SEYMOUR—Precious To Me—D-33
- OUTLAWS—Riders In The Sky—D-32
- LEO SAYER—Living In A Fantasy—D-21
- BRUCE SPRINGSTEEN—Fade Away—D-31
- BABYS—Postcard
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-25
- APRIL WINE—Just Between You And Me

KCBN—Reno (L. Irons—MD)

- ★★ JOHN LENNON—Woman 32-30
- ★★ RONNIE MILSAP—Smokey Mountain Rain 17-6
- ★ MICHAEL STANLEY BAND—He Can't Love You 14-11
- ★ REO SPEEDWAGON—Keep On Loving You 22-12
- ★ PAT BENATAR—Treat Me Right 36-21
- DONNIE IRIS—Ah Leah
- BLONDIE—Rapture
- QUEEN—Flash's Theme Aka Flash—D-34
- SHALAMAR—Full Of Fire—D-40
- NEIL DIAMOND—Hello Again
- LEO SAYER—Living In A Fantasy—D-39
- FIREFALL—Staying With It
- STYX—The Best Of Times—D-33

KCPX—Salt Lake (G. Waldron—MD)

- ★ STYX—The Best Of Times 28-20
- ★ JOHN LENNON—Woman 19-10
- ★ ELVIS PRESLEY—Guitar Man 30-22
- LEO SAYER—Living In A Fantasy
- TERRI GIBBS—Somebody's Knockin'
- RANDY MEISNER—Hearts On Fire—D-27
- STEVIE WONDER—I Ain't Gonna Stand For It—D-35
- SUZI QUATRO—Lipstick
- ABBA—The Winner Takes It All—D-25
- CON FUNK SHUN—Too Tight—D-37
- YARBROUGH & PEOPLES—Don't Stop The Music
- JOEL DIAMOND—Theme From Raging Bull
- APRIL WINE—Just Between You And Me
- DOTTIE WEST—Are You Happy Baby—D-36

KRSP—Salt Lake City (L. Windgar—MD)

- ★★ REO SPEEDWAGON—Keep On Loving You 4-1
- ★★ PAT BENATAR—Treat Me Right 17-10
- ★ AC/DC—Back In Black 25-18
- ★ QUEEN—Flash's Theme Aka Flash 21-15
- ★ RANDY MEISNER—Hearts On Fire 27-20
- DARYL HALL/JOHN OATES—Kiss On My List
- LEO SAYER—Living In A Fantasy
- DONNIE IRIS—Ah Leah—D-28
- LOVERBOY—Turn Me Loose—D-29
- POLICE—Don't Stand So Close To Me—D-26
- BRUCE SPRINGSTEEN—Fade Away
- NIGHT—Love On The Airwaves—D-27

KIMN—Denver (D. Ericson—MD)

- ★★ JOHN LENNON—Woman 20-10
- ★★ STEELY DAN—Hey Nineteen 4-2
- ★ DOLLY PARTON—9 To 5 24-15
- ★ EDDIE RABBITT—I Love A Rainy Night 11-6
- ★ REO SPEEDWAGON—Keep On Loving You 11-6
- STEVIE WONDER—While You See A Chance
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- RANDY MEISNER—Hearts On Fire—D-27
- NEIL DIAMOND—Hello Again—D-28
- DARYL HALL/JOHN OATES—Kiss On My List
- LEO SAYER—Living In A Fantasy

North Central Region

★ PRIME MOVERS

REO SPEEDWAGON—Keep On Loving You (Epic)
JOHN LENNON—Woman (Geffen)
DOLLY PARTON—9 To 5 (RCA)

● TOP ADD ONS

BARBRA STREISAND—What Kind Of Fool (Columbia)
RANDY MEISNER—Hearts On Fire (Epic)
TOUCH—Don't You Know What Is (Atlantic)

● BREAKOUTS

STYX—The Best Of Times (A&M)
ALAN PARSONS PROJECT—Games People Play (Arista)
QUEEN—Flash (Elektra)

CKLW—Detroit (R. Trombley—MD)

- ★★ JOHN LENNON—Woman 24-8
- ★★ DOLLY PARTON—9 To 5 11-6
- ★ STYX—The Best Of Times 30-22
- ★ CON FUNK SHUN—Too Tight 25-17
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 18-7
- QUEEN—Flash—18
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- STEVIE WONDER—While You See A Chance
- NEIL DIAMOND—Hello Again—D-29

WDRQ—Detroit (J. Ryan—MD)

- ★★ STYX—The Best Of Times 26-14
- ★★ JOHN LENNON—Woman 20-11
- ★ PAT BENATAR—Treat Me Right 27-20
- ★ DOLLY PARTON—9 To 5 13-7
- ★ NEIL DIAMOND—Hello Again 29-23
- TOUCH—Don't You Know What Love Is
- RANDY MEISNER—Hearts On Fire—D-29
- STEVIE WONDER—I Ain't Gonna Stand For It—D-30
- BLONDIE—Rapture—D-28

WAKY—Louisville (B. Modie—MD)

- LEO SAYER—Living In A Fantasy
- PHIL SEYMOUR—Precious To Me
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

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

No List

WGCL—Cleveland (D. Collins—MD)

- ★★ REO SPEEDWAGON—Keep On Loving You 5-1
- ★★ BLONDIE—Rapture 22-7
- ★ KOOL & THE GANG—Celebration 6-2
- ★ JOHN LENNON—Woman 20-9
- ★ DOLLY PARTON—9 To 5 16-15
- RANDY MEISNER—Hearts On Fire—25
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- JOHN COUGAR—Ain't Even Done With The Night
- ELVIS PRESLEY—Guitar Man
- NEIL DIAMOND—Hello Again—D-30
- DARYL HALL/JOHN OATES—Kiss On My List—D-29
- SUZI QUATRO—Lipstick
- OUTLAWS—Riders In The Sky—D-24
- RONNIE MILSAP—Smokey Mountain Rain—D-28
- CON FUNK SHUN—Too Tight
- BRUCE SPRINGSTEEN—Fade Away

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

- ★★ REO SPEEDWAGON—Keep On Loving You 12-6
- ★★ STEELY DAN—Hey Nineteen 15-10
- ★ PAT BENATAR—Treat Me Right 26-21
- ★ KOOL & THE GANG—Celebration 22-14
- ★ EDDIE RABBITT—I Love A Rainy Night 16-11
- ★ RANDY MEISNER—Hearts On Fire
- ★ PAT BENATAR—Hell Is For Children—X
- FLEETWOOD MAC—The Farmer's Daughter—X

WNCI—Columbus (S. Edwards—MD)

- ★★ JOHN LENNON—Woman 24-13
- ★★ DAN FOGELBERG—Same Old Lang Syne 15-9
- ★ BOZ SCAGGS—Miss Sun 17-11
- ★ DOLLY PARTON—9 To 5 12-8
- ★ ABBA—The Winner Takes It All 18-14
- DONNIE IRIS—Ah Leah—LP
- NEIL DIAMOND—Hello Again—X
- PAT BENATAR—Treat Me Right—D-24
- CLIFF RICHARD—A Little In Love—D-25
- DELBERT McCLINTON—Giving It Up For Your Love—D-23
- STEVIE WONDER—I Ain't Gonna Stand For It
- WXGT(92-X)—Columbus (T. Nutter—MD)
- ★ DOLLY PARTON—9 To 5 15-9

★★ REO SPEEDWAGON—Keep On Loving You 9-1

- ★ JOHN LENNON—Woman 18-12
- ★ STYX—The Best Of Times 20-15
- ★ BOZ SCAGGS—Miss Sun 13-8
- DON McLEAN—Crying
- AC/DC—Back In Black—X
- BLONDIE—Rapture—X
- QUEEN—Flash—X
- ALAN PARSONS PROJECT—Games People Play—D-24
- MICHAEL STANLEY BAND—He Can't Love You—X
- NEIL DIAMOND—Hello Again
- BRUCE SPRINGSTEEN—Fade Away—X
- ROVERS—Wasn't That A Party—X

WZZP—Cleveland (B. McKay—MD)

- ★★ BOZ SCAGGS—Miss Sun 15-9
- ★ CLIFF RICHARD—A Little In Love 19-12
- ★ EDDIE RABBITT—I Love A Rainy Night 8-4
- ★ DAN FOGELBERG—Same Old Lang Syne 10-6
- ALAN PARSONS PROJECT—Games People Play
- STYX—The Best Of Times
- JOHN LENNON—Woman—D-10
- DELBERT McCLINTON—Giving It Up For Your Love—D-14
- MCGUFFEY LANE—Long Time Loving You
- RONNIE MILSAP—Smokey Mountain Rain

WKWK (14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ PRIME MOVERS

DOLLY PARTON—9 To 5 (RCA)
REO SPEEDWAGON—Keep On Loving You (Epic)
JOHN LENNON—Woman (Geffen)

● TOP ADD ONS

CON FUNK SHUN—Too Tight (Polygram)
NEIL DIAMOND—Hello Again (EMI)
DON McLEAN—Crying (RCA)

● BREAKOUTS

TERRI GIBBS—Somebody's Knockin' (MCA)
STEVIE WONDER—I Ain't Gonna Stand For It (Motown)

KSRH—Houston (R. Lambert—MD)

- ★★ STEELY DAN—Hey Nineteen 9-5
- ★★ HEART—Tell It Like It Is 6-4
- ★ REO SPEEDWAGON—Keep On Loving You 12-9
- ★ HEART—Tell It Like It Is 6-4
- ★ JOHN LENNON—Woman 21-15
- STEVIE WONDER—I Ain't Gonna Stand For It—D-28
- PHIL SEYMOUR—Precious To Me—D-40
- DON McLEAN—Crying—D-36
- ELVIS PRESLEY—Guitar Man
- RANDY MEISNER—Hearts On Fire—D-38
- NEIL DIAMOND—Hello Again—D-30
- DARYL HALL/JOHN OATES—Kiss On My List—D-37
- LEO SAYER—Living In A Fantasy—D-39
- AMBROSIA—Outside—D-35
- STYX—The Best Of Times—D-23
- POLICE—Don't Stand So Close To Me—D-32
- FLEETWOOD MAC—Fireflies—D-34
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-33
- JIMMY BUFFETT—It's My Job
- CRYSTAL GAYLE—Take It Easy

KFMK—Houston (J. Steele—MD)

- ★★ DOLLY PARTON—9 To 5 10-5
- ★★ TERRI GIBBS—Somebody's Knockin' D-25
- ★ DON McLEAN—Crying 22-18
- ★ NEIL DIAMOND—Hello Again 19-15
- ★ REO SPEEDWAGON—Keep On Loving You 25-20
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- CON FUNK SHUN—Too Tight
- ELVIS PRESLEY—Guitar Man

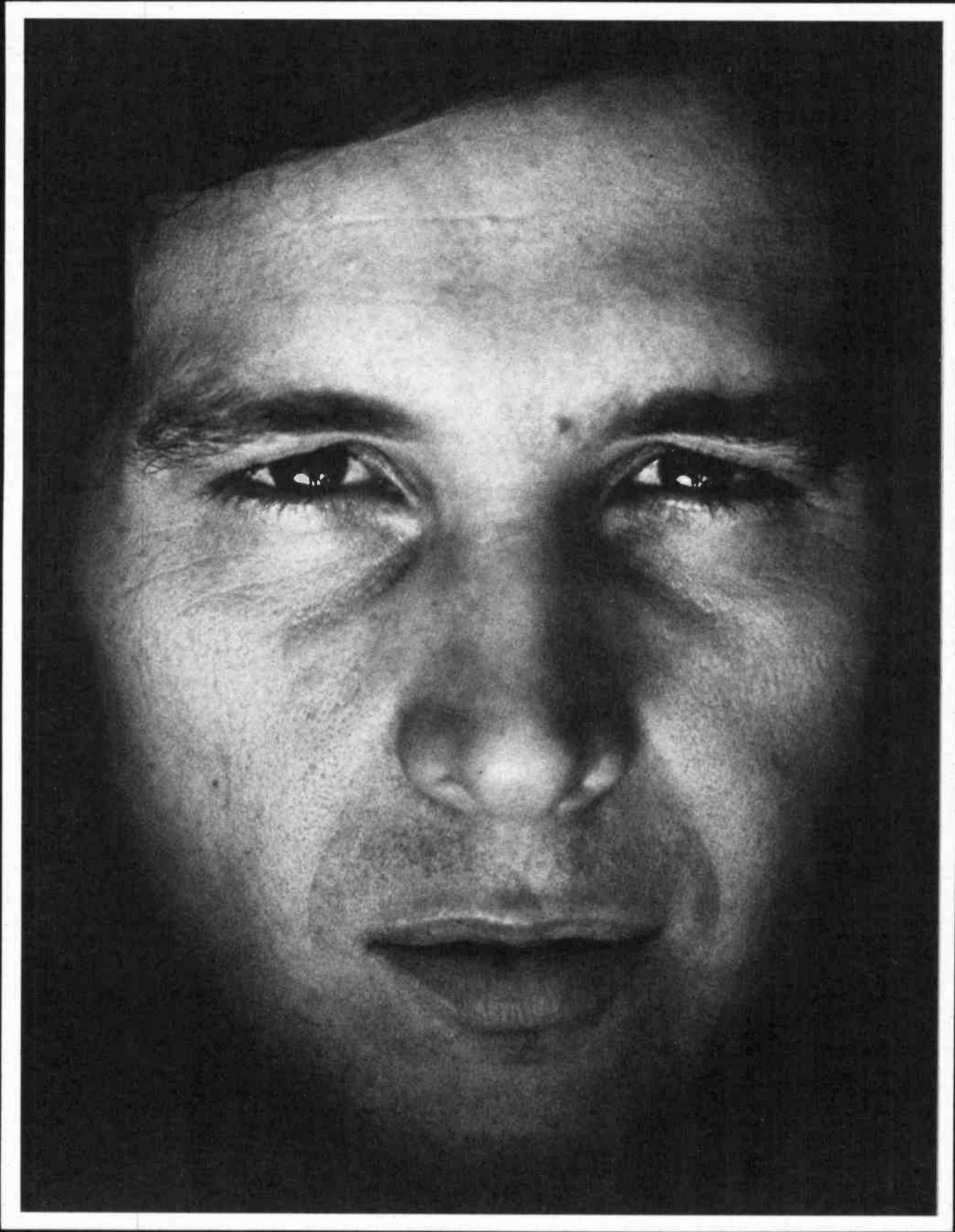
KRLY—Houston (M. Jones/B. Lawrence—MDs)

- ★★ BLONDIE—The Tide Is High 4-1
- ★★ DOLLY PARTON—9 To 5 13-10

(Continued on page 24)

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DON McLEAN'S STRIKING NEW ALBUM "CHAIN LIGHTNING"



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Pop

BB ★
CB 24 •
RW 27 •
RR 23 •

Country

BB ★
CB 58 •
RW 58 •

AC

BB ★
RW 16 •
RR 19 •



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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/27/81)

Continued from page 22

- ★ POLICE—De Do Do Do, De Da Da Da 21-15
- ★ BRUCE SPRINGSTEEN—Hungry Heart 15-13
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 22-16
- DON McLEAN—Crying
- TERRI GIBBS—Somebody's Knockin'—30
- JOHN LENNON—Woman—D-29
- EARTH, WIND & FIRE—And Love Goes On

KNUS—Dallas (L. Ridener—MD)

No List

KVIL—Dallas (C. Rhodes—MD)

No List

KFIZ-FM (Z-97)—Ft. Worth (G. Mack—MD)

No List

KINT—El Paso (J. Zippo—MD)

- ★ JOHN LENNON—Woman 12-9
- ★ REO SPEEDWAGON—Keep On Loving You 7-2
- ★ PAT BENATAR—Treat Me Right 19-12
- ★ EAGLES—Seven Bridges Road 20-10
- ★ DELBERT McCLINTON—Giving It Up For Your Love 15-7

- RUPERT HOLMES—Black Jack—30
- STEVIE WONDER—I Ain't Gonna Stand For It—32

- NICOLETTE LARSON—000-EEE—D-40
- CON FUNK SHUN—Too Tight—D-34
- EARTH, WIND & FIRE—And Love Goes On
- POLICE—Don't Stand So Close To Me—38
- YARBROUGH & PEOPLES—Don't Stop The Music—39
- BABYS—Postcard
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26

- NEIL DIAMOND—Hello Again
- MOLLY HATCHET—The Rambler
- CRAZY JOE & THE VARIABLE SPEED BAND—Eugene
- BILLY THORPE—In My Room
- APRIL WINE—Just Between You & Me

- KTSA—San Antonio (J. Walton—MD)

- KFI (K-98)—Austin (E. Volkman—MD)
- ★ JOHN LENNON—Woman 23-17
- ★ KOOL & THE GANG—Celebration 12-6
- ★ CLIFF RICHARD—A Little In Love 21-15
- ★ STYX—The Best Of Times 28-18
- ★ EAGLES—Seven Bridges Road 18-13
- BRUCE SPRINGSTEEN—Fade Away
- LEO SAYER—Living In A Fantasy
- POLICE—Don't Stand So Close To Me
- AC/DC—Back In Black—D-11
- DON McLEAN—Crying—D-30
- RANDY MEISNER—Hearts On Fire—D-29
- NEIL DIAMOND—Hello Again—D-24
- DARYL HALL/JOHN OATES—Kiss On My List—D-28
- OUTLAWS—Riders In The Sky
- TERRI GIBBS—Somebody's Knockin'
- FIREFALL—Staying With It

- KILE—Galveston (S. Taylor—MD)
- ★ ROD STEWART—Passion 9-5
- ★ SHALAMAR—Full Of Fire 20-15
- ★ HEART—Tell It Like It Is 5-2
- ★ FRED KNOBLDCK/SUSAN ANTON—Kiilin' Time 18-13
- ★ BARRY MANILOW—I Made It Through The Rain 7-4
- LEO SAYER—Living In A Fantasy—30
- DARYL HALL/JOHN OATES—Kiss On My List—38
- LAKESIDE—Fantastic Voyage
- BLONDIE—Rapture
- OUTLAWS—Riders In The Sky—D-37
- FIREFALL—Staying With It—40
- CON FUNK SHUN—Too Tight
- POLICE—Don't Stand So Close To Me
- APRIL WINE—Just Between You & Me

- KBFM—McAllen/Brownsville (S. Owens—MD)
- ★ REO SPEEDWAGON—Keep On Loving You 8-1
- ★ STEELY DAN—Hey Nineteen 3-2
- ★ AC/DC—Back In Black 24-17
- ★ BOZ SCAGGS—Miss Sun 14-5
- ★ DAN FOGELBERG—Same Old Lang Syne 18-8
- BLONDIE—Rapture—30
- CON FUNK SHUN—Too Tight
- DON McLEAN—Crying—D-28
- NEIL DIAMOND—Hello Again—D-26
- DARYL HALL/JOHN OATES—Kiss On My List
- LEO SAYER—Living In A Fantasy—D-27
- RONNIE MILSAP—Smokey Mountain Rain—D-29
- YARBROUGH & PEOPLES—Don't Stop The Music
- NIGHT—Love On The Airwaves
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

- KOFM—Oklahoma City (C. Morgan—MD)
- ★ REO SPEEDWAGON—Keep On Loving You 10-7
- ★ DAN FOGELBERG—Same Old Lang Syne 14-9
- ★ TERRI GIBBS—Somebody's Knockin' 23-17
- ★ JIM STAFFORD—Cow Patti 11-8

- NEIL DIAMOND—Hello Again—D-26
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-27
- KOOL & THE GANG—Celebration—D-29
- STEVIE WONDER—I Ain't Gonna Stand For It—D-30
- RONNIE MILSAP—Smokey Mountain Rain—D-28

WEZB(B-97)—New Orleans (J. Lusteau—MD)

- ★ BLONDIE—Rapture 16-8
- ★ REO SPEEDWAGON—Keep On Loving You 9-4
- ★ JOHN LENNON—Woman 13-6
- ★ DOLLY PARTON—9 To 5 21-15
- ★ QUEEN—Flash 18-12
- BRUCE SPRINGSTEEN—Fade Away
- NEIL DIAMOND—Hello Again
- PAT BENATAR—Treat Me Right—D-30
- EAGLES—Seven Bridges Road—D-29
- RONNIE MILSAP—Smokey Mountain Rain

- WTXI—New Orleans (C. Franklin—MD)
- ★ JOHN LENNON—Woman 17-6
- ★ DOLLY PARTON—9 To 5 21-9
- ★ EAGLES—Seven Bridges Road 27-14
- ★ STYX—The Best Of Times 25-13
- CON FUNK SHUN—Too Tight
- BRUCE SPRINGSTEEN—Fade Away—D-30
- CLIFF RICHARD—A Little In Love—D-33
- LAKESIDE—Fantastic Voyage
- ELVIS PRESLEY—Guitar Man
- RANDY MEISNER—Hearts On Fire—D-38
- NEIL DIAMOND—Hello Again—D-32
- PHIL SEYMOUR—Precious To Me—D-32
- BLONDIE—Rapture—D-28
- TERRI GIBBS—Somebody's Knockin'
- FIREFALL—Staying With It

- KEEL—Shreveport (H. Clark—MD)

- WFMF—Baton Rouge (J.J. Stone—MD)

- No List

WSPT—Stevens Point (P. Martin—MD)

- ★ STYX—The Best Of Times 24-19
- ★ DOLLY PARTON—9 To 5 12-7
- ★ OONNIE IRIS—Ah Leah 23-18
- ★ OUTLAWS—Riders In The Sky 22-16
- ★ PAT BENATAR—Treat Me Right 27-22
- DARYL HALL/JOHN OATES—Kiss On My List
- BRUCE SPRINGSTEEN—Fade Away
- DON McLEAN—Crying
- QUEEN—Flash's Theme AKA Flash—D-27
- PHIL SEYMOUR—Precious To Me
- SUZI QUATRO—Lipstick—D-30
- STEVE WINWOOD—While You See A Chance
- RANDY MEISNER—Hearts On Fire—D-28
- TOUCH—Don't You Know What Love Is—D-29

- KSLQ—St. Louis (T. Stone—MD)

- No List

WABC—New York (S. Richards—MD)

- ★ KOOL & THE GANG—Celebration 8-5
- ★ EDDIE RABBITT—I Love A Rainy Night 22-11
- ★ DELBERT McCLINTON—Giving It Up For Your Love 29-19
- ★ ABBA—The Winner Takes It All 39-28
- STYX—The Best Of Times—46
- JACKSONS—Heartbreak Hotel—20
- CLIFF RICHARD—A Little In Love—D-47
- DARYL HALL/JOHN OATES—Kiss On My List

- WXLO(99X)—New York (J. Knapp—MD)
- ★ CONVERSION—Let's Do It 16-8
- ★ LAKESIDE—Fantastic Voyage D-17
- ★ WHISPERS—It's A Love Thing 15-10
- ★ T.S. MONK—Bon Bon Vie 16-11
- ★ UNLIMITED TOUCH—I Hear Music In The Streets 4-1
- PETER ALLEN—Coastal
- BOZ SCAGGS—Miss Sun
- PETER ALLEN—Fly Away—D-23
- JAMES GIRLS—I Just Love The Man
- GRAND MASTER FLASH—Birthday Party
- ARETHA FRANKLIN—What A Fool Believes
- T.S. MONK—Candidate For Love
- KLEER—Get Tough
- FINAL EDITION—Betcha Can't Love Just One

- WBLI—Long Island (B. Terry—MD)
- ★ BLONDIE—The Tide Is High 3-1
- ★ EDDIE RABBITT—I Love A Rainy Night 12-9
- ★ DOLLY PARTON—9 To 5 21-12
- ★ STEELY DAN—Hey Nineteen 14-11
- ★ REO SPEEDWAGON—Keep On Loving You 23-15
- LEO SAYER—Living In A Fantasy
- DARYL HALL/JOHN OATES—Kiss On My List
- ALAN PARSONS PROJECT—Games People Play—D-30

- WTRY—Schenectady (B. Cahill—MD)
- ★ DOLLY PARTON—9 To 5 13-7
- ★ KOOL & THE GANG—Celebration 12-5
- ★ PAT BENATAR—Treat Me Right 29-21
- ★ STYX—The Best Of Times 20-14
- ★ ABBA—The Winner Takes It All 22-16
- STEVE WINWOOD—While You See A Chance
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- DON McLEAN—Crying D-27
- ELVIS PRESLEY—Guitar Man
- NEIL DIAMOND—Hello Again—D-30
- DARYL HALL/JOHN OATES—Kiss On My List
- BLONDIE—Rapture—D-29

- WBEN-FM—Buffalo (R. Christian—MD)
- ★ JOHN LENNON—Woman 22-5
- ★ PAT BENATAR—Treat Me Right 34-24
- ★ DOLLY PARTON—9 To 5 21-14
- ★ REO SPEEDWAGON—Keep On Loving You 6-3
- ★ OUTLAWS—Riders In The Sky 14-10
- RANDY MEISNER—Hearts On Fire—31
- QUEEN—Flash—30
- POLICE—Don't Stand So Close To Me—39
- NIGHT—Love On The Airwaves—37
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—36

- WKBW—Buffalo (J. Summers—MD)

- No List

WHYN—Springfield (A. Carey—MD)

- ★ DAN FOGELBERG—Same Old Lang Syne 7-3
- ★ EAGLES—Seven Bridges Road 17-12
- ★ KOOL & THE GANG—Celebration 14-11
- ★ BOZ SCAGGS—Miss Sun 10-8
- ★ DOLLY PARTON—9 To 5 6-4
- ★ BETTE MIDLER—My Mother's Eyes 9-6
- DARYL HALL/JOHN OATES—Kiss On My List
- STYX—The Best Of Times
- EARTH, WIND & FIRE—And Love Goes On—D-23
- FLEETWOOD MAC—Fireflies
- FIREFALL—Staying With It—D-24
- TERRI GIBBS—Somebody's Knockin'
- LEO SAYER—Living In A Fantasy—D-22
- STEVIE WONDER—I Ain't Gonna Stand For It
- NEIL DIAMOND—Hello Again—D-21
- RANDY MEISNER—Hearts On Fire
- SPYRO GYRA—Cafe Amore—D-25

WFTQ—Worcester (S. York—MD)

- No List

WVBT—Virginia Beach (J. Jackson—MD)

- ★ JOHN LENNON—Woman 23-17
- ★ RANDY MEISNER—Hearts On Fire 30-23
- ★ DOLLY PARTON—9 To 5 7-4
- ★ REO SPEEDWAGON—Keep On Loving You 24-18
- ★ DAN FOGELBERG—Same Old Lang Syne 26-20
- OUTLAWS—Riders In The Sky
- BLONDIE—Rapture
- PAT BENATAR—Treat Me Right—D-30
- CLIFF RICHARD—A Little In Love—D-27
- QUEEN—Flash—D-26
- ALAN PARSONS PROJECT—Games People Play—D-29
- NEIL DIAMOND—Hello Again—D-28
- DARYL HALL/JOHN OATES—Kiss On My List
- CON FUNK SHUN—Too Tight
- GIBBERT O'SULLIVAN—What's In A Kiss

WVBT—Virginia Beach (J. Jackson—MD)

- No List

Radio Programming

\$25,000 CONTEST

Demo Tape Auditions Spawn Promo Tools

By RICHARD M. NUSSER

NEW YORK—A songwriting doctor's frustration over auditioning demo tapes for his publishing interests provided the inspiration for what's proving to be a valuable promotional tool for music-oriented radio.

The Big Music America Corp., founded by Dr. Don Altfeld, the California M.D. who penned Jan & Dean's "Little Old Lady From Pasadena," is a variation on the increasingly popular hometown album concept. Big Music, however, doesn't always turn the proceeds of its album sales over to charity, as some hometown promotions do. Instead, it offers more than \$25,000 in cash prizes to participating musicians, and helps them sell their songs and/or themselves to other publishers and labels.

The catch is that Big Music pays for the prize money by cutting a 50-50 deal on publishing rights to the songs on the album and realizing a profit on album sales.

Big Music is based in Houston, Texas.

WNOE-AM GOES COUNTRY

NEW ORLEANS—WNOE-AM has joined its sister station WNOE-FM in a move to country. The AM gave up its top 40 format Tuesday morning (27) to go to a live country format under the direction of new program director Joe Patrick.

WNOE-FM switched to country in August and uses TM Programming syndicated TM Country format. Station owner James Noe decided to make this latest move before waiting for the fall Arbitron report, which is due out in this market Friday (6).

The top 40 format had been slipping in the ratings. It was down to a 3.0 last spring from 6.3 in spring of 1979.

Patrick has been in country music radio for 10 years and comes to WNOE from WQYK-FM Tampa, Fla.

"We sign groups to a one-song royalty agreement," explains Big Music's Gary Firth. "And we pay all royalties due to both the writers and performers of the tunes."

Big Music actively works its catalog, adds Firth. "Beyond the contest, we want to be a full service music entity that finds talent either through or outside the contest and helps develop it to its fullest potential."

In addition to Altfeld, who now makes his home in Hawaii, where he also practices medicine, Nashville's Lynn Anderson is a principal in the company, and key executives from major labels and publishing companies are members of the corporation's advisory board.

So far the Big Music America contest has firmed 25 markets, with top 40, country, AOR and contemporary hit formats participating. Markets include Boston, New Orleans, Washington, Baltimore, Denver, Knoxville, Detroit, St. Louis, Houston, Pittsburgh, Memphis, Los Angeles and Philadelphia.

Each station conducts its own talent search, soliciting tapes from area musicians. Ten or 12 entries are selected and forwarded to Big Music, which presses them under its Nova Records imprint. Stations design the album cover, which usually features call letters in a predominate position.

The albums are offered at a \$3.98 list price, and participating stations keep \$1 as profit, donate it to charity or give it to local retailers as a sales incentive. A computer ballot is included in each jacket and buyers may vote for their favorite act, who will receive a \$500 cash prize.

Tapes of local winners are then judged by participating program directors in that region. One winner from each of five geographical regions nationwide will receive \$5,000 in cash or prizes and compete for the grand prize.

A special panel of judges to be announced will choose the grand prize winner from the five regional play-offs. The winner will receive \$25,000 in cash or prizes and a recording contract.



PARTY GOERS—Source program director John McGhan, center in picture at left, chats with John Oates, left, and Daryl Hall at the Source birthday party. At right McGhan makes a point with Warner Bros. country artist Gail Davies. Hall & Oates headlined a taped Source concert to be broadcast over the network the weekend of Feb. 20 to 22.



NBC's Source Network Growing Rock Concerts Doubling After 130% Audience Gains

NEW YORK—The Source has become a source of satisfaction to the NBC radio network, posting a 130% gain in audience last year, according to NBC brass, who see it as a sure-fire way to grab the fickle 18-34 demographic group.

As a result, NBC plans to double the successful series of recorded and live rock concerts and artist profiles this year. The net's current affiliate count is 149, although some programs, such as the upcoming two-hour Grateful Dead special, have already cleared 220 stations. The Dead special airs Feb. 4, 5 and 6, depending on market.

John McGhan, program director for the Source, explains the success of the programming thusly:

"Our success entails no guesswork. We are a reflective network. We try to reflect our audience's tastes. To be reflective does not mean to be passe; to be late is passe. Many in the media don't recognize the public appeal of many artists until performers have reached the point of supersaturation."

Consequently, says McGhan, upcoming specials and concerts will feature the Grateful Dead, Hall & Oates (Feb. 20-22), the Rossington Collins Band (March 6-8), the Charlie Daniels Band (March 27-29) and Eddie Money (April 10-12). Also in the works are two-hour specials on Foreigner and Kansas.

According to Nicholas P. Schiavone, research director of the NBC

Radio Network, the 149 Source affiliates pull a cumulative audience of 15 million persons 12 years old or older, Monday to Sunday, 6 a.m. to midnight. This is compared to 76 stations and a cume of 6.5 million when the Source bowed in January, 1980.

Schiavone says he arrived at his figures after analyzing the most recent Arbitron Nationwide areas of dominant influence data.

What's more, he says, in 50% of 117 Metro Area Surveys covered by the Source, affiliates rank first, second or third among the 18-34 crowd,

which Schiavone says is higher than other contemporary networks. In ADIs covered by the Source, the average quarter hour audience for 18-34-year-olds tuning in to the Source was 18.6% more than the ABC Contemporary net, 21.3% more than RKO, and 23.7% more than the ABC-FM net.

The 18-34-year-old crowd accounts for 68% of the Source's average quarter-hour cume, more than any other net, says NBC, outstripping the competition by 32% (ABC Contemporary and RKO) and 11% (ABC-FM).

Memphis State's Rock To Jazz Switch Draws Fire

MEMPHIS—WSMS-FM, a 250-watt licensed to Memphis State Univ., is jazzing up its format to provide what it feels is a worthwhile community service.

The program change from rock to jazz has created some controversy, however, among students who question what community the campus-operated station is committed to servicing. Some claim that WSMS, whose call letters stand for the Spirit of Memphis State, will be catering to the 2,000-member faculty and staff rather than to the student body of 21,000.

Bill Haines, the station's general manager, admits that they lack de-

mographic data to support the change but explains that the station has neither the time, money nor personnel to conduct the proper research. Haines says, "Our hunch is that a significant number of MSU students and a significant number of young people in the 18 to 28 age range in the mid-town area (the city's musical hub) are our listeners."

"One of the things we have tried to do here at the university besides training students," says Dr. Richard Ranta, Dean of the College of Communication and Fine Arts, which houses the station, "is to support forms of music that commercial stations are unable, unwilling, or not far-sighted enough to see the advantage of and aid these elements of music that need our help and can profit from it.

"Jazz is viewed by commercial stations to be economically non-viable, but it now has a small devoted following here. We can help these people find the product they are looking for and encourage its growth," says Ranta.

Progressive Offering Valentine Day Special

NEW YORK—The Progressive Radio Network is offering a Valentine's Day Special as part of its holiday package series.

Designed for AOR, adult contemporary and contemporary hit formats, the Valentine's special contains six four-minute shows that blend music, comedy and interviews with an appropriate theme. PRN also produces Sound Advice and News Blimp, and is located in the Bronx, N.Y. (212) 585-2717.

Vegas Market Spins After KFMS Change

By TIM WALTER

LAS VEGAS—The radio market in this burg is spinning like a slot machine in the wake of KFMS-FM's surprise move to an "urban cowboy" format.

The AOR stalwart switched Dec. 26 (Billboard, Dec. 27, 1980) in what is described as a strategic move to head off competition. Adult contemporary KENO-FM was rumored to be switching to contemporary country under Lotus Communications' president Howard Kalmenson, who was supposedly shifting his corporate headquarters from Hollywood to Las Vegas. KENO-FM is now reportedly debating a shift back to its old AOR format.

Doug Shane, who programs both KFMS and its sister outlet, country giant KVEG-AM, admits the move was made to lasso the country crowd and protect KVEG's FM flank.

(Ironically, KFMS jumped to a 9.8 total share in the fall Arbitron, up from 6.3 last spring, according to preliminary reports. A complete

market analysis will follow next week.)

Many listeners objected to the change by picketing the station and sending letters to local newspapers. The shift leaves KLUC-FM (with a 12.4 share) as undisputed AOR leader in the market.

Shane says the new format "appeals if you're into country, but not into twang." Demo target is 18-34. "We'll be playing crossovers," he adds. "James Taylor, the Byrds, odds and ends, with major urban cowboy types such as Charlie Daniels, Marshall Tucker, Johnny Lee and Mickey Gilley."

"We're still shaping up the format, fine tuning every day, so I can't really outline a sample quarter hour," remarks Shane. "It's really a brand new format. Nobody put it together except me and my music director, Keith Stewart. Kent Burkhardt is consulting."

"We had talked about going country on the FM ever since the last

Arbitron was published (August). We kicked it around. Then we decided to stick with rock'n'roll through this book. The latest RAM report was an influence, though, just before the format change. Basically, it showed KFMS tied for third with a 12+ share overall. The reason we came in that high was a 20 share at night . . . a lot of teens. If the book holds to the RAM report, we were right to move. Overall, we'd be in the same place we were two years ago if we held the old format.

"When we suspected KENO-FM was going to bring country to FM, we decided to move first to protect KVEG. There was a definite void in the (country) market on FM. What we're doing on KVEG is 35+, so we're out to capture the country market overall . . . and to capture the FM people who like country today, but didn't like it 10 years ago. We call the sound "Urban Cowboy."

The station's shift from AOR hit a nerve with an under 18 segment,

which the station regrets slightly. Negative reaction festered for several weeks, building to a demonstration Sunday (11). "They're all thinking 'Why did you leave them stranded?' Some rock'n'roll listeners are still with us and that is very encouraging. The AOR wasn't in trouble. We were sold out. In fact, both stations were sold out. But we didn't want to lose any ground with KVEG either," says Shane.

"The pickets converged at 12 noon on Sunday, a group of about 150 people with banners. They were out in front of the station on Flamingo Road. Channel 13 covered that on television. I was on vacation but got back about 4 p.m. and there were about 30 people left, playing frisbee.

"We've had very light mail, more phone calls. The phone calls were about two to one negative, but we felt it was a strong point that there were positive calls coming in as well.

(Continued on page 31)

**"In pro hockey, the
New York Rangers
just took the lead
over..."**

**"I said I'd knock him
out in the fifth (puff,
puff) and I did it!"**

**"As for the *real* reason
the franchise is being
sold..."**

**"With three minutes,
42 seconds left in the
game at the Kingdome,
the Seahawks have
just scored..."**



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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/27/81)

Continued from page 24

- BOB SEGER—Turn The Page—36
- MANFRED MANN—Lies—D-35
- JIMMY HALL—Easy Street—D-30
- CLIFF RICHARD—A Little In Love—37
- DARYL HALL/JOHN OATES—Kiss On My List—D-33
- RONNIE MILSAP—Smokey Mountain Rain—38

WFBG—Aktoona (T. Booth—MD)

- ★ BLONDIE—The Tide Is High 2-1
- ★ DOLLY PARTON—9 To 5 7-6
- ★ REO SPEEDWAGON—Keep On Loving You 11-8

- ★ QUEEN—Flash 16-13
- ★ EDDIE RABBITT—I Love A Rainy Night 8-7
- FLEETWOOD MAC—Fireflies—27
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- PAT BENATAR—Treat Me Right—NP-20
- NIGHT—Love On The Airwaves
- RICK NELSON—It Hasn't Happened Yet
- APRIL WINE—Just Between You And Me
- DONNIE IRIS—Ah Leah DP-14
- AC/DC—Back In Black—DP-16
- ELVIS PRESLEY—Guitar Man
- FIREFALL—Staying With It

WKBO—Harrisburg (B. Carson—MD)

- ★ ALAN PARSONS PROJECT—Games People Play 19-12
- ★ ABBA—The Winner Takes It All 24-17
- ★ JOHN LENNON—Woman 16-11
- ★ STYX—The Best Of Times 27-19
- ★ REO SPEEDWAGON—Keep On Loving You 18-10
- DARYL HALL/JOHN OATES—Kiss On My List—28
- LEO SAYER—Living In A Fantasy—29
- BRUCE SPRINGSTEEN—Fade Away—30

WQXA(Q-106)—York (S. Gallagher—MD)

- ★ BLONDIE—The Tide Is High 2-1
- ★ STEELY DAN—Hey Nineteen 6-4
- ★ JOHN LENNON—Woman 10-7
- ★ DOLLY PARTON—9 To 5 17-10
- ★ STYX—The Best Of Times 20-16
- DONNIE IRIS—Ah Leah
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- LOVERBOY—Turn Me Loose
- CLIMAX BLUES BAND—I Love You
- DON McLEAN—Crying—D-25
- NEIL DIAMOND—Hello Again—D-29
- DARYL HALL/JOHN OATES—Kiss On My List—D-27
- LEO SAYER—Living In A Fantasy—D-28
- ABBA—The Winner Takes It All

WROX—Washington, DC (R. Bowler—MD)

- ★ JOHN LENNON—Woman 24-4
- ★ EDDIE RABBITT—I Love A Rainy Night 25-15
- ★ REO SPEEDWAGON—Keep On Loving You 4-3

- DOLLY PARTON—9 To 5—9
- JOHN LENNON—Watching The Wheels
- DON McLEAN—Crying—D-29
- QUEEN—Flash's Theme AKA Flash—27
- XTC—Generals And Majors
- LEO SAYER—Living In A Fantasy
- OUTLAWS—Riders In The Sky
- STYX—The Best Of Times—D-18
- PAT BENATAR—Treat Me Right—D-26
- DOCTORS—Mushroom Boy

WPGC—Bladensburg (D. Geronimo—MD)

- No List

WCAO—Baltimore (S. Richards—MD)

- ★ JOHN LENNON—Woman 23-9
- ★ DOLLY PARTON—9 To 5 14-6
- ★ STYX—The Best Of Times 28-20
- ★ REO SPEEDWAGON—Keep On Loving You 19-7
- ★ BOZ SCAGGS—Miss Sun 24-17
- STEVIE WONDER—I Ain't Gonna Stand For It—18
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- BLONDIE—Rapture
- ALAN PARSONS PROJECT—Games People Play—D-28
- NEIL DIAMOND—Hello Again—D-25
- DARYL HALL/JOHN OATES—Kiss On My List—D-29
- LEO SAYER—Living In A Fantasy
- TERRI GIBBS—Somebody's Knockin'—D-26
- EARTH, WIND & FIRE—And Love Goes On

WFBG—Baltimore (A. Szulinski—MD)

- ★ CLIFF RICHARD—A Little In Love 16-11
- ★ JOHN LENNON—Woman 20-8
- ★ PAT BENATAR—Treat Me Right 24-15
- ★ STYX—The Best Of Times 25-19
- ★ DON McLEAN—Crying 21-13
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- STEVE WINWOOD—While You See A Chance
- CON FUNK SHUN—Too Tight—D-28
- BLONDIE—Rapture
- ELVIS PRESLEY—Guitar Man—D-29

WYRE—Annapolis (J. Diamond—MD)

- ★ STEVIE WONDER—I Ain't Gonna Stand For It 12-8

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

- ★ CLIFF RICHARD—A Little In Love 17-14
- ★ DON McLEAN—Crying 15-8
- ★ STYX—The Best Of Times 22-19
- RANDY MEISNER—Hearts On Fire—D-21
- NEIL DIAMOND—Hello Again—D-24
- LEO SAYER—Living In A Fantasy
- FIREFALL—Staying With It—D-25
- RONNIE MILSAP—Smokey Mountain Rain—D-20
- CON FUNK SHUN—Too Tight
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—X

WGH—Hampton (B. Canada—MD)

- No List

WQK(Q-FM)—Norfolk (D. Davis—MD)

- ★ STYX—The Best Of Times 26-13
- ★ REO SPEEDWAGON—Keep On Loving You 24-10
- ★ PAT BENATAR—Treat Me Right 31-27
- ★ DON McLEAN—Crying 34-25
- ★ ALAN PARSONS PROJECT—Games People Play 27-17
- LEO SAYER—Living In A Fantasy
- CON FUNK SHUN—Too Tight
- DONNIE IRIS—Ah Leah—X
- RANDY MEISNER—Hearts On Fire—D-31
- STEVIE WONDER—I Ain't Gonna Stand For It
- DARYL HALL/JOHN OATES—Kiss On My List
- PHIL SEYMOUR—Precious To Me—D-32
- BLONDIE—Rapture
- DIRE STRAITS—Skateaway—X
- BRUCE SPRINGSTEEN—Fade Away—X
- STEVE WINWOOD—While You See A Chance

WRVQ(Q-94)—Richmond (B. Thomas—MD)

- ★ EAGLES—Seven Bridges Road 6-4
- ★ MICHAEL STANLEY BAND—He Can't Love You 4-2
- ★ KDOL & THE GANG—Celebration 13-6
- ★ DELBERT McCLINTON—Giving It Up For Your Love 9-5
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 18-10
- PHIL SEYMOUR—Precious To Me
- BRUCE SPRINGSTEEN—Fade Away
- RANDY MEISNER—Hearts On Fire—D-31
- LEO SAYER—Living In A Fantasy—D-29
- POLICE—Don't Stand So Close To Me—D-25
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-30
- STEVE WINWOOD—While You See A Chance—D-27

Southeast Region

★ PRIME MOVERS

- JOHN LENNON—Woman (Geffen)
- DOLLY PARTON—9 To 5 (RCA)
- REO SPEEDWAGON—Keep On Loving You (Epic)

● TOP ADD ONS

- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
- LEO SAYER—Living In A Fantasy (WB)
- BLONDIE—Rapture (Chrysalis)

● BREAKOUTS

- BRUCE SPRINGSTEEN—Fade Away (Columbia)
- DARYL HALL & JOHN OATES—Kiss On My List (RCA)
- STEVIE WONDER—I Ain't Gonna Stand For It (Motown)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ DON McLEAN—Crying 23-13
- ★ JOHN LENNON—Woman 25-15
- ★ CLIFF RICHARD—A Little In Love 2-3
- ★ REO SPEEDWAGON—Keep On Loving You 5-1
- ★ BOZ SCAGGS—Miss Sun 20-14
- ★ EAGLES—Seven Bridges Road 16-11
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 19-17
- ALAN PARSONS PROJECT—Games People Play
- ABBA—The Winner Takes It All
- STYX—The Best Of Times—D-18
- BLONDIE—Rapture
- LEO SAYER—Living In A Fantasy
- DARYL HALL/JOHN OATES—Kiss On My List—D-20
- NEIL DIAMOND—Hello Again—D-25

WQXI-FM—Atlanta (J. McCartney—MD)

- ★ DON McLEAN—Crying 15-9
- ★ RONNIE MILSAP—Smokey Mountain Rain 10-6
- ★ ALAN PARSONS PROJECT—Games People Play 14-12
- ★ NEIL DIAMOND—Hello Again 20-14
- ★ DARYL HALL/JOHN OATES—Kiss On My List 29-23
- ★ LEO SAYER—Living In A Fantasy 25-21
- ★ BOZ SCAGGS—Miss Sun 8-4
- ★ LTD—Shine On 21-16
- ★ STYX—The Best Of Times 24-19
- ★ PAT BENATAR—Treat Me Right 19-15
- ★ JOHN LENNON—Woman 13-10
- BLONDIE—Rapture
- BRUCE SPRINGSTEEN—Fade Away
- STEVE WINWOOD—While You See A Chance—D-29

WBBQ—Augusta (B. Stevens—MD)

- ★ DOLLY PARTON—9 To 5 6-3
- ★ OUTLAWS—Riders In The Sky 11-8

- ★ SUZI QUATRO—Lipstick 29-22
- ★ STYX—The Best Of Times 18-11
- ★ ALAN PARSONS PROJECT—Games People Play 14-9

- BLONDIE—Rapture—26
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—25
- RANDY MEISNER—Hearts On Fire—D-27
- NEIL DIAMOND—Hello Again—D-28
- DARYL HALL/JOHN OATES—Kiss On My List
- LEO SAYER—Living In A Fantasy—D-30
- MELISSA MANCHESTER—Lovers After All
- CON FUNK SHUN—Too Tight—D-29
- POLICE—Don't Stand So Close To Me
- YARBROUGH & PEOPLES—Don't Stop The Music
- BRUCE SPRINGSTEEN—Fade Away

WPGA—Savannah (J. Lewis—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 10-2
- ★ DAN FDGELBERG—Same Old Lang Syne 11-4
- ★ EDDIE RABBITT—I Love A Rainy Night 18-14
- ★ DOLLY PARTON—9 To 5 20-17
- ★ BRUCE SPRINGSTEEN—Fade Away 30-26
- DARYL HALL/JOHN OATES—Kiss On My List—D-29
- LEO SAYER—Living In A Fantasy—D-30
- SUZI QUATRO—Lipstick—D-32
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-31

WSPG (95-SGF)—Savannah (D. Carlisle—MD)

- ★ DOLLY PARTON—9 To 5 17-13
- ★ REO SPEEDWAGON—Keep On Loving You 15-9
- ★ JOHN LENNON—Woman 9-6
- ★ CLIFF RICHARD—A Little In Love 20-14
- ★ QUEEN—Flash 23-17
- BRUCE SPRINGSTEEN—Fade Away
- LEO SAYER—Living In A Fantasy
- LOVERBOY—Turn Me Loose
- FLEETWOOD MAC—Fireflies
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

WAYS—Charlotte (L. Simon—MD)

- ★ STYX—The Best Of Times 20-13
- ★ JOHN LENNON—Woman 11-4
- ★ DOLLY PARTON—9 To 5 15-10
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 10-7
- BLONDIE—Rapture 21-16
- ROVERS—Wasn't That A Party—D-30
- LEO SAYER—Living In A Fantasy—HB
- ELVIS PRESLEY—Guitar Man—D-28
- OUTLAWS—Riders In The Sky—D-29

WFLB—Fayetteville (L. Cannon—MD)

- ★ BOZ SCAGGS—Miss Sun 14-7
- ★ STEELY DAN—Hey Nineteen 12-6
- ★ DON McLEAN—Crying 31-27
- ★ EAGLES—Seven Bridges Road 22-16
- ★ SLAVE—Watching You 26-19
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- LEO SAYER—Living In A Fantasy
- KDOL & THE GANG—Celebration—D-25
- ASSOCIATION—Dreamer—D-32
- ELVIS PRESLEY—Guitar Man
- JACKSONS—Heartbreak Hotel—D-28
- NEIL DIAMOND—Hello Again—D-29
- SUZI QUATRO—Lipstick
- AMBROSIA—Outside
- TERRI GIBBS—Somebody's Knockin'—D-34
- CON FUNK SHUN—Too Tight—D-35
- ARETHA FRANKLIN—United Together—D-33
- RICK NELSON—It Hasn't Happened Yet

WISE—Asheville (J. Stevens—MD)

- No List

WKIX—Raleigh (R. McKay—MD)

- ★ DAN FOGELBERG—Same Old Lang Syne 11-5
- ★ TIERRA—Together 19-11
- ★ DOLLY PARTON—9 To 5 12-3
- ★ DON McLEAN—Crying
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- JOHN LENNON—Woman—D-21
- EAGLES—Seven Bridges Road—D-20

WSEZ—Winston-Salem (B. Siegler—MD)

- ★ BOZ SCAGGS—Miss Sun 20-13
- ★ JOHN LENNON—Woman 26-14
- ★ DOLLY PARTON—9 To 5 16-12
- ★ JACKSONS—Heartbreak Hotel 10-8
- ★ BARRY MANILOW—I Made It Through The Rain 12-9
- NEIL DIAMOND—Hello Again—D-35
- DARYL HALL/JOHN OATES—Kiss On My List
- LAKESIDE—Fantastic Voyage—D-32
- RANDY MEISNER—Hearts On Fire
- LEO SAYER—Living In A Fantasy
- FIREFALL—Staying With It—D-33
- YARBROUGH & PEOPLES—Don't Stop The Music

WANS—Anderson (J. Evans—MD)

- ★ STYX—The Best Of Times 25-16
- ★ PAT BENATAR—Treat Me Right 26-18
- ★ STEVE WINWOOD—While You See A Chance 35-28
- ★ RANDY MEISNER—Hearts On Fire 28-22
- ★ CLIMAX BLUES BAND—I Love You 36-31

- FLEETWOOD MAC—Fireflies
- NICOLETTE LARSEN—000-EEE
- DONNIE IRIS—Ah Leah—D-36
- RITA COOLIDGE—Fool That I Am—D-38
- XTC—Generals And Majors
- DARYL HALL/JOHN OATES—Kiss On My List—D-33
- LEO SAYER—Living In A Fantasy—D-37
- LOVERBOY—Turn Me Loose
- APRIL WINE—Just Between You And Me
- JIMMY BUFFETT—It's My Job

WTMA—Charleston (D. Lloyd—MD)

- No List

KLAZ (Z-98)—Little Rock (D. Taylor—MD)

- No List

WWKX (KX104)—Nashville (B. Richards—MD)

- No List

WHBQ—Memphis (C. Duvall—PD)

- ★ DOLLY PARTON—9 To 5 24-18
- ★ REO SPEEDWAGON—Keep On Loving You 26-20
- ★ JOHN LENNON—Woman 14-11
- ★ STYX—The Best Of Times 27-24
- ★ ARETHA FRANKLIN—United Together 13-10
- STEVIE WONDER—I Ain't Gonna Stand For It—30
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

WNOX—Knoxville (S. Majors—MD)

- ★ EDDIE RABBITT—I Love A Rainy Night 12-6
- ★ REO SPEEDWAGON—Keep On Loving You 16-8
- ★ JOHN LENNON—Woman 23-15
- ★ DOLLY PARTON—9 To 5 21-17
- ★ DAN FOGELBERG—Same Old Lang Syne 14-10
- LEO SAYER—Living In A Fantasy
- DARYL HALL/JOHN OATES—Kiss On My List
- PAT BENATAR—Treat Me Right—D-26
- STYX—The Best Of Times—D-28
- NEIL DIAMOND—Hello Again—D-30

WRJZ—Knoxville (F. Story—MD)

- ★ DOLLY PARTON—9 To 5 9-6
- ★ JOHN LENNON—Woman 22-16
- ★ KOOL & THE GANG—Celebration 11-7
- ★ REO SPEEDWAGON—Keep On Loving You 13-10
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- PHIL SEYMOUR—Precious To Me
- RANDY MEISNER—Hearts On Fire—D-29
- NEIL DIAMOND—Hello Again—D-28
- TERRI GIBBS—Somebody's Knockin'—D-30

WSKZ—Chattanooga (D. Carroh—MD)

- ★ BLONDIE—Rapture 17-8
- ★ JOHN LENNON—Woman 12-3
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 18-14
- ★ STYX—The Best Of Times 16-10
- ★ DOLLY PARTON—9 To 5 11-5
- POLICE—Don't Stand So Close To Me
- BRUCE SPRINGSTEEN—Fade Away
- STEVE WINWOOD—While You See A Chance
- DON McLEAN—Crying—D-20
- RANDY MEISNER—Hearts On Fire—D-22

WERC—Birmingham (M. Thompson—MD)

- ★ DON McLEAN—Crying 21-12
- ★ STYX—The Best Of Times 20-10
- ★ PAT BENATAR—Treat Me Right 25-15
- ★ RONNIE MILSAP—Smokey Mountain Rain 12-7
- TERRI GIBBS—Somebody's Knockin'
- DARYL HALL/JOHN OATES—Kiss On My List
- QUEEN—Flash MD-21
- LEO SAYER—Living In A Fantasy
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-24

WKXX(KXX106)—Birmingham (L. O'Day—MD)

- No List

WSGN—Birmingham (W. Brian—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 10-3
- ★ DOLLY PARTON—9 To 5 13-5
- ★ JOHN LENNON—Woman 15-10
- ★ CLIFF RICHARD—A Little In Love 18-12
- ★ RONNIE MILSAP—Smokey Mountain Rain 11-8
- FLEETWOOD MAC—Fireflies
- BLONDIE—Rapture
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-23
- ASSOCIATION—Dreamer
- RANDY MEISNER—Hearts On Fire—D-25
- NEIL DIAMOND—Hello Again—D-21
- LEO SAYER—Living In A Fantasy—D-22
- TERRI GIBBS—Somebody's Knockin'—D-24

WAAY—Huntsville (J. Kendrick—MD)

- ★ RONNIE MILSAP—Smokey Mountain Rain 6-2
- ★ DOLLY PARTON—9 To 5 11-7
- ★ PAT BENATAR—Treat Me Right 19-14
- ★ DON McLEAN—Crying 21-18

- ★ REO SPEEDWAGON—Keep On Loving You 9-4

- TERRI GIBBS—Somebody's Knockin'
- POLICE—Don't Stand So Close To Me
- BRUCE SPRINGSTEEN—Fade Away
- FLEETWOOD MAC—Fireflies
- NICOLETTE LARSON—000-EEE—D-28
- ELVIS PRESLEY—Guitar Man—D-29
- RANDY MEISNER—Hearts On Fire—D-30
- BLONDIE—Rapture—D-27

WHYY—Montgomery (R. Thomas—MD)

- ★ JOHN LENNON—Woman 19-9
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 15-10
- ★ PAT BENATAR—Treat Me Right 30-27
- ★ BLONDIE—Rapture 29-25
- ★ STYX—The Best Of Times 25-21
- ★ DOLLY PARTON—9 To 5 21-17
- BRUCE SPRINGSTEEN—Fade Away
- JOHN COUGAR—Ain't Even Done With The Night
- QUEEN—Flash—X
- ELVIS PRESLEY—Guitar Man—D-29
- RANDY MEISNER—Hearts On Fire—D-30
- MCGUFFEY LANE—Long Time Loving You—X
- LTD—Shine On—D-28
- TERRI GIBBS—Somebody's Knockin'
- JIM STAFFORD—Cow Patti—X
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- STEVE WINWOOD—While You See A Chance

WJDX—Jackson (L. Adams—MD)

- ★ DON McLEAN—Crying 26-21
- ★ BOZ SCAGGS—Miss Sun 10-5
- ★ PAT BENATAR—Treat Me Right 24-20
- ★ STYX—The Best Of Times 21-16
- ★ CON FUNK SHUN—Too Tight 15-11
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—27
- YARBROUGH & PEOPLES—Don't Stop The Music—29
- EARTH, WIND & FIRE—And Love Goes On—30
- PATRICE RUSHEN—Look Up—D-28
- PHIL SEYMOUR—Precious To Me—D-26

WBJW—Orlando (T. Long—MD)

- ★ STEELY DAN—Hey Nineteen 11-7
- ★ STYX—The Best Of Times 40-28
- ★ JOHN LENNON—Woman 20-16
- ★ QUEEN—Flash's Theme AKA Flash 21-18
- LEO SAYER—Living In A Fantasy
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- ABBA—The Winner Takes It All
- SHEENAN EASTON—Moving Train
- EARTH, WIND & FIRE—Love Goes On
- DONNIE IRIS—Ah Leah—D-40
- ELVIS PRESLEY—Guitar Man
- BLONDIE—Rapture

WRBQ—Tampa (P. McKay—MD)

- No List
- WLCY—Tampa (M. Weber—MD)
- ★ EDDIE RABBITT—I Love A Rainy Night 3-1
- ★ STEELY DAN—Hey Nineteen 9-5
- ★ BLONDIE—The Tide Is High 4-1
- ★ RONNIE MILSAP—Smokey Mountain Rain 6-4
- PETER ALLEN—Fly Away
- ASSOCIATION—Dreamer
- SPYRO GYRA—Cafe Amore
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

WAPE—Orange Park (P. Sebastian—MD)

- ★ EDDIE RABBITT—I Love A Rainy Night 14-9
- ★ MICHAEL STANLEY BAND—He Can't Love You 19-14

- ★ DON McLEAN—Crying 26-20
- ★ DOLLY PARTON—9 To 5 12-8
- ★ STYX—The Best Of Times 23-18
- POLICE—Don't Stand So Close To Me
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- CON FUNK SHUN—Too Tight
- DONNIE IRIS—Ah Leah
- ELVIS PRESLEY—Guitar Man
- NEIL DIAMOND—Hello Again—D-28
- DARYL HALL/JOHN OATES—Kiss On My List—D-26
- LEO SAYER—Living In A Fantasy
- PHIL SEYMOUR—Precious To Me—D-27
- BLONDIE—Rapture
- RONNIE MILSAP—Smokey Mountain Rain
- FIREFALL—Staying With It—D-25

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

- ★ REO SPEEDWAGON—Keep On Loving You 7-1
- ★ DOLLY PARTON—9 To 5 15-10
- ★ JOHN LENNON—Woman 23-14
- ★ NEIL DI

N.Y. Arbitrons: 'Urban Contemporary' Leaps

• Continued from page 3

est share in too many years to recall. WABC had a 4.2 in the summer, a 4.5 in the spring and a 4.6 a year ago.

Its sister station, AOR WPLJ-FM, seemed destined to move ahead of the pack when it scored a 4.2 in the summer, but it has dropped back to 3.7. And these listeners didn't go to WNEW-FM, its chief rival. WNEW-FM is down to 2.8 from 2.9 in the summer. Sister station MOR WNEW-AM is also off: 2.7 from 3.1 in the summer and spring books.

Holding their own are contemporary WNBC-AM, stuck since summer with a 4.7 and country WHN-AM, also unchanged from summer's 2.6. WHN listeners have apparently not been attracted to WKHK-FM, the new country outlet in town which switched from jazz and call letters WRVR just before the rating period. WKHK debuted with an 0.6 share.

The advance information on the New York report, which is due out Friday (6), came to light amidst a flood of Arbitron reports last week. These 19 reports showed, among other things, that country is booming in Nashville and Louisville.

In addition to Nashville and Louisville the following markets are covered with the latest Arbitron reports: Albany-Schenectady-Troy; Des Moines; Rochester, N.Y.; Oklahoma City; Omaha-Council Bluffs, Neb.; Fresno, Calif.; Syracuse, N.Y.; Birmingham, Ala.; Salt Lake City-Ogden, Utah; Norfolk-Portsmouth-Newport News-Hampton, Va.; Knoxville, Tenn.; Grand Rapids, Mich.; Orlando, Fla.; Greensboro-Winston Salem-High Point, N.C.; Lansing-East Lansing, Mich.; and Kalamazoo-Portage, Mich.

NASHVILLE—Country formats on WSIX-FM and WJRB-AM both added audience. WSIX-FM moved up to an 11.0 share, close behind market leader beautiful WZEZ-FM. WSIX-FM had a 9.9 in the spring and a 6.9 a year ago. Country WJRB-AM is up to 2.5 from 2.1 in the spring and didn't even show up in the Arbitron a year ago. WSM-AM, which in the past year switched

FMER GOES COUNTRY IN KNOXVILLE

OAK RIDGE, Tenn.—With the country music programming efforts of Michael Stewart and a financial commitment of Henry Rau of Rau Radio to increase a transmitting tower from minus 45 feet below average terrain to 383 feet above average terrain, Knoxville has a new country station beaming into that market.

The station, WETQ-FM, used to be WUUU and played automated beautiful music, but Stewart has changed all of that. He's got a new jock lineup that starts off with Jeff Winters from 6 to 10 a.m. Winters used to be p.d. at WKGN-AM Knoxville.

Stewart, who was p.d. at WJZA-AM Harrison, Tenn., handles the 10 a.m. to 3 p.m. shift. He is followed by Rick Hudson, who's on from 3 to 7 p.m. Hudson comes from WDXB-AM Chattanooga. Dan Collect works from 7 p.m. to midnight. He comes from sister station WATO-AM Oak Ridge.

David Bromwell is on overnight and comes from WHUB-AM-FM Cookeville, Tenn.

from MOR to country has an 8.5 share, up from 7.8 in the spring, but down from 10.4 a year ago.

The one loser in country is WKDA-AM, down to 1.6 from 3.4 in the spring and 1.9 a year ago.

WLAC-AM, which abandoned a contemporary format for news and talk in the summer, is down to 4.5 from 6.1 in the spring and 7.9 a year ago. WMAK-AM, which gave up disco about a year ago for contemporary, has a 2.7 share, up from a 1.5 in the spring, but down from 4.6 a year ago.

WKQB-FM, which abandoned an AOR format to debut the new Schulke II MOR format after the fall rating period ended, gets a 5.0 for its final AOR audience share, down from 5.8 in the spring and 5.9 a year ago.

Top 40 WWKX-FM is up to an 8.3 share from 6.0 in the spring and 6.8 a year ago. AOR WKDF-FM is up to 7.3 from 5.2 in the spring and 4.6 a year ago. Black WVOL-AM has a 9.0 share, down from 10.6 in the spring, but up from 6.3 a year ago.

LOUISVILLE—Country WAMZ-FM is the new leader in this market with an 11.7 share, up from 8.8 in the spring and 6.9 in the fall. The station apparently pulled audience away from country WINN-AM, which is down to 5.0 from 5.9 in the spring and 8.0 a year ago.

Former market leader MOR WHAS-AM continues to slide. It's down to 7.8 from 8.9 in the spring and 10.8 a year ago. AOR WLRS-FM has an 8.5, up from 5.7 in the spring, but down from 10.1 a year ago. Contemporary WAKY-AM has a 9.5, down slightly from the 9.8 it had in the spring, but up from 5.7 it held a year ago. Contemporary WAVE-AM is down to 6.8 from 7.7 in the spring and 8.2 a year ago, while contemporary WKJJ-FM is up to 10.5 from 7.8 in the spring and 10.2 a year ago.

ALBANY—Contemporary WGY-AM continued as this market's top station with a 16.7 share, down from 19.6 in the spring and 17.9 a year ago. Top 40 WTRY-AM is up to 8.4 from 6.8 in the spring and 7.4 a year ago. But top 40 formatted WFLY-FM is down to 7.1 from 10.2 in the spring and 8.4 a year ago. And top 40 WPTR-AM is down to 3.1 from 4.9 in the spring and 5.2 a year ago. AOR WQBK-FM is down to 2.4 from 4.7 in the spring and 3.3 a year ago. Contemporary WWOM-FM is finding audience gains since it dropped disco. The station is up to 3.9 from 3.1 in the spring and 2.5 a year ago.

DES MOINES—Country KSO-AM is off to 10.3 and out of first place here. The station is down from 14.6 in the spring, but almost even with 10.5 it had a year ago. Moving into the top spot is MOR KRNT-AM, with a 13.1 share and beautiful KLYF-FM with a 13.3 share. Top 40 KMGG-FM is up to 11.3 from 6.6 in the spring and 9.7 a year ago. AOR KKGO-FM has an 8.8, down from 11.1 in the spring, but up from 7.4 a year ago.

ROCHESTER — Contemporary WBBF-AM is up to 8.1 from 7.6 in the spring and 6.2 a year ago. Contemporary WVOR-FM is also up to 9.1 after dipping to 7.4 in the spring. A year ago the station had a 9.0 share. Traditional market leader MOR WHAM-AM took a dive to 8.9 from 14.1 in the spring and 15.0 a

year ago. Contemporary WHFM-FM is down to 4.5 from 6.0 in the spring and 6.8 a year ago. AOR WCMF-FM is up to 6.6 from 4.9 in the spring and 3.7 a year ago.

OKLAHOMA CITY—Country KEBC-FM is up to 12.2 from 10.9 in the spring and 11.9 a year ago. Contemporary KOFM-FM is up to 9.9 from 7.8 in the spring and 8.9 a year ago. Contemporary KLTE-FM is holding at 6.0 from a 6.1 in the spring and 3.1 a year ago. AOR KXXY-FM is down to 6.2 from 9.0 in the spring, but up from 5.9 a year ago.

OMAHA — Contemporary KEZO-FM has almost doubled its share of audience in the past year. The station is up to 10.8 from 5.7 a year ago. But in the spring the station had an 11.0 share. Contemporary KGOR-FM is going down. The station has a 6.1 share, down from 9.3 in the spring and 12.6 a year ago. Contemporary WOW-AM is also down to 8.9 from 10.2 in the spring and a year ago. Country combination WYYN-AM-FM are both up with the AM up to 4.5 from 3.9 a year ago and the FM is up to 4.1 from 1.5 a year ago. Contemporary KOIL-AM is down to 4.6 from 5.7 in the spring and 6.4 a year ago.

FRESNO — Contemporary KFYE-FM is up to 9.3 from 7.4 in the spring and 7.5 a year ago. Country KMAK-AM is down to 5.8 from 6.9 in the spring and 8.1 a year ago. Drake-Chenault's top 40 KYNO-FM is down to 7.0 from 9.0 in the spring and 9.4 a year ago. Its sister

station, contemporary KYNO-AM is down to 3.6 from 4.4 in the spring and 6.0 a year ago. KARM-AM, which runs a different format each day—oldies, solid gold, big bands, country, current—is down to 2.6 from 4.6 in the spring and 4.0 a year ago.

SYRACUSE—MOR WHEN-AM has made a good gain to an 11.3 share, but contemporary WSYR-AM is hanging in as the market leader with a 14.7. WHEN is up from 10.3 in the spring and 7.7 a year ago. WSYR-AM is down from 15.5 in the spring and 18.0 a year ago. AOR WSYR-FM is up to 9.6 from 8.7 in the spring and 3.3 a year ago. MOR WFBL-AM is down to 2.3 from 3.8 in the spring and 6.1 a year ago. Country combination WSEN-AM-FM are both up. WSEN-AM is up to 3.8 from 2.3 in the spring and 2.9 in the fall while WSEN-FM is up to 5.5 from 4.1 in the spring and 2.7 a year ago.

BIRMINGHAM—Black WENN-FM and top 40 WKXX-FM are tied for first place, each with an 11.1 share. WENN-FM is down from 12.4 in the spring, but up from 9.7 a year ago. WKXX is almost even from 11.0 in the spring, but down from 13.8 a year ago. Country WZZK-FM is up to 7.7 from 5.5 in the spring and 3.8 a year ago. Country WYDE-AM is down to 2.9 from 3.9 in the spring and 4.2 a year ago. Contemporary WERC-AM is up to 5.1 from 4.8 in the spring, but below last year's share of 7.9.

SALT LAKE CITY—Contempo-

rary KCPX-AM is up to 8.1 from 5.8 in the spring and 7.0 a year ago. Similarly formatted sister station KCPX-FM is down to 6.3 from 8.5 in the spring and 9.9 a year ago. Market leader MOR KSL-AM is back to 11.1 after slipping to 8.5 in the spring from 10.5 a year ago. Country KSOP-FM has a 5.9, down from 6.6 in the spring, but up from 3.9 a year ago.

NORFOLK — Black WOWI-FM is the new leader in this four-city market. The station climbed to a 9.8 share from 6.8 in the spring and a year ago. Contemporary WQRK-FM has a 4.5 share, up from 3.2 in the spring, but down from 5.2 a year ago. Contemporary WWDE-FM has a 5.5, down from 5.7 in the spring, but up from 4.1 a year ago. Country WCMS-FM is down to 8.0 from 8.2 in the spring and 10.9 a year ago. AOR WMYK-FM has an 8.1 share, down from 9.0 in the spring, but up from 5.3 a year ago.

KNOXVILLE—Country combination WIVK-AM-FM has a solid grip on this market. The FM has a 20.4 share, up from 19.7 in the spring, but almost even with the 20.9 share it had a year ago. The AM side has an 8.8, down from 9.9 in the spring, but almost even with its 8.5 of a year ago. Contemporary WOKI-FM is up to 11.5 from 8.3 in the spring and 7.7 a year ago. Contemporary WNOX-AM has an 8.4 share, up from 7.1 in the spring, but down from 11.9 a year ago. Contemporary WRJZ-AM is down to 8.2 from 10.5 in the spring and 9.9 a year ago.

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Pop, Religious Hits Now Make Up A New Secular Christian Format

• Continued from page 1

Christian hits such as "I Believe" by Dion.

Craig Hodgson, WXRI's general manager, sees nothing wrong with good, clean rock. "God created love, didn't he?" he asks. "He created grass, trees, blue sky and everything else. We don't think of those things as worldly, do we? It's the misuse of what God's given us that's wrong, not the legitimate use."

CBN's surveys of its television audience suggest that even Christian viewers rank "Dallas" their second favorite show. Most Christians "shake their heads at the lyrics of pop and country music" but listen to it anyway, Hodgson says.

Religious radio pulls only a small share of Christian listeners, he adds. With his new secularized format, Hodgson hopes to "let the music minister" in a subtle enough way to attract non-Christians as well as Christians.

"CBN is concerned about divorce and the breakdown of the Judeo-Christian ethic in the 25-34 year old population group and sees this as its ministry," Hodgson says. Continental expects its format to compete with secular stations for ratings.

The network's research shows that numerous national advertisers refuse to buy time on stations which play songs with "Objectionable lyrics." Among these companies, CBS names Pillsbury, Bristol-Myers, Campbell Soup, General Mills, Kraft, Kodak, General Motors and M&M/Mars. "Financially, the potential speaks for itself," CBN concludes.

Starting up with \$1.5 million, Continental Radio will provide live 24-hour-a-day programming to radio stations coast to coast via satellite. The package will include hit-based adult contemporary music hosted by professional DJs, interspersed with hourly international and national newscasts. 30 and 60 second vignettes will urge listeners to attend church and patch up their marriages.

Branching out to secular rock is the logical solution to Christian broadcasters' problem finding quality Christian contemporary music. "The record companies don't develop enough Christian music because it doesn't sell the volume," says Jamie Clark, vice president of Forus Communications Group of four Christian stations.

"The problem with contemporary Christian music," Hodgson adds, "is that it's reputedly about the Lord but sometimes you don't know what they're talking about. This proliferates as crossover hits become the goal."

Hodgson notes that in screening secular rock, he can find much more playable music in the oldies categories than in today's new hits. "You can play 75-80% of the oldies but only 35-40% of what's coming out now. The use of curse words and the humanistic philosophy make it hard."

A year ago, KQLH-FM San Bernardino, Calif. moved to a secular/Christian mix. A furor developed and the format was denounced from at least one area pulpit. But now the

station is doing well and complaints have died down.

When WXRI switched its format, older listeners complained at first, but Hodgson reports that "the negative reaction is turning the corner" now that the new mix has been on the air one month. A special three-day ratings report shows WXRI as 20th in its market before the format change moving up to 4th in the market now. 3rd with male and female listeners 25-34.

Before jumping into the ratings race, CBN president Pat Robertson commissioned a two-year study to find out whether the new format would work. "We studied the Arbitron figures for every rated market up to 1979, a total of 168," says Hodgson who conducted the research. "In all those markets, only 225 religious stations even showed up in the Arbitron ratings although there are more than 800 religious stations in America."

With those 225, Hodgson found that Christian radio was only reaching a quarter-hour audience of 268,000 people in the entire country. CBN hopes to change all that.

Recent Gallup polls shows four out of 10 Americans believe they are born again. That audience is being served by a variety of Christian music formats. But not as well as it could be, says Hodgson. Now, Continental Radio reaches out to born-again Christians and to the rest of us. "The real reason we're doing the whole thing is to reach somebody, instead of just entertaining ourselves as Christians."

Vox Jox

NEW YORK—**Andy Beaubien** has been named program director of WCOZ-FM Boston, succeeding **John Sebastian**, who has formed a programming consulting firm (Billboard, Jan. 17, 1981). WCOZ is among Sebastian's clients.

Beaubien, a 15-year broadcasting veteran, has been with WCOZ since 1976 and for the past year has been working the 6 to 10 p.m. shift. Beaubien's shift will be taken over by **Jeremy Savage**, who joined the station in July. New arrival **Mauzy Stafford** takes on the 2 a.m. to 5:30 a.m. shift.

In another move **Rob Lipshutz** has been named music director succeeding **Kate Ingram**, who is leaving to be managing editor of Boston Rock

magazine and to become a partner of DB Records.

Virginia Westphal has been named director of ABC's FM Network. She oversees station relations and special programming for the network. She moves over from ABC's WPLJ-FM New York, where she was sales manager. . . . **Bill Tanner** "in-the-morning" WHYI-FM (Y-100) Fort Lauderdale morning jock has been named vice president of programming for the station's parent company, Metroplex Communications. Tanner, who had been national p.d. of Metroplex, continues in his morning drive slot.

Dan Walker has joined WLS-FM Chicago as nighttime personality. He comes from WEFM-FM Chicago, where he was production director and afternoon jock. **Danae**, WLS-FM late night personality has moved to the 10 a.m. to 2 p.m. shift. She succeeds **Tom Graye** who has moved over to WLS-AM.

Gary Fletcher has joined WWWW-FM (M-105) Cleveland in the morning drive post. He comes from WZZP-FM Cleveland. . . . **Peter Dean** has been named production director of WCLR-FM Chicago. He continues as weekend announcer on the station. . . . **Denny Luell** has left his p.d. position at KTNT-AM Tacoma to become operations director of KACY-AM-FM Oxnard, Calif. . . . **Bill Keffury** is the new morning host on KFOG-FM San Francisco. He comes from KCBS-FM where he was the p.d. and worked an on-air shift.

John Lewinsky is the new promotion director at WRKO-AM Boston. He joined the station in 1978 as an intern. . . . **Frank Hammond** has left WNTQ-FM to join WGLD-FM High Point, N.C. . . . **Larry Lauer** has been promoted from creative director at KRKN-FM Anchorage to p.d. Lauer, whose off-the-air name is Wayne, succeeds **John Noble**, who has been named public relations director for parent company Cook Inlet Broadcasters and Fantasy Productions. **Karla Michaels** has joined the station. She previously worked at KTIM-FM San Rafael, Calif.; KMFB-FM Mendocino, Calif.; and KASH-AM and KZEL-FM, both Eugene, Ore.

Tom Miller, operations director for WWVA-AM/WCPI-FM Wheeling, W.Va., has named **Bill Berg** music director of WWVA and **Dan**

McGrath to the same title at WCPI. Berg has been a jock at WWVA since 1976. He succeeds **Bud Forte**, who resigned to return to school. Forte, however, will continue to work his morning drive shift on WWVA. McGrath joined WCPI in October as morning drive jock and will continue in that position.

Greg Picciano has been named music director of WLW-AM Cincinnati. He succeeds **Lee Gillette**, who becomes production director and has been with the station since 1974 and has worked weekends and the 6 p.m. to midnight shift. . . . **Reid Reker** has joined KOGO-AM San Diego as p.d., succeeding **Chuck Brinkman**, who left several months ago. Reker comes from WROK-AM Rockford, Ill., where he was operations director. **Sandi Banister** has been named music director of KOGO-AM/KPRI-FM succeeding

Jesse Summers, who has joined KENO-FM Las Vegas as p.d. Summers had been music director only of KPRI.

WUBE-AM-FM Cincinnati general manager **Bob English** has been named a vice president of Plough Broadcasting, parent company of the stations. . . . **Goff Lebar** has been named president of Capitol Broadcasting, which operates WWDC-AM-FM (DC-101). He comes from WJMD-FM Washington, where he was general manager. . . . **Peter Boyles** has joined the on-air lineup of KHOW-AM-FM Denver. He will be on from 9 p.m. to 1 a.m. . . . **Scott Chatfield** has been named p.d. of KAVO-FM Fallbrook, Calif. He has been with the station since October and will continue his afternoon show.

(Continued on page 31)

Goodphone Commentaries

Listen To Your Audience

By DAIN SCHULT

ATLANTA—How often do you listen? I don't mean just nodding to the person talking to you while you consciously plan on what you are going to say after the other person is finished. I'm talking about becoming engrossed with what the other person is saying. Think about it—how often do you really listen?

Certainly every announcer on radio would like to think that everyone and everything comes to a screeching halt when they cut on the mike to speak—that everyone is hanging onto every word they transmit over the air. Programmers and advertisers would be ecstatic, but we all know that kind of thinking is fantasy. In reality, most radio audiences have trained themselves to filter out the great majority of what is said on the air. Of course, you can get into the differences between active and passive listeners and certainly there are a few people that do indeed sit by their radio in much the same way the majority of people sit by their television sets to be totally entertained, but for the most part, radio doesn't normally command the respect it deserves for people to really listen to it.

Listening seems to be a lost art with too many people. Everyone wants to throw in their opinion and the other person be damned. Communication cannot exist unless it's on a two-way basis. Radio needs to be open and receptive to its audience to be able to develop listeners. Listening is required on the part of the station before it can expect its audience to listen to it.

Getting wrapped up in too much research for the sake of research or trying to program a station by the seat of your pants won't work. There's a happy medium between the two extremes and it calls for responsible research and a certain amount of personal judgment when programming. The key is for the programmer to listen first.

A football coach may rely on assistants up in the pressbox to get an overview of how the game is unfolding. He may rely on assistants on the side of the field also in executing the game plan. But he must also rely on his players to tell him how it's really going out there on the field. It's much the same way in programming or running a station. The program director needs to listen to his or her staff to see how formative ideas are actually working on the air. The programmer also needs to listen to the music director to see what's available productwise. The general man-

ager needs to listen to his department heads to get a feeling on how things are progressing in and outside the station, and so it goes. There has to be true communication within the station before there can be communication with the public.

When an announcer opens the mike, it should be for the purpose of communicating with the audience. It shouldn't be for any other reason. For the audience to listen better, the station has to communicate better. No opportunity to solicit response or feedback from the audience should be passed up. The more contact with your audience, the better. You can never get too close to your audience.

To communicate better, it's important that every announcer assess his or her role in the business. Radio is entertainment so it stands to reason that announcers are entertainers. It's a profession to be proud of. Certainly not to be viewed as just a job in the way that an assembly line worker would view a job in a plant. Announcers should use every opportunity to get closer to their audience and use every break when they cut on the mike to reach their audience.

As more and more stations turn to outside sources such as consultation and syndication firms for help within their market, it's important that these firms take the time themselves to listen to their clients first before trying to push square pegs into round holes. By that, I mean markets vary and listeners in markets vary and to have pat, set solutions is no solution for stations.

Certainly there are formative ideas and principles that will work in every market, but it's important that consultants and syndicators listen to station management as well as the market first before offering solutions to the problems. What is a problem in the first place, but a challenge? The answer to most problems facing a station is to turn the problem into a challenge and then into an asset.

Many "people" problems in stations are in reality, "people" challenges. No matter how automated or slick radio becomes in the future, when the human element is reduced or eliminated, then the problems crop up. People make radio, not machines. Without the human touch, without human input, radio becomes sterile. Therefore, radio must listen if it hopes to be listened to.

(Dain Schult is president of Radio-activity, Inc., a broadcast consultation firm based in Atlanta.)



SAY HELLO—That's what Atlantic vice president of national AOR promotion Tunc Erim, center, seems to be saying to Bob Kranes, assistant program director of WLIR-FM, Garden City, N.Y., as he introduces him to violinist Jean-Luc Ponty following the latter's appearance at New York's Palladium.

Mike Harrison

Punk Vs. Straight Rock: Trench Radio

LOS ANGELES—During the rather lengthy period that the media has been diligently covering the Iran crisis (along with its related international sideshows), there has been a holy war (of sorts) being waged right here in the land of freedom: The War Between The Punk Rockers And The Straight Rock'n'Rollers.

Reminiscent of Britain's famed Mods and Rockers conflict of an earlier era, this nasty little skirmish is being waged primarily among teens in junior and senior high schools, at concerts, and on the streets of many a middle class neighborhood in America.

Field reports indicate that severe disagreements over such issues as hair color (and style), musical preference and dress codes have resulted in increased tensions, fist-fights, vandalism and certainly more than a few broken friendships.

Most of the combatants in this shallow, but costly, war between adolescent consumer-lifestyles are active radio listeners and draw many of their perceptions, including their self-identities, from what they hear or don't hear on the box.

What is radio to do in such a case?

The ferocious combination of accelerating marketplace fractionalization and relentless ratings pressure tend to place today's image-conscious (or, credibility-paranoid) programmer in the sensitive position of walking a very thin line between tolerance and intolerance, honesty and hypocrisy.

Carving out a distinguishable niche for a competitive radio station is one thing—but in cases where the audience is extremely impressionable and particularly vulnerable to the influence of pop-cultural media, the pursuit of credibility requires a significant degree of soul-searching.

When asked on an individual basis how they feel about crime, violence, gun control, the draft or any number of the major issues that affect them from the perspective of the macrocosm, most of these young people take a rather humane (even pacifistic) stance.

But, within the microcosm of their own little worlds, it's a whole other story. They fail to see the connection. For example, I had a 16-year-old listener tell me that he was horrified by the murder of John Lennon ("How could anyone shoot down a man of peace?"), was for gun control, was against the draft and against all wars.

However, he then went on to tell me that "punk rock sucks" and that

he thinks all the punk rockers should be thrown out of school because he and his friends are sure that they are responsible for most of the acts of vandalism that have been occurring there. This is very typical.

Fractionalization of the media and culture can be a very wonderful thing. It offers the people diversity and freedom of choice. But, it can only lead to pain and destruction when not accompanied by tolerance and respect.

There's a message that's just waiting to be transmitted to these warring youths of our nation—and radio's just the medium to carry it.

The War Between The Punk Rockers And The Straight Rock'n'Rollers is not fractionalization. It's just plain fractured. In the long run, it's not healthy for the radio business, the music business, the nation or the world.

SUGGESTED READING: The February issue of Next Magazine has a very well researched and written overview entitled "The Media Decade: What's In It For You." It covers the next 10 years of newspapers, television, books, magazines and, of course, radio. Of particular interest is the section, "Radio's Born-Again Serenity," written by Karl E. Meyer of the New York Times editorial board. Check it out.

Vox Jox

• Continued from page 30

KDNT-AM Denton, Tex., has expanded its operations to 24 hours and has a new staff. **Sam Whitmire**, former news director at KIKM-AM-FM Sherman, Tex., has been named operations manager and p.d. and will handle the 6 to 10 a.m. shift. **Terry Hunt**, former music director at North Texas State's KNTU-FM Denton, is on from 10 a.m. to 2 p.m. **Steve Rhodes**, former jock at KESO-AM-FM Durant, Okla., is in the 2 to 6 p.m. slot. **Bob Berry**, from KITY-FM San Antonio; is on from 6 p.m. to midnight; and **Jeff Douglas**, from KCYX-AM McMinnville, Ore., is on from midnight to 6 a.m.

Big Al Bello has succeeded **Ted Ziggy** as p.d. at KLAV-AM Las Vegas. He comes from KCBN-AM Reno. **Dave Baxter** is the station's new morning man. **Denise Westwood** has joined KROQ-FM Pasadena, Calif., in the 9 a.m. to noon slot. She comes from KNAC-FM

Long Beach, Calif. She is part of a new lineup on the station as follows: **The Woodside**, 6 to 9 a.m.; **"Insane" Darrell Wayne**, noon to 3 p.m.; **Raymond Banister**, 3 to 6 p.m.; **Jed "the Fish"**, 6 to 10 p.m.; **Freddie Snake-skin**, 10 p.m. to 2 a.m. and **April**, 2 to 6 a.m.

Denise Oliver, p.d. at WIYY-FM Baltimore for almost four years, has been named vice president for operations and programming for Capitol Broadcasting, owner of WWDC-AM-FM Washington. Oliver served as music director of WWDC-FM (DC-102) before joining WIYY. ... WRIF-FM Detroit is offering \$500 reward for the return of its morning show mynah bird **Majah**. The bird was stolen Jan. 1 from a pet shop in Southfield, Mich. The shop was boarding the bird while morning show hosts **Jim Johnson** and **George Baier** were on vacation. **Addy**, who has worked at WWWW-FM (W-4) Detroit, has joined WRIF parttime.

KLZ-AM Denver manager **Edward Hardy** has been promoted to general manager of the station and administrative manager of Group One Broadcasting (owner of KLZ). **Samuel Yacovazzi** has resigned as vice president of Group One to join another broadcasting group. ... WOKW-AM Brockton, Mass. Morning jock **David Buono**, newsman **Gerry Wardwell** and weekend personality **Rick Tobias** all shaved their beards off to raise funds for a United Cerebral Palsy drive.

New owners of KQIQ-AM-FM Hanford, Calif., have installed a new "country-rock mix" on the station and have a new station staff: **Tony Michaels**, operations-program manager; **Chris Majors**, news director; **John Jackson** and **Joe Barker**, jocks. ... WRJZ-AM Knoxville, Tenn., program director and music director **Fred Story** assumes additional duties with the departure of operations director **J.J. Scott** to be production director at WFYR-FM Chicago. Story will also continue to handle his 3 to 7 p.m. air shift. To help Story, **Linda Billman** has been named operations assistant. She has been with the station for three years.

Chris Layne has joined WLAM-AM Lewiston, Me., as music director and midday personality. He comes from WKSX-AM Jamestown, N.Y. Also new at the station is **Kirk Allen**, who joins as production manager. ... **Irv Joel** has joined Schulke Radio Productions as director of field engineering. He will assist clients of the beautiful music package as well as those who have signed up for the new Schulke II format. Joel operated his own consulting engineering firm and has consulted Schulke since 1974.

Bubbling Under The HOT 100

- 101—**BON BON VIE**, T.S. Monk, Mirage 3780 (Atlantic)
- 102—**COW PATTI**, Jim Stafford, Warner Bros. 49611
- 103—**ONCE IN A LIFETIME**, The Talking Heads, Sire 49649 (Warner Bros.)
- 104—**LOVE ON THE AIRWAVES**, Night, Planet 47921 (Elektra)
- 105—**LOOK UP**, Patrice Rushen, Elektra 47067
- 106—**SUKIYAKI, A Taste Of Honey**, Capitol 4953
- 107—**OUTSIDE**, Ambrosia, Full Moon 49654 (Warner Bros.)
- 108—**THEME FROM RAGING BULL**, Joel Diamond, Motown 1504
- 109—**HERE IS MY LOVE**, Tommy Dee, A&M 2282
- 110—**HOW 'BOUT US**, Champaign, Columbia 11-11433

Bubbling Under The Top LPs

- 201—**TERRI GIBBS**, *Somebody's Knockin'*, MCA MCA-5173
- 202—**ENCHANTMENT**, *Soft Lights*, Sweet Music, RCA AFL1-3824
- 203—**JORMA KAUKONEN**, *Barbeque King*, RCA AFL1-3725
- 204—**MOTORHEAD**, *Ace Of Spades*, Mercury SRM-1-4071 (Polygram)
- 205—**ELOISE LAWS**, *Eloise Laws*, Liberty LT 1063
- 206—**THE TWO TONS**, *Backatcha*, Fantasy F-9615
- 207—**McGUFFEY LANE**, *McGuffey Lane*, Atco SD-38-133 (Atlantic)
- 208—**THE RINGS**, *The Rings*, MCA MCA-5165
- 209—**THE KENDALLS**, *The Best Of The Kendalls*, Ovation OV 1756
- 210—**STONE CITY BAND**, *The Boys Are Back*, Gordy G8-100M1 (Motown)

DIR Broadcasting's production department has been split into two units headed by **Bob Kaminsky** and

Paul Zullo. **Peter Kauff** of DIR said the move was made to increase "production facilities and capabilities."

New On The Charts



LOVERBOY
"Loverboy" — ★

Vancouver, British Columbia is known for such hard rocking bands as Red Rider, Doucette and Trooper. Paul Dean, leader of Loverboy and a Vancouver resident, wanted something different for his band. He craved a meshing of new wave, funk and heavy rock.

In putting his dream band together, he got a tip from a Calgary friend about vocalist Mike Reno and keyboardist Doug Johnson. Then Matt Frenette quit his gig as a drummer with another band to join Dean. With a now departed bassist (replaced by Scott Smith), it was a band in search of a name.

Initially, the quintet was the Paul Dean Band but then it felt it needed something more catchy. One day, while leafing through some fashion magazines, the word "covergirl" stuck in Dean's head. From covergirl came coverboy which gave birth to Loverboy.

After gigging around awhile, Bruce Fairbairn stepped in to produce the debut self-titled album. He had worked previously with Ian Lloyd and Prism. The album was released by CBS Records Canada nearly a year ago and Columbia has picked up the option on the group in the U.S.

Now, Loverboy is a known quantity in Canada. Recently, it played to 26,000 music fans in a concert with Bob Seger. Loverboy is managed by Bruce Allen and Lou Blair at Bruce Allen Talent, 4668 Water St., Vancouver, B.C., Canada V6H184. The phone number is (604) 688-7274 or (604) 689-9333. The booking agent is Tom Ross, at ICM, 40 W. 57th St., New York, N.Y. 10019.

N.Y. Shunning AOR

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GRAND RAPIDS — AOR WLAV-FM is the new market leader here with a 13.3 share, up from 9.1 in the spring and a year ago. Knocked from leadership positions are MOR and beautiful music combination WOOD-AM-FM. MOR WOOD-AM is down to 12.2 from 14.0 in the spring, but up from 11.4 a year ago. Beautiful WOOD-FM is down to 12.9 from 15.1 in the spring and 14.9 a year ago. Contemporary WZZR-FM is up to 8.3 from 6.0 in the spring and 4.7 a year ago. Country combination WCUZ-AM-FM is shifting audience from the AM to the FM. The FM is up to 5.0 from 4.5 in the spring and 3.4 a year ago. The AM is down to 3.7 from 5.9 in the spring and 7.3 a year ago.

ORLANDO — Contemporary WBJW-FM has taken the top spot in this market with a 14.7 share, up from 9.2 in the spring and 8.5 a year ago. Similarly formatted sister station WLOF-AM is down to 3.0 from 4.9 in the spring and 4.8 a year ago. Country WHOO-AM is inching up with a 7.6 share from 7.5 in the spring and 6.8 a year ago.

GREENSBORO—AOR WKLZ-FM is moving up sharply in this three-city market. The station has a 10.4 share, up from 9.3 in the spring and 7.9 18 months ago. Country WTQR-FM is the market leader with an 11.2, but this is down from 12.6 in the spring. Black WAAA-

AM is up to 5.2 from 3.4 in the spring.

LANSING — MOR WFMK-FM has tightened its grip on the top position in this market with a 15.6 share, up from 13.5 in the spring and 14.0 a year ago. Country WILT-FM is up to 11.1 from 10.2 in the spring and a year ago. Its sister station, WILT-AM, which runs a combination of contemporary and country music has a 3.6, up from 2.8 in the spring and 3.5 a year ago. Progressive WVIC-FM has inched up to 11.8 from 11.6 in the spring and 10.7 a year ago.

KALAMAZOO—MOR WKZO continues to hold first place here with a 15.9 share, down from 16.3 in the spring, but up from 13.5 a year ago. Country WBUK-AM is down to 1.2 from 2.9 in the spring and 5.0 a year ago. Contemporary WKMI-AM is down to 6.1 and 12.8 in the spring and 9.6 a year ago.

DAYTONA BEACH—Contemporary WDOQ-FM has moved up rapidly to challenge market leader beautiful WWLV-FM. WDOQ has climbed to 15.4 from 11.7 in the spring and 8.0 a year ago. WWLV is down to 15.7 from 19.0 in the spring and 16.8 a year ago. Country combination WELE-AM-FM are both up over their year ago figures, but WELE-FM's 10.4 is behind a spring peak of 12.0. The AM is up to 4.3 from 1.8 in the spring.

Format Change Sets Vegas Mart Spinning

• Continued from page 25

We've had good word from the streets and the salesmen are picking up good reactions."

Sales manager Jack Abell could barely contain his enthusiasm when reporting January activity. "Taking a 12% rate increase into consideration, January billings are up 27% over one year ago. It's the format change. And there's been dilution of the AM country dollars. We feel we're picking up contemporary dollars with this highbred format for the '80's.

"We've lost a few specialty advertisers, like a teen arcade, but haven't lost any major advertisers. The town's leading stereo retailer, Wild West Sound/Video, doubled its budget over last January with both stations.

Abell points out that a weekly "I Love You, Las Vegas" promotion on KVEG Jan. 8 included a live remote from the Frontier Hotel. "With the crowd of 4,000, it was the largest turnout in this town since last October's Holmes-Ali fight. We had Roy Clark and Tammy Wynette, free food and beer and bands from 7 to 9 p.m. I'd say we established a lot of credibility in the marketplace for what we're doing."

KENO Operations Manager Alan McLaughlin flatly denies that the station had any plans for a shift into country from mass appeal contemporary on the FM.

"We knew about the rumors, of course," he says, "but at no time did we consider making a shift. We've been finding generally a lot more interest in KENO-FM. When I walk into a lot more interest in KENO-FM. When I walk into a lot of places, I'm finding we're replacing KLUC (contemporary rock competitor at 98.5 FM) about 3 to 1. KFMS' move has certainly opened a door for us, given us an edge, to consider more of an AOR direction again. We certainly don't want to jump with something that has proven unsuccessful for another station. That's the reason I think KFMS shifted, they weren't making any money.

"If we did do it, we'd do it exactly the way Burkhart/Abrams lays it down on paper," says McLaughlin. "They weren't really doing a Super-Star format, they were doing their

own thing. They were emulating KMET in LA, right down to the 'whoo-yahs.' The inside joke here is about 'whoo-y'all's.' We do want to make a decision very soon, but we'll examine it closely. The mass appeal contemporary wasn't instituted until August, after the Arbitron, when we hired Burkhart/Abrams to reposition us."

Kalmenson says moving Lotus Communications to Las Vegas has nothing to do with any format activity or changes at KENO. "I won't even be up there until May or June," he says. "I'm originally from Las Vegas and its a matter of moving back home. I've been here (in L.A.) for 20 years now."

KENO general manager Jerry Roy has been placed in charge of the transition move for Lotus. Effective Jan. 1, he was replaced at KENO by Nancy Reynolds, former station manager for KTKT-AM/FM of Tuscon. McLaughlin notes "she was extremely successful in Tucson in sales as well as station management. I'm sure she'll do well."

Jay Ford, afternoon DJ for KFMS, says the DJ's are all pleased with the new format. The 9-year broadcasting veteran points out that despite outside job offers, all the jocks stayed. "We were all given raises, too."

Shane says, "we're proud of our people, they're all pros. We care about them and they helped make the transition a smooth one."

KFMS daily line-up breaks with Rick Diego 6-10 a.m., Big Marty from 10 a.m.-2 p.m., Jay Ford 2-7 p.m., Steve Pirosh 7-midnight and Willie to 6 a.m. Weekends are covered by Keith Stewart.

KVEG-AM drive time features Walt Reno 6-10 a.m., Doug James, 10-2 p.m., Ron Ferrise from 2-7 p.m., Johnny Steele 7-midnight and Billy Young to 6 a.m.

KENO-FM airs Greg Austin 6-9 a.m., Steve Parker 9-2 p.m., Gary O'Neil 2-6 p.m., Bill Bauman 6-11 p.m. and Chris Haze from 11 p.m. to 5 a.m.

UENO-AM highlights Alan Mack 5-9 a.m., Chuck McKay (formerly Country KRAM-AM) from 9-2 p.m., Bill Alexander 2-6 p.m., M.J. Ray 6-11 p.m. and Nick Kristy 11 p.m. to 5 a.m.

Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlists through Wednesday (1/28/81)

Top Add Ons-National

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- THE CLASH—Sandinista (Epic)

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.

KBPI-FM—Denver (F. Cody/P. Strider)

- DELBERT McCLINTON—The Jealous Kind (Capitol)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ AC/DC—Back In Black (Atlantic)
- ★ CLIMAX BLUES BAND—Flying The Flag (WB)
- ★ DONNIE IRIS—Back On The Streets (Midwest)

KZEL-FM—Eugene (C. Kovarick/P. Moys)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- NAZARETH—The Fool Circle (A&M)
- THE SHERBS—The Skill (Atco)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- ★ MANFRED MANN'S EARTH BAND—Chance (WB)
- ★ RUSS BALLARD—Into The Fire (Epic)
- ★ JIM CARROLL BAND—Catholic Boy (Atco)
- ★ PHIL SEYMOUR—(Boardwalk)

KSJO-FM—San Jose (F. Andrick)

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- APRIL WINE—The Nature Of The Beast (Capitol)
- ★ TOP REQUEST/AIRPLAY: THE POLICE—Zenyatta Mondatta (A&M)
- DONNIE IRIS—Back On The Streets (Midwest)
- STYX—Paradise Theatre (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- BREAKOUTS: THE SHERBS—The Skill (Atco)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- NAZARETH—The Fool Circle (A&M)

Top Requests/Airplay-National

- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)

WMMS-FM—Cleveland (J. Gorman)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- THE SHERBS—The Skill (Atco)
- JOHNNY AVERAGE BAND—Some People (Bearsville)
- JOURNEY—Captured (Columbia)
- TOURISTS—Luminous Basement (Epic)
- NAZARETH—The Fool Circle (A&M)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

WYDD-FM—Pittsburgh (J. Kinney)

- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- THE SHERBS—The Skill (Atco)
- ELVIS COSTELLO—Trust (Columbia)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STEELY DAN—Gaucho (MCA)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

WQFM-FM—Milwaukee (M. Wolf)

- THE CLASH—Sandinista (Epic)
- TOTO—Turn Back (Columbia)
- THE SHOES—Tongue Twister (Elektra)
- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- NAZARETH—The Fool Circle (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)
- ★ ALAN PARSONS PROJECT—Turn Of A Friendly Card (Arista)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

KSHE-FM—St. Louis (R. Balis)

- THE SHERBS—The Skill (Atco)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- NAZARETH—The Fool Circle (A&M)
- RUSS BALLARD—Into The Fire (Epic)
- THE CLASH—Sandinista (Epic)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STINGRAY—(Carre)
- ★ KSHE SHEEBES—(Sweet Meat)

KATT-FM—Oklahoma City (P. Freund)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- JOURNEY—Captured (Columbia)
- NAZARETH—The Fool Circle (A&M)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- THE SHERBS—The Skill (Atco)
- THE CLASH—Sandinista (Epic)

WRAS-FM—Atlanta (D. Venable)

- ELVIS COSTELLO—Trust (Columbia)
- THE SHERBS—The Skill (Atco)
- DEXXIE'S MIDNIGHT RUNNERS—Searching For Young Soul Rebels (EMI)
- JOURNEY—Captured (Columbia)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ BLOWDIE—Autoamerican (Chrysalis)
- ★ THE BUSBOYS—Minimum Wage Rock & Roll (Arista)
- ★ JIM CARROLL BAND—Catholic Boy (Atco)
- ★ MAX WEBSTER—Universal Juveniles (Mercury)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ STYX—Paradise Theatre (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ STEELY DAN—Gaucho (MCA)

WHFS-FM—Bethesda (D. Einstein)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- DEXXIE'S MIDNIGHT RUNNERS—Searching For Young Soul Rebels (EMI)
- THE SCOOTERS—Blue Eyes (EMI)
- THE SHERBS—The Skill (Atco)
- JOURNEY—Captured (Columbia)
- THE CLASH—Sandinista (Epic)
- THE POLICE—Zenyatta Mondatta (A&M)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ THE JAM—Sound Affects (Polydor)

National Breakouts

- THE SHERBS—The Skill (Atco)
- NAZARETH—The Fool Circle (A&M)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)

WQXM-FM—Tampa (R. Parker)

- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- THE SHERBS—The Skill (Atco)
- THE RINGS—(MCA)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- LOVERBOY—(Columbia)
- JOURNEY—Captured (Columbia)
- ★ STYX—Paradise Theatre (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE OUTLAWS—Ghost Riders (Arista)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- THE RINGS—(MCA)
- THE CLASH—Sandinista (Epic)
- UFO—The Wild The Willing And The Innocent (Chrysalis)
- TOTO—Turn Back (Columbia)
- PHIL SEYMOUR—(Boardwalk)
- TOURIST—Luminous Basement (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STEELY DAN—Gaucho (MCA)
- ★ THE POLICE—Zenyatta Mondatta (A&M)

KWFM-FM—Tucson (J. Owens)

- NICOLETTE LARSON—Radioland (WB)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- NAZARETH—The Fool Circle (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ STEELY DAN—Gaucho (MCA)
- ★ THE RINGS—(MCA)
- ★ JOURNEY—Captured (Columbia)

KY102-FM—Kansas City (M. Floyd/J. McCabe)

- UFO—The Wild The Willing And The Innocent (Chrysalis)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

WBAB-FM—Long Island (M. Curley/M. Coppola)

- ELVIS COSTELLO—Trust (Columbia)
- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- NAZARETH—The Fool Circle (A&M)
- ★ COZY POWELL—Over The Top (Polydor)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ STYX—Paradise Theatre (A&M)

WMMR-FM—Philadelphia (J. Bonadonna)

- ELVIS COSTELLO—Trust (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- JOURNEY—Captured (Columbia)
- THE SHERBS—The Skill (Atco)
- THE SHOES—Tongue Twister (Elektra)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ DIRE STRAITS—Making Movies (WB)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

WGRQ-FM—Buffalo (G. Hawras)

- JOURNEY—Captured (Columbia)
- ELVIS COSTELLO—Trust (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)

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

- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ELVIS COSTELLO—Trust (Columbia)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- THE SHERBS—The Skill (Atco)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE CLASH—Sandinista (Epic)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

WAQX-FM—Syracuse (E. Levine)

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ MANFRED MANN'S EARTH BAND—Chance (WB)
- ★ DONNIE IRIS—Back On The Streets (Midwest)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ AC/DC—Back In Black (Atlantic)
- ★ THE OUTLAWS—Ghost Riders (Arista)

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

- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ NAZARETH—The Fool Circle (A&M)
- ★ IAN DURY & THE BLOCKHEADS—Laughter (Stiff)
- ★ JOURNEY—Captured (Columbia)
- ★ THE SHERBS—The Skill (Atco)
- ★ DIRE STRAITS—Making Movies (WB)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ THE POLICE—Zenyatta Mondatta (A&M)

WCOZ-FM—Boston (K. Ingram)

- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- XTC—Black Sea (Virgin/RSO)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ CHEAP TRICK—All Shook Up (Epic)
- ★ THE RINGS—(MCA)

Western Region

TOP ADD ONS:

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- APRIL WINE—The Nature Of The Beast (Capitol)

★ TOP REQUEST/AIRPLAY:

- THE POLICE—Zenyatta Mondatta (A&M)
- DONNIE IRIS—Back On The Streets (Midwest)
- STYX—Paradise Theatre (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

BREAKOUTS:

- THE SHERBS—The Skill (Atco)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- NAZARETH—The Fool Circle (A&M)

KFML-AM—Denver (I. Gordon)

- THE SHOES—Tongue Twister (Elektra)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- IAN DURY & THE BLOCKHEADS—Laughter (Stiff)
- PHIL SEYMOUR—(Boardwalk)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- MARVIN GAYE—In Our Lifetime (Tama)
- ★ STEELY DAN—Gaucho (MCA)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ DONNIE IRIS—Back On The Streets (Midwest)
- ★ ALAN PARSONS PROJECT—Turn Of A Friendly Card (Arista)

KWST-FM—Los Angeles (T. Habock)

- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROD STEWART—Foolish Behaviour (WB)

KISW-FM—Seattle (S. Slaton)

- JOURNEY—Captured (Columbia)
- THE CLASH—Sandinista (Epic)
- NIGHT—Long Distance (Planet)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ AC/DC—Back In Black (Atlantic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)

KOME-FM—San Jose (D. Jang)

- JOURNEY—Captured (Columbia)
- APRIL WINE—The Nature Of The Beast (Capitol)
- DEXXIE'S MIDNIGHT RUNNERS—Searching For The Young Soul Rebels (EMI)
- IAN McLAGLEN—Bump In The Night (Mercury)
- THE RINGS—(MCA)
- THE SHERBS—The Skill (Atco)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ THE BABYS—On The Edge (Chrysalis)

KZAP-FM—Sacramento (G. Nixon)

- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- SCOOTERS—Blue Eyes (EMI)
- ★ ALAN PARSONS PROJECT—Turn Of A Friendly Card (Arista)
- ★ STYX—Paradise Theatre (A&M)
- ★ DONNIE IRIS—Back On The Streets (Midwest)
- ★ 707—(Casablanca)

Midwest Region

TOP ADD ONS:

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- THE CLASH—Sandinista (Epic)

★ TOP REQUEST/AIRPLAY:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI/America)

BREAKOUTS:

- THE SHERBS—The Skill (Atco)
- NAZARETH—The Fool Circle (A&M)
- THE JOHNNY AVERAGE BAND—Some People (Bearsville)
- THE SHOES—Tongue Twister (Elektra)

WABX-FM—Detroit (J. Duncan)

- JOURNEY—Captured (Columbia)
- APRIL WINE—The Nature Of The Beast (Capitol)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ MICHAEL STANLEY BAND—Heartland (EMI/America)

WLUP-FM—Chicago (S. Daniels)

- MANFRED MANN'S EARTH BAND—Chance (WB)
- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)
- ★ AC/DC—Back In Black (Atlantic)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)

WLWQ-FM—Columbus (S. Runner)

- MANFRED MANN'S EARTH BAND—Chance (WB)
- ANY TROUBLE—(Striff)
- ★ AC/DC—Back In Black (Atlantic)
- ★ MICHAEL STANLEY BAND—Heartland (EMI/America)
- ★ FLEETWOOD MAC—Live (WB)
- ★ BLONDIE—Autoamerican (Chrysalis)

Southeast Region

TOP ADD ONS:

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- TOTO—Turn Back (Columbia)

★ TOP REQUEST/AIRPLAY:

- STYX—Paradise Theatre (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- THE OUTLAWS—Ghost Riders (Arista)

BREAKOUTS:

- THE SHERBS—The Skill (Atco)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)
- THE JAM—Sound Affects (Polydor)

KZEW-FM—Dallas (J. Dolan)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- SIR DOUGLAS QUINTET—Border Wave (Takoma)
- JOURNEY—Captured (Columbia)
- IAN McLAGLEN—Bump In The Night (Mercury)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ STEELY DAN—Gaucho (MCA)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ DIRE STRAITS—Making Movies (WB)

KLOL-FM—Houston (P. Riann)

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ STYX—Paradise Theatre (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ POLICE—Zenyatta Mondatta (A&M)

Southwest Region

TOP ADD ONS:

- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- THE CLASH—Sandinista (Epic)

★ TOP REQUEST/AIRPLAY:

- THE POLICE—Zenyatta Mondatta (A&M)
- STEELY DAN—Gaucho (MCA)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

BREAKOUTS:

- NAZARETH—The Fool Circle (A&M)
- THE SHERBS—The Skill (Atco)
- PHIL SEYMOUR—(Boardwalk)
- THE RINGS—(MCA)

WKLS-FM—Atlanta (B. Bailey)

- THE CLASH—Sandinista (Epic)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- JOURNEY—Captured (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)

WROQ-FM—Charlotte (J. White)

- TOTO—Turn Back (Columbia)
- ★ STYX—Paradise Theatre (A&M)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- JOURNEY—Captured (Columbia)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ MANFRED MANN'S EARTH BAND—Chance (WB)
- ★ THE OUTLAWS—Ghost Riders (Arista)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ LOVERBOY—(Columbia)
- ★ STYX—Paradise Theatre (A&M)

Northeast Region

TOP ADD ONS:

- JOURNEY—Captured (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ELVIS COSTELLO—Trust (Columbia)

★ TOP REQUEST/AIRPLAY:

- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- REO SPEEDWAGON—Hi Infidelity (Epic)

BREAKOUTS:

- THE SHERBS—The Skill (Atco)
- NAZARETH—The Fool Circle (A&M)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- TEARDROP EXPLODES—Kilimanjaro (Mercury)

WNEW-FM—New York (B. Bernard)

- TOTO—Turn Back (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ NAZARETH—The Fool Circle (A&M)
- ★ JOURNEY—Captured (Columbia)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROCKPILE—Seconds Of Pleasure (Columbia)

WCMF-FM—Rochester (T. Edwards)

- ELVIS COSTELLO—Trust (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- THE SHERBS—The Skill (Atco)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- JOURNEY—Captured (Columbia)
- RY COODER—Borderline (WB)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ AC/DC—Back In Black (Atlantic)
- ★ FLEETWOOD MAC—Live (WB)</

Talent

BUT NO MAJOR ALARM YET

L.A. Area's Punk Action Is Getting A Little Rough

By CARY DARLING

LOS ANGELES—Members of the rock community here charge that the local media is blowing the issue of violence on the punk rock scene out of proportion. Yet they admit there's a basis for watchfulness.

"There is a cause for concern," admits Lt. Arden Fick, who has been dubbed "the punk expert" with the Huntington Beach, Calif. Police Dept. "It should be looked at, but it's a lot of little stuff. It's maybe 50 persons out of several hundred who give us trouble."

"People are just trying to sell magazines with it," chides Chuck Dukowski, bassist with the band Black Flag. "There are certain things that go on but there's also a certain amount of violence at a football game. Lennon once said that it's not a good gig unless there's a fight. People aren't going there to kill anybody."

Black Flag is one of several bands which have been associated with violence at clubs in the L.A. and Orange County areas. Others branded by some club owners as attracting a violent crowd include Fear, Agent Orange, the Circle Jerks, the Klan, Mad Society, the Germs, the Adolescents, Middle Class and the Angry Samoans.

Charges have been leveled that punk rockers destroy clubs and then move outside where they terrorize innocent bystanders. The violent punk trend reportedly started in Huntington Beach, a middle class community in Orange County, south of Los Angeles. Punk followers there adopted some of the more extreme poses of their British counterparts: mohawk haircuts, swastikas and the wearing of spikes and chains.

Stories about punk rockers' actions have filled the local press recently, though Fick contends the problems mostly are drunkenness and minor vandalism. He cautions, however, that a small minority is

moving into burglary. One local paper ran a weekly detective-style fiction series about the criminal element of the punk rock scene, called "The Adventures of Ford Fairlane—New Wave Private Eye."

Some clubs have begun banning hardcore punk. The Fleetwood in Redondo Beach shuttered its doors after a punk rock night. Wayne Mayotte, owner of Club 88 in Los Angeles, no longer books hardcore punk. "We had lots of graffiti, ripping up toilet fixtures and broken beer bottles in the toilets," he says. "So, we don't play those groups anymore. But I do think this is being blown out of proportion. Punk is losing its popularity. Not many clubs book punk anymore. Some old punks have taken a hard look at what the public wants and have changed their style."

One band which is trying to alter its style is Agent Orange. "They're taking the rough edges out," says Steve Levesque, the band's manager. "It has gotten so the older bands don't enjoy playing anymore. You can't take your girlfriend to a nightclub because she might get beat up. This chases away the older bands and fans and leaves the clubs to these young kids who are into violence."

Leroy Richardson has ceased booking hardcore punk in his club, the Hideaway. "These kids bring the wrong clientele and mess up the scene for everybody," he alleges. "They're violent and really sick. They should sit down and think about what they're doing. I think they need psychiatric care."

But some say punks are often provoked by others and that much of what is done is not out of malice but from youthful energy and for shock value. "The police arrive and make things worse. It would be better if people were left to fight each other," reasons Dukowski. Commenting on some punks' penchant for beating up anyone with long hair, he says, "when people are hassled at school by people with long hair, it's understandable that seeing someone like that gives them a chance to be fascist in return."

"It's just for shock value," states Bob Biggs, president of local punk

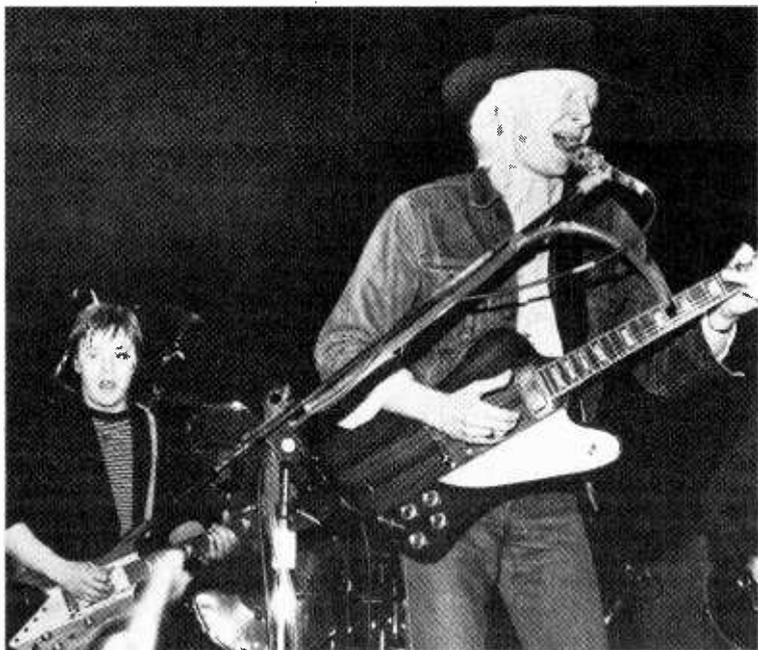
label Slash Records, of the wearing of swastikas. "It's not a philosophy they hold. Half of them aren't old enough to have political values."

"We had the Jewish Defense League call and ask 'is it time for us to move in?'" recalls Lt. Fick. "I told them no. Thy kids were doing it just for shock value and some of the younger ones don't even know what it's about. If you ask them, they'll say 'oh, what a neat design.'"

David Forest, owner of the Starwood in Hollywood, says he has no problems with punk bands and that the fault in the past has been with inexperienced promoters and club owners. "If you have a heavy metal band and the show doesn't start on time or people can't get in, you're going to have problems," he says. "Look what happened in Canada when an Alice Cooper show created havoc."

All agree that the frantic dancing and tendencies towards violence are endemic to the punk scene in L.A. The dances are known as the slam and the worm whereby patrons violently bash into each other, roll on the floor with the enthusiasm of a

(Continued on page 35)



Billboard photo by Chuck Pulin

WINTER VISIT—Johnny Winter joins Rick Derringer onstage at the Ritz in New York during Derringer's recent headline appearance there.

Promoters Adjust As Teens Diminish

By JEAN WILLIAMS

LOS ANGELES—"The major record buying public is now between 22 and 45 years old. It's no longer the teens as some record companies still believe. That's why several concert promoters are buying clubs to cater to this audience, and they are doing it successfully," claims Barbara Strom, independent booker.

Strom, who recently formed the L.A.-based Barbara Strom & Associates following a 10-year tenure with Marquee Enterprises (operator of several concert theatres), says she is cognizant of this growing market and plans to book accordingly.

As an independent contractor, Strom is booking the Mill Run Theatre in a Chicago suburb. "This is the only theatre I plan to live with, but am consulting others," she says.

Strom points out that she has locked up bookings for the theatre through June, and is working on fall bookings.

Set for the Mill Run are Gordon Lightfoot, the Pointer Sisters, Isley Brothers, Don Williams, Hank Williams Jr., Liberace, Mickey Gilley, Dionne Warwick, Sha Na Na, the Oak Ridge Boys and Nana Mouskouri.

She notes that other adult-oriented acts she is eying for the theatre are B.B. King/Bobby Bland, Teddy Pendergrass, the O'Jays, Tony Orlando, Chuck Mangione, Bill Cosby, Engelbert Humperdinck, Kenny Rogers, Graham Nash, Johnny Cash and others. These are among the artists Strom booked into the year-old Holiday Star while at Marquee.

Strom booked five theatres simultaneously at Marquee, and she believes major acts can earn at least as much money and often more in theatres than by touring—because they don't have the outside expenses associated with touring.

She suggests that more rock'n'roll acts are going into theatres, particularly those which appeal to an adult-oriented audience. "This is because agents like Marty Beck of William Morris, Terry Rhodes of ICM and a few others understand the theatres and how beneficial they are for artists," asserts Strom.

"Several agents and some record companies continue to believe it's the teens who are the major record buyers and they cater to them. This is no longer true largely due to the

economy. The adults are spending the money, therefore, the record buying public is older and it doesn't often want to go to a large facility to see a performance," says Strom.

She ties this into what she believes is the immediate future of the live talent industry. "Many baby acts, such as the ones with one hit record, are asking tremendous amounts of money. So whereby you once could buy a good package where you don't have to do, 80% capacity to break even, you can't do that anymore."

"They now want riders and they're into lavish staging which costs them a lot of money which in turn necessitates them asking for large sums.

"A lot of acts are not willing to take a chance," she continues. "They will go into coliseums and gamble on an 85/15 deal but they are not willing to go into theatres where there are built-in audiences that come every weekend, and take less of a guarantee plus a percentage—they don't seem to understand that."

"The trend is definitely to smaller venues—clubs and theatres. Concert promoters are smart enough to see this and they're acting on it." She notes that Marquee always worked to maintain affordable ticket prices and she will continue with that philosophy.

Strom says that with Chicago, she is booking in nine cities in the Midwest. "Artists who may not be popular enough to fill the Mill Run may be placed at other smaller venues."

She formed her own firm the first of the year, following the split between Marquee owners Donjo Medlevine and Jerry Kaufman. Kaufman retains the Mill Run Theatre, while Medlevine holds the leases on the Circle Star in San Carlos, Calif., and the Sunrise Theatre in Ft. Lauderdale, Fla.

In addition to booking the Mill Run, Kaufman will use Strom's services for other shows.

Strom also is involved in other projects since the formation of her firm. She is consulting the O'Jays in addition to working with the group on its upcoming tour.

She also has moved into the personal management arena, co-managing the Sky Boys, a Seattle-based country/rock band.



Billboard photo by Chuck Pulin

SPECTOR SRO—Polish Records artist Ronnie Spector plays to a full house at Privates in New York.

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Survey For Week Ending 2/7/81

Billboard® Top Boxoffice™

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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 —Sunshine Promotions, The A.C.C., Notre Dame, Ind., Jan. 26	10,182	\$10-\$11	\$104,929*
2	CHEAP TRICK/MICHAEL STANLEY BAND —Pace Concerts, Sam Houston Colis., Houston, Tx., Jan. 23	10,049	\$8-\$9	\$88,099*
3	STATLER BROTHERS/Brenda Lee —Varnell Enterprises, Charlotte Colis., Charlotte, N.C., Jan. 23	10,300	\$7.50-\$9.50	\$85,100
4	THE OUTLAWS/38 SPECIAL —Avalon Attractions/Larry Vallon, Long Beach Arena, Long Beach, Ca., Jan. 23	8,690	\$8.50-\$9.50	\$81,215
5	CHEAP TRICK/38 SPECIAL —Pace Concerts, Reunion Arena, Dallas, Tx., Jan. 22	7,415	\$8.50-\$9.50	\$66,658
6	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Huntington Civic Center, Huntington, W.V., Jan. 24	6,450	\$7.50-\$8.50	\$64,547
7	MOLLY HATCHET/NEW ENGLAND —Sunshine Promotions, Hara Arena, Dayton, Oh., Jan. 20	7,265	\$8-\$8.50	\$59,136
8	REO SPEEDWAGON/THE ROCKETS —Bill Graham Presents, Reno Colis., Reno, Ca., Jan. 20	5,936	\$8.50-\$10	\$53,091
9	THE OUTLAWS/38 SPECIAL —Evening Star Prod, Veteran Memorial Colis., Phoenix, Ariz., Jan. 20	7,502	\$6.50-\$8	\$51,967
10	CHEAP TRICK/MICHAEL STANLEY BAND —Contemporary Concerts/New West, Lloyd Nobel Center, Norman Okla., Jan. 18	5,967	\$8.50	\$49,359
11	CHEAP TRICK/MICHAEL STANLEY BAND —Contemporary Concerts/New West, Lubbock Colis., Lubbock, Tx., Jan. 20	5,467	\$7.50-\$8.50	\$47,829
Auditoriums (Under 6,000)				
1	THE OUTLAWS/38 SPECIAL —Bill Graham Presents, Oakland Aud., Oakland, Ca., Jan. 24	6,846	\$9.50-\$11	\$60,846
2	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Wecomico Aud., Salisbury, Md., Jan. 25	5,310	\$7.50-\$8.50	\$43,100
3	RODNEY DANGERFIELD/DENNIS BLAIR —Frank J. Russo, Worcester Memorial Aud., Worcester, Mass., Jan. 23 (2)	4,148	\$8-\$9	\$38,422
4	THE OUTLAWS/38 SPECIAL —Bill Graham Presents, Sacramento Memorial Aud., Sacramento, Ca., Jan. 25	3,995	\$7.95-\$9.95	\$37,219
5	HARRY CHAPIN/TOM CHAPIN —Sure Thing Ltd, Madison Civic Center, Madison, Wisc., Jan. 22 (2)	2,600	\$8-\$9	\$23,200*
6	SAVOY BROWN/JUDY RUDIN —Feyline Presents, Rainbow Music Hall, Denver, Colo., Jan. 21	1,413	\$4-\$5	\$5,951
7	BEAVER BROWN —Frank J. Russo, Main Event, Providence, R.I., Jan. 24	850	\$4-\$5	\$4,037

Westchester, N.Y. Venue Sets New Booking Policy

By ROMAN KOZAK

NEW YORK—The New Westchester Theatre, formerly the Dick Clark Westchester Theatre and the Westchester Premiere Theatre before that, has adopted a new booking policy to go along with its new name.

"There have been problems here," says Bobby Schiffman, who now runs the venue, owned by the Lincoln Savings Bank. "But the problems were with its managers, not with the building itself. This is a new and modern 3,574-seat facility, that is beautiful and well equipped. The building itself didn't do anything wrong."

In the past two years, Schiffman says he has been running the theatre for Dick Clark, who took over the operation of the troubled venue after it went bankrupt. A federal case charging ticket fraud, profit skimming and false bankruptcy is still in the courts.

To encourage acts to play the theatre now that Dick Clark is no longer involved, Schiffman says he is offering acts 100% of boxoffice receipts, less expenses. The proviso is that he will offer no guarantees.

Schiffman says that he and the bank make their money on the \$3,500 rental fee and part of the concessions whenever the theatre is

used. Security, boxoffice, cleanup, etc. push the cost of using the building to about \$10,000. But if the theatre is soldout at \$10 a ticket, a \$35,000 gross still leaves the act \$25,000 for a night's work, with the act assuming the production, promotion and advertising costs, says Schiffman.

"Under this system, an act can make more money for two shows here, than playing one show at Madison Square Garden. And an act that can charge \$15 a ticket for five nights can walk away with \$250,000," adds Schiffman, who is looking for pop, rock, MOR and r&b acts. "The booking agents are nervous because there are no guarantees, but managers love it."

Guitar Giveaways

LOS ANGELES—Capitol has completed a string of nationwide guitar giveaway contests in support of Moon Martin's album, "Street Fever." The artist presented winners in 10 major markets with Fender Lead I guitars, identical to the one depicted on the jacket of his new LP. The contests were promoted by local AOR stations which showed early support for the LP, including KOME-FM in San Francisco and WNEW-FM in New York.

The Eagles' Joe Walsh and Tim Schmit spent New Year's Eve at the Biltmore Hotel in Santa Barbara playing a benefit for the Santa Barbara County Bowl, a rock'n'roll venue that may close as a result of complaints city officials have received from nearby residents about the noise. Playing under the alias of **Canon & the Perdido**, Walsh (vocals, guitar) and Schmit (bass) were joined by Jay Ferguson (keyboards), ex-Little Feat member **Richie Hayward** (drums), **Scott Strong** (guitar) and **David Tolegian** (horns). **Kenny Loggins** and **Albert Lee** also joined in on a few tunes. Others in attendance included **John Entwistle** of the **Who**, **Joe Cocker**, **Danny Kortchmar** and actors **David Cassidy** and **Michael Caine**.

Members of **REO Speedwagon** were part of a KNXT-TV Los Angeles news feature on insomnia that aired Tuesday (27). Apparently, **Kevin Cronin** and **Gary Richrath** have had trouble sleeping while on the road. . . . New Wave is on the rise at the Roxy in L.A. Recent and upcoming acts include the **Go-Gos**, **Suburban Lawns**, the **Falcons**, **Jon & the Nightriders**, the **Ventures**, the **Surf Punks** and the **Shieks of Shake**.

Now that **Paul Kantner** has recovered from the brain hemorrhage he suffered a couple of months ago, **Jefferson Starship** is finishing its eighth album for Grunt Records at the Record Plant in Sausalito, Calif. The group's former lead singer, **Grace Slick**, sings backup vocals on several tracks including "Stairway To Cleveland," a Kantner composition. The LP is tentatively titled "Modern Times."

Todd Rundgren wrote every song, sang every vocal, played every instrument, produced, engineered and photographed himself for the front cover of "Healing," his first solo LP in two years, to be released on Bears-ville (distributed by Warner Bros.). The album is a completely solo effort with one exception: **Prairie Prince** of the **Tubes** illustrated the album's back cover.

Composer **Janis Ian** will write all the original music for a Hill/Mandelker Films project entitled "Freedom." This ABC Movie of the Week is about separation and eventual reunification within a mother-daughter relationship. Ian is also set to begin recording her next LP for CBS this month with **Gary Klein** of the Entertainment Company producing.

Elektra recording artist **Billy Thorpe** teamed up with Laser Images, the Van Nuys, Calif.-based company that developed Laserium, to create a 55-minute Laserium show based on Thorpe's futuristic "21st Century Man" LP. The show is the first Laserium has done that revolves around a single album: usually, the soundtracks for Laserium shows are comprised of several pieces of music performed by different artists. The show, "21st Century Man Laserium Concert," will be shown this month in various cities throughout the West.

The **Boomtown Rats** begin the North American portion of its 1981 World Tour in support of its third album "Mondo Bongo" (CBS) Friday (13) at the Orpheum Theatre in Minneapolis. . . . A&M artists **38 Special** are the special guests of the second anniversary celebration for the Rainbow Music Hall in Denver this week at the request of Feyline Presents, local concert promoters. **38 Special** was the first group to use the Rainbow's in-house sound system last summer for a radio simulcast that reached an estimated 20 million listeners around the country.

Talent Talent Talk

A **Frank Sinatra** Fund has been established at New York's Memorial Sloan-Kettering Cancer Center to pay the costs of treating outpatients whose medical insurance coverage is inadequate or has been exhausted.



Billboard photo by Patricia Bates
JOEL JAMS—Billy Joel takes center stage during the recent **Volunteer Jam VII** at Municipal Auditorium in Nashville for a lively performance of "Jailhouse Rock."

The fund was created from the proceeds of Sinatra's benefit performance for the Center Jan. 10 at Radio City Music Hall in New York. Sinatra, whose benefit concert for the Center in 1979 raised \$1,000,000 arranged all the entertainment and underwrote the production costs for the show, which included performances by **Sarah Vaughan**, **Count Basie** and his **Orchestra** and **Rich Little**.

Veteran comic **Henny Youngman** recently sparked the heaviest demand so far for tickets to the ABC-TV comedy series "Fridays." Coproducer John Moffitt says, "We've had top rock groups guesting on the show and they have not caused such a stir."

Jacky Ward and his band will appear on the nationally syndicated tv show "Hee Haw" March 21. Ward will perform two of his songs and take part in several skits with the "Hee Haw" regulars. . . . **ZZ Top** recently completed a mini-tour throughout Texas and the South that culminated in a New Year's Eve performance at Reunion Hall in Dallas. . . . **Point Blank** expects to release its next LP for MCA early in March.

More on the adventures of **Wendy** and the **Plasmatics**: After recently being arrested in Milwaukee for "prohibited behavior at a club" (Billboard, Jan. 31, 1981) the **Plasmatics'** legal problems did not end. A few days later, **Wendy O. Williams**, the band's lead singer, was served a warrant in Cleveland for "pandering obscenity." She was released on \$200 bail without further incident.

Meanwhile, x-rays have shown that in addition to suffering a cut over her eye requiring seven stitches, **Williams** also sustained a broken nose in her melee with police in Milwaukee. But despite the injuries, **Wendy** and the **Plasmatics** have gone to Europe for three weeks of concert dates. The act is a media sensation there. Stay tuned.

"Animal Luxury," a new single by **U.S. Ape**, is being distributed by **Stiff Records**. **Tom Goodkind**, vocalist and bass player for the group, used to book shows at Irving Plaza in New York, and now has similar duties at the trendy **Peppermint Lounge**.

"Expect a marked decline in the observable activity of records by **Generation X**, the **Talking Heads**, **Police**, and **Orchestral Maneuvers**. They have come to represent the last several months' status quo, and they are going to be rapidly pushed aside by new releases," reads the latest newsletter published by **Rockpool Promotions**, the rock record pool for new wave clubs and radio programs. . . . With the **Police** having recently played in New York (at Madison Square Garden) and **Elvis Costello** due in for three nights at the Palladium, Gotham writers were heard to mumble about how quickly the new new wave stars have forgotten who their first friends in the media were, and how soon they have learned to be as arrogant and as image conscious as the acts they rebelled against in the first place.

"Gyrate," the first LP by Athens, Ga.-based group **Pylon**, is being released simultaneously in the U.S. and Britain. "What makes this record unique is the unusual arrangement by which independent labels **DB Records** (U.S.) and **Armageddon Records** (U.K.) decided to manufacture both versions in England. Although each label chose to include one song not on the other edition, a forthcoming 10-inch will provide both tunes," says a spokesman for **DB Records**. "The domestic release, in fact, is an import, for even the sleeves were printed in England. The design is the same for both records, although the 'real' import on **Armageddon** is predominantly turquoise and the 'domestic import' on **DB** is printed on a black background." Got that?

ROMAN KOZAK & KAREN KELLY

Masucci Teams With Manolin

NEW YORK—Jerry Masucci, president of Fania Records, and promoter Manolin Lecaroz have teamed up to promote concerts by top U.S. and international rock acts in Puerto Rico.

Their new company, **Jerry Masucci and Manolin Lecaroz Presents**, already has promoted a successful **Peter Frampton** concert, which drew 12,000 people to the **Hiram Bithorn Stadium** in San Juan late last year.

Masucci and Manolin have worked together since the beginning of 1976 when they were involved in bringing the **Muhammad Ali** and **Jean Coopman** fight to the island. They have since jointly promoted Latin shows there.

The **Frampton** date, however, was the largest show by an international artist in Puerto Rico, Masucci says. He says he is now working to bring **Blondie** and **Kiss** to Puerto Rico, but no dates have been set yet.

L.A. Area's Punk

• Continued from page 33

whirling dervish or dive headlong into the crowd from the stage. "A lot of it is a holdover from the surfer scene, the 'get-off-my-wave' mentality," offers **Slash's** **Biggs**. "Also, L.A. is seen as the most unlikely place for something like this to happen: it all seems so antithetical to L.A. that people make it the reality."

"Los Angeles has always had the most excitable audiences," offers **Forest of the Starwood**.

"Most of these kids are from middle and upper class families with a good roof over their heads and access to the beach," says **Fick**. "They're just bored."

FOR WEEK ENDING FEBRUARY 7, 1981



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DISCO TOP 60™

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

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	YOU'RE TOO LATE—Fantasy Pavillion (12-inch) 4Z8 6408
★2	2	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen Elektra (LP) 6E 302
★3	4	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN—The Police A&M (LP) SP 4831
★4	10	RAPTURE/THE TIDE IS HIGH—Blondie Chrysalis (LP) CHE 1290
5	3	CELEBRATION—Kool & The Gang De-Lite (LP) DSR 9518
★6	7	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch Prelude (12-inch) PRLD 605
★7	13	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra Importe/12 (LP) MP-310
8	5	DIRTY MIND—all cuts—Prince Warner (LP) BSK 3478
9	8	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	25	TOO TIGHT—Con Funk Shun Mercury (LP) SRM 14002
32	26	FEELS LIKE I'M IN LOVE—Kelly Marie Calibre (12-inch) Import
★33	39	FANCY DANCER—Lenny White Elektra (LP) 6E-304
★34	40	WHEEL ME OUT—Was (Not Was) Antilles/Ze (12-inch) AN 805
★35	41	WHEN YOU'RE DANCIN'—Pure Energy Prism (12-inch) PDS 407
36	31	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills Ariola (LP) 0L 1507
37	32	TAKE OFF—Harlow G.R.A.F. (LP) G 001
★38	48	DANCE—Silver Platinum SRI (12-inch) SRI 00009
39	30	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer Island (LP) ILPS 9595
★40	50	MOON OVER MOSCOW/TAR—Vicane

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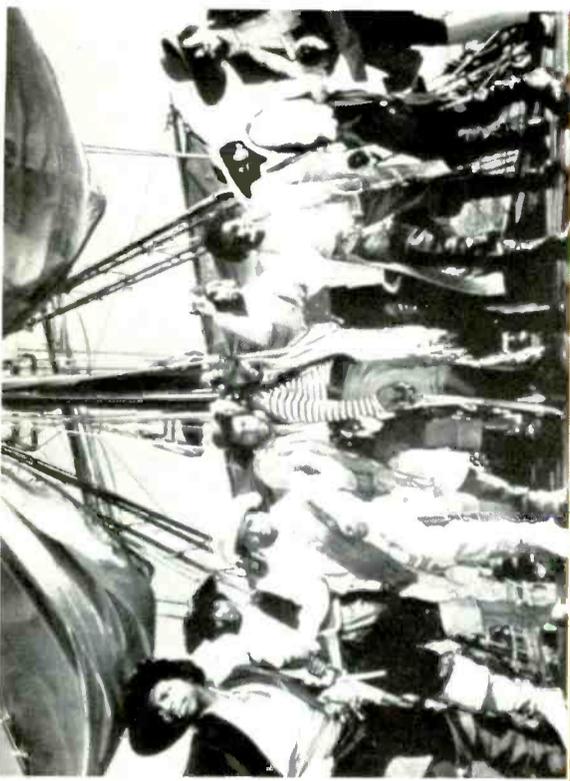


Single This Week

FANTASTIC VOYAGE

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	26	13	FANTASTIC VOYAGE—Lakeside Solar 12129 (RCA)	YOU—Earth, Wind & Fire ARC/Columbia 11-11407
2	27	10	HEARTBREAK HOTEL—The Jacksons Epic 19-50959	I'LL NEVER FIND ANOTHER— The Manhattanans Columbia 11-11398
3	28	13	UNITED TOGETHER—Aretha Franklin Arista 0569	▲ 2 ALL AMERICAN GIRLS—Sister Sledge Cotillion 46007
★ 4	29	10	BURN RUBBER—Gap Band Mercury 76091	LOVE T.K.O.—Teddy Pendergrass P.I.R. 9-3116
★ 5	30	12	DON'T STOP THE MUSIC— Yarborough & Peoples Mercury 76085	MASTER BLASTER—Stevie Wonder Tamla 54317 (Motown)
6	31	17	CELEBRATION—Kool & The Gang De-Lite 807	▲ 8 DANCE—Silver Platinum Spector 00009
★ 8	32	11	BOOGIE BODY LAND—Bar-Kays Mercury 76088	▲ 8 BE ALRIGHT—Zapp Warner Bros. 49623

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LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	26	13	HOTTER THAN JULY—Stevie Wonder Tamla T8-373M1 (Motown)	HURRY UP THIS WAY AGAIN— Stylistics TSOP JZ 36470 (CBS)
2	27	11	FANTASTIC VOYAGE—Lakeside Solar BXL 1-3726 (RCA)	★ SKYYPORT—Skyy Salsoul SA 8537 (RCA)
3	28	5	111—The Gap Band Mercury SRM-1-4003	▲ 11 SWEAT BAND—Sweat Band Uncle Jam JZ 36857 (CBS)
4	29	16	CELEBRATE—Kool & The Gang De-Lite DSR-9518 (Mercury)	11 POSH—Patrice Rushen Elektra 6E-302
5	30	17	TRUMPET—The Jacksons Epic FE-35424	8 CANDLES—Heatwave Epic FE 36873
★ 6	31	8	AS ONE—Bar-Kays Mercury SRM1-4009	27 GIVE ME THE NIGHT—George Benson Warner Bros. HS 3453
★ 7	32	8	TOUCH—Con Funk Shun Mercury SRM1-4002	5 I HAD TO SAY IT—Millie Jackson

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ASCAP Board Candidates

NEW YORK—ASCAP's writers and publishers nominating committees have selected candidates to the society's board of directors for a two-year term starting April 1.

The incumbents in the popular/production writer category are: Stanley Adams, Sammy Cahn, Cy Coleman, Hal David (president of ASCAP), George Duning, Sammy Fain, Arthur Hamilton, Gerald Marks and Arthur Schwartz. Additional candidates are: Marilyn Bergman, Sheila Davis, Edward Eliseu, Dino Fekaris, Randy Goodrum, John Green, Marvin Hamlisch, Rupert Holmes, Bronislaw Kaper, Jack Keller, David Lahm, Burton Lane, Jack Lawrence, Johnny Marks, Joe Raposo, Harold Rome, Charles Strouse, Jule Styne and Billy Taylor.

Candidates in the standard field are incumbents Morton Gould, Elie Siegmeister and Virgil Thomson, along with other nominees Dominick Argento, David Del Tredici, William Kraft, Ezra Laderman, Vincent Persichetti and Al. George Rochberg.

The publisher candidates in the popular/production field are incumbents Leon Brettler, Sal Chiantia, Leonard Golove, Sid Herman, Irwin Robinson, Wesley Rose, Larry Shayne, Lester Sill and Mike Stewart. Other candidates are Stig Anderson, Robert J. Beckham, Freddy Bienstock, Bonnie Bourne, Buzz Cason, Phil Kahl, Buddy Killen, Bob Montgomery, Edward J. Penney and Naomi Saltzman. In the standard field are incumbents Ed Murphy and W. Stuart Pope.

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E/A SUPERSTARS—Elektra/Asylum chairman Joe Smith, center, emphasizes a point for Lee Abrams, right, of the Burkhart, Abrams Superstar radio network after Abrams addressed the label's department heads recently. Looking on is Vic Faraci, E/A's vice president and director of marketing.

EMPHASIZED AT CONFAB

Scotti Bros. Priority Is Artist Development

By ED HARRISON

LOS ANGELES—Scotti Brothers Industries, the umbrella company for its record label, Ben Scotti Promotions, publishing company, management firm and television division is cross-pollinating all of its divisions into artist development.

The need for this was reiterated during the first annual corporate seminar in the seven year old firm's history, recently held in Santa Barbara to make each division aware of the combine's overall creative objectives.

"Artist development for us is not just making a hit sound, but putting a face and image to it so people can taste it and know what they are buying," says chairman Tony Scotti.

In addition to working projects by artists that are signed to Scotti Brothers Management, which in-

clude Eddie Rabbitt, Susan Anton, Fred Knoblock, Leif Garrett and the Bellamy Brothers, the Scottis promote and work projects for other companies and managers.

They have recently worked product for Olivia Newton-John, Abba, Bob Dylan and Barbra Streisand, among others.

With the increased fragmentation of radio "where you are not getting the same saturation from records as you once did," the Scotti Brothers are combining its promotional efforts into both radio and tv "to gain back the kind of numbers once gotten solely from radio stations."

Scotti has maximized tv's effectiveness in reaching mass audiences by encouraging artists to appear on national and local programs as well as on the burgeoning cable market. Television can include talk shows, music programs, commercials and even dramatic roles, as was the case with Leif Garrett who made a guest appearance on CBS-TV's "House Calls."

Eddie Rabbitt, managed by Scotti Brothers for the last 3 1/2 years, recently did a Miller Beer commercial which Scotti claims was "a hard sell for Eddie and a soft sell for Miller," resulting in mass exposure.

Scotti says that tv conversely can work to an artist's disadvantage and claims to have turned down appearances for reasons of maintaining a certain image.

Signed to the Scotti label, manufactured and distributed by Atlantic, are Leif Garrett, Fred Knoblock, Susan Anton, Doug Kershaw, John Schneider, Survivor, Claudia and Ian Lloyd. The 2 1/2 year old label maintains its own marketing, promotion and support function staffs.

Ben Scotti Promotions, with a staff of 22, headed by Tony's brother, acts as an independent entity with Scotti Records being just one account. It works an average of four records per month.

The publishing division maintains seven staff writers who write for Scotti-managed acts as well as outside performers. Its publishing companies include Flowering Stone Music and Scott Tone Music, both ASCAP, and Holey Moley Music and Saber Tooth Music, BMI.

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
★ 1	10	1	JOHN LENNON/ YOKO ONO ▲ Double Fantasy, Geffen GHS 2001 (Warner Bros.)	★ 56	69	4	STEVIE WINWOOD Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	84	73	11	AEROSMITH Aerosmith's Greatest Hits, Columbia FC 36865	87	NEW ENTRY	1	TOTO Turn Back, Columbia FC 36813
2	25	2	PAT BENATAR ▲ Crimes Of Passion, Chrysalis CHE 1275	57	50	15	THE TALKING HEADS Remain In Light, Sire 6095 (Warner Bros.)	85	78	18	SUPERTRAMP ● Paris, A&M SP-6702	88	88	4	JOHN LENNON Mind Games, Capitol SN 16068
★ 3	11	5	NEIL DIAMOND ▲ The Jazz Singer, Capitol SWAV 12120	58	55	25	TEDDY PENDERGRASS ▲ T.P., P.I.R., -FZ 36745 (Epic)	86	86	4	BEATLES Rubber Soul, Capitol SW 2442	89	122	2	APRIL WINE The Nature Of The Beast, Capitol S00-12125
4	17	3	KENNY ROGERS ▲ Greatest Hits, Liberty L00-1072	59	63	4	BEATLES The Beatles 1967-1970, Capitol SKB0 3404	88	88	4	JOHN LENNON Shaved Fish, Capitol SW 3421	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)
★ 5	16	7	THE POLICE ● Zenyatta Mondatta, A&M SP-4831	60	62	4	JOHN LENNON John Lennon, Capitol SW 3421	88	88	4	JOHN LENNON Mind Games, Capitol SN 16068	91	113	3	RY COODER Borderline, Warner Bros. BSK 3489
6	25	6	AC/DC ▲ Back In Black, Atlantic SD 16018	★ 61	70	7	TIERRA City Nights, Boardwalk FW 36995 (CBS)	89	122	2	APRIL WINE The Nature Of The Beast, Capitol S00-12125	92	95	69	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236
★ 7	9	12	REO SPEEDWAGON Hi Infidelity, Epic FE 36844	62	65	22	TEENA MARIE Irons In The Fire, Gordy G8-997M1 (Motown)	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)	91	113	3	RY COODER Borderline, Warner Bros. BSK 3489
8	13	4	STEVIE WONDER Hotter Than July, Tamla T8-373M1 (Motown)	63	64	4	BEATLES The Beatles 1962-1966, Capitol SKB0 3403	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)	92	95	69	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236
★ 9	9	10	BLONDIE ▲ Autoamerican, Chrysalis CHE 1290	64	66	30	JACKSON BROWNE ▲ Hold Out, Asylum 5E-511 (Elektra)	91	113	3	RY COODER Borderline, Warner Bros. BSK 3489	92	95	69	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236
★ 10	2	18	STYX Paradise, A&M SP-3719	65	57	14	LINDA RONSTADT ● Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)	92	95	69	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236	93	93	16	ARETHA FRANKLIN Aretha, Arista AL 9538
11	18	8	BARBRA STREISAND Guilty, Columbia FC 36750	66	67	4	JOHN LENNON Imagine, Capitol SW 3379	93	93	16	ARETHA FRANKLIN Aretha, Arista AL 9538	94	103	15	SLAVE Stone Jam, Cotillion SD 5224 (Atlantic)
12	10	9	STEELY DAN ▲ Gaucho, MCA MCA-6102	67	58	14	SOUNDTRACK ▲ Honeysuckle Rose, Columbia S2-36752	94	103	15	SLAVE Stone Jam, Cotillion SD 5224 (Atlantic)	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)
13	15	13	BRUCE SPRINGSTEEN ▲	★ 68	59	23	DAVID BOWIE Scary Monsters, RCA AQL1-3647	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)
		40	GROVER	68	59	23	DAVID BOWIE Scary Monsters, RCA AQL1-3647	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)
		35	DIANA ROSS Diana, Motown M8-936M1	68	59	23	DAVID BOWIE Scary Monsters, RCA AQL1-3647	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)
		12	EARTH, WIND & FIRE ● Faces, ARC/Columbia KC-2-36795	67	58	14	SOUNDTRACK ▲ Honeysuckle Rose, Columbia S2-36752	94	103	15	SLAVE Stone Jam, Cotillion SD 5224 (Atlantic)	95	104	4	WARREN ZEVON Stand In The Fire, Asylum 5E-519 (Elektra)
		9	OUTLAWS Ghost Riders, Arista AL 9542	66	67	4	JOHN LENNON Imagine, Capitol SW 3379	93	93	16	ARETHA FRANKLIN Aretha, Arista AL 9538	94	103	15	SLAVE Stone Jam, Cotillion SD 5224 (Atlantic)
		36	BOB SEGER & THE SILVER BULLET BAND ▲ Against The Wind, Capitol S00-12041	65	57	14	LINDA RONSTADT ● Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)	92	95	69	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236	93	93	16	ARETHA FRANKLIN Aretha, Arista AL 9538
		41	EDDIE RABBITT ● Horizon, Elektra 6E-276	64	64	4	BEATLES The Beatles 1962-1966, Capitol SKB0 3403	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)	91	113	3	RY COODER Borderline, Warner Bros. BSK 3489
		35	EDDIE RABBITT ● Horizon, Elektra 6E-276	63	64	4	BEATLES The Beatles 1962-1966, Capitol SKB0 3403	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)	91	113	3	RY COODER Borderline, Warner Bros. BSK 3489
		34	BILLY JOEL ▲ Glass Houses, Columbia FC 36384	62	65	22	TEENA MARIE Irons In The Fire, Gordy G8-997M1 (Motown)	89	122	2	APRIL WINE The Nature Of The Beast, Capitol S00-12125	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)
		33	THE DOOBIE BROTHERS ▲ One Step Closer, Warner Bros. HS 3452	61	70	7	TIERRA City Nights, Boardwalk FW 36995 (CBS)	89	122	2	APRIL WINE The Nature Of The Beast, Capitol S00-12125	90	99	10	SKYY Skyyport, Salsoul SA 8537 (RCA)
		32	ANNE MURRAY ▲ Anne Murray's Greatest Hits, Capitol S00-12110	60	62	4	JOHN LENNON Shaved Fish, Capitol SW 3421	88	88	4	JOHN LENNON Mind Games, Capitol SN 16068	91	113	3	RY COODER Borderline, Warner Bros. BSK 3489
		31	CHRISTOPHER CROSS ▲ Christopher Cross, Warner Bros. BSK 3383	58	55	25	TEDDY PENDERGRASS ▲ T.P., P.I.R., -FZ 36745 (Epic)	86	86	4	BEATLES Rubber Soul, Capitol SW 2442	92	95	69	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236
		30	QUEEN ▲ The Game, Elektra 5E-513	57	50	15	THE TALKING HEADS Remain In Light, Sire 6095 (Warner Bros.)	85	78	18	SUPERTRAMP ● Paris, A&M SP-6702	93	93	16	ARETHA FRANKLIN Aretha, Arista AL 9538
		28	THE DOORS ● Greatest Hits, Elektra 5E-515	56	69	4	STEVIE WINWOOD Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	84	73	11	AEROSMITH Aerosmith's Greatest Hits, Columbia FC 36865	94	103	15	SLAVE Stone Jam, Cotillion SD 5224 (Atlantic)

18	21	9	I AIN'T GONNA STAND FOR IT —Stevie Wonder Tama 54320 (Motown)
19	20	14	TOGETHER —Tierra Boardwalk 8-5702 (CBS)
20	27	3	CRYING —Don McLean Millennium 11799 (RCA)
21	23	8	SEVEN BRIDGES ROAD —Eagles Asylum 47100 (Elektra)
22	13	15	GUILTY —Barbra Streisand & Barry Gibb Columbia 11-11390
23	25	10	HEARTBREAK HOTEL —The Jacksons Epic 19-50959
24	28	9	A LITTLE IN LOVE —Cliff Richard EMI-America 8068
25	32	2	HELLO AGAIN —Neil Diamond Capitol 4960
26	10	12	I MADE IT THROUGH THE RAIN —Barry Manilow Arista 9566
27	31	11	SMOKEY MOUNTAIN RAIN —Ronnie Milsap RCA 12084
28	29	12	KILLIN' TIME —Fred Knoblock & Susan Anton Scotti Bros. 609 (Atlantic)
29	34	10	GAMES PEOPLE PLAY —The Alan Parsons Project Arista 0573
30	36	4	TREAT ME RIGHT —Pat Benatar Chrysalis 2487
31	15	12	TIME IS TIME —Andy Gibb RSO 1059
32	24	14	HUNGRY HEART —Bruce Springsteen Columbia 11-11391
33	33	12	HE CAN'T LOVE YOU —Michael Stanley Band EMI-America 8063
34	26	16	DE DO DO DO, DE DA DA DA —The Police A&M 2275

52	72	2	WHAT KIND OF FOOL —Barbra Streisand & Barry Gibb Columbia 11-11430
53	46	9	FOOL THAT I AM —Rita Coolidge A&M 2281
54	65	3	GUITAR MAN —Elvis Presley RCA 12158
55	57	8	FULL OF FIRE —Shalamar Solar 12152
56	63	5	FLY AWAY —Peter Allen A&M 2288
57	67	3	PRECIOUS TO ME —Phil Seymour Boardwalk 8-5703 (CBS)
58	74	3	LIVING IN A FANTASY —Leo Sayer Warner Bros. 49657
59	47	11	LOVE T.K.O. —Teddy Pendergrass P.I.R. 9-3116 (CBS)
60	70	3	STAYING WITH IT —Firefall Atlantic 3791
61	49	21	MASTER BLASTER —Stevie Wonder Tama 54317 (Motown)
62	53	12	ONE STEP CLOSER —The Doobie Brothers Warner Bros. 49622
63	73	4	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 41309
64	51	12	MY MOTHER'S EYES —Bette Midler Atlantic 3771
65	76	3	FADE AWAY —Bruce Springsteen Columbia 11-11431
66	76	3	I DON'T WANT TO KNOW YOUR NAME —Glen Campbell Capitol 4959
67	54	26	ANOTHER ONE BITES THE DUST —Queen Elektra 47031
68	56	7	UNITED TOGETHER —Aretha Franklin Arista 0569

85	85	NEW ENTRY	JUST BETWEEN YOU AND ME —April Wine Capitol 4975
86	86	NEW ENTRY	DON'T STOP THE MUSIC —Yarrough and Peoples Mercury 76085 (Polygram)
87	87	NEW ENTRY	AND LOVE GOES ON —Earth, Wind & Fire ARC/Columbia 11-11434
88	91	4	LONG TIME LOVIN' YOU —McGuffey Land Atco 7319 (Atlantic)
89	89	NEW ENTRY	CAFE AMORE —Spyro Gyra MCA 51035
90	92	2	DON'T YOU KNOW WHAT LOVE IS —Touch Atco 7311 (Atlantic)
91	68	20	I BELIEVE IN YOU —Don Williams MCA 41304
92	69	18	NEVER BE THE SAME —Christopher Cross Warner Bros. 49580
93	71	22	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings RCA 12067
94	75	11	NEED YOUR LOVING TONIGHT —Queen Elektra 47086
95	82	23	I'M COMING OUT —Diana Ross Motown 1491
96	86	12	TEACHER, TEACHER —Rockpile Columbia 1-11388
97	88	12	YOU —Earth, Wind & Fire ARC/Columbia 11-11407
98	98	NEW ENTRY	8TH WONDER —The Sugar Hill Gang Sugar Hill 753
99	97	22	DREAMING —Cliff Richard EMI-America 8057
100	100	13	REMOTE CONTROL —The Reddings Believe In A Dream 9-5600 (CBS)



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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	13	HOTTER THAN JULY Stevie Wonder, Tamla T8-373M1 (Motown)	★	50	2	CITY NIGHTS Tierra, Boardwalk FW 36995 (CBS)
☆	3	11	FANTASTIC VOYAGE Lakeside, Solar BXL1-3726 (RCA)	40	37	34	DIANA Diana Ross, Motown M8-936M7
☆	4	5	III The Gap Band, Mercury SRM-1-4003	41	33	10	SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145
4	2	16	CELEBRATE Kool & The Gang, De-Lite DSR 9518 (Mercury)	★	47	5	BETTER DAYS Blackbyrds, Fantasy F 9602
5	5	17	TRIUMPH The Jacksons, Epic FE-35424	43	40	7	LATE NIGHT GUITAR Earl Klugh, Liberty LT-1079
★	7	8	AS ONE Bar Kays, Mercury SRM1-4009	44	43	18	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1 6299
★	8	8	TOUCH Con Funk Shun, Mercury SRM1-4002	★	NEW ENTRY		IN OUR LIFETIME Marvin Gaye, Tamla T8-374M1 (Motown)
8	6	16	ARETHA Aretha Franklin, Arista AL 9538	46	44	28	JOY ANO PAIN ● Maze, Capitol ST-12087
☆	14	7	THE TWO OF US Yarbrough & Peoples, Mercury SRM-1-4009	47	39	41	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)
★	11	16	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	48	41	10	ULTRA WAVE Bootsy, Warner Bros BSK 3433
☆	15	4	IMAGINATION The Whispers, Solar BZL1-3578 (RCA)	49	52	14	CARNAVAL Spyro Gyra, MCA MCA-5149
★	12	7	LIVE AND MORE Roberta Flack and Peabo Bryson, Atlantic SD-2-7004	50	49	28	LOVE APPROACH Tom Browne, Arista/GRP 3008
13	13	12	WINELIGHT Grover Washington, Jr., Elektra 6E 305	51	56	7	LET'S BURN Clarence Carter, Venture VL 1005
14	9	13	FEEL ME Cameo, Chocolate City CCLP 2016 (Casablanca)	52	51	30	CAMERON Cameron, Salsoul SA 8535 (RCA)
15	10	16	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767 (Epic)	53	55	11	THE DRAMATIC WAY The Dramatics, MCA MCA-5146
16	16	7	TROMBIPULATION Parliament, Casablanca NBLP 7249	54	54	33	HEROES Commodores, Motown M8-939M1
17	17	26	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (Epic)	55	58	12	ODORI Hiroshima, Arista AL 9541
18	16	7	THREE FOR LOVE Shalamea, Solar BZ1-3577 (RCA)	★	NEW ENTRY		VOICES IN THE RAIN Joe Sample, MCA MCA 5172
19	18	11	FACES ● Earth, Wind & Fire, ARC/Columbia KC2 36795	57	57	7	PORTRAIT OF CARRIE Carrie Lucas, Solar BXL1-3596 (RCA)
20	21	9	JERMAINE Jermaine Jackson, Motown M8-948M1	58	63	3	HOUSE OF MUSIC T.S. Monk, Mirage WFG 19291 (Atlantic)
21	20	23	SHINE ON L.T.D., A&M SP 4819	59	46	16	SEAWIND Seawind, A&M SP 4824
22	19	14	DIRTY MIND Prince, Warner Bros BSK 3478	★	NEW ENTRY		MYSTERIES OF THE WORLD MFSB, TSOP JZ 36405 (Epic)
23	23	8	GREATEST HITS Manhattans, Columbia JC 36861	61	53	34	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447
24	27	12	THIS IS MY DREAM Switch, Gordy G8-999M1 (Motown)	62	60	34	THIS TIME Al Jarreau, Warner Bros BSK 3434
25	24	21	ZAPP ● Zapp, Warner Bros. BSK 3463	63	45	11	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
26	25	18	HURRY UP THIS WAY AGAIN Stylists, TSOP JZ 36470 (Epic)	64	59	25	WIDE RECEIVER Michael Henderson, Buddha BDS 6001 (Arista)
27	30	9	SKYYPORT Skyy, Salsoul SA 8537 (RCA)	65	62	29	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
28	26	11	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (Epic)	66	61	14	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)
29	28	11	POSH Patrice Rushen, Elektra 6E-302	67	67	16	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
30	29	8	CANDLES Heatwave, Epic FE 36873	68	64	25	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)
31	31	27	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453	69	65	14	14 KARAT Fatback, Spring SP-1-6729 (Polydor)
★	36	5	I HAD TO SAY IT Millie Jackson, Spring SP-1-6730 (Polydor)	70	66	17	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452
33	32	12	THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (Epic)	71	69	18	LA TOYA JACKSON La Toya Jackson, Polydor PD-1 6291
34	34	4	SHADES OF BLUE Lou Rawls, P.I.R. JZ 36774 (Epic)	72	71	17	VICTORY Narada Michael Walden, Atlantic SD 19279
35	35	22	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	73	73	16	HOLY SMOKE Richard Pryor, Laff 212
36	38	15	INHERIT THE WIND Wilton Felder, MCA MCA-5144	74	74	14	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
★	42	3	KANO Kano, Emergency EMLP 7505	75	75	15	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
★	48	2	GAUCHO Steeley Dan, MCA MCA-6102				

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General News



STUDIO TIME—Engineer Jimmy Simpson, left, offers his opinion of Ullanda's debut LP for Atlantic to producers Valerie Simpson and Nickolas Ashford as Ullanda, rear, listens.

Long-Lived Bar-Kays Hit Again With 'Boogie Body Land' Single

• Continued from page 34

In the early '70s, the Bar-Kays added a singer to the group, becoming a total self-contained band, and cut an album called "Black Rock."

"Actually we were doing r&b music," says Alexander. "What made it rock were the guitar solos. No other black group, to my knowledge, was doing that. Stax didn't like our going into that bag and didn't promote the product. It was more interested in our being the backup band for all its other artists than in our pursuing our individual careers."

"Right behind our record 'Black Rock,'" Alexander continues, "the Isley Brothers came out with the same type of thing on 'Love The One You're With.' That was the song that really kicked off their career, which means the idea we had was good. Several other groups emerged from that same concept."

As the Bar-Kays were struggling for identity with Stax, the label went bankrupt. So the band took a gig for about a year at the Family Affair, a local nightclub. "We were just trying to keep the group tight and write new material," explains Alexander.

"Charlie Fach, who at the time was president of Mercury Records, came down from Chicago to see us and immediately pursued the possibility of signing us."

Fach, now president of Musiverse in Nashville, says: "The thing that knocked me out about the Bar-Kays was that they were playing before a hometown audience that had seen them play so many times before, and they really turned them on. In fact, some of them came in with Bar-Kays' T-shirts on. I figured if they could get that kind of response there, they could do it elsewhere."

"Our demand for live appearances started to pick up in '77 behind our 'Flying High' album," says Alexander. "We were contacted by Parliament/Funkadelic to go on a nationwide tour with them, and that was probably the turning point of our career. We did about 80 cities and we could feel our audience broadening. We were going about getting teenagers who were not familiar with the Bar-Kays from the days of Otis Redding."

In the latter part of '78, Fantasy reviewed the masters it had pur-

chased from Stax and released "Holy Ghost" and several other songs in the album "Money Talks." Both the song and the album were hits, adding impetus to their touring demands.

The Bar-Kays continue to book approximately 100 dates annually and often work with three other acts on the same bill. Their last tour package consisted of Cameo, Switch and Zapp.

"With the economy the way it is," says James Mason, the Bar-Kays' business manager, "we like to give people as much as possible for their money. Also, it's nice when everybody's working."

Mason says most cities are eager for the Bar-Kays to come to town be-

cause "the guys will spend some time in the community, taking part in what is important to the people there, like working with a youth group, visiting a hospital or getting involved in a political way."

The Bar-Kays' attitude of giving something back to the industry from which they have received so much has led them to branch out and found Unisound Productions with their producer Allen A. Jones.

Their first signee Kwick, formerly the Newcomers who served as backup vocalists at Stax, charted with its first two records for EMI/America, Ebonee Webb, the second act signed, is recording an album at Ardent for Capitol.

Counterpoint

• Continued from page 41

again we have all been talking to other management firms to see if there are some things that we haven't done that maybe we should be doing. We possibly will hire one (management company) as a consultant," he adds.

Everyone does not make a lot of money and move to more expensive neighborhoods. When the **Mighty Clouds of Joy** recently appeared on the "Mike Douglas Show" **Johnny Martin**, a member of the group, revealed that he continues to live in the same neighborhood he lived in when the group was formed more than two decades ago.

Said Martin: "There's a reason for that. I belong there. That's where I come from. I was a young ghetto kid who made it and I tell the young kids in the neighborhood that there's room for them at the top too. I live in Southeast L.A. It's a terrible corner in that neighborhood but I like it. I like the people and can relate to them because I know where they're coming from. I know the problems and the situation."

Asked if anyone in his neighborhood gives him a bad time, he said, "They don't. They respect me cause I'm a Mighty Cloud. I can always

say, 'hey, I'm from here just like you and I'm successful.'"

The Brotherhood Crusade's **Smokey Robinson** Tribute Concert has been pushed from Saturday (31) to March 19.

According to Crusade, the concert/tribute has been rescheduled due to requests from recording artists wanting to participate in the event. Many of these performers will be on the road Saturday (31) and therefore unable to attend.

The artists originally scheduled to attend will perform March 19. They are **Jermaine Jackson**, the **Temptations**, **Teena Marie**, **Switch** and **Jose Feliciano**.

Spring Records is rush-releasing a 12-inch version of **Millie Jackson's** "I Had To Say It" for promotional use at stations and clubs. One side of the disk contains the uncensored version for radio. Also for radio is a seven-inch version. No commercial single is planned. The single is the title track from her latest LP.

Is **Stevie Wonder** talking to **Barbra Streisand** about producing her next album?

Remember... we're in communications, so let's communicate.

14	19	KUUL & THE GANG Celebration, De-Lite DSR 9518 (Mercury)	51	7	THE GAP BAND Ill, Mercury SRM-1-4003	70	81	4	THE WHISPERS Imagination, Solar BZL1-3578 (RCA)	96	WINTER WALK In Our Lifetime, Tamla T8-474M1 (Motown)
15	16	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518	42	12	XTC Black Sea, Virgin VA 13147 (RSO)	71	74	11	PATRICE RUSHEN Posh, Elektra 6E-302	97	UFO The Wild, The Willing And The Innocent, Chrysalis CHE 1307
16	11	EAGLES ▲ Eagles Live, Asylum BB-705 (Elektra)	43	8	YES Yesshows, Atlantic SD-2-510	72	72	3	BEATLES White Album, Capitol SWB0 101	98	BAR-KAYS As One, Mercury-SRM-1-3844
17	21	DOLLY PARTON 9 To 5 And Odd Jobs, RCA AHL1-3852	44	16	RONNIE MILSAP Greatest Hits, RCA AHL1-3772	73	75	4	BEATLES Sgt. Pepper's Lonely Hearts Club Band, Capitol SMAS 2653	99	THE CLASH Sandinista, Epic E3X 37037
18	14	FLEETWOOD MAC Live, Warner Bros. 2WB-3500	45	10	JERMAINE JACKSON Jermaine, Motown M8-948M1	74	84	3	NICOLETTE LARSON Radioland, Warner Bros. BSK 3502	100	WEATHER REPORT Night Passage, ARC/Columbia JC 36793
19	15	BARRY MANILOW Barry Manilow, Arista AL 9537	46	19	KENNY LOGGINS Alive, Columbia C2X 36738	75	61	5	PARLIAMENT Trombipulation, Casablanca NBLP 7249	NEW & HOT	
20	22	ABBA Super Trouper, Atlantic SD 16023	47	10	CAMEO Feel Me, Chocolate City 2016 (Casablanca)	76	80	26	DARYL HALL & JOHN OATES Voices, RCA ALQ1-3646		
21	17	ROD STEWART ● Foolish Behaviour, Warner Bros. HS 3485	48	10	ANDY GIBB Andy Gibb's Greatest Hits, RSO RX-1-3091	77	68	14	DONNA SUMMER ● The Wanderer, Geffen GHS 2000 (Warner Bros.)	CREEDENCE CLEARWATER REVIVAL , The Royal Albert Hall Concert Fantasy MPF 4501	
22	23	AIR SUPPLY ▲ Lost In Love, Arista AB 9530	49	17	LEO SAYER Living In A Fantasy, Warner Bros. BSK 3483	78	71	27	GEORGE BENSON ▲ Give Me The Night, Warner Bros. HS 3453	BEATLES , Abbey Road Capitol SO-389	
23	25	QUEEN Flash Gordon (Original Soundtrack), Elektra 5E-518	50	12	DELBERT MCCLINTON The Jealous Kind, MSS/Capitol ST 12115	79	89	15	RANDY MEISNER One More Song, Epic NJE 36748	FIREFALL , Clouds Across The Sun Atlantic SD 16024	
24	24	BOZ SCAGGS Hits, Columbia FC 36841	51	7	BLUES BROTHERS Made In America, Atlantic SD 16025	80	76	13	THE JIM CARROLL BAND Catholic Boy, Atco SD 38-132 (Atlantic)	MICHAEL STANLEY BAND , Heartland EMI-America SW 17040	
25	27	LAKESIDE Fantastic Voyage, Solar BXL1-3720 (RCA)	52	35	DEVO ● Freedom Of Choice, Warner Bros. BSK 3435	81	91	5	SHALAMAR Three For Love, Solar BZL1-3577 (RCA)	REO SPEEDWAGON , You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	
26	20	HEART ● Greatest Hits/Live, Epic KE-2-3688	53	9	CON FUNK SHUN Touch, Mercury SRM-1-4002	82	77	7	SOUNDTRACK 9 To 5 (Original Soundtrack), 20th Century T-927 (RCA)		
27	26	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	54	13	ROCKPILE Seconds Of Pleasure, Columbia JX 36886	83	87	19	DON WILLIAMS ● I Believe In You, MCA MCA-5133		
28	29	THE JACKSONS ▲ Triumph, Epic FE 36424	55	8	ROBERTA FLACK & PEABO BRYSON Live And More, Atlantic SD-2-7004						



★ 1 LP This Week

JOHN LENNON/ YOKO ONO

Double Fantasy

Geffen GHS 2001 (Warner Bros.)



Give the gift
of music.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
2	11	2	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
2	1	13	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
5	9	5	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
4	4	12	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
7	9	9	9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
8	12	8	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
11	11	11	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
9	9	9	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
10	8	10	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
16	3	16	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
13	8	13	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunkt, ASCAP)
15	3	15	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
19	4	19	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
17	8	17	MISS SUN Boyz n the City, Columbia 11-11406 (Hudmar, ASCAP)
15	3	15	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
16	6	16	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
30	2	30	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
21	4	21	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
19	18	19	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
20	14	20	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
21	12	21	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
22	20	22	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
23	22	23	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
24	23	24	STARTING OVER John Lennon, Geffen 49604 (Warner Bros.), (Lenono, BMI)
25	24	25	EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
27	26	27	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
27	26	27	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
28	33	28	I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamla 54320 (Motown) (Jobete/Black Bull, BMI)
29	29	29	TIME IS TIME Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI)
30	34	30	TOGETHER Tierra, Boardwalk 5720 (CBS) (Mighty Three, BMI)
31	36	31	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
32	38	32	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
33	25	33	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'n'Roll, ASCAP)
34	27	34	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
35	39	35	WYNKEN BLYNKEN AND NOD The Doobie Brothers, Sesame Street 49642 (Warner Bros.) (Silkie, BMI)
36	28	36	ONE STEP CLOSER The Doobie Brothers, Warner Bros. 49622 (Noodle Tunes/No Aff/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)
37	42	37	CAFE AMORE Soyro Gyra, MCA 51035 (Harlem/Cross-eyed Bear, BMI)
38	32	38	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
39	31	39	SEND A LITTLE LOVE MY WAY Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
40	40	40	THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)
41	37	41	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
42	42	42	DREAMER The Association, Elektra 47094 (Rockslam/Bug, BMI)
43	43	43	TELL IT LIKE IT IS Heart, Epic 19-50950 (Conrad/Orlap, BMI)
44	44	44	WHEN Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)
45	45	45	FLY AWAY Peter Allen, A&M 22885 (Irving/Woolnough/Unichappell/Begonia Melodies/Foster Frees, BMI)
46	49	46	I'M ME AGAIN Connie Francis, MGM 14853 (Polydor) (Ragtime, ASCAP)
47	48	47	PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
48	48	48	PERFECT FOOL Debbi Boone, Warner/Curb 49652 (Rightwater/Strawberry Patch, BMI)
49	46	49	YOU Earth Wind & Fire, ARC/Columbia 11-11407 (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)
50	35	50	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)

FEBRUARY 7, 1981 BILLBOARD

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

Classical

STARTS JULY 7

H'wood Bowl Firming Up 60th Season

LOS ANGELES—The 60th season of Hollywood Bowl summer concerts begins July 7 with "the most impressive roster of distinguished conductors and soloists and the most exciting programming I have put together in the 12 years that I've had the responsibility for the Los Angeles Philharmonic's summer home."

So says Ernest Fleischmann, general director, in listing the 1981 Bowl attractions.

Conductors include Carlo Maria Giulini, Myung-Whung Chung, Zubin Mehta, Erich Leinsdorf, Michael Tilson Thomas, Edo de Waart, Jesus Lopez-Cobos, John Williams and Karl Richter.

Violin virtuosos will get the big play this summer as guest soloists. Booked are Perlman, Stern, Zukerman, Chung and Cho-Liang Lin. Other instrumentalists firmed include Emanuel Ax, Ilana Vered, Lynn Harrell, flute players Galway and Rampal, oboist Heinz Holliger and singers Sherrill Milnes, Nicolai Gedda, Florence Quivar and Leona Mitchell.

"We'll also have a jazz series," says Fleischmann, "but not all contracts are signed yet. George Shearing will perform for the first time with our Philharmonic."

Forty subscription concerts are scheduled, extending through Sept. 12.

'Scintillae' Wins St. Paul Prize

ST. PAUL, Minn.—The St. Paul Chamber Orchestra, Pinchas Zukerman, music director, has announced the winning work of its 1980 Annual Composers Competition as "Scintillae" by Stanley A. Funicelli of Salt Lake City. Funicelli wins \$2,500 cash and his composition will be premiered by the SPCO. "Scintillae" is described as "a work in four movements which ruminates on the context of creation."

LA.'s KFAC-AM Kicks Off Talk Show

LOS ANGELES—Classical station KFAC-AM here will inaugurate a "new experience" in the classical format with the Feb. 2 debut of a daily one-hour telephone talk show on the arts.

The "KFAC Artsline," heard Monday through Friday from 11 a.m.-12 noon, invites listeners to talk about the arts.

Doug Ordunio will host, with his first guest being Martin Bernheimer, music critic of the Los Angeles Times.

Musicians Interviewed

CHICAGO—"First Chair," a 16-week WFMT-FM series featuring interviews with principal players of the Chicago Symphony, debuted on "Interlake's Profiles" in January. "Profiles" has highlighted prominent musicians and ensembles for several years, including local and visiting artists.

The final broadcast installment will spotlight music director Sir Georg Solti.



NEW CREATION—Bass-baritone Dietrich Fischer-Dieskau, left, and conductor Neville Marriner, flank producer Erik Smith, as they check a point in the score during playbacks of Philips' new recording of Haydn's "Creation." Orchestra and chorus are those of the Academy of St. Martin-in-the-Fields. Album is due out shortly.

FOR TELARC

Serkin To Make Digital Beethoven Concerto LPs

By ALAN PENCHANSKY

CHICAGO — Rudolf Serkin is having another go at the Beethoven piano concertos—and this time in digital.

The pianist, who will be 78 in March, capped recent performances of the Beethoven "Emperor" Concerto in Boston with a recording for Telarc Records. The Jan. 24 and 26 sessions launch a two-year project of recording all five concertos with Seiji Ozawa leading the Boston Symphony.

Serkin's move to Telarc for the recording points up the continuing break-down of artist exclusivity in the classical side of the business.

Telarc said it plans to issue the cycle singly on five LPs to be followed by a deluxe boxed edition. Telarc's \$17.98 list Teldec-pressed disks are distributed by Audio-Technica.

The Telarc sessions are the first digital recordings by one of the century's most highly regarded interpreters of the German keyboard literature including Schubert, Beethoven and Brahms.

Serkin has twice before recorded the Beethoven cycle in its entirety, in mono and stereo. Since arriving in

the U.S. in the late 1930s the pianist has recorded exclusively for CBS Records.

At CBS Masterworks, spokeswoman Susan Koscis said the company is continuing to discuss projects with the artist. "This doesn't mean there isn't a continuing dialog between Serkin and CBS," Koscis explains.

Telarc's Jack Renner pointed out that it would be the pianist's first taping of all five concerti in stereo with one orchestra. It's also Serkin's fourth recording of the Fifth Concerto, "Emperor."

Beethoven's Fifth Symphony and "Egmont" Overture also were taped during the three sessions. The producer was Telarc's Robert Woods.

Renner, president and chief engineer, added that the company expects to record more purely orchestral material in Boston in 1981.

'River' Premiering

ST. PAUL, Minn.—The world premiere of Conrad Susa's opera "Black River" in its 1981 version will be given Feb. 21, 27 and 28 by the Minnesota Opera.

Classical Notes

Yehudi Menuhin's Feb. 22 Carnegie Hall recital is dedicated to the memory of Hephzibah Menuhin Hauser, the violinist's sister who died on Jan. 2. Hephzibah Menuhin, a pianist, began performing as a child in the 1920s, and brother and sister were frequent partners in concerts and recordings. . . . Pianist Eugene List recorded "Rhapsody In Blue" for Telarc Records, replacing flu-stricken William Bolcom. The recent taping was with Erich Kunzel and the Cincinnati Symphony. . . . Philips' first digital Concertgebouw Orchestra recording will be the Tchaikovsky "Romeo And Juliet" and "Francesca Da Rimini," conducted by Edo de Waart, a February release.

Boston Symphony concertmaster and assistant conductor Joseph Silverstein, on his appointment as principal guest conductor of the Baltimore Symphony Orchestra for two seasons beginning 1981-82, commented, "I am delighted to be associated with the BSO North and the BSO South." Silverstein will direct three concerts per season at the southern post. . . . And at BSO North, Saiji Ozawa recently directed

two world premieres: Theodore Antoniou's cantata "Circle Of Thanatos And Genesis" and Paul Chihara's Saxophone Concerto (Harvey Pittel soloist).

Another recent premiere is John Williams' Violin Concerto. It was presented Thursday (29) by the St. Louis Symphony conducted by Leonard Slatkin with soloist Mark Pleshanov. The work was written in 1974 and dedicated to the Boston Pops conductor's late wife. New Yorkers will be able to hear the performances Friday (6) at Carnegie Hall as part of the orchestra's East Coast tour program.

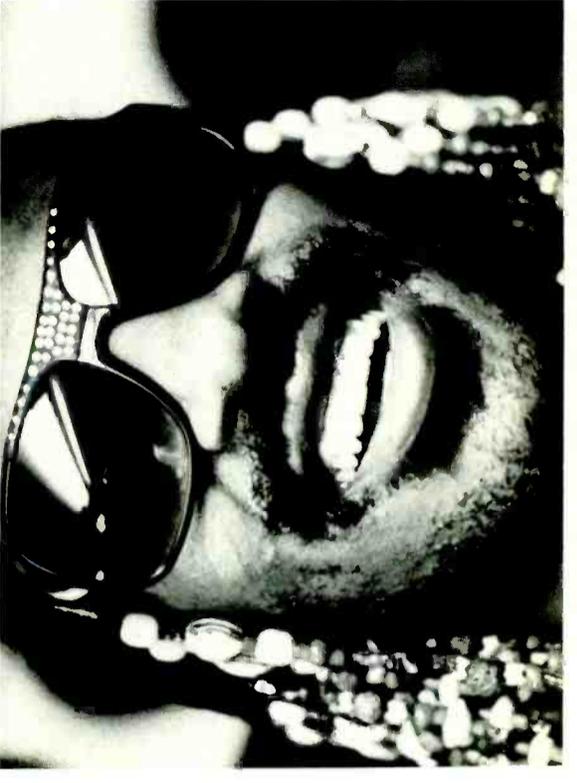
The State Univ. of New York at Stony Brook will sponsor the first annual Bach Aria Festival and Institute, June 22 through July 5. In residence will be the Bach Aria Group whose members include soprano Susan Daveny Wyner, contralto Janice Taylor, tenor Seth McCoy, bass Thomas Paul, oboist Ronald Rosemen, keyboardist Yehudi Wyner, cellist Timothy Eddy, violinist James Buswell and flutist and music director Samuel Baron.

ALAN PENCHANSKY

9	14	LOVE OVER AND OVER AGAIN— Switch Gordy 7193 (Motown)	8	JESUS IS LOVE—Commodores Motown 1502	14	7	THE TWO OF US— Yarborough & Peoples Mercury SRM-1-4009	33	32	THE AWAKENING—The Reddings Believe In A Dream JZ 36875 (CBS)
10	11	I JUST LOVE THE MAN— The Jones Girls P.I.R. 6-3121 (CBS)	42	FULL OF FIRE—Shalamar Solar 12152 (RCA)	11	16	STONE JAM—Slave Cotillion COT-5224 (Atlantic)	34	34	SHADES OF BLUE—Lou Rawls P.I.R. JZ 36774 (CBS)
11	13	I AIN'T GONNA STAND FOR IT— Stevie Wonder Tamla 54320 (Motown)	40	TURN OUT THE LAMPLIGHT— George Benson Warner Bros. 49637	15	4	IMAGINATION—The Whispers Solar BZL1-3578 (RCA)	35	22	IRONS IN THE FIRE—Teena Marie Gordy G8-997M1 (Motown)
12	12	TOGETHER—Tierra Boardwalk 5702 (CBS)	45	YOU'RE THE BEST THING IN MY LIFE—The Dramatics MCA 51041	12	7	LIVE AND MORE— Roberta Flack & Peabo Bryson Atlantic SD-2-7004	36	15	INHERIT THE WIND—Wilton Felder MCA MCA-5144
13	7	AGONY OF DEFEET—Parliament Casablanca 2317	43	BON BON VIE—T.S. Monk Mirage 3780 (Atlantic)	13	12	WINEFLIGHT—Grover Washington Jr. Elektra 6E 305	37	42	KANO—Kano Emergency EMLP 7505
14	10	MAKE THE WORLD STAND STILL— Roberta Flack & Peabo Bryson Atlantic 3775	39	BABY, LET'S RAP NOW— The Moments Sugar Hill 551	14	9	FEEL ME—Cameo Chocolate City CCLP 2016 (Casablanca)	38	2	GAUCHO—Steely Dan MCA MCA-6102
15	5	IT'S A LOVE THING—Whispers Solar 12154 (RCA)	41	THIGHS HIGH—Tom Browne Arista/GRP 2510	15	10	AT PEACE WITH WOMAN— The Jones Girls P.I.R. JZ 36767	39	2	CITY NIGHTS—Tierra Boardwalk FW 36995 (CBS)
16	12	KEEP IT HOT—Cameo Chocolate City 3219 (Casablanca)	47	FANCY DANCER— Twennynine Featuring Lenny White Elektra 47087	16	16	TROMBIPULATION—Parliament Casablanca NBLP 7249	40	34	DIANA—Diana Ross Motown M8-936M7
17	13	LITTLE GIRL DON'T YOU WORRY— Jermaine Jackson Motown 1499	44	WHAT WE HAVE IS RIGHT— The Blackbyrds Fantasy 904	17	26	T.P.—Teddy Pendergrass P.I.R. FZ 36745 (CBS)	41	10	SWEET VIBRATIONS— Bobby "Blue" Bland MCA MCA-5145
18	9	WATCHING YOU—Slave Cotillion 46006 (Atlantic)	43	THE LOOK IN YOUR EYES— Maze Featuring Frankie Beverly Capitol 4943	18	5	THREE FOR LOVE—Shalamar Solar BZ1-3577 (RCA)	42	5	BETTER DAYS—Blackbyrds Fantasy F-9602
19	21	8TH WONDER—The Sugar Hill Gang Sugar Hill 753	44	STRENGTH OF A WOMAN— Eloise Laws Liberty 1388	19	11	FACES—Earth, Wind & Fire ARC/Columbia KC2-36795	43	7	LATE NIGHT GUITAR—Earl Klugh Liberty LT-1079
20	10	MELANCHOLY FIRE—Norman Connors Arista 0581	45	INHERIT THE WIND—Wilton Felder MCA 51024	20	9	JERMAINE—Jermaine Jackson Motown M8-948M1	44	18	RAY, GOODMAN & BROWN II— Ray, Goodman & Brown Polydor PD 1-6299
21	18	REMOTE CONTROL—The Reddings Believe In A Dream 9-5600	46	I WANT YOU—Narada Michael Walden Atlantic 3783	21	23	SHINE ON—L.T.D. A&M SP 4819	45	28	IN OUR LIFETIME—Marvin Gaye Tamla T8-374M1 (Motown)
22	12	I'M READY—Kano Emergency 4504 (Brasilia)	47	LOOK UP—Patrice Rushen Elektra 47067	22	14	DIRTY MIND—Prince Warner Bros. BSK 3478	46	44	JOY AND PAIN—Maze Capitol ST-12087
23	13	SHINE ON—L.T.D. A&M 2283	52	GLAD YOU CAME MY WAY— Joe Simon Posse 5005	23	8	GREATEST HITS—Manhattans Columbia JC 36861	47	41	SWEET SENSATION—Stephanie Mills 20th Century T-603 (RCA)
24	18	WHEN WE GET MARRIED— Larry Graham Warner Bros. 49581	55	MUSIC MAN—Robert Winters & Fall Buddah 624 (Arista)	24	12	THIS IS MY DREAM—Switch Gordy G8-997M1 (Motown)	48	10	ULTRA WAVE—Bootsy Warner Bros. BSK 3433
25	7	WHO SAID—The Isley Brothers T-Neck 6-2293	50	HAPPY ANNIVERSARY— Ray, Goodman & Brown Polydor 2135	25	21	ZAPP—Zapp Warner Bros. BSK 3463	49	14	CARNAVAL—Spyro Gyra MCA MCA-5149

33	32	12	14	7	11	15	12	13	9	10	12	16	17	22	18	21	20	23	19	14	8	12	21	24	25
34	35	22	37	42	48	50	40	41	42	43	29	34	36	46	31	52	55	33	15	11	8	49	30	30	28
35	38	15	38	3	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
36	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
37	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
38	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
39	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
40	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
41	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
42	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
43	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
44	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
45	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
46	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
47	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
48	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
49	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28
50	42	3	48	2	2	2	34	10	5	7	43	40	43	18	44	43	41	10	14	28	41	10	14	28	28

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1 LP This Week

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IN 8 CATEGORIES

36 Titles Vying For NMPA Song Awards

NEW YORK—Thirty-six songs in eight categories have been nominated for the second annual National Music Publishers' Assn. Song Awards. Winners, including a song of the year culled from category nominations, will be revealed March 10 at the Beverly Hilton Hotel in Beverly Hills, Calif.

The categories are pop, r&b, country, easy listening, movie, Broadway, Latin and gospel.

Pop: "Another One Bites The Dust" by John Richard Deacon (Queen Music, Ltd.); "Do That One More Time" by Toni Tennille (Moonlight & Magnolias); "Escape" by Rupert Holmes (Warner Bros./The Holmes Line of Music); "It's Still Rock 'n' Roll To Me" by Billy Joel (Impulsive/April); "Lady" by Lionel B. Richie Jr. (Brockman Music); "One In A Million" by Sam Dees (Irving); "Sailing" by Christopher Cross (Pop 'n' Roll).

R&B: "Master Blaster" & "Let's Get Serious" by Stevie Wonder (Jobete/Black Bull); "Funkytown" by Steven Greenberg (Rick/Steve Greenberg); and "Upside Down" by Bernard Edwards & Nile Rodgers (Chic).

Country: "Broken Hearted Me" by Randy Goodrum (Chappell/Sailmaker); "Could I Have This Dance" by Wayland Holyfield and Bob House (Vogue/Maplehill/On-hisown); "Coward Of The Country" by Roger Bowling & Billy Edd Wheeler (Roger Bowling/Sleepy Hollow); "Help Me Make It

Through The Night" by Kris Kristofferson (Combine); "Looking For Love" by Wanda Mallett/Patti Ryan/Bob Morrison (Southern Nights) and "Old Flames Can't Hold A Candle To You" by Pebe Sebert & Hugh Moffatt (Rightsong).

Easy Listening: "Deja Vu" by Isaac Hayes & Adrienne Anderson (Rightsongs); "She's Out Of My Life" by Tom Bahler (Fiddleback/Peso/Kidada); "Woman In Love" by Barry & Robin Gibb (Stigwood Organization/Chappell); "September Morn" by Neil Diamond & Gilbert Becaud (Stonebridge/EMA-Suisse); "Driving My Life Away" by Eddie Rabbitt, David Malloy & Even Stevens (DebDave/Briarpatch).

Movie: "Call Me" by Debby Harry & Giorgio Moroder (Ensign/Rare Blue); "Fame" by Michael Gore (MGM Music); "It's My Turn" by Carole Bayer Sager & Michael Masser (Unichappell/Begonia Melodies / Princestreet / Colgems-EMI); "The Devil Went Down To Georgia" by Charlie Daniels, Tom Crain, Fred Edwards, Taz Degregorio (Hat Band); "The Rose" by Charlie Hayward, James W. Marshall & Amanda McBroom (Fox Fanfare).

Broadway: "Best In The World" by Jerry Herman (Jewel); "It All Comes Out Of The Piano" by Dick Vosburgh & Frank Lazarus (Regent); "The Colors Of My Life" by Cy Coleman & Michael Stewart (Notable).

Gospel: "How Great Thou Art" by Stuart Hine (Nanna) and "This Is Your Day" by Cassietta George & Charles Barnett (Audio Arts).

UA Music's Earnings Jump 32%

NEW YORK—United Artists Music says it experienced its best profit picture to date in 1980, with earnings 32% over 1979 and 62% better than 1978.

"This consistent growth," cites Harold Seider, president, "is reflective of the steps taken to maximize the exploitation of our catalog and our ongoing development of ancillary copyright uses."

According to Jimmy Gilmer, vice president of the professional division, exploitation of copyrights in the contemporary, pop and country areas produced the heaviest flow of recordings in many years.

"The shifting over," Gilmer reports, "of a segment of record buyers to pop-country/country-pop songs seems to have sparked an even broader use of UA songs with multiple cuts in albums," including releases by Kenny Rogers, Ronnie Milsap, Crystal Gayle, Mickey Gilley, Fred Knoblock, Charlie Daniels, Debby Boone, Dr. Hook and Richard Leigh, among others.

Victor Guder, vice president of the standard department, says the most "encouraging" development in this area in 1980 was the "substantial increase" in the uses of individual UA songs in motion pictures. Particularly heavy usage in films came from "Xanadu," with ELO songs, "The Idolmaker," with a score and songs by Jeff Barry and Ry Cooder's "The Long Riders" score.

The publisher registered chart singles by Cliff Richard, Fred Knoblock, Jerry Lee Lewis, Randy Meisner, Crystal Gayle and Frank Sinatra.

Movie Composers Share Experiences At Workshop

By VICKI PIPKIN

LOS ANGELES—"I wish it was around when I started in 1947. It would've saved me a lot of time," says George Duning, the composer-conductor, whose credits number more than 200 films, including "Bell, Book And Candle," "Picnic" and "From Here To Eternity," was speaking of the ASCAP West Coast film scoring workshop held recently at Tony Bill's Market Street Studio in Venice, Calif.

From a field of about 65 applicants, ASCAP selected 35 to attend the free event, sponsored by the ASCAP Foundation (Billboard, Nov. 22, 1980).

"Participants were able to get their questions about the business answered by the best in the business," says Duning. He moderated the eight-week session, which ended Jan. 27, and "is counting on the workshop to be ongoing."

Panelists included John Addison, Fred Karlin, Bill Conti, David Rose, David Shire, John Mandel, Pat Williams, John Cacavas, Ralph Burns, Alan and Marilyn Bergman, Henry Mancini, Lalo Schiffrin, Charlie Fox, Jerry Immel, Gerald Fried, Fred Steiner, David and Jerry Zucker and Elmer Bernstein.

The pros discussed their careers and experiences in the field.

David and Jerry Zucker brought film clips, cuts of the soundtrack and video cassettes of "Airplane" to the mechanics and tool scoring session.

The recording, dubbing and mixing session was conducted at Robert Altman's Lion's Gate studio, which donated a print of "M*A*S*H," while Alan and Marilyn Bergman brought in film clips of "The Way We Were" for the session on adaptations, musicals, main titles and variety.

"Of film scoring, Duning says, "You learn by doing, observing, listening and absorbing the techniques. I emphasized that to the participants."

"Regardless of college study, a talented musician still needs to have a feel for the dramatic flavor of the film. He needs to know where to put music and in the case of adaptations, the composer needs to know what to do with other people's music."

According to Duning, "there's a movement back to legitimate dramatic scoring. A better trend I see now is the use of such talents as Alan and Marilyn Bergman for title songs. They make them a definite part of the film."

Karen Sherry, ASCAP director of public relations, conceived the workshop and says it works because "composers feel more comfortable in that type of setting. They're with their colleagues and are not locked in a one-on-one situation with an aspiring composer."

Other workshops in jazz, symphonic and gospel music are planned by ASCAP for this year.

General News

BROADWAY REVIEW

Forgettable Music Hurts 'Shakespeare's Cabaret'

NEW YORK—The idea of merging the poetry of William Shakespeare with original music to create a Broadway musical is intriguing. The idea is full of challenge, it connotes limitless possibilities and even before the end result is seen the appetite of the potential audience is whetted.

"Shakespeare's Cabaret" at the off-Broadway (on Broadway) Bijou Theatre is the culmination of just such an idea, but while it is a pleasing, well-staged, often funny evening of theater, it does not fully live up to expectation.

The project is the brainchild of Lance Mulcahy, an ambitious Australian who has written extensively for regional theater. He has taken bits and pieces of Shakespeare's lyrics which lend themselves to music, from such productions as Othello, Hamlet, King Lear, As You Like It, Romeo & Juliet, Twelfth Night, Merchant Of Venice and Midsum-

mer Night's Dream, and set them to a wide range of musical formats including ballads, rock, country, funk and jazz.

To pull the show together, award winning director John Driver (he directed the highly-acclaimed off-Broadway show, "Scrambled Feet"), has assembled a cast of players that is personable, talented and enormously energetic.

Yet, unfortunately, the show is not the palate-exciter one anticipates. Part of the problem could be in the fact that a mere mention of Shakespeare connotes brilliance, and anything less, especially in the eyes of the bard's disciples is viewed as sacrilege.

But the problem transcends aesthetic arguments. A primary part of it is created by Mulcahy's own music. Although it shows great versatility, it lacks both originality and strength. It is very forgettable.

RADCLIFFE JOE

GANT FORMS OWN FIRM

NASHVILLE—A month after leaving Tree International to form his own company, producer/publisher Don Gant has opened Don Gant Enterprises. The new publishing venture will house Old Friends Music and Golden Bridge Music, and marks Gant's fulltime entry into solo publishing.

Joining Gant in the firm are Chris Dodson as professional manager and Kathy Lee as administrative assistant handling accounting and copyrights. Both formerly worked at Tree. Supervising the company's tape library will be Jimmy Gunn.

Gant is a 20-year veteran of the music business. Over the years, he has produced artists such as Roy Orbison, Mickey Newbury, Sue Thompson, Don Gibson, Roy Acuff and the Newbeats during his tenure at Acuff-Rose. He later moved to ABC Records in Nashville where he produced Ferlin Husky, Lefty Frizzell and Jimmy Buffett, as well as discovering the talents of Delbert McClinton and the Amazing Rhythm Aces.

Gant served as senior vice president of Tree International for five years prior to this new move to his own company. While at Tree, Gant signed on songwriters Sonny Throckmorton and Don Cook, as well as working in the studio with Tree staffers Bobby Braddock, Rafe VanHoy, Billy Earl McClelland and Rock Killough, among others.

Don Gant Enterprises is located at 1225 16th Ave. South, P.O. Box 121076, Nashville, Tenn. 37212. Telephone: (615) 329-0490.

KIP KIRBY

Survey For Week Ending 2/7/81

Billboard® Hot Latin LPs™
Special Survey

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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	1	EL CRAN COMBO Unity Combo 2018
2	CARLOS Y JOSE El chubasco TH 2099	2	CELIA, JOHNNY & PETE Vaya 90
3	ESTRELLAS DE ORO Vol 3 Telediscos 1013	3	OSCAR DE LEON Al frente de todos TH 2115
4	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	4	CUCO BALOY Y LOS VERTUOSOS Tiza Discolor 30020
5	LOS DOS GILBERTOS Por una mala mujer Hacienda 7930	5	CONJUNTO CLASICO Felicitaciones Lo mejor 802
6	GRUPO PALOMA Mexico Argentina 1001	6	WILLIE ROSARIO El de a 20 de Willie TH 2103
7	JOSE LUIS RODRIGUEZ Atrevido TH 2095	7	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
8	EMMANUEL Intinamente Arcano 3535	8	BOBBY VALENTIN Bronco 114
9	GRUPO MAZZ Class Cara 023	9	RAY BARRETO Fuerza gigante Fania 579
10	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	10	LALO RODRIGUEZ Simplemente Lalo Tierra 002
11	RUBEN NARANJO Sarape 1158	11	HECTOR LAVOE El sabio Fania 558
12	RENACIMIENTO 74 Cuando quieras regresar Ramex 1058	12	JOHNNY VENTURA Yo soy el merengue Combo 2016
13	CHELO Puros boleros, Musart 1790	13	SANTIAGO CERON Tumbando puertas Salsa 722
14	JULIO IGLESIAS Hey CBS 50302	14	ANDY MONTANEZ Salsa con cache LAD 341
15	RIGO TOVAR Con mariachi Vol 2 Profono 3034	15	ORQUESTA NOVEL Fania 585
16	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	16	CONJUNTO QUISQUELLA Liznel 1394
17	RAMON AYALA Pistoleros famosos Fredy 1185	17	RUBEN BLADES Maestra vida la Parte Fania 576
18	JUAN GABRIEL Recuerdos Pronto 1076	18	BOBBY CRUZ & RICHIE REY Vaya 91
19	ROBERTO CARLOS Grandes exitos CBS 12303	19	FANIA ALL STARS Commitment Fania 564
20	LITTLE JOE Top talents 001	20	CONJUNTO QUISQUELLA Audiograma 703
21	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050	21	TITO PUENTE Dancemania 80 Tico 1439
22	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021	22	ORQUESTA TIERRA NEGRA Por el color de tu piel Borinquen 1408
23	LOS HUMILDES Mas de lo que merecias Fama 595	23	PAQUITO GUZMAN Dedicado a esa mujer L D 349
24	JUAN GABRIEL Con mariachi Pronto 1080	24	LUIS RAMIREZ Cotique 1104
25	RAMON AYALA Mas musica brava Fredy 1178	25	HENRY FIOL Fe esperanza y caridad SAR 1012

10	9	ALL MY LOVE—L.A.X. Prelude (12-inch) PRLD 604
11	11	YOU OUGHT TO BE DANCIN'—People's Choice Casablanca (LP) NBLP 7246
12	27	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd Prelude (LP) PRL 12181
13	6	IT'S A WAR/AHJIA—Kano Emergency (LP/12-inch) EM 7505/EMS 6512
14	19	IT'S A LOVE THING—The Whispers Solar (LP) BZL1 3578
15	15	GIVE ME A BREAK/REMEMBER—Vivien Vee Launch (12-inch) 1003
16	20	FULL OF FIRE/MAKE THAT MOVE—Shalamar Solar (LP) BXL1-3577
17	17	SET ME FREE—The Three Degrees Ariola (LP) OL-1501/Disconet Vol. 3/Prog. 11 (12-inch)
18	28	LET'S DO IT—Conversion SAM (12-inch) S 12336
19	12	FANTASTIC VOYAGE—Lakeside Solar (LP/12-inch) BXL1-3720/YD 12130
20	21	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli MCA/Curb (LP) 5134
21	22	LET'S HANG ON/ONE, TWO, THREE—Salazar First American (12-inch) FA 1203
22	29	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk Mirage/Atlantic (LP/12-inch) 19291
23	23	WATCHING YOU/FEEL MY LOVE—Slave Cottillion (LP) SD 5224
24	24	HERE'S TO YOU—Skyy Salsoul (LP/12-inch) SA 8537/SG 339
25	35	BURN RUBBER—The Gap Band Mercury (LP) SRM 76091
26	36	DO ME A FAVOR—Amy Bolton Importe/12 (LP) MP-309
27	14	PASSION—Rod Stewart Warner (LP) HS 3485
28	38	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble P.I.R. (LP) JZ 36370
29	16	YOUR PLACE OR MINE—Quinella Becket (12-inch) BKS 012
30	18	CAREER GIRL/IT'S NOT WHAT YOU GOT—Carrie Lucas Solar (LP/12-inch) BSK1-3579/YD 12144

41	51	GIVE ME YOUR LOVE—Sylvia Striplin Uno Melodic (12-inch) UMD 7001
42	34	TO THE BOYS IN THE BAND—La Flavour Sweet City Records (12-inch) SCD 5556
43	53	TO CUT A LONG STORY SHORT—Spandau Ballet Chrysalis (7-inch) Import
44	42	MASTER BLASTER—Stevie Wonder Tamla (LP) T8-373M1
45	NEW ENTRY	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba Atlantic (LP) SD 16023
46	33	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart Roy B. Records/Brasilia (12-inch) RBDS 2512
47	37	DANCING WITH MYSELF—Gen X Chrysalis (12-inch) Import
48	45	SOMETHING YA GOT MAKES ME HOT—El Coco AVI (LP) 6082
49	49	CHILL OUT/SAVE THE LAST DANCE FOR ME—Free Expression Vanguard (12-inch) SPV 39
50	60	DON'T STOP THE MUSIC—Yarbrough & Peoples Mercury (LP) SRM 1-4009
51	44	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads Sire (LP) SRK 6095
52	52	PARTY IS THE SOLUTION—Floyd Beck Precision (12-inch) 4Z8-9804
53	58	CHANGE/REQUIEM—Killing Joke Malicious Damage/EG (12-inch) Import
54	59	ENOLA GAY—Orchestra Manoeuvres in the Dark Din Disc (7-inch) Import
55	NEW ENTRY	LAWNCHAIRS—One Daughter's Wedding Design (7-inch) ODW 913
56	47	IF YOU FEEL THE FUNK—LaToya Jackson Polydor (LP) PD-1-6291
57	NEW ENTRY	WON'T YOU LET ME BE THE ONE—Michael McGloiry Airwave (12-inch) AW12-94964
58	NEW ENTRY	YOUR LOVE—Lime Prism (12-inch) PDS 409
59	56	REMOTE CONTROL—The Reddings Believe In A Dream (LP) JZ 36875
60	NEW ENTRY	DANCIN' DANCIN'—The Blackbyrds Fantasy (LP) F 9602

NON-COMMERCIAL 12-inch

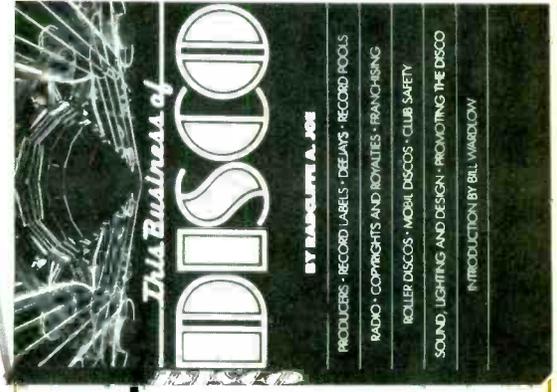
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This Business of DISCO

BY RADCLIFFE JOE

Introduction by BILL WARDLOW

This fascinating book has 192 pages, measures 6" x 9", and is thoroughly indexed. Only \$14.50.



With over twenty thousand discos throughout the world, and over thirty-six million devotees dancing to the disco beat, the disco business has skyrocketed into a multi-billion dollar industry. Here for the first time, BILLBOARD disco editor and reporter Radcliffe Joe takes you inside the dance halls, and behind the scenes in the recording industry to examine in depth every facet of this music industry phenomenon.

- ★ Its twenty-year history
- ★ The role record companies have played
- ★ The ins and outs of people who have shaped the business
- ★ The musical talents that have emerged
- ★ Type of discos
- ★ How to operate a successful disco
- ★ And more!

The author is a well-known, highly regarded expert on the disco business. For the last ten years, as disco and theater editor of BILLBOARD magazine, he has written extensively about the music industry in general and about disco in particular. He is the recipient of the Big Apple Disco Award and PEOPLE'S Award for excellence in disco reporting, and THIS BUSINESS OF DISCO is written in a breezy, easy-to-read style with all the benefits of the author's first-hand knowledge of the industry.

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Disco Business

N.Y. Pools: Altered After Storm Change Image To Show They're Viable For Promos

By RADCLIFFE JOE

NEW YORK—Faced with the sobering reality of drastic cutbacks in free promotional products, sweeping personnel changes and department modifications at the record labels, and the uncertain financial outlook of clubs that cannot or will not modify their formats to meet changing tastes, New York-based disco record pools are no longer bickering, but are concentrating on developing new ways of making their operations viable enough to meet the long-range challenges of the industry.

As Eddie Rivera, head of the International Disco Record Center (IDRC) points out, "We must put aside our differences and work together. There is still much potential for progress and success if we stick together."

Rivera's IDRC was hard-hit by the upheavals that buffeted the discotheque industry in 1980. Many record labels stopped servicing him with product. He was forced, in sweeping economic moves, to slice 125 spinners off his 350-member roster, and to further stay alive he had to jack his monthly fees up to \$35 from \$25.

Rivera admits that it was during this turbulent period that the full realization of the need for meaningful reorganization and inter-pool unity impacted on him.

Rivera, who, prior to this difficult period, had been experimenting with promotional aids over and above audience reaction in clubs, and record movement feedback sheets required by participating record labels, began intensifying his efforts in this area.

In 1980, working closely with WKTU-FM and the City of New York on its "I Love N.Y." cleanup program, the IDRC sponsored several successful concerts at street fairs, block associations and schools, using live artists provided by participating record labels. That program was so successful that it has carried over into 1981, and the series gets underway this year with a concert, Feb. 25, at Hunter College, N.Y.

The IDRC is also making its 4,000-square-foot downtown loft office available to record companies for the promotion of its artists; is continuing its promotional limousine tours in which Rivera takes visiting recording artists around to city clubs; and has installed an instant feedback committee comprised of 25 deejays, to whom record company people are encouraged to bring their master tapes and test pressings for instant play and feedback on a twice monthly basis.

Meanwhile, Rivera is in the process of putting together a monthly tip sheet for the industry. It will feature new releases, tips of records with potential, and other helpful hints for

use by many segments of the disco business.

Yet another project that is in the works is a weekly training class for deejays, a pet project of Rivera, aimed at raising the professional level of spinners in the city.

Helped by his efforts, Rivera has been able to make his peace with most of the record labels, and is once more being provided with promotional product from most of those

who deleted him from their list in 1980.

However, he still believes that the system would work better if a system was established under which the labels would make promotional records available to the pools at a nominal fee to the deejays. He feels that this would help offset the high cost for promotional product now absorbed by the labels, give an aura of

(Continued on page 52)



IDRC CITED—Keith Carlos right, De-Lite Records, presents Eddie Rivera of the International Disco Record Center (IDRC) with a Platinum record of Kool & The Gang's "Ladies Night." The record commemorated the pool's efforts in helping to promote this top selling product. See separate story.

Pool Regroups, Selects Director

NEW YORK—The 15-member Virginia/D.C. Record Pool has restructured its organization, appointed Randall Plaxa as its director, and established services to pool members and participating record companies.

The Virginia/D.C. Record Pool services disco deejays in the Washington, D.C., Richmond, Norfolk and Virginia Beach, Va. It was originally headed by J. Butler who, according to Plaxa, has moved on to pursue new interests in concert promotion.

Plaxa's watchword for the reorganization of the operation is "survival." He states, "We must recognize the business and economic binds in which our industry as well as the rest of the country is caught. With this in mind, the Virginia/D.C. Pool is prepared to help in any way to keep the industry's dance movement alive."

Plaxa promises that as part of its reorganization the Virginia/D.C. Pool will also expand its membership roster to include about five of the top spinners in the Baltimore, Md., market.

TO STAY IN BUSINESS

Pools Push Their Promotional Value

• Continued from page 10

of such services as audience response and feedback on record action to the labels.

Many have voluntarily expanded

into broader areas of promotion, and are now working more closely with the record labels to promote their artists and records in clubs, record stores, and at radio stations.

Randall Plaxa, director of the Virginia/D.C. Record Pool, states, "The watchword of our operation is 'survival.' We must recognize the business and economic binds in which our industry, as well as the rest of the country, is caught."

His sentiments are echoed by Eddie Rivera, head of the International Disco Record Center (IDRC). He urges the pools to put aside their differences and work together. "There is still much potential for progress and success if we stick together," he states.

Joey Starz of the Connecticut Record Pool discloses that his reorganized operation is striving to provide "more efficient information and feedback to participating record companies."

Scott Tuchman of the Southwest Record Pool, which reorganized its operations and boosted membership dues, says, "If we don't do what we are doing now, we won't be able to stay in business much longer."

A more detailed breakdown of how the pools are coping with the demand for change in their industry is revealed in separate stories appearing in this section.

Pool Expands, Now Includes Indie Promos

WASHINGTON, D.C.—Seemingly Better Productions, one of the leading black-oriented record pools in the country, has expanded its operations to include independent promotions, according to Sundance, head of the operation.

The move has brought the pool a better rapport with participating record labels, and assured it of a more solid financial base.

The 100-member organization serves the Washington/Baltimore area, and according to Sundance, the pool is now working closely with major radio stations in the neighborhood, an alliance that seemed almost impossible when the pool functioned exclusively as a record distribution center for disco deejays.

(Continued on page 53)

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HOT & NEW

12"—Blonde/Rapture & Call Me; Lime; Pure Energy; Maurice Starr; Michael McGlothy; Hugh Masakela; Charles Mann; One To One/Body Music; Pointer Sisters; She/Easy Money; Wisdom; King Tut; Edwin Starr; Edwin Birdsong; Sylvia Stripland; Conversion; Final Edition; Positive Force; Salazar; La Flavour; Rescue/Love Project; Slave; Instant Funk; Fred Wesley; Wilton Felder; Sylvester/Sell My Soul; Amy Bolton; D.D. Sound; Vera; Dennis Dean; Tschal Prender; Queen; Tierra; Katmandu (remix); Carol Jiani; Zebras.

LP's—Young & Co.; Strange Affair; Three Degrees; Lakeside; Rose Royce; James Brown; Yarbrough & Peoples; Kwame; 80's Ladies; Revelation; Tavares; Viola Wills; Harlow; Easy Going; T.S. Monk; Two Tons Of Fun; Gibson Bros.; Partners; La Blonda; Stone City Band; Ozone; Cerrone; Firefly; Caprice.

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Disco Mix

By BARRY LEDERER

NEW YORK—Atlantic Records has released several albums that should find favor with both disco and rock enthusiasts. The music of Kleer should show positive reaction not only in the discos, but also on the charts in pop and r&b categories. This third album titled "License To Dream" enables the group to progress with a more commercial sound. Funky and sultry, rocky and lyrical, aptly describe the variety of cuts on the LP. Two of the dance floor movers include "De Kleer Thing" and "Get Tough." "Running Back To You" combines both instrumental and vocal shifts in a jazzy and rhythmic mid-tempo pleaser. "Sipping And Kissing" and "Say You Love Me" are moving ballads that should not be overlooked. Produced by Dennis King and Kleer, this album continues to demonstrate the group's skillful versatility.

★ ★ ★

Chrysalis Records had released a 10 minute version of "Rapture" by Blondie. According to Roxy Myzal of the label this 12-inch 3 3/8 r.p.m., produced by Michael Chapman, will contain an additional conga break as it is an extended version of the LP selection. However, the disk will only be available as an import. Also new to the label is a group called Lynx with a single titled "Your Love" as well as Spandau Ballet with their single "To Cut A Long Story Short" from their LP "Journey To Glory."

Craig Kostich of Fusion Promotions is looking forward to initial response from the Escalators LP on Unison/Jem Records. The group is newly-formed and produced by Bust Jones who co-wrote all the songs with lead vocalist Richard

Forlenza. Side one consists of funky rhythm rockers such as "Here Comes That Girl Again" and "Strange Girl." The old Sam the Sham And the Pharaohs hit "Wooly Bully" is given a hard-edged rock format with crafty synthesizer effects added for additional punch. "Double Talk" is more funk-oriented and useful in the early morning hours. This new release should find best response in rock clubs.

From The Late Show in Norfolk, Va., deejay Daniel Tomasulo reports strong response from "Don't Stop The Music," Yarbrough & People (Mercury); "Feel The Power," Image, (Musique); "Set Me Free," 3 Degrees, (Disconet); and "Remember," Vivian Vee (Launch).

Brussels Site Of DJ Meet

BRUSSELS—The second DJ-Congress organized jointly by the Belgische Disc Jockey Organisatie and the Union Professionnelle des Disc Jockeys has been held here.

Since the first meeting in Liege two years ago, the major development has been the growth of the Flemish branch, which now accounts for 700 of the total 4,000 members.

Regional branches are being built up, and the next step is international cooperation. President Jean-Marie Becker said interchange with the Hollandse Disc Jockey Organisatie in the Netherlands was planned, and representatives of the European DJ Organisation (EDO) would be gathering in Brussels, the heart of Europe, early in 1981. A deejays' championship will also take place for the first time this year.

Regional Disco Charts Dropped

NEW YORK—In order to concentrate on broader research of the national disco music scene, Billboard will cease to feature its regional disco action charts, effective this issue.

The Disco Top 100 Charts will continue to report on all aspects of the dance music world, with regional breakdowns available in-house.

Pools Altered

Continued from page 51

greater legitimacy to the pools' operations, and improve deejays appreciation of the new products.

Rivera also feels that under the proposed restructuring, record labels would gain greater respect for the pools and be more inclined to help them with their operations. He maintains that the concept of the record pools is still the cheapest and fastest way to promote records, and hopes that the labels never lose sight of this fact.

In the five years of its existence, the IDRC has been cited with nine gold and one platinum records for its assistance in the successful promotion of such artists and their records as Sylvester, Kool & the Gang, Peter Brown, Rod Stewart, Vaughan Mason, the Casablanca "Starwars" album and Change.

Disco Top 100

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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	9	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	51	44	17	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	
★	2	13	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	52	52	10	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804	
★	4	13	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	53	58	12	CHANGE/REQUIEM—Killing Joke—Malicious Damage/EG (12-inch) Import	
★	10	8	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	54	59	15	ENO LA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import	
5	3	15	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	★	70	3	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	
★	7	10	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch) PRLD 605	★	56	47	17	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291
★	13	22	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP 310	★	82	2	WON'T YOU LET ME BE THE ONE—Michael McGloir—Airwave (12-inch) AW12 94964	
8	5	18	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	★	78	2	YOUR LOVE—Lime—Prism (12-inch) PDS 409	
9	8	18	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	★	59	56	14	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875
10	9	16	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	★	60	68	3	DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP) F 9602
11	11	14	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	★	61	43	20	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000
★	27	3	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	★	52	74	2	VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
13	6	19	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	★	63	57	18	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
★	19	5	IT'S A LOVE THING—The Whispers—Solar (LP) BZL1-3578	★	64	64	3	WHEN THE SHIT HITS THE FAN—Master Boogies Song and Dance—West End (12-inch) 22131
15	15	11	GIVE ME A BREAK/REMEMBER—Vivian Vee—Launch (12-inch) 1003	★	65	61	19	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—Capitol (LP) ST 12131
★	16	20	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	★	66	77	3	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6
17	17	7	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/Disconet Vol. 3/Prog. 11 (12-inch)	★	67	67	15	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218
★	28	4	LET'S DO IT—Conversion—SAM (12-inch) S-12336	★	68	55	18	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242
19	12	10	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	★	69	69	24	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch) BSK 3471
20	21	10	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	★	70	80	2	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/THE CALL UP—The Clash—Epic (LP) E3x 37037
21	22	9	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	★	71	71	3	WHO SAID/CAN'T YOU SEE WHAT YOU DO TO ME—Isley Brothers—T-Neck (7-inch) 6-2293
★	29	8	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP/12-inch) 19291	★	72	72	3	I'VE BEEN MISSING YOUR LOVING—Cecil Parker—TEC (12-inch) 74
23	23	12	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224	★	73	73	9	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
24	24	10	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339	★	74	46	19	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647
★	35	8	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	★	75	NEW ENTRY	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	
★	36	7	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309	★	76	NEW ENTRY	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)	
27	14	9	PASSION—Rod Stewart—Warner (LP) HS 3485	★	77	NEW ENTRY	ALL AMERICAN GIRLS—Sister Sledge—Cotillion (LP) 16027	
★	38	3	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gamble—PIR (LP) JZ 36370	★	78	79	2	ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
29	16	13	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	★	79	NEW ENTRY	BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811	
30	18	35	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144	★	80	NEW ENTRY	I DEPEND ON YOU—The Two Tons—Fantasy/Honey (LP) F 9605	
31	25	8	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002	★	81	81	7	BOOGIE BODY LAND—Bar-Kays—Mercury (LP) SRM 1 4009
32	26	12	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	★	82	83	2	RHYTHM RAP ROCK—Count Coolout—BOSS/TEC (12-inch) 73
★	33	39	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	★	83	NEW ENTRY	TRY/COLOR—Delta 5—Rough Trade (7-inch) RTUS 002	
★	34	40	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805	★	84	54	10	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
★	35	41	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407	★	85	85	7	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
36	31	24	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	★	86	76	20	HOT LEATHER—Passengers—Uniwave (LP) Import
37	32	19	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	★	87	89	13	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
★	48	4	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	★	88	62	7	YOU DON'T KNOW LIKE I KNOW—Genty—Venture (12-inch) VD 5015
39	30	16	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	★	89	63	28	NO WAY/COULD WE/CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP) PLP-1006
★	50	5	MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304	★	90	75	7	BODY BAIT—Symba—Venture (LP) VL 5015
★	51	3	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	★	91	66	18	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36
★	34	8	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556	★	92	86	11	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
43	53	5	TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (7-inch) Import	★	93	90	11	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
44	42	17	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	★	94	92	13	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128
★	65	3	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	★	95	93	7	DON'T SAY GOODNIGHT—First Love—Dakar (12-inch) DK 100
46	33	17	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	★	96	95	15	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131
47	37	12	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	★	97	97	8	RAPP PAYBACK—James Brown—TK (12-inch) TKD 452
48	45	8	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082	★	98	88	14	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791
49	49	4	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39	★	99	84	10	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)
★	50	3	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	★	100	99	8	SO YA WANNA BE A STAR—MTune—Epic (LP) JE 36017

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Spinners' Group Now A Business

Arizona Pool Contracts For Services, Boosts Dues

By AL SENIA

PHOENIX—Facing some harsh economic realities, the Southwest Record Pool is undergoing a metamorphosis that officials hope will portend economic security and a revitalized program.

In the last few weeks, the Pool's dues-paying members have been transformed into contracting agents; business procedures have been upgraded; monthly fees have been increased; and, if record companies cooperate, the pool's base of operations will expand from Arizona into two neighboring states.

In short, the pool has changed from a loosely organized association into a full-time business.

At least this is the view of official Scott Tuchman, who cautions, "If we don't do what we are doing now, we won't be able to stay in business much longer. We have to do it to keep the record pool existing."

Tuchman believes, "There's more that we can do than just provide rec-

ords to deejays." Plans are afoot to publish a monthly magazine that would be circulated free to the record-buying public through Phoenix area music retailers. "We're looking at getting into concert promotion, too," he adds.

However, before any of the plans could be achieved, the pool had to change its basic thrust. "We're the last of the so-called non-profiteers," says Tuchman, who works as director of operations. He notes that inflation has been driving up the group's fixed expenses, and that the old dues system unable to support the load.

Instead of being merely dues paying associates, the pool's 50 members now contract for services. The contracts were mailed out after the first of the year. "There have been few rejections," Tuchman notes.

It now costs deejays or clubs from \$40 to \$55 a month to gain pool services "depending on whether he's a mobile, part-time or full-time spinner and depending on how much exposure new product can be given." Previously, all paid flat \$35 monthly dues.

"Now we're both tied into a legal contract," Tuchman says. "So it's known what's expected of both sides."

"We've dropped our membership per se and we are now a business offering a service."

Tuchman would like to expand the service into Denver and Las Vegas. The Pool's major focus has been Phoenix and Tucson, but some members are scattered in smaller Arizona towns and in Albuquerque. And the Pool has serviced the Bobby McGee's organization with 15 pieces of product for locations in Arizona, Texas, California and Hawaii.

"Pending approval of the record companies, if I can get an increased allotment (of product), I would be willing to pick up additional membership in Denver and Las Vegas," says Tuchman.

"I can provide them (record companies) with the same feedback from a member in Denver as I can in Phoenix. We can do it. It's not going to be that much more work."

It's up to the record companies to decide the final issue because they'd be providing the product."

Tuchman has not yet approached record company officials, but he plans to do so in the next few weeks. "Now is a bad time to be asking for things like that," he admits, noting recent cutbacks on product and personnel in the industry.

Tuchman says that while eyeing the future, the Southwest Record Pool "is still pushing records. Phoenix is still up front in terms of new breakouts."

He has kept busy distributing 57 awards the organization gave out during its recent Awards Banquet held at the Phoenix Hyatt Regency.

About 100 people attended the November gathering. Winners in a number of categories were selected by the Southwest Record Pool membership. Gloria Covington, Gwen Jonae, Rusty Garner and Don Miley were included among the featured performers.

Representatives—performers, producers and executives—from the Warner Bros. affiliated labels dominated the proceedings, capturing nine awards. Casablanca Records and RSO were next, winning three each.

Among the award winners were Lisa Hazel of RPM & Assoc., and

Rusty Garner of Endless Music Promotion for Top Industry Promotion Person; Arnie Smith of RSO and Dee Joseph of Prism Records for top in-house promotion; Lipps Inc. for top group; the B-52's for top rock/DOR group; and Devo for most promising rock/DOR group. Also, Gino Soccio for top male artist; Debbie Jacobs for top female artist and "Mouth To Mouth" by Lipps, Inc. for top LP.

A series of Hall of Fame Awards were presented for the first time to consistent industry winners like vocalists Michael Jackson and Donna Summer. Quincy Jones was selected top producer; Georgio Moroder was named top songwriter; and Baby-O was dubbed most promising new record label.

Bronx Pool Reorganizes

NEW YORK—The S.U.R.E. record pool here has reorganized operations and is now zeroing in on the lucrative roller disco market from which many of its members, including pool director Bobby Davis, are culled.

Under the new structure, S.U.R.E., based in the Bronx, N.Y., promises to work more closely with participating record labels in promoting product both to the roller discos and to record retail outlets in the area.

Davis is assuring record label executives that under the pool's new policy, the organization will be able to provide first hand feedback. He also discloses that roller disco audiences are receptive to new dance music releases, and suggests that the labels tie-in such releases with promotional aids to the pools including posters and other promotional giveaways.

Davis also promises that the pool's 50 members will work actively to help distribute promotional material, including record jackets to neighborhood record shops. Also in the works is a regular newsletter.

The reorganization plans tie in with the pool's second anniversary which will be celebrated Feb. 11, with a party at the Le Noir nightclub. The \$50 per person event will include champagne dinner and live entertainment featuring special guest artists.

LABEL TO ATLANTIC?

Warner Finishes RFC Association

• Continued from page 4

when it is finalized, fresh product will be released, including a new album by Change.

Caviano promises that in the near future, he will announce an expanded role for RFC, including the establishment of several new acts. The label is expected to remain essentially dance music-oriented.

It was in December, 1978, that Warner Bros. Records, after delaying for more than three years, decided to jump full force into the disco sound area. To head its ambitious project, it reached out for Caviano, then one of the hottest names in the promotion end of the industry, and one of the key persons around whom the success of TK Records revolved.

Caviano was given a \$6 million mandate to structure and run the new label, as well as to head the dance music promotion efforts of Warner Bros.

It was not that Caviano was unsuccessful. In fact, he enjoyed consistent chart success with such RFC artists as Gino Soccio and Change, as well as dance music artists affiliated to Warner Bros.

One of his biggest problems was converting his chart successes into the sort of superstar record sales that big labels look for, and consider an

essential part of their financial bottom line.

Although Warner Bros. officials are reluctant to divulge all the details of the separation, Caviano remains optimistic.

Black Pool Moves Into Indie Promos

• Continued from page 51

Sundance admits that his pool, like most others, has suffered the shock of a turbulent 1980, and had been forced to cutback on memberships as part of its restructuring program. However, he feels that he now has a tighter, more efficiently run organization.

The pool executive sees a definite trend in the dance music sound towards black music, and is confident that his operation is geared to meet any new demands.

He supports his theory with promotional successes he has had with such black groups as Vaughan Mason, J.R. Funk & the Love Machine and Young & Co.

The independent promotion arm of Seemingly Better Productions is loosely structured along the lines of other successful independent dance music promotion companies. However, Sundance feels he has an advantage in that he knows the black market better.

Conn. Pool Cuts Membership In Efficiency Move

NEW YORK—The Stamford-based Connecticut Record Pool has undergone a "major shakeup," according to Joey Starz, the pool's charts coordinator. The shake up is aimed at streamlining operations and providing "more efficient information and feedback to participating record companies."

As part of the shakeup, membership in the pool was reduced to 25 top spinners in the Fairfield County, Conn., and Westchester County, N.Y. markets.

According to Starz, the pool is now operating in a totally business-oriented fashion. Under the new organizational structure, dance club charts along with radio and retail charts are compiled weekly through the cooperation of interested club spinners, radio programmers and record retailers in the area.

These charts are being forwarded to "key promotion personnel in the business in an effort to maximize sales in this highly affluent marketplace," Starz states.

The pool executive continues, "We have put a limit on new members until the economy improves. At present, we are adequately covering this market by working with the most professional spinners employed at the most influential discotheques in Connecticut."

Starz recently started what he describes as a "geographic feedback" system designed to keep more accurate track of new product. He states, "My 25 deejays must report to me at least once a week. I expect them to provide me with information on what is happening on their dance floors."

"This method of operation enables my staff to keep track of exposure and progress of new releases in this market. If something is "hot" on our dance floors, local retailers are immediately supplied with the pertinent information. We are also working with program directors of key Connecticut radio stations, and using our charts to tip them off on new pop, r&b and rock material which is gaining dance floor acceptance."

Under the new organization, John Luyando remains the pool's president, and John Pagano is public relations director.

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Get Up Rock Your Body—La
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Ballet
So You Want to Be A Star—Mtume
Not Tonight/Roll—Macho
The Break (New Remix)
—Katmandu

Enola Gay—Orchestral
Maneuvers
San Salvador—Azoto
Feels Like I'm In Love—Kelly Marie
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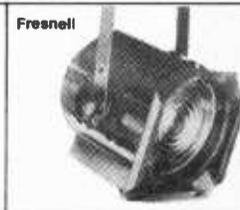
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Triple Exposure For Country Acts: Parton, Rabbitt, Rogers

By ROBYN WELLS

NASHVILLE—With the increasing trend toward crossover tunes, the composition of country, pop and adult contemporary charts is becoming almost homogeneous in nature.

The Eagles, Don McLean, Rita Coolidge and the Burrito Brothers are currently enjoying country success, while the Atlanta Rhythm Section's "Silver Eagle" recently rode to 75 on the country chart. Conversely, Dolly Parton, Eddie Rabbitt, Kenny Rogers, Don Williams, Ronnie Milsap and Waylon Jennings are having a heyday on the pop charts. In fact, almost 10% of the artists currently on Billboard's Hot Country Singles chart also appear on his week's Hot 100 and Adult Contemporary charts.

Of the seven acts appearing on all three charts this week, only two—Dolly Parton and Eddie Rabbitt—are traditionally classified as country artists. The Eagles and Rita Coolidge are generally pop staples, although they have flirted with country success in the past. Enjoying triple exposure for the first time are pop artist Don McLean, MCA newcomer Terri Gibbs and the duet of Fred Knoblock and Susan Anton. Elvis Presley, Debby Boone and Glen Campbell are currently crossing between the pop and country charts, but all are good contenders for the adult contemporary market as well.

Elvis Presley and Glen Campbell

are currently crossing between the pop and country charts, but both are good contenders for the adult contemporary market as well.

Oddly enough, none of the top 10 country singles this week cross over to either chart. However, country fans are not adverse to tunes with a pop/contemporary flavor. Parton's "9 To 5" and Rabbitt's "I Love A Rainy Night," both former No. 1 country hits, are currently in the top 10 on both the Hot 100 and Adult Contemporary charts.

Several traditional country artists are still making waves on the pop and adult contemporary markets, although they have dropped off the country chart. No. 1 country songs included in this group are Milsap's "Smokey Mountain Rain," Williams' "I Believe In You" and Jennings' "Theme From The Dukes Of Hazzard." "Lady" garnered Rogers the top spot simultaneously on all three charts, making him the first artist to accomplish this feat since Linda Ronstadt's 1978 hit, "Ooh Baby Baby."

Movie soundtracks have had some impact on the crossover trend. For example, Johnny Lee's "Lookin' For Love" and Mickey Gilley's "True Love Ways" and "Stand By Me," plucked from the "Urban Cowboy" soundtrack, crossed over from country to pop. All reached No. 1 on the country chart, with Lee's tune landing in the top 10 on the Hot 100.

Not surprisingly, the top nine country albums all appear on Billboard's Top LPs & Tape chart. Rogers has three albums on both charts—his "Greatest Hits" package, which has been No. 1 for both country and pop markets. "Ten Years Of Gold" and "The Gambler." Jennings has two albums on both charts—his "Greatest Hits" LP and "Music Man." Also appearing on both charts are Anne Murray, Milsap, Rabbitt, Williams, the Oak Ridge Boys, Willie Nelson, Johnny Lee and the Charlie Daniels Band.

Four soundtrack albums appear on both charts, including both "Urban Cowboy" releases. "Honey-suckle Rose" and "Any Which Way You Can." "The Legend Of Jesse James" also is crossing to both country and pop fields.

McDowell Is Touring

NASHVILLE—Epic artist Ronnie McDowell embarked on his first major-market West Coast tour to support his album, "Going, Going, Gone," in a series of live performances and media interviews.

McDowell headlined with the Oak Ridge Boys in Seattle, Spokane, Portland and San Carlos in the Northwest, moved down the coast in a number of major and secondary market appearances, and concluded the tour with a one night engagement at Los Angeles' Palomino Club.

This promotional tour was sponsored by CBS Records/Nashville and Top Billing, Inc., McDowell's booking agency. It was supported with album giveaways, radio and tv interviews, visits to key accounts and strategic time buys in selected markets targeting both the album and McDowell's current single, "Wandering Eyes."



RADIOTHON MATES—Warner Bros. artists T.G. Sheppard and Gail Davies, left, tape promotional spots and interview segments with announcer Ralph Emery for the upcoming country music radiothon sponsored by the National Kidney Foundation. Emery is producing the first annual event which will air on participating national radio stations in March.

English Songwriter Turns To American History For His Musical Inspirations

• Continued from page 34

seeing the recording. (It was Johns who was responsible for bringing "White Mansions" to A&M's attention as well.)

So far, the album hasn't exactly set the charts on fire, Kennerly admits. Sales total slightly in excess of 100,000, he says, with nearly 80,000 bought in the U.S. and another 22,000 accounted for by overseas fans. "It's not what you'd call a big album, but there's no band to tour on the road to promote it," Kennerly points out. "We're looking at it more as a longterm seller."

Contractual stipulations with the various cast artists precluded A&M from being able to issue separate singles on anyone but Albert Lee. His

double-sided single, "Have You Heard The News" backed with "Hunt Them Down," was released several weeks ago.

Instead, the label chose to concentrate its marketing thrust on the album's unusual premise and its "across-the-board appeal," according to Harold Childs, senior vice president of sales and promotion at A&M.

Special promotional-use-only singles were put into 10,000 major jukeboxes around the country featuring cuts by Harris, Daniels and Cash. In-store displays highlighted the LP's cover graphics. Kennerly embarked on a three-week major-market U.S. promotional blitz aimed at radio, tv and retail accounts to push sales and consumer interest.

Kennerly says it took him nearly two years of extensive research and writing to come up with "Jesse James." The album itself, however, was recorded in only four weeks, using Brian Ahern's Enactron studio in Los Angeles.

The creative success of the project, Kennerly believes, lies in the fact that it brought together such diversified talents as Harris, Cash, Daniels, Lee and Helm for what might be termed a "relatively non-commercial venture."

"A&M executives are pleased," the composer claims. "They've already talked to me about the possibility of doing another concept project down the line. And I might write the next one in Nashville, since that's the heart of country music."

'Yellow Ribbon' Reworked In Tribute To Hostages

By KIP KIRBY

*"Tie a yellow ribbon 'round the ole oak tree
Just as far as the eye can see.
While one of us is hostage none of us are free
One for all, all for one, for all the world to see.
A simple yellow ribbon 'round the ole oak tree."*

NASHVILLE—It had, in its original version, already become a national theme for the American hostages.

But now, in the wake of their release from Iran, "Tie A Yellow Ribbon 'Round The Ole Oak Tree" has been rewritten and rerecorded as a tribute in song to the 52 former captives.

The 1973 hit has reportedly sold many millions of copies since it was first cut by Tony Orlando and Dawn and later for the country charts by Johnny Carver. Now it's been rewritten by its composers, Larry Russell Brown and Irwin Levine, and recut with the new lyrics by Carver.

Explaining their decision to come up with some lines commemorating the homecoming of the American hostages, Brown says, "The record sold millions of copies. We certainly could see no commercial reason to change it. But we decided to do it from a spirit of gratitude as a result of the joy expressed by this country—a joy in which Irwin and I shared."

Carver went into Woodland Sound Studio in Nashville last

week in a rush session with producer Ron Chancey to record the new tribute version. MCA Records flew acetates of "Tie A Yellow Ribbon" to seven major markets—Los Angeles, Chicago, New York, Houston, Atlanta, Washington, D.C. and Baltimore—and received immediate response.

"Our original estimates for pressing were 100,000," says MCA/Nashville's vice president of promotion, Erv Woolsey. "Now we've upped this to 300,000 pressings, and due to the huge demand by programmers, we're servicing the single to both pop and country formats."

Carver (who took the original version into the top 5 of Billboard's Hot Country Singles chart nine years ago) says he'd thought of the idea a number of months back. When the hostages were freed two weeks ago, he returned to the concept, hoping the song's writers would agree to do a "small touch-up" on the lyrics.

"It turned out they rewrote the whole song into sort of a tribute to the hostages," Carver added, making the tune "even more exciting than the original."

*"It feels so good to have you home
Though you were gone you never really were alone
Our country pulled together like one big family
With a simple song of freedom 'bout a ribbon and a tree
A song for liberty. . ."*

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Nashville Scene

By KIP KIRBY



TILLIS TALK—Mel Tillis, center, chats with disk jockeys across the country about his upcoming NBC television pilot, "The Short Trackers," and his latest single, "Southern Rain." Listening in are Bruce Adelman, left, national promotion coordinator, Elektra/Asylum Records-Nashville; and Nick Hunter, marketing director, Elektra/Asylum-Nashville.

Haggard TV Special Completed

NASHVILLE—"Merle Haggard And His Friends," a television special featuring Willie Nelson and Johnny Paycheck, is ready for release. Alabama kicks off the program, filmed before a crowd of 31,000 at Anaheim Stadium in California.

Produced for Visual Records and

Billy Mize Productions, the show is being released through Norby Walters Associates. Executive producers of the project, Frank Touch and Billy Mize, are currently working on a Ray Price and Susie Allanson special, shot at the Orange Showgrounds in California.

The recent **Volunteer Jam VII** marked another feather in the cap of **Charlie Daniels** and his management company, Sound Seventy, who deserve an award for bringing off what possibly ranks as the smoothest-running Jam yet. Daniels plans the annual event as a sort of "enormous Christmas present for my fans," and this year, Daniels had a special treat on hand for them: **Billy Joel** was in from New York to take his turn onstage singing "Great Balls Of Fire" and "Jailhouse Rock." Others filling the bill were **Mickey Gilley**, **Johnny Lee**, **Roy Acuff**, **Papa John Creach**, **McGuffey Lane**, **Molly Hatchet**, **Ted Nugent**, **Bobby Bare**, **Crystal Gayle** and **Delbert McClinton**.

T.G. Sheppard continues to keep his career moving at breakneck speed. He was a guest on the "Mike Douglas" show in mid-January, then taped "Do You Wanna Go To Heaven," "I Feel Like Loving You Again" and a new single titled "Loved 'Em Every One" (from his upcoming Warner Bros. LP, "Final Proof") to be shown on "Midnight Special" in early February.

MDJ Records artists **Stephany Samone** is being eyed for modeling layouts by two top fashion magazines in New York, as well as for a segment on television's "World Of People," which is syndicated in 50 markets. . . . Late night WSM-AM deejay **Chuck Morgan** asked listeners to phone in their names to be signed on a giant get-well card that was delivered the next day to performer **Marty Robbins** in the hospital. Robbins is recovering from his recent heart attack.

. . . Top Billing president **Tandy Rice** was featured recently on WKDA-AM's morning conversation program discussing the country music industry and its future growth.

Riders In The Sky took time out of recording its next Rounder album to hit the road for a few dates with **Steve Goodman** in the Boston-New York area. The irrepressible Riders also headlined the Cellar Door in Washington, D.C. and were featured with the Houston Pops Orchestra

at a Vice Presidential Inaugural Ball held at the Smithsonian Institute. The Riders—"Too Slim" LaBour, Ranger Doug Green and Woody Paul—were even invited to perform one of its special "Riders Theatre" pseudo-radio scripts for the event. "We're not what you'd call Republicans," commented Green, "but the committee who invited us said to come up with something original, so we did." Rumor has it that the trio was considering as its titles either "The Riders Get Elected" or "Life In The Political Bunkhouse."

Songwriter **Lewis Anderson**, who wrote the highly successful "We All Grew Up To Be Cowboys" theme song for new country station KHJ-AM in Los Angeles, has moved back to Nashville to live. A recording deal may be in the works. . . . **George Burns** appeared on "American Bandstand" where he sang his forthcoming Mercury single, "Willie, Won't You Sing A Song With Me." (Why not? Nelson's been featured with plenty of others, George!)

Scene offers its condolences on the death of **Cy True**, longtime producer of Canada's popular "Ronnie Prophet Show." True was one of the victims killed by the fire last week that broke out in Toronto's luxury Inn On The Park Hotel. Prophet and his wife Jeanne were driving to Toronto to finish taping the final four episodes of the program to round out the season when they heard the news on the radio. True had produced the show for five years. Ironically, Prophet himself was scheduled to stay at the hotel but had been delayed leaving Nashville and arrived late.

Con Hunley made his Grand Ole Opry debut recently and was simultaneously featured on **Bill Anderson's** syndicated tv show, "Backstage At The Grand Ole Opry." Hunley's also video'd a segment for "Soundstage" in Chicago which is supposed to air on PBS stations March 3. Sharing the billing on the concert-style show is **Lacy J. Dalton**.

Don King is working on his second Epic album, this time with producer **Steve Gibson**,

whose credits include LPs with **Lynn Anderson**, **Michael Johnson** and **Deborah Allen**. . . . **Emmylou Harris** crowded in a three-week European junket where she performed in Ireland and England and made tv appearances in Germany, Holland and France.

Tammy Wynette has left longtime producer, **Billy Sherrill**, and has begun recording with **Chips Moman** for a change of direction. . . . Speaking of Sherrill, his "Too Far Gone" was one of the songs British new waver **Elvis Costello** reportedly put in the can during his brief recording stint in Nashville. Costello was here for a Vanderbilt Univ. concert with his band, the Attractions, but managed to squeeze in some recording, as well as a trip by Cantrell's to take a gander at local headliners, the **Piggys**.

The **Country Music Wax Museum** near Music Row in Nashville is starting a major expansion program which will turn the tourist attraction into a two-story museum within the next three years. According to its new executive director, **Roger Ramey**, the Wax Museum's popularity with tourists (more than 150,000 last year) and the willingness of country entertainers to donate costumes and artifacts makes the expansion a possibility. Among the 50 exhibits now on display or soon to be featured are replicas of **Barbara Mandrell**, **Donna Fargo**, **Dolly Parton** and the **Statlers**, while **Charley Pride**, **Anne Murray** and **Liberace** are on the boards to contribute custom outfits. This past year, **Kenny Rogers** donated the suit he wore on his "Greatest Hits" LP, and the museum constructed a new "Grand Ole Opry" and "Hee Haw" stage.

Watch for singer **Juice Newton** to explore a newer pop direction with her upcoming Capitol album, "Juice," produced by **Richard Landis**. Newton's first single off the project is scheduled to be a remake of the old 1968 Merilee Rush hit, "Angel Of The Morning."

Elwood Bunn and his group, **Down Yonder**,
(Continued on page 58)

"LOOKIN' FOR LOVE"

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist. Label) (Publisher, Licensee)		
★	2	12	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC —Razzy Bailey (J. Slate, J. Hurt, L. Keith, D. Morrison, J. Silbar, S. Lorber). RCA 12120 (House Of Gold/B. Goldsboro. BMI, ASCAP)	★	NEW ENTRY	36	TEXAS WOMEN —Hank Williams Jr. (H. Williams Jr.). Elektra/Curb 47102 (Bocephus. BMI)	★	NEW ENTRY	69	TAKE IT EASY —Crystal Gayle (D. McCintion). Columbia 11-11436 (Duchess. BMI)		
★	4	11	WHO'S CHEATIN' WHO —Charly McClain (J. Hayes). Epic 19-50948 (Partner/Algee. BMI)	★	44	4	I HAVE A DREAM —Cristy Lane (B. Anderson, B. Ulvaeus). Liberty 1396 (Artwork. ASCAP)	★	70	80	3	SHE'S A FRIEND OF A FRIEND —The Burrito Brothers (J. Beland, G. Guilbeau). Curb/CBS 5402 (Atlantic. BMI)	
3	3	13	BEAUTIFUL YOU —The Oak Ridge Boys (D. Hanner). MCA 51022 (Sabal/Blendingwell. ASCAP)	★	58	4	YOU'RE THE REASON GOD MADE OKLAHOMA —David Frizzell & Shelly West (L. Collins, S. Pinkard). Warner/Viva 49650 (Peso/Wallet. BMI/Senor/Cibie. ASCAP)	★	71	82	2	DIXIE ROAD —King Edward IV (M.A. Kennedy, P. Rose, D. Goodman). Soundwaves 4626 (Window/Little Jeremy. BMI)	
★	7	9	SOUTHERN RAINS —Mel Tillis (R. Murrah). Elektra 47082 (Blackwood. BMI/Magic Castle. ASCAP)	★	40	9	A LOSER'S NIGHT OUT —Jack Grayson (T. Purvin, J. Grayson). Koala 328 (Temar. ASCAP/Hinsdale. BMI)	★	72	74	3	TWO OUT OF THREE AIN'T BAD —J.W. Thompson (J.D. Duncan). NSD 75 (Hitkit. BMI)	
★	6	11	I'LL BE THERE (If You Ever Want Me) —Gail Davies (R. Gabbard, R. Price). Warner Bros. 49592 (Ernest Tubbs. BMI)	★	52	3	PEACE OF MIND —Eddy Raven (E. Raven). Dimension 1017 (Milene. ASCAP)	★	NEW ENTRY	73	NEW ENTRY	IT'S A HEARTACHE —Dave & Sugar (Scott, Wolfe). RCA 12168 (Pi-Gem. BMI)	
★	12	9	ARE YOU HAPPY BABY? —Dottie West (B. Stone). Liberty 1392 (Rock Garden. BMI)	★	57	3	DIXIE MAN —Randy Barlow (K. Bell, T. Skinner, J.L. Wallace) Paid 116 (Hall-Clement. BMI)	★	74	84	2	FOOL THAT I AM —Rita Coolidge (B. Roberts, C.B. Sager). A&M 2281 (Unichappel/Begonia/Melodies/Fedora. BMI)	
7	8	13	YOUR MEMORY —Steve Wariner (C. Quillen, J. Schweers). RCA 12139 (Chess. ASCAP)	★	42	5	9 TO 5 —Dolly Parton (D. Parton). RCA 12133 (Velvet Apple/Fox Fanfare. BMI)	★	75	78	3	S.O.S. —Johnny Carver (B. Anderson, S. Anderson, B. Ulvaeus). Tanglewood 1905 (Countless. BMI)	
★	9	12	1959 —John Anderson (G. Gentry). Warner Bros. 49582 (Taylor And Watts. BMI)	★	60	3	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN —Joe Stampley (L. Chesler, M. Kellum). Epic 19-50972 (Blabb. Mullet. BMI)	★	NEW ENTRY	76	NEW ENTRY	COMPLETELY OUT OF LOVE —Marty Robbins (M. Robbins). Columbia 11-11425 (Mariposa. BMI)	
★	11	13	SILENT TREATMENT —Earl Thomas Conley (E.T. Conley). Sunbird 7556 (Blue Moon/April. ASCAP)	★	44	45	7	CAROLINA (I Remember You) —Charlie Daniels Band (C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards). Epic 19-50955 (Hat Band. BMI)	★	77	NEW ENTRY	ANY WAY YOU WANT ME —Gene Watson (L. Dillman). Warner/Viva 49648 (Senor/Cibie. ASCAP)	
10	10	11	FOLLOWING THE FEELING —Moe Bandy & Judy Bailey (C. Craig). Columbia 11-11395 (Screen Gems/EMI. BMI)	★	50	7	READY FOR THE TIMES TO GET BETTER —Joe Sun (A. Reynolds). Ovation 1162 (Aunt Polly's. BMI)	★	78	NEW ENTRY	I REMEMBER YOU —Slim Whitman (J.H. Mercer, V. Scherzinger). Cleveland Int./Epic 19-50971 (Paramount. ASCAP)		
★	15	9	HILLBILLY GIRL WITH THE BLUES —Lacy J. Dalton (L.J. Dalton). Columbia 11-11410 (Algee. BMI)	★	46	47	9	GETTIN' OVER YOU —Tim Rex and Oklahoma (C.L. Rutledge). Dee Jay 107 (Big Crush/Phono. SESAC)	★	79	81	3	WITHOUT LOVE —Johnny Cash (N. Lowe). Columbia 11-11424 (Plangent Visions. ASCAP)
★	14	10	DON'T YOU EVER GET TIRED (Of Hurting Me) —Willie Nelson & Ray Price (H. Cochran). Columbia 11-11405 (Tree. BMI)	★	47	21	15	DOWN TO MY LAST BROKEN HEART —Janie Fricke (C. Rains). Columbia 111384 (Jensing/Chick Rains. BMI)	★	80	51	8	WHISKEY HEAVEN —Fats Domino (C. Crofford, J. Durrill, S. Garrett). Warner/Viva 49610 (Peso/Wallet. BMI)
13	13	12	ANY WHICH WAY YOU CAN —Glen Campbell (M. Brown, S. Dorff, S. Garrett). Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet. BMI)	★	48	28	14	I LOVE A RAINY NIGHT —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy). Elektra 47066 (Debdave. Briarpatch. BMI)	★	NEW ENTRY	81	NEW ENTRY	I DON'T WANT TO KNOW YOUR NAME —Glen Campbell (M. Smotherman). Capitol 4959 (Seventh Sun. ASCAP)
★	16	11	KILLIN' TIME —Fred Knoblock and Susan Anton (J. Harrington, J. Penning). Scotti Bros. 609 (Flowering Stone. ASCAP)	★	49	30	18	SOMEBODY'S KNOCKIN' —Terri Gibbs (E. Penney, J. Gillespie). MCA 41309 (Chiplin/Iri-Chappell. ASCAP/SECAC)	★	82	83	2	HAVE ANOTHER DRINK —Douglas (R. Davies). Door Knob 80143 (Davray. PRS)
★	17	10	DON'T LOOK NOW (But We Just Fell In Love) —Eddy Arnold (J. Slate, J. Silbar). RCA 12136 (House Of Gold. BMI)	★	66	2	LOVIN' WHAT YOUR LOVIN' DOES TO ME —Conway Twitty & Loretta Lynn (J. Crouch, T. Dae). MCA 51050 (Sawgrass. BMI)	★	83	NEW ENTRY	NEW YORK COWBOY —Nashville Superpicker (R. Murrah). Sound Factory 002 (Magic Castle/Blackwood. BMI)		
★	18	8	CAN I SEE YOU TONIGHT —Tanya Tucker (D. Allen, R. Van Hoy). MCA 51037 (Duchess/Posey Tree. BMI)	★	51	31	14	GIRLS, WOMEN AND LADIES —Ed Bruce (E. Bruce, R. Peterson, P. Bruce). MCA 51018 (Tree. Sugarplum. Gingham. ASCAP. BMI)	★	84	NEW ENTRY	REACHIN' FOR FREEDOM —Ron Shaw (R.L. Smith). Pacific Challenger 1639 (Moonridge. ASCAP)	
★	20	8	CUP OF TEA —Rex Allen Jr. and Margo Smith (H.S. White). Warner Bros. 49626 (Fruit. BMI)	★	61	3	TOO LONG GONE —Vern Gosdin (M.D. Barnes). Ovation 1163 (Blue Lake. Plum Creek. BMI)	★	85	86	2	BE MY LOVER, BE MY FRIEND —Mick Lloyd & Jerri Kelly (M. Lloyd). Little Giant 40 (Mick Lloyd. SESAC)	
★	18	9	YOU BETTER MOVE ON —George Jones and Johnny Paycheck (A. Alexander). Epic 19-50949 (Deva. BMI)	★	53	36	11	I JUST WANT TO BE WITH YOU —Sammi Smith (R. Murrah). Sound Factory 425 (Magic Castle/Blackwood. BMI)	★	86	NEW ENTRY	HONKY TONK SATURDAY NIGHT —Becky Hobbs (M.R. Martin, B. Hobbs). Mercury 57041 (Al Gallico/Songbreaker/Mike Martin. BMI)	
★	27	5	ANGEL FLYING TOO CLOSE TO THE GROUND —Willie Nelson (W. Nelson). Columbia 11-11418 (Willie Nelson. BMI)	★	54	37	10	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE —Danny Wood (B. McDill, W. Holyfield). RCA 12123 (Hall-Clement/Maplehill Vogue. BMI)	★	87	NEW ENTRY	HAVE YOU EVER SEEN THE RAIN —Pam Hobbs (J.C. Fogerty). 50 States 79 (Jandora. BMI)	
★	22	8	WILLIE JONES —Bobby Bare (C. Daniels). Columbia 11-11408 (Dama Sutra/Hat Band. BMI)	★	55	42	16	GIVING UP EASY —Leon Everette (J. Foster, B. Rice). RCA 12111 (April. ASCAP)	★	88	NEW ENTRY	LIVIN' TOGETHER (Lovin' Apart) —Bobby G. Rice (B. Morrison, M. Welch). Sunbird 7558 (Southern Nights. ASCAP)	
★	24	8	WHAT'S NEW WITH YOU —Con Hunley (C. Quillen, D. Dillon). Warner Bros. 49613 (Chess. ASCAP/Pi-Gem. BMI)	★	56	56	7	I'VE LOVED ENOUGH TO KNOW —Jim Rushing (J. Rushing, F. Koller). Ovation 1161 (Blue Lake. BMI)	★	89	53	14	DON'T FORGET YOURSELF —The Statler Brothers (D. Reid). Mercury 57037 (American Cowboy. BMI)
★	29	4	DO YOU LOVE AS GOOD AS YOU LOOK —Bellamy Brothers (R. Bourke, J. Gillespie, C. Black). Warner/Curb 49639 (Chappell. ASCAP/Tri-Chappell. SESAC)	★	62	5	5	20/20 HINDSIGHT —Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conkin). Sunbird 7557 (Lefty's. BMI)	★	90	54	14	ACAPULCO —Johnny Duncan (L. Collins, M. Leath). Columbia 1-11385 (Senor. ASCAP)
★	23	11	COUNTRYFIED —Mel McDaniel (D. Hogan, R. Scaife). Capitol 4949 (Partner. BMI)	★	59	59	5	RAININ' IN MY EYES —Miki Mori (P. Garrett). Starcom 1001 (Velvet Apple. BMI)	★	91	64	7	DARE TO DREAM AGAIN —Phil Everly (P. Everly). Curb/CBS 5401 (Everly And Sons. BMI)
★	24	12	NOBODY'S FOOL —Deborah Allen (Allen, Van Hoy, Cook). Capitol 4945 (Duchess/Posey/Van Hoy/Unichappel/Cross Keys. BMA. ASCAP)	★	61	46	12	WHEN IT'S JUST YOU AND ME —Kenny Dale (K. O'Dell). Capitol 4943 (House Of Gold. BMI)	★	92	67	14	DANCE THE TWO STEP —Susie Allanson (L. Holdridge, M.A. Leikin). Liberty/Curb 1383 (World Song. Hot Cider. ASCAP)
★	25	9	ANYTHING BUT YES IS STILL NO —Stephanie Winslow (L. Pearl). Warner/Curb 49628 (Michael O'Connor. BMI)	★	62	48	16	I THINK I'LL JUST STAY HERE AND DRINK —Merle Haggard (M. Haggard). MCA 51014 (Shade Tree. BMI)	★	93	70	15	NOBODY IN HIS RIGHT MIND —Dean Dillon (D. Dillon). RCA 12109 (Pi-Gem. BMI)
★	32	4	GUITAR MAN —Elvis Presley (J.R. Hubbard). RCA 12158 (Vector. BMI)	★	63	63	5	ROCKABILLY REBEL —Orion (R.S. Bloomfield). Sun 1159 (Magnet. ASCAP)	★	94	71	17	A BRIDGE THAT JUST WON'T BURN —Conway Twitty (R. Murrah, J. McBride). MCA 51011 (Blackwood/Magic Castle. BMI)
★	33	4	DRIFTER —Sylvia (D. Pirimmer, A. Jordan). RCA 12164 (Pi-Gem. BMI/Chess. ASCAP)	★	64	68	4	MY TURN —Donna Hazard (L. Chiavacka, J. Hugely). Excelsior 1004 (Unichappel. BMI/Chappell. ASCAP)	★	95	72	9	YOU ARE A LIAR —Whitey Shafer (S.D. Shafer). Elektra 47063 (Acuff-Rose. BMI)
★	35	7	WANDERING EYES —Ronnie McDowell (J. O'Hara). Epic 19-50962 (Cross Keys. ASCAP)	★	65	65	5	COW PATTI —Jim Stafford (J. Stafford). Warner/Viva 49611 (Senor/Cibie. ASCAP)	★	96	73	9	SONG OF THE SOUTH —Johnny Russell (B. McDill). Mercury 57038 (Hall-Clement/Welk. BMI)
★	38	5	YOUR GOOD GIRL'S GONNA GO BAD —Billie Jo Spears (G. Sutton, B. Sherill). Liberty 1395 (Al Gallico. BMI)	★	65	75	3	SEVEN BRIDGES ROAD —Eagles (S. Young). Asylum 47100 (Irving. BMI)	★	97	77	16	ONE IN A MILLION —Johnny Lee (C. Rains). Asylum 47076 (Times Square/Unichappel/Bundin. BMI)
★	34	11	YELLOW PAGES —Roger Bowling (R. Bowling, C. Nowak). Mercury 57042 (ATV. BMI)	★	67	NEW ENTRY	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW —Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene). MCA 51062 (Pi-Gem. BMI/Chess. ASCAP)	★	98	49	14	IF YOU GO, I'LL FOLLOW YOU —Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton). RCA 12119 (Velvet Apple. Porter. BMI)	
★	39	4	IF DRINKIN' DON'T KILL ME (Your Memory Will) —George Jones (H. Sanders, R. Beresford). Epic 19-50968 (Warner Tamerlane/Window. BMI)	★	68	NEW ENTRY	PERFECT FOOL —Debby Boone (D. Pfeifer). Warner/Curb 49652 (Brightwater/Strawberry Patch. ASCAP)	★	99	85	3	I THINK I COULD LOVE YOU —Gabriel (B. Morrison, D. Hupp). NDS 70 (Southern Nights. ASCAP)	
★	41	4	THIRTY NINE AND HOLDING —Jerry Lee Lewis (J. Foster, B. Rice). Elektra 47095 (April. ASCAP)	★	68	NEW ENTRY		★	100	88	8	I AIN'T GOT NOBODY —Roy Clark (L. Butler, R. Bowling). MCA 51031 (Unart/ATV. BMI)	
★	43	3	WHAT I HAD WITH YOU —John Conlee (C. Putnam, S. Throckmorton). MCA 51044 (Tree. BMI)										
★	34	10	I FEEL LIKE LOVING YOU AGAIN —T.G. Sheppard (B. Braddock, S. Throckmorton). Warner/Curb 49615 (Tree. BMI)										
★	55	3	SOMETHIN' ON THE RADIO —Jacky Ward (P. McManes). Mercury 57044 (Music City. ASCAP)										

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units, indicated by triangle.)

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CHILD'S PLAY—Capitol artist Cristy Lane records her latest single, "I Have A Dream," a song made popular by Swedish pop group Abba. Chiming in on background vocals are the children of Lane's regular background vocalists.

RADIO MEET THEME SET

NASHVILLE—"Country Radio: Nobody Does It Better" will be the bannerhead for the upcoming 12th annual Country Radio Seminar March 13-14 at Nashville's Hyatt Regency Hotel.

The seminar will deal with such topics as the increasing competition in the country radio market and ways to program for maximum audience appeal. Modern methods of programming, promotion, advertising and management are also slated for discussion during the two-day event.

Feb. 20 is the deadline for advance registration at \$140. The fee jumps to \$175 after this date. The deadline for air check tapes is Monday (9). Mail these to Bob English, WUBE-AM, P.O. Box 1232, Cincinnati, Ohio 45201.

The deadline for mailing video tape recordings is Feb. 28; these should be submitted to Chris Collier at KYTE-AM, 2040 S.W. 1st Ave., Portland, Ore. 97201.

Any printed matter for display during the seminar, including T-shirts, belt buckles, bumper stickers and station posters, should be sent to Frank Mull, Country Radio Seminar, P.O. Box 120548, Nashville, Tenn. 37212. Deadline for these entries is March 1.

'On Stage' Will Air On April 1

NASHVILLE — Charlie Chase will emcee "On Stage," a new nationally syndicated radio program slated to air in more than 150 markets beginning April 1.

"On Stage" will couple live concert performances at the Grand Ole Opry with onstage interviews following each act. Artists scheduled to appear on the program include Roy Acuff, Bill Anderson, Merle Haggard, Grandpa Jones, Jimmy C. Newman, Jeanne Pruett, Dottie West, Hank Snow, Ronnie Milsap and Marty Robbins.

Opryland Radio Productions is making the 60-minute programs available to stations free through arrangements with national sponsors.

Nashville Scene

• Continued from page 55
will do a series of country music concerts in various metro parks throughout each of New York's five boroughs, starting in mid-April.

Congratulations to performer John Hartford and his new bride, Marie Barrett, who were married shortly after Christmas in Nashville. Officiating at the ceremonies were Shel Silverstein, Benny Martin—and, for legal reasons!—a local judge. Among those attending the wedding were Chet Atkins, Roy Acuff, Earl Scruggs, Vassar Clements, Don Everly and Rodney Dillard. Barrett has served as manager of Hartford's publishing company for several years and is herself a songwriter.

Legendary producer George Martin was in Nashville to record the title track for a new EMI Films' release called "HonkyTonk Freeway," written and performed by Roger Cook. Martin used to produce Cook years ago when both lived in London.

Parton To Vegas

NASHVILLE—Adding another "first" to her long list of professional accomplishments, singer Dolly Parton makes her Las Vegas debut Feb. 19-March 4, at the Riviera Hotel. Prior to this engagement, she headlines at Harrah's in Lake Tahoe.

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	16	16	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	39	39	2	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
★ 2	9	9	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	☆ 56	24	24	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
3	4	17	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	41	36	7	ED BRUCE Ed Bruce, MCA 3242
4	3	19	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	42	47	33	FRIDAY NIGHT BLUES John Conlee, MCA 3246
5	5	30	HORIZON ● Eddie Rabbitt, Elektra 6E-276	43	43	2	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
★ 8	14	14	GREATEST HITS The Oak Ridge Boys, MCA 5150	44	35	37	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
7	6	25	I BELIEVE IN YOU Don Williams, MCA 5133	☆ 62	9	9	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
8	7	93	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	★ NEW ENTRY			SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173
☆ 15	14	14	BACK TO THE BARROOMS Merle Haggard, MCA 5139	47	44	15	ALWAYS Patsy Cline, MCA 3263
10	11	23	HONEYSUCKLE ROSE ▲ Soundtrack, Columbia S236752	48	50	15	REST YOUR LOVE ON ME Conway Twitty, MCA 5138
11	10	19	I AM WHAT I AM George Jones, Epic JE 36586	49	40	114	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
12	12	9	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	50	55	37	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
13	16	19	LOVE IS FAIR Barbara Mandrell, MCA 5136	★ NEW ENTRY			ROWDY Hank Williams Jr., Elektra/Curb 6E 330
14	9	38	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	52	53	2	CLASSIC CRYSTAL Crystal Gayle, Liberty L00 982
☆ 22	22	22	RAZZY Razzy Bailey, RCA AHL1 3688	53	57	11	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
16	17	35	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	54	58	65	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
17	14	13	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	55	49	3	THE WAY I AM Merle Haggard, MCA 3229
18	13	144	STARDUST ▲ Willie Nelson, Columbia JC 35305	56	63	7	THE LEGEND OF JESSE JAMES Various Artists, A&M SP 3718
19	18	36	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	57	46	5	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207
20	24	65	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	58	60	33	WAYLON AND WILLIE ▲ RCA AFL1-2686
21	21	17	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	59	45	21	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
22	25	10	SOUTHERN RAIN Mel Tillis, Elektra 6E 310	60	68	29	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
★ 30	10	10	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	61	65	5	MILSAP MAGIC Ronnie Milsap, RCA AHL1 3563
24	27	34	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	62	59	84	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
25	19	27	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571	63	52	113	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
26	26	33	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	64	69	33	OUTLAWS Waylon Jennings, RCA AFL1-1321
27	20	11	ENCORE Mickey Gilley, Epic JE 36851	65	73	14	DREAMLOVERS Tanya Tucker, MCA 5140
28	29	30	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	66	61	37	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
29	23	15	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	67	54	8	A WOMAN'S HEART Crystal Gayle, Liberty L00 1080
30	33	18	HARD TIMES Lacy J. Dalton, Columbia JC 36763	68	74	26	10th ANNIVERSARY The Statler Brothers, Mercury SRM1 5027
31	28	14	LOOKIN' GOOD Loretta Lynn, MCA 5148	69	41	159	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
32	32	20	THESE DAYS Crystal Gayle, Columbia JC 36512	70	75	72	KENNY ▲ Kenny Rogers, United Artists LWAK 979
33	34	4	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820	71	48	8	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
34	38	9	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760	72	51	13	LIGHT OF THE STABLE Emmylou Harris, Warner Bros. BSK 3484
35	31	23	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	73	64	49	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
★ 36	NEW ENTRY		I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	74	71	16	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768
37	37	4	URBAN COWBOY II Various Artists/Soundtrack, Full-Moon/Epic SE 36921	75	72	43	GIDEON ▲ Kenny Rogers, United Artists L00 1935
38	42	3	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509				

★ 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.)

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Chart Fax

By ROBYN WELLS

The combo of "I Keep Coming Back/True Life Country Music" puts **Razzy Bailey** back in the No. 1 spot. "Loving Up A Storm" garnered Bailey his first top single back in October. Among the radio stations which place this RCA artist at the head of its playlist are WAFL-FM, Milford, Del. and WCOS-FM, Columbia, S.C.

Charly McClain leads the top 10 contenders with "Who's Cheatin' Who" moving to starred 2. "Southern Rains" pushes **Mel Tillis** to starred 4, followed by **Gail Davies** at starred 5. **Dottie West** looks strong at superstarred 6 with "Are You Happy Baby," while **John Anderson** edges up to starred 8. Breaking into the top 10 for the first time is **Earl Thomas Conley**, with "Silent Treatment" at starred 9.

Vying for Prime-Mover-Of-The-Week honors with 20 place jumps each are **Jacky Ward** and **David Frizzell** and **Shelly West**. Ward leaps to superstarred 35 as Frizzell and West soar to superstarred 38. "Every Now And Then" advances 19 places, putting **Brenda Lee** at superstarred 57. **Joe Stampley** bypasses 17 spots to superstarred 43, as **Randy Barlow** and **Conway Twitty** and **Loretta Lynn** jump 16 notches apiece, to superstarred 41 and superstarred 50, respectively. Rounding out the prime movers are **Eddy Raven**, **John Conlee**, the **Burrito Brothers** and **Rita Coolidge**.

Hank Williams Jr. reportedly makes his highest debut ever, as the feisty "Texas Women" breaks onto the country chart with an electrifying starred 36. **Barbara Mandrell** bows at starred 67 with the potent "Love Is Fair," backed by "Sometime, Somewhere, Somehow." "Perfect Fool" puts **Debby Boone** on the singles chart at starred 68, followed by **Crystal Gayle** at starred 69 with "Take It Easy" a **Delbert McClinton** tune she sang at the recent Volunteer Jam. At starred 73 are **Dave & Sugar**, while **Marty Robbins** enters at starred 76.

Gene Watson debuts at starred 77 with "Any Way You Want Me," the seventh single culled from the "Any Which Way You Can" soundtrack. Five of the songs are still charting: "Any Which Way You Can," 13; "You're The Reason God Made Oklahoma," superstarred 38; "Cow Patti," 65; "Whiskey Heaven" 80; and "Acapulco," 90. "Beers To You" peaked at 55. Two more singles are slated to be released off the soundtrack by March. **Slim Whitman**, **Glen Campbell**, the **Nashville Superpickers**, **Ron Shaw**, **Becky Hobbs**, **Pam Hobbs** and **Bobby G. Rice** complete the list of new entries.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

LIVIN' TOGETHER (LOVIN' APART)—**Bobby G. Rice** (Sunbird)—KHAK-AM, Cedar Rapids; WSLC-AM, Roanoke; WFAL-AM, Fayetteville, N.C.; KOYN-AM, Billings; WDXB-AM, Chattanooga; WTMT-AM, Louisville; WSDS-AM, Ypsilanti, Mich.; WKCW-AM, Warrenton, Va.; KBUC-AM, San Antonio; KCEY-AM, Modesto; WMAY-AM, Springfield, Ill.; WYDE-AM, Birmingham; WAXX-FM, Eau Claire, Wis.; WTSO-AM, Madison; KBBQ-AM, Ventura, Calif.

HAVE YOU EVER SEEN THE RAIN—**Pam Hobbs** (50 States)—CKLW-FM, Southfield, Mich.; KZUN-FM, Spokane, Wash.; WHIM-AM, E. Providence, R.I.; KSOP-AM, Salt Lake City; KOYN-AM, Billings; WTMT-AM, Louisville; WCMS-AM, Virginia Beach; WKCW-AM, Warrenton, Va.; KDJW-AM, Amarillo; WCBX-AM, Eden, N.C.; WKSJ-AM, Mobile; WYDE-AM, Birmingham; KUUY-AM, Cheyenne; WPCM-AM, Burlington, N.C.; KFDI-AM, Wichita; WTOD-AM, Toledo; KBBQ-AM, Ventura, Calif.

BUBBLING UNDER THE TOP 100:

101—**FRUSTRATION**—**Wyvon Alexander** (Gervasi)
102—**BLUE COLLAR BLUES**—**Mundo Earwood** (Excelsior)
103—**BABY ONE MORE TIME**—**Durwood Haddock** (Eagle Int.)
104—**TEXAS PROUD**—**Curtis Potter** (Hillside)
105—**YOU ARE THE ONE**—**Sligo Studio Band** (GBS)

LP CHART ACTION:

Kenny Rogers and **Dolly Parton** continue to hold the No. 1 and 2 spots, respectively. Moving into the top 10 are **Merle Haggard** at super-

starred 9 with "Back To The Barrooms" and the soundtrack, "Honeysuckle Rose," at 10. "The Best Of The Kendalls" jumps 17 places to super-

starred 45, while **T. G. Sheppard's** "Smooth Sailin'" cruises forward 16 notches to superstarred 40.

Mel McDaniel enters LP chart action at starred 36 with "I'm Countrified." **Terri Gibbs** debuts at starred 46 with "Somebody's Knock-

in," her first album release, while **Hank Williams Jr.** bursts on the chart at starred 51 with "Rowdy."



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Novelty Single Out

NASHVILLE—Trail's End Records, a pop company, has a novelty release out, "I Just Want To Stay." Recorded by **Deno Lee Pressnell**, the single is a country-flavored, upbeat number being promoted as a type of "country disco."



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Jazz

D.C. Label Underway

By JEAN CALLAHAN

WASHINGTON — Richard Spring is betting that JAM, his new jazz label, will win more media attention based here than it would had he launched in New York or Los Angeles.

"I know the press here," he says. "A lot of them are jazz freaks. And when Congress recesses, they all look for something to write about."

Former public relations chief for National Public Radio's "Jazz Alive!," Spring has signed the Akiyoshi-Tabackin Big Band and Jimmy McGriff, and also plans February release of an all-star album featuring Michal Urbaniak and Roy Haynes.

JAM (for Jazz America Marketing) is capitalized at \$500,000 for the first year, and has scheduled a dozen releases in 1981.

The Haynes, Urbaniak album, also featuring Kenny Barron, Ted Dunbar and Buster Williams, will be one of JAM's first releases.



Billboard photo by Chuck Pulin
JAZZ VISIT—Gerry Mulligan, right, chats with fans during a promotional visit to the the J&R Music World jazz store in downtown New York.

Vegas Group Gets Office

By TIM WALTER

LAS VEGAS—The Las Vegas Jazz Society has moved strongly into 1981 by establishing a new, permanent office and continuing membership-building celebrity television spots.

Says founder and president Monk

Montgomery, "We're starting the new year off right. For 5½ years, all the activities for the society were managed from a large room in my house. Now we have our own office space on Paradise Road, and it makes all the difference in the world."

Montgomery says the new office includes a reception area, private office for the president and a rehearsal hall. "The hall is not large, but it's a place to work. We have an electric piano, drums and bass—they belong to the society—and members can just come in and rehearse anytime. Later this year, we'll develop a whole teaching program."

The 2035 Paradise Road address is just one block north of the Sahara Hotel and Casino. "I can see the day we'll convert this entirely to offices and have other facilities for rehearsals and concerts," says Montgomery. He claims the membership, with annual dues ranging from \$5 to \$25, now exceeds 500 persons.

The society also receives grants from the Federal, state and local governments. States Montgomery, "I think they can see the contribution we've been making to the community. I like to think that we're almost a model program for the West Coast."

One such program is encouraging celebrity performers around Las Vegas to tape tv commercials for use in promotion of the society. Among spots made to date, celebrities featured include Tony Bennett, Bill Cosby, Mel Torme, Jerry Lewis, Joe Williams, Marlena Shaw, Louie Bellson and Harold Land.

Artist Vidtapes At Jazz Event

CHICAGO—The Jazz Institute of Chicago added videotape performances by major jazz artists to its Jan. 26 running of the Chicago Jazz Fair. The annual winter event has become one of the most popular of the educational organization's functions, drawing 950 paid attendance this year. The event is held at the Blackstone Hotel.

Videotapes included performers Eddie Jefferson—recorded at his last Chi performance, two days prior to his death—Richie Cole, Ira Sullivan, Joe Diorio, Sonny Stitt, Red Holloway, Mal Waldron, Art Blakey Jazz Messengers, Dexter Gordon, Johnny Griffin, Art Pepper, Kenny Burrell and Barry Harris. The video clips were viewed on projection television.

A slide presentation recapping the 1980 JIC/City of Chicago-sponsored Chicago Jazz Festival also was produced, and there was screening of rare jazz feature films and shorts. Admission was \$8, public, \$6 JIC members.

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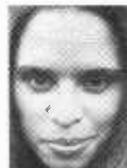
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	12	WINELIGHT Grover Washington Jr. Elektra 6E-305	26	26	20	HOW'S EVERYTHING Sadao Watanabe, Columbia CX2 36818
☆	2	14	CARNIVAL Spyro Gyra, MCA MCA-5149	27	29	28	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284
	3	8	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	28	28	50	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
☆	4	7	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	29	25	22	BADDEST Grover Washington Jr., Motown M9-940A2
	5	16	INHERIT THE WIND Wilton Felder, MCA MCA-5144	30	18	13	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
	6	27	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	31	32	25	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
	7	13	MR. HANDS Herbie Hancock Columbia JC 36518	32	27	17	VICTORY Narada Michael Walden, Atlantic SD 19279
	8	17	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	33	31	5	PEACEFUL HEART, GREAT SPIRIT Chico Freeman, Contemporary 14005
	9	15	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	34	34	19	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
	10	17	FAMILY Hubert Laws, Columbia JC 36396	35	35	27	ROUTES Ramsey Lewis, Columbia JC 36423
	11	12	ODORI Hiroshima, Arista AL 9541	36	37	5	AUTUMN BLOW Sadao Watanabe, Inner City IC 6064
	12	7	REAL EYES Gil Scott-Heron, Arista AL 9540	37	30	10	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	13	33	THIS TIME Al Jarreau, Warner Bros. BSK 3434	☆	NEW ENTRY		GOATHAM CITY Dexter Gordon, Columbia JC 36853
	14	31	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	39	38	25	QUINTET '80 David Grisman, Warner Bros. BSK 3469
	15	30	LOVE APPROACH Tom Browne, Arista/GRP 5008	40	39	12	USE THE STAIRS Stanley Turrentine, Fantasy F-9604
	16	16	TOUCH OF SILK Eric Gale, Columbia JC 36570	41	36	5	COMING TO YOU LIVE Charles Earland, Columbia JC 36449
	17	18	SEAWIND Seawind, A&M SP-3113	42	42	18	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
	18	31	H Bob James, Tappan Zee/Columbia JC 36422	43	41	3	GOZAME PERO YA Cal Tjader, Concord Jazz CJP-130
	19	8	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)	44	44	34	INFLATION Stanley Turrentine, Elektra 6E-269
☆	NEW ENTRY		VOICES IN THE RAIN Joe Sample, MCA MCA-5172	45	45	2	EVIDENCE Steve Khan, Arista/Novus AN 3024
	21	13	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747	46	40	14	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
	22	14	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)	47	43	12	LOVE AT FIRST SIGHT Sonny Rollins, Milestone M-9098 (Fantasy)
	23	10	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)	48	48	8	I'VE ALWAYS WANTED TO DO THIS Jack Bruce And Friends, Epic JE36827
	24	46	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	49	49	2	THE HOT CLUB OF FRANCE Django Reinhardt, Inner City IC 1104
☆	33	13	NIGHT SONG Ahmad Jamal, Motown M7-945R1	50	46	3	REQUIEM Lennie Tristano, Atlantic SD-2-7003

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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.)

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Sound Business

MOST STUDIOS STILL HESITANT

Digital Gains Despite Economy

• Continued from page 9

line" was done digitally there, while Rickie Lee Jones' upcoming LP is using it as will the new Christopher Cross. Several months ago a Gordon Lightfoot album utilized the new technology there.

Two years ago the Record Plant, A&M Studios, and Amigo in L.A. were among the first studios in the world to take delivery of 3M digital systems. Since then, A&M has decided to send its equipment back, while Record Plant added another system and Westlake Audio acquired two systems and has also begun actively renting.

ductions. Elsewhere, Digital Recording Services in Philadelphia is maintaining an active Sony PCM rental business, while CBS in New York has two machines being utilized for classical sessions.

Stevie Wonder, who has used Sony PCM equipment for his recent "Hotter Than July" and "Secret Life Of Plants" LPs, now owns multiple Sony digital equipment for his own personal use.

"Sure, money's tight," explains Sony's Rick Plushner, "but we don't feel its hampering the growth of digital. Bigger artists have been using it but the technology is spreading as is the interest."

from 100% analog projects to approximately 50% digital and 50% analog. We seem to be a good area for digital interest here, especially for jazz and classical projects. But the pop and MOR community are showing heightened interest in digital."

Sound Ideas has and will be doing projects for such labels as CBS Mastersound, RCA Red Seal and None-such.

In addition to Sound Ideas and Scharff Communications, Eastern Artists Recording Studios (E.A.R.S.) in nearby New Jersey, plans to make a 3M digital system purchase shortly.

High-End Tape Decks Bowed By Nakamichi

NEW YORK—Nakamichi U.S.A. adds to its line of high-end cassette decks with the 700ZXL computerized deck. Like the 1000ZXL introduced recently, the 700ZXL offers automatic calibration for azimuth, bias, level and equalization.

These calibrations can be stored in four separate memories for instant recall.

The machine also offers double Dolby and access to outboard noise reduction units such as High-Com. In addition, its automatic program locator can be programmed for up to 30 commands for playing selections in various orders.

The unit, which carries a suggested list price of \$3,000, utilizes four servo motors to drive the capstan, reels, cam-positioning assembly and azimuth-alignment system.

In addition, Nakamichi is introducing its add-on Dolby Type C noise reduction unit for use with the deck. The Dolby C unit has a suggested list price of \$230.

20 Vanguard Titles On Hi Tech Cassettes

NEW YORK—Vanguard Records is making 20 of its titles available as high technology prerecorded cassettes.

Utilizing chromium dioxide tape formulation, the Vanguard Superchrome cassette series will list at \$8.98 for single LPs, while dual LP, single cassettes will list at \$10.98, and three-LP, dual cassettes will list at \$17.96.



PAUL PLUS—Paul Williams, right, takes a break during his recent stint recording Nashville's first 3M digital album, using 4-track equipment. Sitting in on Williams' session at Woodland Sound are well-known Nashville session guitarist Reggie Young, right, and producer Charles Underwood. The album, containing such country favorites as "I Fall To Pieces" and "Making Believe," will be released on Firstline Records.

IN ANAHEIM, CALIF.

14,000 Expected At NAMM's Powwow

LOS ANGELES—Some 14,000 attendees are expected at the National Assn. of Music Merchants Winter Market which begins its three day run Friday (6) at the Anaheim Convention Center.

Some 315 exhibitors will display primarily musical instrument and related products. About 40% of manufacturers showing will be from the professional sound community, a continuation of a NAMM trend in recent years as more musical instrument retailers have begun retailing pro equipment.

This will mark the first time the Winter Show has utilized the Convention Center and not the Disney-

land Hotel. This year the hotel will be used for housing only.

NAMM has also beefed up its seminar program while CAMEO, the Creative Audio & Music Electronics Organization, will sponsor two education sessions.

One CAMEO seminar will take place Saturday (7)—an industry overview of the sound reinforcement market with Stan Miller of Stanal Sound acting as moderator. That 90-minute session begins at 4 p.m.

One other CAMEO seminar takes place on Sunday (8) beginning also at 4 p.m. Entitled "Creative Financing For The Professional Audio Equipment Dealer," the moderator is Larry Blakely, CAMEO president.

Among NAMM-sponsored sessions are "Everything You Always Wanted To Know About Harmonicas But Were Afraid To Ask," moderated by a Hohner executive and repeated each day of NAMM; "Burnout: The No. 1 Sales Killer" on Saturday at 1 p.m., moderated by Jack Berman, Jack Berman Sales Co.; and "Is Anybody Out There," an advertising and promotion session helmed by NAMM's Robert Blanck.

10 Digital Albums Are On The Top LPs & Tape Chart

LOS ANGELES—A scan of Billboard's Top LPs & Tape chart this week indicates that digital recording is continuing to have an impact on major pop artists and product.

Six LPs in the Top 30 spots utilize this advanced recording technique with all major systems represented.

Stevie Wonder's "Hotter Than July," Bruce Springsteen's "The River," Barbara Streisand's "Guilty" and Heart's "Greatest Hits" employed Sony Digital PCM equipment, while Rod Stewart's "Foolish Behaviour" utilized 3M equipment and Fleetwood Mac's "Live" double set for the mixdown used Soundstream process.

Other digital LPs on the chart: Christopher Cross' album of the same name (3M); Kenny Loggins' "Alive" (Sony); Ry Cooder's "Borderline" (3M) and George Benson's "Give Me The Night" (Soundstream).

Among some digital pop albums in the works: Christopher Cross (3M); Rickie Lee Jones (3M); Village People (3M) and Billy Joel (3M).

JIM McCULLAUGH

Chicago's Universal Recording recently took delivery of a 3M system, according to president Murray Allen who points out: "Sure, it's a little more expensive but producers and artists who use it once allowing that they can afford it, never want to do anything again in analog." Already, adds Allen, interest and bookings are mounting with a Dave Brubeck project set to be involved.

According to Roger Pryor, general manager of Sony Digital Audio Products, San Francisco, a Sony PCM 1600 was just sold to audiophile specialty label American Gramophone based in Omaha, Neb.

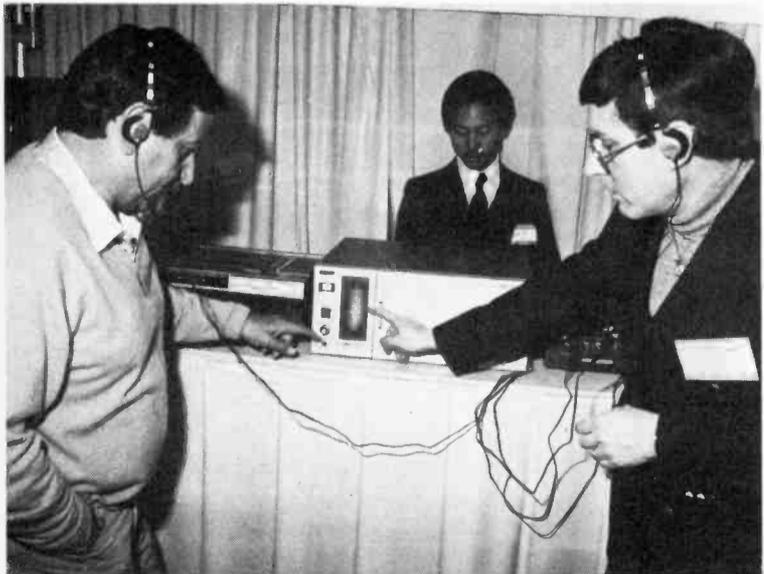
Sony has made good inroads into the Los Angeles studio community with PCM equipment at such facilities as Clover, Spectrum, Digital Magnetics, Digital Sound Recording, M&K, and Walt Disney Pro-

Sony is now delivering its new DAE 1100 editor, shown for the first time at the November New York AES and is expected to show a 24-track digital unit, with operations similar to a standard analog multi-track, at the May AES in Los Angeles. The recent Sony/Studer digital alliance may also result in a Studer digital multi-track machine at that convention.

"In some cases," adds Plushner, "studios that have purchased digital equipment are staying alive because of it. And in markets like L.A., with the oversaturation of 24-track facilities, it's now a competitive edge."

Bob Schaffner, manager of Sound Ideas Studios in New York, which recently took delivery of a 3M system, agrees.

"It's totally repositioned us in this market," he asserts. "We've gone



Billboard photo by Alan Penchansky

FUTURE TECHNOLOGY—Mickey Kapp, left, vice president of special projects, Warner Bros., gets a taste of digital audio from a Sony PCM machine at a special RIAA/NARM/EIA cross merchandising exhibit at CES. Steve Traiman, executive director of RIAA, right, conducted numerous mini-tours of CES for record industry attendees.

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Good Sound Factory Into Audiophile Cassette Mart

By ALAN PENCHANSKY

CHICAGO—Minneapolis' Good Sound Factory is moving into the audiophile market with a prerecorded chromium cassette line featuring classic hits by rock, country and soul performers.

Good Sound is a four-year-old licensing and manufacturing firm that controls about 3,000 modern multi-track recordings by '50s, '60s and early '70s hit artists. The recordings recreate old hit material in modern sound.

Artists expected to be featured on

Video Dub Moves Headquarters To N.Y.

NEW YORK—Duplicating firm Video Dub, Inc., established last June, is relocating from New Jersey to New York City. The company's new quarters comprise 22,000 square feet of space at 423 W. 55th Street.

Video Dub's operations include syndication and trafficking, commercial integration and unsupervised film-to-tape transfer. It operates 24 hours a day, seven days a week. The firm's new phone number is (212) 582-9550.

DME-1 Controller At One Pass In S.F.

SAN FRANCISCO—One Pass Video here has installed an all-digital controller developed by the NEC Corp. for post-production effects.

The controller, DME-1, allows a variety of computerized optical transitions. The system is also designed to accommodate additional effects and will initially be capable of flip and mosaic effects that are unique to the system.

the initial Good Sound cassettes include Little Richard, Trini Lopez, Sammi Smith, Martha Reeves and Jeanne C. Riley, explains Eddie Brody, one of the firm's principals.

Brody said several production decisions remain to be made but expects product to be available within 30 days. Sample tapes were shown privately at the recent CES in Las Vegas.

Other firms plying the audiophile cassette market include In-Sync Labs (Connoisseur Society), dbx, Mobile Fidelity Sound Lab, Audio-Source, and Vanguard. Among majors there is CBS's Mastersound chrome cassettes, and RCA has revealed plans for a new chrome cassette series (Billboard, Jan. 31, 1981).

According to Brody, cassette pricing of \$15.98 is tentatively set. Duplication will be at 10:1 using Agfa Superchrome formulation.

Brody said a decision on which noise reduction format to incorporate in the mastering had not been reached. Dolby and dbx are battling it out to become the dominant noise suppression circuit used in cassette decks and stereo receivers today.

Brody said a special feature would be the inclusion of level tones for playback azimuth adjustment.

Good Sound master tapes are two-inch multi-track recordings by the original hit artists. Some of the material is available on audiophile disk through Audio Encores, a Minneapolis-based label.

Brody said Audio Encores is not going into the cassette field at this time. The tapes will not duplicate titles on the Audio Encore disks, reportedly.

In Canada, Good Sound operates as Chadwick Music Productions, headed by Ted Campbell.

Studio Track

LDS ANGELES—The **Rocks** prepping a new Boardwalk LP at **Rusk Sound**, **Juergen Koppers** behind the board.

Davlen action: **Mac Davis** is working on a Casablanca single with **Ray Bunch** and **Rick Hall** producing **Anne Bertucci**, **Humberto Gatica** at the console; and **Mike Stone** producing and engineering **Storm** for Capitol.

Disk cutting activity at the **Mastering Lab** includes LPs by **Lauren Wood**, **Emmylou Harris**, **Passages**, **Phoebe Snow**, **James Taylor** and **Marva King**.

Rocky Burnette finishing an LP at **Filmways/Heider Recording**, **Bill House** and **Jim Seiter** producing, **Biff Dawes** engineering with **Dennis Mays** assisting. The Heider remote division recently cut a **Marvin Hamlisch** concert at **Dorothy Chandler Pavilion** for future pay television use. **Les Haber** and **Ken Weinstock** are the producers with **Grover Helsey** engineering, assisted by **Paul Sandweiss**, **Mike Carver**, **Chris McNary** and **Dennis Mays**.

Joel Fein is appointed manager of studio and video operations manager of studio and video operations at the **Village Recorder**. He has served in the post production sound departments at 20th Century-Fox, Samuel Goldwyn Studios, Todd-A-O and Ryder Sound.

★ ★ ★

Tom Dowd producing **Pablo Cruise** at the **Sausalito Record Plant**, Sausalito, Calif.

Automatt, San Francisco, activity: **Herbie Hancock** recording an LP for Columbia with **David Rubinson** producing, **Fred Catero** and **Leslie Ann Jones** engineering; **Amii Stewart** recording an LP for Hansa Productions, **Narada Michael Walden** producing, **Ken Kessie** engineering, **Maureen Drony** assisting; and **Wanda Walden** recording a debut LP for Elektra with **Narada Michael Walden** producing, **Kessie** engineering and **Drony** helping.

At **Sundragon Recording**, Manhattan, **David Johansen** working on a new **Blue Sky** LP with **Barry Mraz** producing and engineering, **Michael Ewing** assisting.

Bob Force producing bluegrass banjoist **George Stavis** at **Fane Productions** studio, Santa Cruz, Calif., **Sandy Stone** engineering.

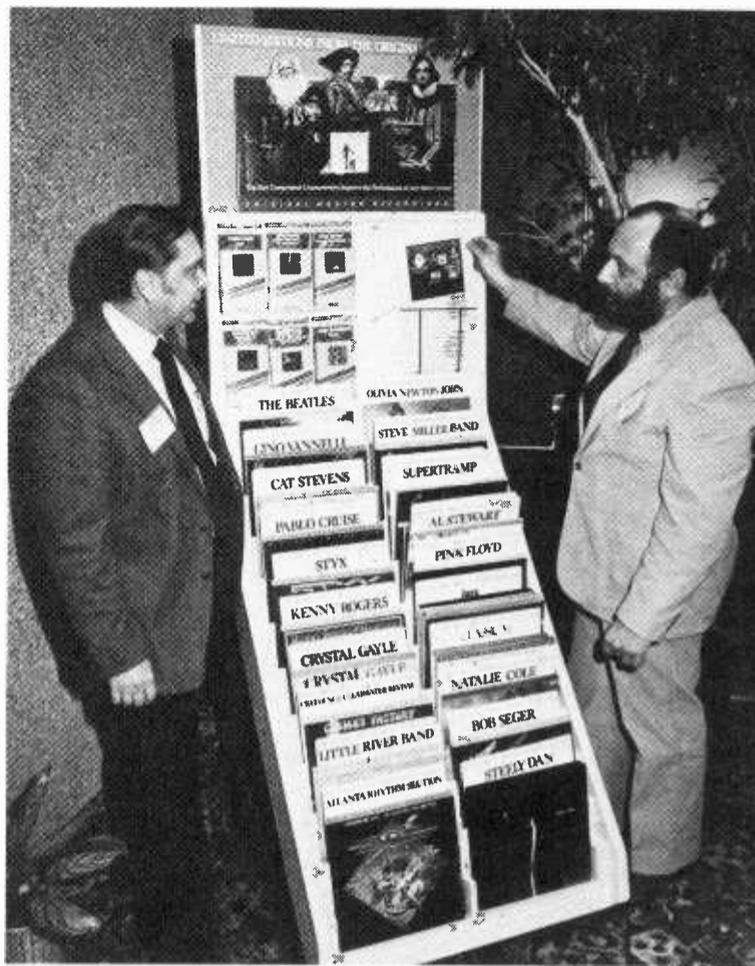
Allen Jones producing the **Bar-Kays** for Mercury at **Ardent Recording**, **William Brown** engineering.

Nazareth tolling on a new LP at **AIR Studios**, **Montserrat**, British West Indies.

Reelsound Recording, a remote bus basing out of Manchaca, Tex., completed five straight days of live recording at Austin's **Armadillo World Headquarters**. Artists involved: **Maria Muldaur**, **Joe Ely**, **Butch Hancock**, **Jimmy Gilmore**, **Tommy Hancock** and the **Supernatural Family Band**, the **Flatlanders**, **Jerry Jeff Walker**, **Gary P. Nunn**, **Steve Fromholz**, **Bugs Henderson Group**, **Delbert McClinton**, **Commander Cody** and **Asleep At The Wheel**. The project was produced by **Armadillo Records** with **Malcolm Harper Jr.**, **Mason Harlow** and **Mark Gitterle** engineering.

John McEuen finishing up a solo LP at **Aspen Recording Society**, Aspen, Colo., producing himself with **Richie Cicero**. **John Denver** also there mixing a live performance with the **Aspen Festival Orchestra** for an upcoming television special, **Cicero** at the board.

The **Police** at **Criteria Recording Studios**, Miami, recording Spanish and Japanese versions of current single "De Da Da Da, De Do Do Do" to be released in those markets, **Nigel Gray** engineering, assisted by **Chuck Kirkpatrick**. Gray also there producing **Wishbone Ash**.



Billboard photo by Alan Penchansky
Audiophile Apostles—Herb Belkin, right, president of Mobile Fidelity Sound Lab, discusses his firm's new merchandiser with Florida rep John Rankine, L. Haas Co., Miami, at the Las Vegas CES. The display houses half-speed mastered recordings as well as high end prerecorded cassettes.

PROMOTER IN BOOTH

Santana Producer: Graham

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham, a 15-year veteran of concert production and artist management, is formally involved for the first time with the production of an album.

The album by the Santana band, to be titled "E'Papare," was recorded at the Automatt studios here with Fred Catero engineering. Mastering started the week of Jan. 5. Graham, who says he anticipates the credits to read "Coproducted by Devadip Carlos Santana and Bill Graham with the Santana band—or something close to that," expects a February release.

The title is from the Haitian language and translates as "The Voodoo High Priest."

Graham explains: "This is something different for me. Of course, after having worked with Santana all these years I have strong opinions

about songs and arrangements, and I've always put in my 2 cents worth. Now its 19 cents. I've had a direct moment-to-moment involvement from the embryo stages and I've been in the studio with the band whenever it was there."

Graham says his involvement has included "finding material, making suggestions on arrangements and reacting when a melody or lick is introduced. I want an album with strong guitar, strong vocals and strong percussion. The percussion is an important element for me because of my background and my love for Latin music.

"As for the guitar, I think the playing far surpasses in sensuality and intensity the playing on the last few albums, and Alex Ligertwood's vocals are excellent."

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ITA European Video Seminar Oct. 10-12

NEW YORK—The ITA has rescheduled its inaugural European Home Video Seminar to Oct. 10-12 to coincide with VIDCOM '81. Both events take place in Cannes, France.

VIDCOM '81 dates are Oct. 9-13. ITA activities will take place at the Palm Beach Club while VIDCOM takes place at the Palais de Festival. ITA Seminar facilities will include translations in French, German, Italian and English.

An original plan had called for the ITA European event to take place in Amsterdam in March of 1982.

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VIDISK, VIDEOTAPE, LP

Concert To Get 3-Prong Release

• Continued from page 6

set, and there are no plans announced to release the Hamlich concert on home video.

CBS Video is also taping CBS recording artists at the Soundworks/Studio 54 facilities here for future release on pay cable and home video. These sessions will be recorded in digital stereo.

At this point, CBS appears to be the most aggressive video label in exploiting the possibility of using pay cable services as a means of bringing original productions to the home video catalog. Although CBS Records is joining in the effort, it does not appear that CBS Cable, which plans to supply cultural fare to pay cable services, has teamed up

with the video division in these efforts.

The CBS Video moves also come shortly after rival ABC Video Enterprises chief Herb Granath announced that his company has holding off on its entry into the home video market in order to concentrate on supplying programming solely for pay cable.

At present, the vast majority of original pay cable productions are supplied by independent producers. These producers must then renegotiate with home video labels to get that product onto disk or cassette.

Chicago Videodisk Sales Disappoint; Problems Cited

By MOIRA McCORMICK

CHICAGO — Laser videodisk sales here over the past few months have not been as high as had been expected, according to most retailers. Problems cited are unavailability of software and lack of public understanding about the nature of the videodisk itself.

Unlike videotape, videodisks cannot be recorded over by the consumer. As a result, prospective buyers are often put off by the fact that they cannot tape their favorite television programs onto videodisks. "It really hurts sales," says Bob Tuckman of That's Entertainment Home Video Centers. "I'd say it knocks them down by half."

That's Entertainment carries the Magnavox Magnavision videodisk machine, the only other videodisk product on the market being the compatible Pioneer Laserdisc (both \$750 retail). "The videodisks aren't selling that well yet," says Tuckman. "People are curious, but they haven't taken off yet."

Joel Nuccio, owner of Nuccio's Magnavox, concurs. "People are not educated as to what the videodisk is," he says. "It is not a recording medium. It is a viewing medium."

Nuccio says that media coverage of the videodisk has unfairly focused on its lack of recording ability. He says that the superior picture quality of the videodisk, as well as the exclusive features of the videodisk machine (slow motion, search-forward, still motion, stereo hookup), should be emphasized.

"It's an innovative product," says Nuccio. "It's going to be as big a breakthrough as television was in the '50s."

Nuccio says he has sold 50% of his videodisk inventory since September, which is what he says he had expected to sell.

Lack of software has been the most common complaint among videodisk retailers. John Blosf, manager of Alan's Creative Stereo, which carries the Pioneer Laserdisc, says prospective customers are being lost due to the lack of immediately-obtainable software.

That's Entertainment's Tuckman says, "Videodisk customers are pleased by the product, but they're not happy about the lack of software." That's Entertainment has the most extensive software stock in the area. Even so, Tuckman says that of the 180 titles available on videodisk, only a third are in stock because of production problems.

The disks themselves, which retail from \$5.95 to \$24.95, are manufactured by MCA.

"The availability of the software is limited right now," admits Marvin Murphy, MCA video specialist. "It's a supply and demand situation, and since the videodisk is a new item, it takes awhile for the supply to catch up to the demand."

Murphy says that things should be evening out by the middle of 1981, particularly after the Winter CES show in Las Vegas when more companies announce their video software plans.

Chicago retailers have been using in-store videodisk setups as their main promotion. John Blosf of Alan's Creative Stereo says they do not plan any special promotion. "The videodisks pretty much sell themselves," he says.

that a guy who does a good job of display may lose a sale, because the customer goes across the street and buys the machine for \$100 less from someone who just has it on the floor."

The new agreements require display, sales force and service capability. According to Adis, the store need not service the unit itself, but must be able to refer the customer to an authorized service department.

Adis says that Sony expects the projection tv industry as a whole to sell 90,000-100,000 units this year. Sony's business, he says, is excellent, adding that the factory is having a hard time keeping up with orders.

He also says he expects new advances in rear-screen models, making them brighter and thinner. Prices, says Adis, will come down as more companies get into the business and competition increases.

Special Displays Part Of Sony Projection TV Pact

NEW YORK—Video specialty stores and retailers who set up video specialty departments will get a boost from new Sony projection television distribution agreements.

The new two-year deal, announced last week, will confine Sony projection units to retailers who display them in a special section of the store.

According to vice president Ed Adis, "We will lose a few dealers, but the ones we lose we're happy to lose."

Adis says that the product cannot be sold if it is displayed along with conventional tv sets because the picture is distorted if seen from the wrong angle. Dealers who display the unit in a "living room setting," he says, are far more successful in selling projection sets.

"We've responded to the dealers in setting up the new arrangement," Adis says. "One problem has been

RCA, Pioneer Schedule Vidisk Of Simon Show

NEW YORK—The recent Paul Simon concert, broadcast over Home Box Office cable service in late 1980, will be released this year on both RCA SelectaVision videodisks and on the Pioneer Artists videodisk label.

Pioneer Artists is the software arm of U.S. Pioneer Electronics Corp., a manufacturer of laser optical format disk players. The Simon is slated to be the first release for Pioneer Artists.

Both Pioneer and RCA officials express enthusiasm that the concert is to be released in two disk formats. Says RCA programming vice president Seth Willenson: "Our philosophy is not that the best concerts should appear only in our format, but that the CED format should offer the best concerts, regardless of what other format they are in."

A spokesman for the laser optical system agrees. "There won't be any exclusivity in this business," he says. "It's too expensive."

The Simon concert was produced by Michael Bannon. The Pioneer release will offer a stereo soundtrack. The initial RCA release will be mono, with a stereo version due when the CED system introduces stereo players in 1982.

'Skokie To PolyGram

NEW YORK—PolyGram Television, the home video arm of PolyGram, has acquired the rights to "Skokie," a two-and-a-half-hour dramatization of the events surrounding a march staged by American Nazis in that town in 1978.

The program aired on CBS-TV. It stars Danny Kaye, John Rubinstein and Carl Reiner. Producer is Robert Berger, executive producer Herbert Brodwin. Script credits go to Ernest Kinoy, and direction to Herbert Wise.

ITA Seminar

NEW YORK—ITA is now accepting registrations from non-member companies for its upcoming "Audio/Video Update" seminar to be held in Hollywood, Fla. March 15-18. According to the ITA, however, there are fewer than 100 places left for non-members.

Keynoting the meeting will be NBC News anchorman John Chancellor. Also airing their views will be former U.S. Senator Abraham Ribicoff and CBS's Mike Wallace of "60 Minutes."

ITA offices are located in New York City.



Billboard photo by Alan Penchansky

PARAMOUNT AWARD—Tim Clott, Paramount Home Video director of operations and marketing, left; advertising and sales promotion director Hollace Brown and executive Bob Klingingsmith are all smiles at the recent Las Vegas CES after receiving a number one award from Billboard. The reason: Paramount's "The Godfather" was the title topper on Billboard's year-end videocassette chart.

New Programming Division Introduced By Chrysalis

LONDON—Having been fast off the mark to invade the music video market with the big-selling Blondie videocassette, "Eat To The Beat," Chrysalis is consolidating by setting up a visual programming division. Co-chariman Terry Ellis will take responsibility for its overall film, television and video projects.

He says: "We're now deeply into visual programming. The whole technological revolution which has created the videocassette, the videodisk and put dozens of channels on cable television, direct and through satellites, into U.S. homes, heralds the visual age."

"We've regularly financed British films, and 'Babylon' was a very substantial success story. Video, through the Blondie success for us, is a growth area, so we are relating the two areas into a Chrysalis business expansion."

First project under this U.K./U.S. division is a one-hour television special featuring Chrysalis act Jethro Tull. Also in the works is a video-

cassette featuring Scottish comedian and former folk singer Billy Connolly, signed to Polydor. On the way, too, is a feature film, "Dance Crazy," directed by Joe Massot and produced by Gavrik Losey, who produced "Babylon."

The Tull item was made up from live show footage shot in the U.S. along with studio sets, animation and local filming, put together for U.S. cable tv and worldwide distribution. It will also be released as a videocassette.

"Dance Crazy" will run 90 minutes, incorporating concert appearances by the Specials, Madness, the Beat, Selecter, Bad Manners and Bodysnatchers. It is set for a Midem preview in Cannes, opening in key U.K. centers in February. An album of the soundtrack will be out on 2-Tone Feb. 6.

At least two film projects are in the works for the new Chrysalis division, plus other television and videocassette specials.

Home Videotape Recorder Sales Leap 69% Over 1979

WASHINGTON—Home videotape recorder sales in the U.S. totaled 804,663 in 1980, a 69.3% increase over the 475,396 units sold in 1979, according to the marketing services department of the Electronic Industries Assn.'s Consumer Electronics Group.

December 1980 sales of VTRs totaled 122,980 units.

Sales of color televisions were up 3.2% in 1980 to 10,236,319 units as contrasted with 9,846,487 units sold

last year. December unit sales were 1,217,156 units.

Monochrome television set sales were 6,285,516 units, up 0.5% over the 6,254,601 units sold in 1979. December unit sales of black-and-white tvs amounted to 841,550 units.

The total television figures for 1980 were 16,447,792, making the total the highest since 1972 when 16,523,217 total units were sold in the U.S.

Publisher Wins Video Suit

LONDON—Status Quo Music Publishing won its High Court legal action here against VCL Video Services, the case said by the Mechanical Copyright Protection Society (MCPS) to be the first here for copyright infringement by reproduction of musical works on a videocassette offered up for public sale.

VCL agreed to court injunctions restraining the reproduction of publication in videocassette recordings of any of the compositions "Mystery Song," "Rain," "Where I Am" and "Night Ride."

And the company will not now

sell or distribute any copies of "Status Quo—Off The Road," or any of its musical works.

MCPS says: "Copyright owners reserve the right to take action for copyright infringement where it's found that videocassettes containing copyrighted works are released without license."

VCL summed up: "Isolated instances of this matter are inevitable until the industry and the various trade bodies reach clear-cut agreements. It's a delicate situation, something we're keen to resolve and avoid ever happening again."

Nesmith Quits Disks

• Continued from page 4.

Beta, VHS and possibly other tape formats.

Currently, Pacific Arts has its analog audio disks custom pressed and then distributed via an independent distribution system. Pacific Arts Video Records will use the same principle in its video records approach.

"We'll utilize our record distribution channels that understand where this market is going and augment with others," he points out.

No major personnel shakeup at Pacific Arts Corp. is anticipated. "Many of the job functions that will be involved with video records are similar to the audio record business. So it will just be a transition." Recently a soundstage was added to the Pacific Arts complex with the facility now having in-house production capability.

3M's Vidisk Plant Set For Wisconsin Site

NEW YORK—The 3M Corp. will house its reflective optical videodisk production plant at its existing facility in Menomonie, Wis. The plant is located 50 miles from 3M's headquarters and central research and development labs.

According to 3M, 20,000 square feet of a new 96,000-square-foot building will house videodisk production initially. The operation will employ 40 to 60 employees. The disk mastering equipment will be supplied by North American Philips Corp.

The reflective disk operations will begin in the second quarter, according to 3M, and the first disks will be completed in the third quarter.

Columbia House Is Looking At Mail-Order Video Club

By GEORGE KOPP

NEW YORK—CBS' Columbia House is setting up the rudiments of a mail order video club with the direct mail sale of VCRs, coupled with a videocassette rental program.

Says CBS Records' Ralph Colen: "We have in mind starting a club in six months. So far the response is encouraging. We will see what the interest is and gather names."

The offer, which started running

"There's still a lot of resistance out in the field to video," the former Monkee adds. "Mainly because of misperceptions, paranoia and ungrounded fear.

"Right now," he continues, "theatre owners are screaming about simultaneous release of films in movie houses and in home video formats. If I was a theatre owner right now I would immediately convert my lobby into a video retail front.

"And if I was an audio record dealer I would immediately begin stocking and selling video. They understand retail and that's the key. That's where this whole thing is headed.

"The biggest single problem," he maintains, "is still the record labels. Some of them still can't perceive the video record. They will have to make the transition at some point. Otherwise they won't have viable companies anymore."

Nesmith, who has been producing his own video music promotion pieces for the past several years, recently emerged as a video music producer. Both Kim Carnes and Poco projects have been completed by him.

And Nesmith has also been helming "Popclips"—a video music show—for the Warner-Amex cable television system.

Pacific Arts' Chuck Melancon expects the Sir William Martin video, to be available in both Beta and VHS, to have a suggested list of \$39.95. A small clip from it was aired Jan. 15 on "NBC Saturday Night Live."

What happens to the analog audio record product Pacific Arts has in the field now?

Among artists in addition to Nesmith on the label are the Mark Almond Band, the Pirates and Charles Lloyd.

Melancon asserts that the label will honor all product.

in several national magazines last week, allows a free two-week trial of one of two VCR models from RCA, two blank cassettes and two free rentals of prerecorded product.

Those who decide to purchase a VCR get follow-up benefits in free rentals of software and the ability to buy prerecorded titles at a discount.

The titles offered are not confined to the MGM/CBS Home Video catalog. According to Colen, there are only about 10 titles offered at the start from various studios, but he expects that number to increase. Columbia House buys the product from wholesalers, says Colen, and has no royalty scheme worked out with the studios involved.

"We expect that will come," says Colen. "Right now, we are operating on a very small scale."

Colen also says that it is too early to anticipate a similar tie-in with the RCA videodisk player. CBS will have disks out in the RCA format in June.

Colen says the video direct mail test is totally separate from the record club operation, also run by the Columbia House Division. A corporate reorganization late last year brought Columbia House under the aegis of CBS Records. One reason cited at the time for the shift was an anticipation of closer ties between record and home video marketing, including direct mail possibilities.

Philips Expects To Market 250 Vidisks In 1981

LONDON—The launch of the Philips videodisk in the U.K. is definitely set for May this year and the company confidently expects to have at least 250 product titles available here by the end of 1981.

On the hardware side, the statistical projection is that sales will rise to around 150,000 a year within two years and be near 700,000 by 1986. In monetary terms, the newly emergent videodisk industry is expected by Philips to be worth \$120 million in 1983, and five times that amount by 1986.

And Gerry Harrison, commercial manager of Philips Laser Vision here, says the hope is that by the end of the decade, one in three British homes will have videodisk equipment.

Though initial cost of videodisk hardware will be higher than for video tape-recorders, the price will drop dramatically, according to Philips, as demand builds. The company, with a \$20 million videodisk pressing plant being readied in the North of England, has tied up product usage deals with six major movie and television companies and early releases will include "Jaws," "Saturday Night Fever" and "Wild Geese."

Estimated retail price of Philips videodisk machines at first will be around \$1,200, dropping fast to nearer \$850.

Acquire Rights To Scandinavian Film

NEW YORK—Video Tape Center of Stockholm has acquired the rights to "The Harder They Come" for release on videocassette in Scandinavia. This marks the first time that the film, with the classic reggae soundtrack by Jimmy Cliff, will be available anywhere for home video, although RCA owns the disk rights to the movie.

The deal was negotiated last week by consulting firm Ballato, Jones and King on behalf of the film's producer. The movie will be available for sale and rental, but no suggested price has yet been fixed.

Vid Retailer Wins Superbowl Ducats

NEW YORK—A video retailer and distributor saw the Super Bowl courtesy of NFL Films Video. The two pairs of tickets were the grand prize in the video display contest sponsored by NFL Films Video.

Retailer Chuck Neiderhouse, owner of Video Corner in Pinellas Park, Fla. and his distributor Media Concepts won the top prize. Other prizes went to Kelli Griffiths of Dallas-based Video of Texas, Michael Ford of Worldwide TV in Farmington Hills, Mich., and Gary Vanderwell of Discount Video in Livonia, Mich.

Distributors Western Video and Video Trend were also cited.

5 Vidtapes Out

NEW YORK—VidAmerica is adding five new titles to its "Collectables" series of videocassettes for the month of January. The new releases are: "NFL SymFunny/Super Bowl III," "The Amazing World of Psychic Phenomena," "The Thing," "Flying Leathernecks" and "Sugar Cookies."

Billboard®

Survey For Week Ending 2/7/81

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	3	5	2001: A SPACE ODYSSEY (G) Metro-Goldwyn-Mayer Inc. CBS Video Enterprises MB 60002
2	4	11	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858
3	2	31	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
4	1	13	CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
5	6	11	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000
6	5	11	ALL THAT JAZZ (G) 20th Century-Fox Films, Magnetic Video 1095
7	9	5	DR. ZHIVAGO Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 90003
8	NEW ENTRY		AIRPLANE Paramount Pictures, Paramount Home Video 1305
9	17	3	BEN HUR Metro Goldwyn-Mayer Inc., CBS Video Enterprises, MB 90004
10	14	15	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
11	8	11	UP IN SMOKE (R) Paramount Pictures, Paramount Home Video, 8966
12	NEW ENTRY		URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
13	32	3	FRIDAY THE 13TH Paramount Pictures, Paramount Home Video 1395
14	16	3	CHEECH & CHONGS NEXT MOVIE Universal City Studios, Inc., MCA Distributing Corp. 66016
15	7	35	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
16	19	11	AMERICAN GIGOLO (R) Paramount Pictures, Paramount Home Video 8989
17	10	51	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
18	NEW ENTRY		THE HUNTER Paramount Pictures, Paramount Home Video 1192
19	21	43	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
20	NEW ENTRY		BEING THERE Metro-Goldwyn-Mayer Inc., CBS Video Enterprises 60026
21	18	8	THE BLACK HOLE © MCM LXXX Walt Disney Productions, 11BS/11VS
22	24	64	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
23	15	8	DIRTY DOZEN (R) Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 70008
24	12	19	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
25	34	3	MARY POPPINS ©MCM LXXX, Walt Disney Productions, 23BS/23VS
26	NEW ENTRY		BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
27	11	11	CHINA SYNDROME (PG) Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
28	28	3	SILVER STREAK 20th Century-Fox Films, Magnetic Video 1080
29	29	3	ENTER THE DRAGON Warner Bros. Inc., Warner Home Video WB 1006
30	22	23	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
31	NEW ENTRY		THE FOG 20th Century-Fox Films, Magnetic Video 4067
32	36	3	THE JERK Universal City Studios Inc., MCA Distributing Corp. 66005
33	NEW ENTRY		XANADU Universal City Studios Inc., MCA Distributing Corp. 66019
34	20	8	WIZARD OF OZ Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60001
35	23	5	THAT'S ENTERTAINMENT (G) Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60007
36	NEW ENTRY		RAISE THE TITANIC 20th Century-Fox Films, Magnetic Video 9023
37	37	3	MIDNIGHT EXPRESS Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10400
38	38	3	HEAVEN CAN WAIT Paramount Pictures, Paramount Home Video 1109
39	NEW ENTRY		EMANUELLE: THE JOYS OF THE WOMAN Paramount Pictures, Paramount Home Video 8890
40	13	5	20,000 LEAGUES UNDER THE SEA ©MCM LXXX Walt Disney Productions, 15BS/15VS

★ 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).

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	70	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL 7035
2	7	36	TRAMINE (WORD) Tramine Hawkins, Light LS-5760
3	1	107	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
4	NEW ENTRY		THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
5	17	53	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
6	5	15	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
7	11	5	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
8	4	19	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
9	13	19	I CAN'T FEEL AT HOME The New Jerusalem Baptist Choir, Savoy SGL 7050
10	9	23	LOVE ALIVE Walter Hawkins, Light LSS734
11	10	19	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
12	3	57	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
13	15	5	MOTHER WHY? Willie Banks & The Messengers, Black Label BL 3000
14	22	5	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
15	21	32	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
16	6	5	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
17	29	15	REV. RICHARD WHITE & THE SOUTHERN CALIF. COMMUNITY CHOIR James Cleveland, Savoy SL 14563
18	NEW ENTRY		THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
19	32	45	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
20	NEW ENTRY		GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, Savoy 14533
21	20	167	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
22	23	5	COME TO JESUS NOW Myrna Summers, Savoy SL 14575
23	16	29	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
24	NEW ENTRY		PEOPLE GET READY Supreme Angels, Nashboro 7226
25	12	45	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
26	14	53	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
27	25	78	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
28	NEW ENTRY		GOD CAN Dorothy Norwood, Savoy 14557
29	19	5	PRAISE BELONGS TO GOD Elber (Twinkie) Clark, Sound Of Gospel 091
30	26	5	I CAN DO ALL THINGS International Mass Choir, New Birth, 2-9008G
31	8	112	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
32	30	29	JESUS WILL NEVER SAY NO The Florida Mass Choir, Savoy SGL 7045
33	18	41	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
34	31	49	HEAVEN Genobia Jeter, Savoy SL 14547
35	24	10	CHANGED MAN Swanee Quintet, Creed 3099

FOR MCA/SONGBIRD

4 Artists To Record Gospel LPs

By EDWARD MORRIS

NASHVILLE—Four country artists are set to release all-gospel albums on the Songbird label within the next few months. Merle Haggard, Donna Fargo and Roy Clark already have albums in various stages of completion. Barbara Mandrell is expected to start on one soon, according to Jim Foglesong, president of MCA's Nashville division.

Foglesong, who describes the gospel music industry as a "sleeping giant," says his label intends no flashy invasion of the gospel field: "The one thing I've tried to assure everybody is that it's not a case of a big company with big finances trying to come in and blitz the market. We're moving very slowly and very respectfully."

The albums are evolving so gradually, Foglesong adds, that he antic-

ipates no problem in pacing their release. "As they get done," he says, "we'll release them."

The Fargo project, Foglesong says, will probably be the first one out. It will be heralded by the release of a single cut from the album, "The Baptism of Jesse Taylor," a 1973 hit for Johnny Russell. The record will be sent to both gospel and country radio stations—a practice, Foglesong notes, that he believes will be followed for the other gospel efforts.

According to Foglesong, the outpouring of MCA/Songbird gospel is as much a manifestation of artist preference as it is label planning: "Barbara Mandrell has it in her contract that she be allowed to do a gospel album—even if it means going to another label to do it. She's very open about her Christian commitment. So is Donna Fargo."

Clark earlier recorded a successful gospel album for Word. Foglesong says. He adds that he doesn't yet know the details of Haggard's project.

Foglesong is pleased, he says, with the sales and reception of the Willie Nelson MCA/Songbird opus, "Family Bible." It has been on Billboard's Hot Country LP chart for 16 weeks.

Charlie Shaw, marketing director for MCA/Songbird in Los Angeles, says that the Nelson album has en-

countered some resistance from owners of Christian bookstores. "There is a requirement of lifestyle necessary for acceptance in these stores," Shaw explains. "They're looking for the fruits of regeneration in a man's life."

Foglesong acknowledges this factor of the business. "We're very serious about our work in the field. We may be a little bit more liberal than the others, and we may fall on our faces a couple of times while we're learning."

GOSPEL ASSN. CONSIDERS 10

NASHVILLE—A total of 10 nominees for the Gospel Music Hall of Fame have been announced by the Gospel Music Assn.

Nominated for the "living" category induction are John T. Benson Jr., Dwight Moody Brock, Thomas A. Dorsey, William J. Gaither, and Ira F. Stanphill. In the "deceased" division are Mrs. J. R. Baxter, John T. Benson Sr., Halder Lillenas, B.B. McKinney, and Clara Ward.

A panel will choose one name from each category for election to the hall and present the choices at the 12th annual Dove Awards in April.

Dixon: A Secular Mart Hit

By ROBYN WELLS

NASHVILLE—With two successful recent tours and an appearance at the Inaugural dinner to his credit, Jessy Dixon is making waves in both the gospel and secular markets.

No stranger to the secular field, Dixon has been a part of Paul Simon's entourage since 1972. After wrapping up a well-received U.S.-European tour with Simon in late 1980, Dixon returned to England as a headliner, selling out seven concerts in eight days. Several performances were staged at the same venues he played with Simon, most notably the Hammersmith Odeon in London.

Dixon feels that it is advantageous for gospel acts to work closely with secular performers. "Gospel acts generally don't get the same amount of media exposure that secular groups do," he explains. "Working with a non-gospel group is a great way to get gospel music into the ears and eyes of secular audiences." Simon's tour was promoted exclusively through the secular market, while Dixon's tour, sponsored by Word, England, received media attention in both fields.

While he performs both gospel and secular selections with Simon, Dixon does not believe that all songs correspond with the message he strives to convey. "I'm constantly trying to educate the audience about how strong gospel music is and how strong the message is," Dixon says. He points to "Slip Slidin' Away" as one Simon song which underscores his beliefs, while "Fifty Ways To Leave Your Lover" does not.

Following an appearance during the Inaugural dinner at the White House, Dixon is slated to guest on the "Barbara Mandrell Show."

Fest Entries Open

NASHVILLE—Entries are now being accepted for the 1981 Music City Song Festival Gospel Competition. The contest is open to all professional and amateur songwriters, amateur lyricists and amateur vocalists. Entry deadline is March 25. For more information, write: 1014 16th Ave. South, Nashville, Tenn. 37212 or telephone: (800) 251-1790.



Dixon Dazzles: Jessy Dixon, left, and the Dixon Singers join Paul Simon onstage for "Amazing Grace." Dixon has been touring regularly with Simon since 1972.

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At MIDEM, Buyers, Selective & Cautious, Outnumbered Sellers

By MIKE HENNESSEY & PETER JONES

CANNES—The 15th MIDEM, which closed here Thursday (29), was quietly functional rather than feverish. That was the general verdict of the international music industry people who attended.

What was clearly apparent was that participation was substantially down on last year's event. The popular estimate was that 20% fewer people had left their home offices to flock to sunny Cannes or rather Sony Cannes, because by common consent the predominant feature at MIDEM 1981 was the astonishing proliferation of Sony Walkman portable cassette players. On the cafe terraces along the Croisette, in hotel lobbies, in restaurants and bars. The ears of the music world had stereo headphones clamped upon them as record people and publishers demonstrated their latest productions.

The combination of the good weather and Sony's technology left the Palais des Festivals extraordinarily empty for much of the time and its record playing equipment silent. The international music industry was outside showing that it had got things taped in a pretty massive way.

Most participants agreed that this year's MIDEM was dominated by people who were selling rather than buying, and cautious selectivity was the prevailing philosophy. Nevertheless, there were some encouragingly upbeat reports of solid business deals from attendees.

Said MIDEM regular Larry Page, managing director of Page Full of Hits Ltd., "You have time to do deals when MIDEM is down to this less frantic and less crowded level."

Certainly the pace was conspicuously more leisurely than usual because, combined with the lower general attendance, another clear tendency was for participants to attend for just two or three days with specific contacts in mind.

Nick Firth, executive vice president of Chappell International Music Publishers Ltd., agreed that the tempo was down and that there was a greater air of rationality and realism abroad. "At one time," he said,

"people actually used to rush about clutching pieces of paper and doing deals and then getting back home to find that they had negotiated themselves into some highly questionable deals.

"Today, deals are not negotiated at MIDEM. They are either initiated or concluded. Nevertheless, it remains a very important event for publishers."

Though the absence, in any significant strength, of the major multinationals, (with RCA one notable exception) may have given MIDEM chief Bernard Chevry pause for somber thoughts, it was no great disappointment for Robbie Fields, international representative of Posh Boy Records, Los Angeles, attending his first MIDEM.

He said, "The fact that some of the majors are not there is great for me. Europe is discovering that the independent labels are best for West Coast music."

Another first-time MIDEM visitor, Norman Schwartz, head of jazz-oriented Gryphon Records in New York, noted a healthy receptivity for jazz product among the international companies represented here. And Chrysalis co-chairman Terry Ellis, based in Los Angeles, was emphatic that there could be no better launching pad than MIDEM for the movie "Dance Craze," one of the first products of Chrysalis' new programming division.

One sign of the harsh economic times was that three of the French independent radio stations, Europe No. 1, Sud Radio and Radio Monte Carlo, whose mobile studios were such prominent features of the Croisette at past MIDEMs, participated at a considerably more modest level this year.

Although the expectation was that the Palais des Festivals would be housing its last MIDEM this year, it now seems quite certain that the new multi-million dollar exhibition complex under construction on the site of the old Cannes municipal casino will not be completed in time for MIDEM 1982.



HOT ACT—Sonet/Scandia executives and members of Hurricanes gather in warm friendship to celebrate the cumulative sales of more than 250,000 albums by the Finnish rock group in Sweden. From left are Albert Jarvinen, Lars Olof Helen, Cisse Haakinen, Gugi Kokijuschkin, Remu Aaltonen, Dag Haeggqvist and Lasse Norres. Presentation of the Scandinavian Sonet award took place, appropriately, in the company's Helsinki sauna.

Mondo Rock Deal Biggest In Cannes By Australians

By GLENN A. BAKER

CANNES—The Australian presence at MIDEM was strong and vibrant, bringing to the forefront an industry under increasing scrutiny from the international music market.

This year the thrust was reversed—from buy to sell—and most of the more impressive deals were in the area of placement of Australian acts.

The biggest coup by far was a deal between Melbourne's Avenue Records and Atlantic for the group Mondo Rock. It calls for six albums over three years and resembles closely the deal given fellow Australians AC/DC.

Following close behind are the feverish negotiations surrounding the novelty disk "Shaddap You Face" by Joe Dolce, the biggest domestic selling Australian single to date. Full Moon Records manager Mike Brady arrived in Cannes with deals already firmed for the U.S. (MCA), U.K. (CBS) and South Africa (Gallo), and then proceeded to tie up every other possible market in the world.

Intelligent and exciting new wave product proved to be a winner for new independent Deluxe Records,

handed by former AC/DC manager Michael Browning. With just three albums in its catalog, Deluxe secured a parcel of European deals and reports a high level of excitement for its product.

RCA powerpop act, the Innocents, being hawked around by Trafalgar Productions partner Mike McMartin, had three Japanese publishers bidding earnestly against each other for the rights to place the act with a Nippon record company.

In the publishing area, the most notable deal has been Festival Music's capturing of the lucrative John Farrar music catalog. This was inked by director Peter Hebbes, who once worked with Peter Gormley, manager of the group Marvin Welch and Farrar, and former manager of Olivia Newton-John, the recipient of most of Farrar's hit output.

Australia, like Canada, was represented at MIDEM by a collective stand, operated by the MIDEM Organization Committee of Australia, chaired by RCA classics advisor Ron Wills. This year, 31 Australian companies worked from the stand, one of the busiest at MIDEM.

Pitfalls Lurk For Artist In Foreign Touring

CANNES—Although most industrialized countries have bilateral treaties to avoid double taxation, music companies could well be paying more tax than is necessary when acquiring catalogs abroad, or having artists tour or record in foreign countries.

This was the clear message that emerged from the annual MIDEM meeting of international show business lawyers.

Summarizing the panel discussions after the day-long meeting, Frederic Chartier, chairman and Paris-based lawyer from the firm Chartier-Hourcade-Weiser, said that companies would be well advised to seek advice on the variations in national tax regulations from country to country in order to avoid paying excessive taxes.

"It should be understood," he said, "that bilateral tax treaties are by no means universal, and that, in any case, the mechanics of taxation vary considerably from one country to another.

"Taxes differ, for example, if the

Panel Cites Double Taxes

artist works in his own right, or through a company and according to whether the work involved is for recording or radio or television.

"For the lawyer, the name of the game is to organize legally the best procedures to keep the artists' tax to a minimum."

Chartier reminded the meeting that the money at stake is enormous. "It can amount to more than 60% of income and in cases where there is no double taxation treaty the artist could find himself paying 120% on his income."

During the meeting, lawyers from six countries read reports, running to a total of 150 pages, on tax legislation.

Speaking of the situation in the U.S., William S. Cohen, of Cooper, Epstein & Hurewitz, of Beverly Hills, Calif., said that the U.S., among a number of countries, was increasingly excluding the income of non-resident alien artists from

exemption from tax when they perform in the U.S., even if their visits are of short duration.

Cohen claimed that this provision against entertainers, which could be found in the new model income tax treaty being adopted by the U.S., was "discriminatory."

He said that a way in which a foreign artist touring America could avoid taxation in the U.S. would be to form a "loan-out" company, with himself as sole shareholder, in his own country and in any territory which has a tax treaty with the U.S.

The American promoter then pays the artist's company, and the company in turn pays the artist. This income, Cohen explained, would be exempt from U.S. taxation because, for example, under U.S.-German tax agreements, no tax is due on company payments where the company had no permanent base in the U.S.

Dealing with American artists

touring abroad, Cohen noted that their income is subject to U.S. tax to a maximum rate of 50%.

In some cases, that income is also subject to tax in foreign countries where the fees are paid.

"An American artist is exempt from paying taxes in Holland and France because these countries have tax treaties with the U.S. In Italy, Japan and the U.K., he would be allowed to earn, respectively, \$2,000, \$3,000 and \$15,000 before being liable for local taxation, unless he performs as an employee of the local promoter."

As the tax situations were outlined in detail, territory by territory, a picture of bewildering complexity emerged.

Said Cohen: "The laws of any one country are complex enough, but it is that much worse when there are several countries involved. It is vital to engage a tax expert in each country."

One tax "curiosity" was instanced by Wolfgang Bopp, of West Ger-

(Continued on page 67)

Ensign Heads RCA's 3 U.K. Label Deals

CANNES—RCA's determination to build muscle on its international presence, in terms of talent acquisition and license deals, was showcased here at MIDEM when three U.K. labels were formally added to the roster.

With Bob Summer, president, in from the U.S., key executives of around 20 RCA worldwide companies talked business optimism at a lavish party aboard the Cannes-based yacht "Sophisticated Lady," giving the major one of the biggest corporate representations here.

Seen as a particularly prestigious coup is the license acquisition of Nigel Grainge's Ensign label, previously with Phonogram in London. Grainge, successful as talent spotter as well as producer, saw all his first eight singles comfortably into the charts, with the Boomtown Rats the biggest-selling act.

Now, under the RCA deal, singles by Rudy Grant and the group Beggar & Co. are charting. Grainge plans three major album releases, by Slow Children, one of his own discoveries, Canadian-based David Bendeth, and Roy Sundholm. Says Grainge: "Our black catalog is important, but we're looking for all-round roster balance."

The license deal with Celebrity Records in the U.K. gives RCA "aggression and creativity in the MOR fields," says Steve Weltman, U.K. international promotion manager. "There's huge demand for this kind of music in virtually every territory, but too often the customers have to put up with constant repackaging of the big names.

Celebrity, with Gavin Dare as managing director, and Dave Howman as international director, is going for brand-new recordings, hard-line marketing and, while in the full-price range for most of the world, its albums will sell in the U.K. at just over mid-price.

Dare and Howman, with past sales of 5 million albums by acts like the Nolans and the Drifters, have a nine-LP first release batch for RCA, including Peters and Lee's "Farewell" album now that the duo has split up; Johnnie Ray, Tony Monopoly and Vince Hill.

Third label involved in the package is Scratch Records, with Brian Adams and David Paramor as joint managing directors.

These license deals follow RCA's recent acquisition of Carlin Music's three labels, Flamingo, Badge and Feelgood, in London.

At the MIDEM meet, Weltman emphasized RCA's "Massive Commitment" to the band Grand Prix, already getting big publicity in Japan, currently in the middle of a 60-concert European tour and set for U.S. and Canadian exposure later this year.

Additionally, RCA U.K. is putting a big promotional push behind the Steve Gibbons Band, managed by the Who's mentor Bill Curbishly and appearing on the Who's European tour which will be seen by around half a million fans.

John Howes, deputy managing director, RCA U.K., says: "Keep talking about gloom and despondency, and it'll go on." And Don Ellis, newly appointed managing director in the London company, adds: "As a label we should be able to challenge anyone for talent. We'll be adding to our roster."



DOMINGO CHATS—Opera superstar Placido Domingo appears on Michael Parkinson's television talk show in London with Cliff Richard and U.S. composer Sammy Cahn, whose "Be My Love" is a new single and the title song of Domingo's latest LP on Polydor Records in the U.K. Seen, from left, are: Parkinson, Domingo, Richard, and Cahn.

FRANCE, JAPAN SIGN

Poles Set Fast Business Pace Among Eastern Bloc

CANNES—While representation from Western countries at MIDEM this year was down, there was, if anything, increased participation from Eastern European territories with Poland, despite its national crisis, producing one of the biggest contingents.

Ars Polona, the Polish company which deals in export and import of records and tapes, primarily in the classical field, set up deals with Japanese companies Satellite Music, Victor, and Nippon Columbia totaling \$30,000, and agreements were set in motion with French companies to buy a minimum of 100,000 disks in the classical, pop and folk fields.

Polish company New Bazaar will, through MIDEM negotiations, sell records in French supermarkets and stores. Ars Polona concentrated much of its efforts on Chopin recordings, including "live" performances by winners of the 1980 Chopin piano competition staged in Warsaw.

The main Polish pop group touted in Cannes was vocal quartet Vox,

with interest coming from West German majors. And MIDEM's strong international attendance was stressed by Polish companies making their first contact with Argentinian outfits.

Poland's authors' agency licensed works by Polish composers Kilar and Korzinski to the BBC in London, and other Polish works were licensed through President Music in Las Vegas, for Muzak reproduction in the U.S.

ZPR (United Entertainment Enterprises) of Warsaw, touting videocassettes of the group Vox for potential buyers, also worked on future importation of foreign artists, particularly on the Chrysalis roster.

It was arranged that French CBS executives would fly to Warsaw later this month to see a promotional concert on behalf of Polish singer Izaabella Trojanowska. Polish artist agency Pagart also hopes to give a big promotional push in France to piano duetists Marek and Vacek, already big in West Germany through Polydor recordings.

Panel Cites Pitfalls For Artists In Foreign Work

• Continued from page 66

many. He noted that when foreign artists record in German studios, their payment is regarded as a royalty rather than a recording fee, so if there is a double taxation convention in force between Germany and the artist's native country, the tax right reverts to the artist's country of residence.

If, on the other hand, the artist is in Germany making recordings for television or radio, fees paid are regarded as compensation for his activity, even if no time of transmission is fixed.

Bopp described this discrepancy between recording for disks and for radio/television as "unsatisfactory."

In reply to an observation from the floor that the lawyers' panel had effectively demonstrated the impenetrable complexities of the various national tax laws without offering

any practical advice on how to deal with them. Chartier said that he and his colleagues had had a choice—either to make the meeting abstract and try to formulate high-level conclusions about coping with tax problems in different countries, or simply to discuss problems encountered by their clients.

"We went for the second course," he said. He urged people in the entertainment business to make more use of expert advice.

Further daunting complexities were evident when the lawyers considered the matter of music catalog acquisition. Various ways of buying catalogs with an eye on tax savings were discussed and it was noted that France is unique in having a registration tax of 16.6%, payable by the buyer.

The money goes to the state in return for registration of the purchase, although there are exemptions.

International

Worst Over, But Industry Faces Other Threats—MIDEM Speaker

• Continued from page 3

Austria is the only country to have amended its copyright law to include a royalty on blank tape. The law became effective Jan. 1, and provides that 51% of collections be allocated to charity. A royalty on blank video tape will be introduced in 1982, he said.

Smits noted that campaigns are under way in Finland, Germany, France, Italy, Holland, Spain, Scandinavia and the U.K. to have the governments introduce legislation to provide for blank tape levies to compensate record companies, publishers and composers.

Another major topic considered by the meeting was the impact on mechanical royalty computation of the general abandonment in Europe of recommended retail prices for sound carriers. Dr. Hans Sikorski, president of Sikorski Musikverlage, Hamburg, vividly illustrated the way that publisher and composer royalties from record sales had fallen. Mechanical royalties had been based on a retail price of 22 Deutsch marks, but today the average selling price of an album has dropped to 14 marks. Sikorski noted that most records sold in Germany were subject to a minimum license of 0.85 marks per LP.

Commenting on the situation in the U.K., Ron White referred to the "acrimonious debate" which had taken place between the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) after the abandonment last year by a number of major record companies of recommended retail prices.

A temporary compromise has now been reached, he said, for the period up to June 20 this year in which the entitled royalty would be based on the price to dealers, plus an added percentage to arrive at a "national" retail price. A survey was being commissioned to determine average retail prices on which to calculate the royalty.

"This is the most difficult period publishers in the U.K. have experienced since the advent of mechanical royalty payments," White said.

Dr. Sikorski pointed out that arriving at an acceptable average retail price is a complex process. "We took one specific LP in West Germany and found 20 different retail prices operating," he said. "We also found that small dealers were offering records at lower prices than the big chains."

Dr. Sikorski added that whatever method was used to arrive at the mechanical royalty level, publishers could be quite sure that they would not finish up with less income than they had in the past.

On the subject of publisher royalties from videogram sales, Dr. Sikorski said that there were extremes of views as to what publishers might reasonably expect in the way of royalties from video use of their copyrights.

"Some say we should forget the video market because it won't amount to very much; others say there will be an explosion. The truth is somewhere in between. But we have to set up the necessary instruments of licensing, collection and distribution."

He said that the royalty that GEMA in Germany is seeking for use of music in videograms is in the area of 10%-12% of the retail price. He added that publisher income from videograms last year was

250,000 marks and that he himself had received his first videogram royalty statement—a check for more than \$7,000—"which was higher than I expected."

Leonard Feist, president of the American National Music Publishers Assn., reported that not much had changed in the U.S. since last year in terms of videogram royalty negotiations, but he thought there had been "some forward motion in a developing of attitudes."

The Harry Fox Agency had sent out questionnaires to 4,000 clients on the subject of videograms, and it was clear that most publishers at present did not have enough knowledge of the relevant factors to enable them to make informed decisions about licensing deals in the new video industry.

Ron White referred to the initiative of the Mechanical Rights Society in sending out a suggested rate card to potential videogram users. He noted that the majority of videograms sold in the U.K. were feature film productions in which

the musical rights had been cleared years ago, with no further rights payments due publishers or authors. But the expectation is that income from this source would grow substantially over the coming years.

White noted that the rates in the U.K. were considerably lower than in Germany. Yet even so he thought it possible that publishers might encounter resistance on the part of users to compensate them.

"We have to stand up for our rights," White said. "There is a fight ahead of us, and we are showing signs of winning it."

Dealing with the question of videocassette rental Dr. Sikorski said that tariffs for mechanical royalties on rented software had been laid down in Germany. Ron White added that the MRS recommendation made in the U.K. is that each rental period should involve a mechanical royalty payment of one-fifth of the retail sale royalty. It has been estimated that the average number of rentals per cassette is five.

IMIC Will Eye Status Of Video Rights Talks

CANNES—A survey of the state of negotiations between videogram producers and rights owners in major markets will comprise one of the key sessions at Billboard's 11th International Music Industry Conference, to be held at the Bristol Hotel Kempinski, Berlin, April 26-29.

This was decided at a meeting of industry leaders making up the international advisory committee of IMIC at the Majestic Hotel last week.

Among those attending the meeting, which was chaired by Billboard publisher Lee Zhitto, were Robert Summer, president of RCA Records; Nesuhi Ertegun, president of WEA International; Dr. Norbert Thurow, chief executive of the German branch of the IFPI; Gil Friesen, president of A&M Records; John Deacon, director general of the British Phonographic Industry; Dag Haeggovist, general manager of Sonet, Sweden; Pierre-Jean Goemaere, president of

Inelco, Benelux; Leonard Feist, president of the National Music Publishers Assn., of America; Mike Stewart, chief operating officer of CBS Music Publishing; Ralph Peer, first vice-president of Southern Music Inc.; Jean Claude Pellerin; Seymour Stein, president, Sire Records, and Des Brown, international director, Chrysalis Records.

The meeting also decided that indispensable subjects for the conference would be: satellite and cable television communications; prospects for the music markets in the developing countries; artist and record promotion around the world; a survey of new music of the 1980s; and an update on the chronic industry problems of piracy, hometaping and parallel imports.

The theme running through the three days of IMIC will be the increasingly complex problem of protecting intellectual property in an age of accelerating technological advancement.

French Parliament Plans To Levy Blank Tape Tax

• Continued from page 4

francs (roughly \$1.80), per cassette which had previously been put forward.

In 1979, a total 50 million blank cassettes were sold in France, against more than 18 million prerecorded cassettes, a 2.5 to 1 ratio, compared with about 5 to 1 in the U.K. and Italy.

During a press conference here, minister Lecat said a reduction in Value Added Tax to the intermediary level of 16.6% would cost the state some 400 million francs (around \$90 million) per year, or to the lowest 7.6% rate, at which books are taxed, some 700 million (\$250 million). He emphasized the government didn't intend losing this revenue, despite the urgency of record industry appeals.

The new depreciation legislation was aimed at helping classical

record companies recoup investment costs more quickly and is seen as the first measure in which the cultural aspect of the gramophone record is taken into account. The old four-year law dated back to 1954-55 when the long-play record was first introduced in France.

Under the new deal, the producer can claim back 50% of depreciation on investment in the first year and 25% the two following years.

Woman Wins Fest

HELSINKI—Viktoria Mullova, a 21-year-old from Moscow, Russia, won the \$5,000 first prize in the Fourth International Jean Sibelius violin contest here. She collected a further \$1,000 as best interpreter of the Sibelius Violin Concerto.

Second prize (\$4,000) went to Sergei Stadler, also of Russia.

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BRITAIN

(Courtesy of Music Week)
As of 1/31/81
SINGLES

This Week	Last Week	Title	Artist	Label
1	1	IMAGINE	John Lennon	Parlophone
2	3	WOMAN	John Lennon	Geffen
3	4	IN THE AIR TONIGHT	Phil Collins, Virgin	Virgin
4	2	ANTMUSIC	Adam & Ants	CBS
5	14	RAPTURE	Blondie	Chrysalis
6	16	VIENNA	Ultravox	Chrysalis
7	8	DON'T STOP THE MUSIC	Yarborough & Peoples	Mercury
8	6	I AM THE BEAT	Look	MCA
9	11	YOUNG PARISIANS	Adam & Ants, Decca	Decca
10	12	I AIN'T GONNA STAND FOR IT	Stevie Wonder	Motown
11	5	DO NOTHING	Specials	2-Tone
12	23	FADE TO GREY	Visage	Polydor
13	7	TOO NICE TO TALK TO	Beat, Go Feet	Go Feet
14	10	FLASH	Queen	EMI
15	13	RUNAROUND SUE	Racey	Rak
16	25	ROMEO AND JULIET	Dire Straits, Vertigo	Vertigo
17	33	A LITTLE IN LOVE	Cliff Richard, EMI	EMI
18	38	RETURN OF THE LOS PALMAS	7, Madness, Stiff	Stiff
19	29	GANGSTERS OF THE GROOVE	Heatwave	GTO
20	20	SCARY MONSTERS	David Bowie, RCA	RCA
21	22	LORRAINE	Bad Manners	Magnet
22	15	(JUST LIKE) STARTING OVER	John Lennon, Geffen	Geffen
23	9	HAPPY CHRISTMAS (WAR IS OVER)	John Lennon, Apple	Apple
24	NEW	THE FREEZE	Spandau Ballet, Chrysalis	Chrysalis
25	27	IT'S MY TURN	Diana Ross	Motown
26	30	BURN RUBBER ON ME	Gap Band, Mercury	Mercury
27	17	WHO'S GONNA ROCK YOU	Nolans, Epic	Epic
28	NEW	I SURRENDER	Rainbow	Polydor
29	36	TWILIGHT CAFE	Susan Fassbender, CBS	CBS
30	18	RABBIT	Chas & Dave	Rockney
31	21	OVER THE RAINBOW	Matchbox, Magnet	Magnet
32	19	STOP THE CAVALRY	Jona Lewie, Stiff	Stiff
33	34	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca	Casablanca
34	NEW	SGT. ROCK IS GOING TO HELP ME	XTC, Virgin	Virgin
35	NEW	GIVE PEACE A CHANCE	Plastic Ono Band, Apple	Apple
36	26	LIES	Status Quo, Vertigo	Vertigo
37	NEW	TURN ME ON, TURN ME OFF	Honey Bane, Zonophone	Zonophone
38	28	EMBARRASSMENT	Madness, Stiff	Stiff
39	NEW	HANG TOGETHER	Odyssey, RCA	RCA
40	NEW	THE ELEPHANTS GRAVEYARD	Boomtown Rats, Ensign	Ensign

ALBUMS

1	1	KINGS OF THE WILD FRONTIER	Adam & Ants	CBS
2	2	DOUBLE FANTASY	John Lennon & Yoko Ono	Geffen
3	3	THE VERY BEST OF DAVID BOWIE	K-tel	K-tel
4	8	MANILOW MAGIC	Barry Manilow, Arista	Arista
5	21	BARRY	Barry Manilow	Arista
6	7	IMAGINE	John Lennon/Plastic Ono Band	Parlophone
7	6	GUILTY	Barbra Streisand	CBS
8	4	GREATEST HITS	Dr. Hook	Capitol
9	NEW	TRUST	Elvis Costello & Attractions, F-Beat	F-Beat
10	5	SUPER TROUPER	Abba	Epic
11	9	MONDO BONGO	Boomtown Rats, Mercury	Mercury
12	10	PARADISE THEATER	Styx	A&M
13	17	MAKING MOVIES	Dire Straits, Vertigo	Vertigo
14	11	SHAVED FISH	John Lennon/Plastic Ono Band	Parlophone
15	15	NOT THE NINE O'CLOCK NEWS	Various	BBC
16	18	ABSOLUTELY	Madness	Stiff
17	16	HOTTER THAN JULY	Stevie Wonder	Motown
18	NEW	VIENNA	Ultravox	Chrysalis
19	20	SIGNING OFF	UB40	Graduate
20	13	ARC OF A DIVER	Stevie Winwood, Island	Island
21	14	FLASH GORDON	Queen	EMI
22	19	THE WILD THE WILLING & THE INNOCENT	UFO	Chrysalis
23	12	ZENYATTA MONDATTA	Police, A&M	A&M
24	25	THE JAZZ SINGER	Neil Diamond, Capitol	Capitol
25	NEW	TAKE MY TIME	Sheena Easton	EMI
26	NEW	VISAGE	Visage	Polydor
27	27	AUTOAMERICAN	Blondie	Chrysalis
28	28	DIRK WEARS WHITE SOX	Adam & Ants	Do It
29	23	SCARY MONSTERS	David Bowie, RCA	RCA
30	24	MAKING WAVES	Nolans	Epic
31	22	YESSHOWS	Yes	Atlantic
32	35	SKY 2	Sky, Ariola	Ariola
33	26	THE RIVER	Bruce Springsteen	CBS
34	NEW	SANDINISTA	Clash	CBS
35	31	BAT OUT OF HELL	Meat Loaf, Cleveland Int'l	CBS

37	38	I JUST CAN'T STOP IT	The Beat, Go Feet	Go Feet
38	29	SOUND AFFECTS	Jam	Polydor
39	34	FLESH AND BLOOD	Roxy Music, Polydor	Polydor
40	32	NIGHTLIFE	Various	K-tel

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 1/26/81
SINGLES

This Week	Last Week	Title	Artist	Label
1	2	THE TIDE IS HIGH	Blondie, Chrysalis	Chrysalis
2	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen	Geffen
3	3	PASSION	Rod Stewart, Warner Bros.	Warner Bros.
4	4	TELL IT LIKE IT IS	Heart	CBS
5	5	DE DO DO DO DE DA DA DA	Police, A&M	A&M
6	6	HUNGRY HEART	Bruce Springsteen	CBS
7	7	GUILTY	Barbra Streisand	CBS
8	8	EVERY WOMAN IN THE WORLD	Air Supply, Arista	Arista
9	11	HEY NINETEEN	Steely Dan	MCA
10	10	WASN'T THAT A PARTY	Rovers, CBS	CBS
11	14	THE WINNER TAKES IT ALL	Abba, Atlantic	Atlantic
12	12	LOVE ON THE ROCKS	Neil Diamond	CBS
13	15	I LOVE A RAINY NIGHT	Eddie Rabbitt, Elektra	Elektra
14	16	TURN ME LOOSE	Loverboy	CBS
15	9	MORE THAN I CAN SAY	Leo Sayer, Chrysalis	Chrysalis
16	NEW	KEEP ON LOVING YOU	Reo Speedwagon	CBS
17	17	LOOKING FOR CLUES	Robert Palmer, Island	Island
18	13	I GOT YOU	Splitz Enz	A&M
19	NEW	CELEBRATION	Kool & the Gang, De-Lite	De-Lite
20	NEW	MISS SUN	Boyz Scaggs	CBS

ALBUMS

1	1	DOUBLE FANTASY	John Lennon & Yoko Ono	Geffen
2	2	ZENYATTA MONDATTA	Police, A&M	A&M
3	3	THE RIVER	Bruce Springsteen, Columbia	Columbia
4	4	GUILTY	Barbra Streisand	Columbia
5	5	GREATEST HITS	Kenny Rogers, Capitol	Capitol
6	6	AUTOAMERICAN	Blondie	Chrysalis
7	7	SUPER TROUPER	Abba	Atlantic
8	NEW	THE JAZZ SINGER	Neil Diamond, Capitol	Capitol
9	9	GAUCHO	Steely Dan	MCA 1
10	NEW	BACK IN BLACK	AC/DC	Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/1/81
SINGLES

This Week	Last Week	Title	Artist	Label
1	2	ANGEL OF MINE	Frank Duval Orchestra, Teldec	Teldec
2	1	SUPER TROUPER	Abba	Polydor
3	3	WOMAN IN LOVE	Barbra Streisand, CBS	CBS
4	5	UEBER SIEBEN BRUECKEN MUSST DU GEHN	Peter Maffay, Metronome	Metronome
5	6	LIFE IS FOR LIVING	Barclay James Harvest, Polydor	Polydor
6	4	(JUST LIKE) STARTING OVER	John Lennon, Geffen	Geffen
7	12	BANANA REPUBLIC	Boomtown Rats, Ensign	Ensign
8	7	FELICIDAD	Boney M, Hansa	Hansa
9	10	SOME BROKEN HEARTS NEVER MEND	Telly Savalas, EMI	EMI
10	9	JOHNNY AND MARY	Robert Palmer, Island	Island
11	11	EL DORADO	Goombay Dance Band, CBS	CBS
12	14	DER TEUFEL UND DER JUNGE MANN	Paola, CBS	CBS
13	8	SANTA MARIA	Roland Kaiser, Hansa	Hansa
14	26	FLASH	Queen	EMI
15	NEW	IMAGINE	John Lennon	EMI
16	17	DE DO DO DO DE DA DA DA	Police, A&M	A&M
17	30	CELEBRATION	Kool & Gang, De-Lite	De-Lite
18	23	ANOTHER ONE BITES THE DUST	Queen, EMI	EMI
19	13	PASSION	Rod Stewart, Warner Bros.	Warner Bros.
20	27	WILLI WILLI	Die Schluempfe, Teldec	Teldec
21	21	UEBER SIEBEN BRUECKEN MUSST DU CHEN	Karat, Teldec	Teldec
22	25	LOVING JUST FOR FUN	Kelly Marie, Ariola	Ariola
23	16	MORE THAN I CAN SAY	Leo Sayer, Chrysalis	Chrysalis
24	19	THE TIDE IS HIGH	Blondie, Chrysalis	Chrysalis
25	NEW	HELL'S BELLS	AC/DC	Atlantic
26	22	WHAT YOU'RE PROPOSING	Status Quo, Vertigo	Vertigo
27	24	PUNKER MARIA	Dieter Mallerorden, Phonogram	Phonogram

28	28	MASTER BLASTER	Stevie Wonder, EMI	EMI
29	20	FEELS LIKE I'M IN LOVE	Kelly Marie, PRT	PRT
30	18	OH YEAH	Roxy Music, Polydor	Polydor

ALBUMS

1	1	HITPARADE DER SCHLUEMPFE	Die Schluempfe, K-tel	K-tel
2	2	SUPER TROUPER	Abba	Polydor
3	3	REVANCHE	Peter Maffay, Metronome	Metronome
4	5	DER JAHRHUNDERTBALL	Die Wiener Philharmoniker, K-Arcade	K-Arcade
5	8	DOUBLE FANTASY	John Lennon & Yoko Ono	Geffen
6	4	TRAEUMEREIEN 2	Richard Clayderman, Telefunken	Telefunken
7	15	GUTERN ABEND GUTE LAUNE	Karel Gott, Polydor	Polydor
8	NEW	HITHAUS RAMBA ZAMBA '81	Rambas Party Tiger, Polystar	Polystar
9	9	HAPPY TRINI LOPEZ	Trini Lopez, K-tel	K-tel
10	6	GUILTY	Barbra Streisand	CBS
11	7	LIEDER DER BERGE	Heino	EMI
12	NEW	SOUND GIGANTEN	Ennio Morricone, K-tel	K-tel
13	13	BACK IN BLACK	AC/DC	Atlantic
14	11	THE TURN OF A FRIENDLY CARD	Alan Parsons Project, Arista	Arista
15	10	ZENYATTA MONDATTA	Police, A&M	A&M
16	16	FLESH AND BLOOD	Roxy Music, Polydor	Polydor
17	NEW	FLASH GORDON	Queen	EMI
18	18	QZE	Mike Oldfield	Virgin
19	12	TRAEUMEREIEN	Richard Clayderman, Telefunken	Telefunken
20	17	NEVER FOREVER	Kate Bush	EMI

JAPAN

(Courtesy Music Labo)
As of 2/2/81
SINGLES

This Week	Last Week	Title	Artist	Label
1	NEW	CHERRY BLOSSOMS	Seiko Matsuda, CBS/Sony (Sun)	CBS/Sony (Sun)
2	1	KOE WA DO	Toshihiko Tahara, Canyon (Johnny's)	Johnny's
3	2	SNEAKER BLUES	Masahide Kondo, RVC (Johnny's)	Johnny's
4	5	BANRI NO KAWA	Chage & Asuka, Warner Pioneer (Yamaha)	Warner Pioneer
5	6	KOI NO BONCHI SEAT	The Bonchi, For Life (Mirika/PMP)	Mirika/PMP
6	3	AI WA KAGERO	Gamu, Teichiku (Yamaha)	Teichiku
7	7	OSAKA SHIGURE	Harumi Miyako, Nippon Columbia (Sun)	Nippon Columbia
8	4	KOBI TO YO	Mayumi Itsuwa, CBS/Sony (People/PMP)	CBS/Sony
9	8	NEMURENU YORU	Hideki Saijo, RVC (JCM)	RVC
10	9	KAETTE KOIYO	Kazuko Matsumura, Victor (Victor)	Victor
11	11	OKUHIDA BOJOU	Tetsuya Ryu, Trio (Best Friend)	Trio
12	13	DORIFU NO HAYAKUCHI KOTOBA	Drifters, SNS (Watanabe)	Watanabe
13	NEW	DRUM	Junko Mihara, King (Burning/JCM)	King
14	12	BRANDY GLASS	Yujiro Ishihara, Teichiku (Ishihara)	Teichiku
15	10	HITORI JOUZU	Miyuki Nakajima, Aard Vark (Yamaha)	Yamaha
16	15	FAME	Irene Cara, RSO (Nichion)	Nichion
17	14	GOTTA PULL MYSELF TOGETHER	Nolans, Epic (PMP)	Epic
18	16	AISHITEIMASU	Naoko Kawai, Nippon Columbia (Geiei/TV Asahi)	Nippon Columbia
19	NEW	PEGASUS NO ASA	Hiroaki Igarashi, CBS/Sony (War/April)	CBS/Sony
20	18	OMAE GA PARADISE	Kenji Sawada, Polydor (Watanabe)	Polydor

ALBUMS

1	2	WE ARE	Off Course	Toshiba-EMI
2	1	HAPPY DATE WITH THE NOLANS	Nolans, Epic	Epic
3	3	KOGARASHI NI DAKARETE	Chiharu Matsuyama, News	News
4	4	KOIBITO YO	Mayumi Itsuwa	CBS/Sony
5	5	DOUBLE FANTASY	John Lennon & Yoko Ono	Geffen
6	10	BUCHIGIRI PART II	Ginbae	Yokohama, RVC
7	8	WAGA KOKORO NO TOMOE	Iruka, Crown	Crown
8	6	SUPER TROUPER	Abba	Discomate
9	7	TOSHI '81	Toshihiko Tahara, Canyon	Canyon
10	9	NORTH WIND	Seiko Matsuda	CBS/Sony
11	11	FAME	Soundtrack	RSO
12	12	SURF AND SNOW	Yumi Matsuyama	Toshiba-EMI
13	13	THE BEST	Junko Yagami	Discomate
14	14	MULTIPLIES	Yellow Magic Orchestra	Alfa
15	15	JUICY ALAMODE	Juicy Fruits	Nippon Columbia
16	16	GUILTY	Barbra Streisand	CBS
17	18	THE BEST	Monkees	Arista
18	NEW	HITS	Boyz Scaggs	CBS
19	NEW	AUTOAMERICAN	Blondie	Chrysalis
20	17	FOURTH	Arabsque	Victor

International



INTERNATIONAL BARE—CBS artist Bobby Bare and Radio Luxembourg deejay Bob Stewart ham it up during a live concert from Nashville's Exit/In that was beamed via satellite to Europe recently.

Demand To Outstrip Poles' Plant Volume

By ROMAN WASCHKO

WARSAW—The good news for the Polish record industry is the final completion of a new pressing plant here capable of manufacturing 30 million records annually, including 19 million LPs, and with an annual two million cassette capacity due to be added later this decade.

The bad news is that that capacity will prove too small, specially if long overdue restructuring of ancillary areas of the record business, notably retailing, distribution and promotion, is successfully undertaken.

One immediate problem is that the plant does not have its own recording studios and those which currently exist in Poland just don't satisfy current needs. That 30 million unit capacity has to be seen against frequent 500,000 sales in Poland of an album by a name local artist and against sales of 600,000 to 800,000 via a license deal involving a foreign artist popular in this territory.

Additionally today, the Polish Recording Company, leading state-owned enterprise in the field, is by no means the sole producer of albums.

Now they are put out by Wifon, a company which produced only cassettes until comparatively recently.

and by Tonpress, which used to specialize solely in singles. For example, Wifon has brought out the Wings' "Greatest" album and Tonpress "Heart Of Glass And Other Hits," with Chrysalis acts like Blondie, Ten Years After, Leo Sayer, Frankie Miller and Rory Gallagher.

Supply of these two LPs failed to meet the huge demand. Even with the new plant working at full stretch, there will be inevitable supply shortages.

But even with the hoped-for improved capacity, the extra supply will suffer because the selling of records and cassettes here is far from satisfactory. The wholesale side is handled by an enterprise which has book-selling as its primary aim, so that phonograms become a second-best sideline. In Poland, shop assistants are not given financial encouragement to step up their sales of records, which means little reordering of product clearly in demand by the public.

The picture, then, in Poland is a mix of good and bad. New pressing facilities are welcome but to gain full advantage of them, the industry, particularly in the wholesale and retail areas, has to find new standards of efficiency.

Latest Czech Club Release

PRAGUE—The 20th edition of the Czechoslovak Record Club has attracted total orders of 775,430 records, spread over 80 offered titles by nearly 76,500 members.

Supraphon is involved with more than 400,000 orders, Opus having more than 40,000 and Panton almost 20,000, while the Record Club series of the journal "Young World" has brought in more than 130,000.

The offer also included licensed titles from Nippon Columbia, Polydor, EMI, CBS, Melodiya in Russia and the Deutsche Schallplatten and Rediffusion catalogs.

In the classical field, a recital by Czech guitarist Vladimir Mikulka, recorded by Nippon Columbia, was ordered by more than 11,000 members. A two-LP set of Schubert's most famous works, within the "Young World" series, brought a subscription of 6,000-plus, while local recordings of piano concertos by Brahms and Beethoven each attracted orders of around 10,000.

At pop level, a Barbra Streisand album is subscribed for by 40,000 orders, while the third album in the "Songs Of Ol' Man River" EMI series hit the 25,000 order mark.

Of local-product recordings, an album of classic rock 'n' roll titles by

Czechoslovakia's oldest rock band, Olympic, drew a total of 34,000 orders.

In jazz, an ECM recording featuring the Gary Burton Quartet and the Burton-Chick Corea duets, licensed through Polydor, is the first from this German label in Czechoslovakia, and subscriptions totalled 9,000.

But the popularity of local jazz artists here is emphasized by the fact that albums by Jiri Stivin, Rudolf Dasek with the Tony Scott Trio, or pianist Viklick, each reached the 10,000 mark, and an album by local jazz singer Eva Olmerova

IN HOLLAND

Heavy Metal Grows At Punk's Expense

By WILLEM HOOS

AMSTERDAM—Hard rock—sometimes better-known as heavy metal—is fast becoming the most popular area of the contemporary rock genre here. So much so, that, according to key figures in the Dutch music industry, it is taking over in general popularity from a fading punk music scene.

And, say the experts, new wave music, which can be regarded as a sort of follow-up to punk, is often "too intellectual" for many Dutch youngsters. Today's music fans are tending more and more to concentrate their energies in the hard rock/heavy metal field.

Predicts Leon Ramakers, managing director of Holland Concerts, the most prominent Dutch booking agency: "It's likely that 1981 will be a year full of hard rock. We will bring as many good hard rock acts on to Dutch stages as possible, because hard rock music is now big business for us."

Holland Concerts is bringing Judas Priest to Holland for two concerts next month, and U.K. hard rock band Saxon will appear as support act.

To tie in with the concerts, the new Judas Priest LP ("Point of Energy") is released here first week in February. CBS Holland has organized a special promotion and marketing campaign, as a result of which all specialist hard rock retailers will receive, together with a variety of display material, a booklet containing information on the new LP as well as details of other prominent CBS heavymetal acts.

Says Jan Abbink, press and promotion man at WEA Holland: "We're planning all sorts of promotion and marketing activities to get the maximum out of the hardrock craze. We have to react fast, because we don't know how long it will last. Maybe it'll be over and out in six months' time."

Journalist Kees Baas has been writing on all kinds of hard rock music for the Dutch bi-weekly pop magazine "Oor" (Ear). He predicts that the Dutch hard rock craze will last at least until the end of the year.

Only two Dutch broadcasting companies—VARA and KRO—have weekly hard rock shows on Hilversum-3, the Dutch pop orientated national radio channel. VARA's show is called "Stampej" (Hullabaloo). But other Dutch companies are not planning to produce hard rock shows.

Says journalist Baas: "I think that's because they're afraid that they will offend most of their listeners." However, some important figures of the Dutch music scene believe that other broadcasting companies will also pay more attention to hard rock in the near future.

VARA's hard rock radio show, "Beton," started some five years ago. Each Tuesday afternoon, the show is introduced by Alfred Lagarde. Lagarde, who also freelances as producer of Dutch hard rock acts, receives at least 200 written reactions a week on his very popular show.

Some weeks ago, he organized a poll in his show. The results showed that U.S. hard rock band Van Halen is the most popular in Holland. Runner-up was AC/DC; third was U.K. band Saxon.

KRO's hard rock radio show, "Stampej," started one and a half

years ago. Each Tuesday afternoon, the show is on the air; presenter is Hanneke Kappen, former lead singer of Dutch new wave band White Honey.

Kappen says that the big difference between her show and Lagarde's is that she plays music by more unknown bands. "I'm especially interested in U.K. acts like Saxon and Iron Maiden. I like the simple production. Most of their repertoire sounds like a live recording. This has already demonstrated its influence on the recording scene here."

Like Lagarde, too, Kappen receives much reaction from listeners. She hears from the various hard rock fan clubs, and she is regularly in contact with the editors of the two hard rock magazines, recently founded in Holland: "Heavy" and "Aardschok" (Earthquake).

WEA is distributing the repertoire of internationally well known hard rock acts like Van Halen and AC/DC. Interest in both acts started to pick up six months ago. Van Halen performed successfully at last year's Pink Pop Festival, held in Geleen, a city in the south of Holland.

WEA has recently signed new Dutch hard rock band Bodine, which will debut on the new Rhinoceros label this month. In March, the company also releases a live album by Normaál.

Picture, recently signed to Backdoor, is considered Holland's most promising heavy metal band. Its first LP will be issued shortly by the budget price label. Phonogram is handling the repertoire of acts like Status Quo, Rush, Black Sabbath, Def Leppard and Thin Lizzy.

Acts like Iron Maiden, Whitesnake, Sammy Hagar and the Scorpions are handled by EMI-Holland. A recent concert by Bob Seger and his Silver Bullet Band also drew many local hard rock fans. Back catalog repertoire of Deep Purple is still popular, too. And EMI had much success with a hard rock compilation album, titled "Metal Mania."

Ariola distributes material by Motorhead, the Michael Schenker Group and Krokus. "It's amazing," says Ariola's Jan van Dingstee, "that Swiss band Krokus, which was totally unknown here half a year ago, easily sold more than 10,000 copies of its album "Metal Rendezvous"."

Dutch independent record company CNR is pleased with hard rock fans' interest in Saxon. For their forthcoming local concerts, CNR will be advertising widely, as well as handing out leaflets to members of the audience. The label also has high hopes of West German band Accept, which is signed to the Brain label. Concert appearances in Holland are scheduled for spring.

CBS Holland's catalog includes talent such as Ted Nugent, Judas Priest, Boston, Cheap Trick, Aerosmith, Journey, Mothers Finest and Kansas.

In 1979, the label released a compilation double album specifically for the Dutch market. Titled "Beton," it featured Nugent, Aerosmith, Kansas, Boston, Journey, Heart and Turbo (a Dutch hard rock outfit). The album, which sold impressively, was introduced by Ted Nugent, just before his concert at the Amsterdam Jaap Eden Hall.

Billboard Hits Of The World

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ITALY

(Courtesy Germano Ruscitto)
As of 1/27/81
SINGLES

This Week	Last Week	Title	Artist
1	2	MASTER BLASTER	Stevie Wonder, Motown/EMI
2	1	UPSIDE DOWN	Diana Ross, Motown/EMI
3	3	DON'T STAND SO CLOSE TO ME	Police, A&M/CGD-MM
4	5	THE WANDERER	Donna Summer, Geffen/WEA
5	6	ANNA DAI GAPELLI ROSSI, I	Ragazzi Dai
6	4	YOU AND ME	Spargo, Baby/CGD-MM
7	7	HOW LONG	Lipps Inc., Casablanca/Poly Gram
8	11	WOMAN IN LOVE	Barbra Streisand, CBS/CGD-MM
9	8	BABOOSHKA	Kate Bush, EMI
10	10	GIVE ME THE NIGHT	George Benson, Warner Bros./WEA
11	9	COSTA FARAI, Pupo, Baby/CGD-MM	
12	NEW	CERVO A PRIMAVERA	Riccardo Cocciante, RCA
13	13	TAKE YOUR TIME (DO IT RIGHT)	SOS Band, Tabu/CGD-MM
14	20	UNA STORIA SBAGLIATA	Fabrizio De Andre, Ricordi
15	NEW	IL TEMPO DEL SOLE	Matia Bazar, Ariston/Ricordi
16	18	MA QUALE IDEA	Pino D'Angio, Rifi
17	NEW	STARTING OVER	John Lennon, Geffen/WEA
18	NEW	ANOTHER ONE BITES THE DUST	Queen, EMI
19	17	LA BALENA	Orietta Berti, Cine
20	NEW	CI VUOLE ORECCHIO	Enzo Jannacci, Ricordi

HOLLAND

(Courtesy BUMA/STERMA)
As of 1/28/81
SINGLES

This Week	Last Week	Title	Artist
1	1	LOLA	Kinks, Arista
2	5	EEN BARG DIE HE EEN KRUL IN DE STEERT	Aal, CNL
3	2	CELEBRATION	Kool & Gang, De-Lite
4	10	AMOUREUX SOLITAIRES	Lio, Ariola
5	NEW	FLIP FLUITKETEK	Andre Van Duyn, CNR
6	6	FUNKIN' FOR JAMACIA	Tom Browne, Arista/GRP
7	NEW	IF YOU COULD READ MY MIND	Viola Wills, Hansa
8	NEW	MY FEET WON'T MOVE	Fruitcake, EMI
9	3	SANTA MARIA	Roland Kaiser, Fleet
10	NEW	STARS ON 45	Various, CNR

This Week	Last Week	Title	Artist
1	2	DE GROTE PIRATEN PLAAT	Various, Arcade
2	1	SUPER TROUPER	Abba, Polydor
3	NEW	20 GROOTSTE HITS	Platters, Mercury
4	NEW	WOMEN IN LOVE	Various, Arcade
5	NEW	GREATEST HITS	Dr. Hook, Arcade
6	NEW	CUM LAUDE	Rein V.D. Broek En Rick V.D. Linden, K-tel
7	5	SHAVED FISH	John Lennon, EMI
8	3	GUILTY	Barbra Streisand, CBS
9	NEW	ELVIS GOSPEL	Elvis Presley, K-tel
10	NEW	18 KARAATS	Andre Moss, K-tel

SWEDEN

(Courtesy GFL)
As of 1/20/81
SINGLES

This Week	Last Week	Title	Artist
1	1	NAR NI TYA BLIR EN	Gyllene Tider, EMI
2	2	WOMAN IN LOVE	Barbra Streisand, CBS
3	4	ARE YOU LONESOME TONIGHT	Elvis Presley, RCA
4	3	(JUST LIKE) STARTING OVER	John Lennon, Geffen
5	5	SOMMARNATT	Snowstorm, Mariann
6	7	DU LEVER BARA EN GANG	Noice, Sonet
7	9	LATE AT NIGHT	Maywood, CBS
8	8	PASSION	Rod Stewart, Warner Bros.
9	6	MASTER BLASTER	Stevie Wonder, Motown
10	NEW	MARTIN EDEN	Bill Hughes, CBS

This Week	Last Week	Title	Artist
1	1	SUPER TROUPER	Abba, Polar
2	2	GUILTY	Barbra Streisand, CBS
3	3	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
4	6	BEDARANDE BARN AV SIN TID	Noice, DSonet
5	4	LINDEMAN GOKAR ANYO	Hasse Och Tage, Svenska Ljud
6	5	HOTTER THAN JULY	Stevie Wonder, Motown
7	7	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
8	9	THE RIVER	Bruce Springsteen, CBS
9	NEW	SANDINISTA	Clash, CBS
10	NEW	GYLLENE TIDER	Gyllene Tider, Parolophone

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/26/81
SINGLES

This Week	Last Week	Title	Artist
1	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen
2	2	SHADDAP YOU FACE	Joe Dolce Music Theatre, Astor
3	5	DUNCAN	Slim Dusty, Columbia
4	3	THE TIME WARP	Rocky Horror Picture Show, Interfusion
5	4	THE TIDE IS HIGH	Blondie, Chrysalis
6	7	STATE OF THE HEART	Mondo Rock, Avenue
7	8	ONE STEP AHEAD	Split Enz, Mushroom
8	6	ANOTHER ONE BITES THE DUST	Queen, Elektra
9	10	ON AND ON AND ON	Abba, RCA
10	12	JESSIE	Carly Simon, Warner Bros.
11	13	CAN YOU FEEL IT	Jacksons, Epic
12	15	FEELS LIKE I'M IN LOVE	Kally Marie, Precision
13	11	DON'T STAND SO CLOSE TO ME	Police, A&M
14	NEW	STOP THE CAVALRY	Jona Lewie, Stiff
15	9	WOMAN IN LOVE	Barbra Streisand, CBS
16	14	ROCK HARD	Suzi Quatro, Dreamland
17	17	LADY	Kenny Rogers, United Artists
18	19	SO LONG	Fischer Z, United Artists
19	20	KISS ON MY LIST	Daryl Hall & John Oates, RCA
20	18	PASSION	Rod Stewart, Warner Bros.

This Week	Last Week	Title	Artist
1	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	3	ZENYATTA MONDATTA	Police, A&M
3	2	GUILTY	Barbra Streisand, CBS
4	4	ALWAYS	Willie Nelson, CBS
5	6	ICE HOUSE	Flowers, Regular
6	5	SUPER TROUPER	Abba, RCA
7	7	BACK IN BLACK	AC/DC, Albert
8	9	AUTOAMERICAN	Blondie, Chrysalis
9	13	MAKING MOVIES	Dire Straits, Vertigo
10	NEW	THE VERY BEST OF ELTON JOHN	DJM
11	8	HOTTER THAN JULY	Stevie Wonder, Motown
12	12	THE BEST OF KENNY ROGERS, VOL II	United Artists
13	10	GREATEST HITS	Anne Murray, Capitol
14	14	ROCKY HORROR PICTURE SHOW	Soundtrack, Interfusion
15	11	LIVE	Eagles, Asylum
16	18	GAUCHO	Steely Dan, MCA
17	17	1980 THE SUMMER	Various, EMI
18	15	THE JAZZ SINGER	Neil Diamond, Capitol
19	16	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
20	NEW	DIVINE MADNESS	Bette Midler, Atlantic

SPAIN

(Courtesy El Gran Musical)
As of 1/31/81
SINGLES

This Week	Last Week	Title	Artist
1	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen
2	2	WOMAN IN LOVE	Barbra Streisand, CBS
3	3	SESOR	Pecos, Epic
4	4	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
5	5	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
6	7	PERDONAME	Camillo Sesto, Ariola
7	9	QUE SERA	Ana Belen, CBS
8	8	YOU AND ME	Spargo, Hispavox
9	10	ANOTHER ONE BITES THE DUST	Queen, EMI
10	6	AMAR DESPUES DE AMAR	Juan Pardo, Hispavox

This Week	Last Week	Title	Artist
1	1	GUILTY	Barbra Streisand, CBS
2	2	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
3	4	SIEMPRE	Pecos, Epic
4	5	PARIS	Supertramp, A&M
5	6	ZENYATTA MONDATTA	Police, A&M
6	3	20 EXITOS DE ORO	Duo Dinamico, EMI
7	8	JUAN MUCHO MAS JUAN	Juan Pardo, Hispavox
8	7	AMANECIENDO	Camillo Sesto, Ariola
9	9	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
10	NEW	CON LAS MANOS LLENAS	Ana Belen, CBS

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 1/23/81
SINGLES

This Week	Last Week	Title	Artist
1	1	PASSION	Rod Stewart, Warner Bros.

This Week	Last Week	Title	Artist
2	7	FLASH	Queen, EMI
3	2	JOHNNY AND MARY	Robert Palmer, Island
4	NEW	COLD LOVE	Donna Summer, Geffen
5	3	WOMAN IN LOVE	Barbra Streisand, CBS
6	6	NEED YOUR LOVING TONIGHT	Queen, EMI
7	8	DECEMBER WILL BE MAGIC AGAIN	Kate Bush, EMI
8	NEW	DO NOTHING, Specials	2-Tone
9	4	GUILTY	Barbra Streisand & Barry Gibb, CBS
10	9	DE DO DO DO DE DA DA DA	Police, A&M

This Week	Last Week	Title	Artist
1	1	GUILTY	Barbra Streisand, CBS
2	2	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
3	3	HOTTER THAN JULY	Stevie Wonder, Motown
4	4	SUPER TROUPER	Abba, Epic
5	5	ISRAELI CHILDREN SONG FESTIVAL	No. 11, Various, Isradisc
6	6	THE WANDERER	Donna Summer, Geffen
7	7	BEHIND MY GLASSES	Arik Einstein, CBS
8	8	THE GAME	Queen, EMI
9	NEW	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
10	9	XANADU	Soundtrack, Jet

BELGIUM

(Courtesy HUMO)
As of 2/6/81
SINGLES

This Week	Last Week	Title	Artist
1	1	SANTA MARIA	Roland Kaiser, Ariola
2	3	LOLA	Kinks, Arista
3	NEW	RUNAWAY BOYS	Stray Cats, Ariola
4	NEW	HOPELOOS	Will Tura, Vogue
5	2	SUPER TROUPER	Abba, Vogue
6	6	CELEBRATION	Kool & Gang, De-Lite
7	NEW	DO YOU FEEL MY LOVE	Eddy Grant, Ice
8	10	STOP THE CAVALRY	Jona Lewie, Stiff
9	8	DE VOGELTJESDANS	De Electronicas, Philips
10	NEW	MAMA HE'S A SOLDIER NOW	Saskia & Serge, Philips

This Week	Last Week	Title	Artist
1	1	SUPER TROUPER	Abba, Polydor
2	3	IS ER TOEVALLIG EEN URBANUS IN DE ZAAL	Urbanus Van Anus, Philips
3	2	GUILTY	Barbra Streisand, CBS
4	4	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	NEW	THE JAZZ SINGER	Neil Diamond, Capitol

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 1/31/81
SINGLES

This Week	Last Week	Title	Artist
1	1	LOVE ON THE ROCKS	Neil Diamond
2	3	CAN YOU FEEL IT	Jacksons, Epic
3	6	PASSION	Rod Stewart, Warner Bros.
4	2	WOMAN IN LOVE	Barbra Streisand, CBS
5	7	THE TIDE IS HIGH	Blondie, Chrysalis
6	5	(JUST LIKE) STARTING OVER	John Lennon, Geffen
7	4	MAN ON THE MOON	Ballyhoo, Trutone
8	NEW	I'M ALRIGHT	Kenny Loggins, CBS
9	8	GIVE ME THE NIGHT	George Benson, Warner Bros.
10	NEW	CELEBRATION	Kool & Gang, De-Lite

WEA Intl Signs Genesis' Collins

NEW YORK—Phil Collins, lead singer and composer with Genesis, has signed to WEA International in all territories outside the U.S., Canada, Great Britain and Ireland. Collins, joined Genesis in 1970, and took over the lead slot from Peter Gabriel in 1975. His first solo LP, "Face Value," featuring the Earth, Wind & Fire horn section and guest appearances by Eric Clapton, Stephen Bishop and others, will be simultaneously released in major markets Friday (13). The first single off the album, "In The Air Tonight," is already in the top five of the U.K. charts, where Collins is signed to Virgin Records. He records for Atlantic in the U.S. and Canada.

FEBRUARY 7, 1981 BILLBOARD

West Germany

Harvest, Roxy, Saga: DG Hits

HAMBURG—Three international acts—Barclay James Harvest, Roxy Music, and Saga—have been the focus of sales activity in recent months for the Deutsche Grammophon label here, according to international product chief Rainer Schmidt-Walk.

In the last three years, Barclay James Harvest has reached almost supergroup status, following the sell-out national tour last spring with a historic open air concert outside the Reichstag building in August, attended free of charge by 150,000 fans.

The song "Life Is For Living" gave the band its first German singles chart entry late in 1980. The albums "Gone To Earth" and "Eyes Of The Universe" went platinum and gold respectively during the course of last year, and BJH's 14th LP release is set for April.

Roxy Music also enjoyed chart success last year. The album "Flesh And Blood" made the top 10, and is

expected to go gold (250,000 sales) next month. Two singles taken from the disk also figured in the charts, "Oh Yeah" reaching the top 10 around Christmas.

The band played an extensive West German tour in July-August 1980, and recorded a one-hour tv special broadcast by ZDF a few weeks ago. Schmidt-Walk says a new album and tour will be set for later this year.

Perhaps most striking is the success of Canadian rock band Saga, which came to West Germany as support act on last June's Styx tour and received tremendous individual recognition.

The act's first two albums had between them sold around 80,000 copies in this territory, but after the tour a third release, "Silent Knight," reached 40,000 sales in a matter of weeks.

Schmidt-Walk reports that Saga will be back in February, this time as headliners on a tour arranged by Mama Concerts.

Kuhn Slating Promo Tour

HAMBURG—Pianist Joachim Kuhn, whose new digitally recorded solo album, "Snow In The Desert," is just released on the Atlantic label, is undertaking a world tour to promote the release.

Kuhn, who has eight times been voted No. 1 European jazz pianist by the International Jazz Federation's "Jazz Forum" magazine, kicked off the tour in Australia Jan. 16-28.

Thereafter, Kuhn tours Japan, South America, Africa, India, the United States and Europe.

Kuhn's manager and producer, Achim Torpus is preparing for release a new Joachim Kuhn album which features George Beck on bass, keyboards and vocals and former Thin Lizzy and Ted Nugent drummer Mark Nauseef.

Canada

Labels Stall Superstar Releases? To Delay Exports From Undercutting Foreign Marts

• Continued from page 1

take a much harder look at the extent imports from Canada and the U.S. were undercutting their own volume, and several Canadian exporters have suggested that lobbying took place to put the squeeze on companies here, at first to cut down the rate of exports and, ultimately, to damn the flow altogether.

A suit filed against CBS Canada last year by the new bankrupt Black & White Sales Consultants Ltd.—at one time, among the biggest export houses in the country—indicates that in the period of 1977-78, special terms were available to those companies engaging in high volume exports. The principal incentives included best distributor prices and relaxed credit terms.

Black & White was eventually bankrupted in court by CBS Canada when the manufacturer recalled an unsecured loan amounting to close to \$1 million. The export house appealed its own bankruptcy, which was dismissed in court here, then tried to engage CBS in a suit claiming "restraint of trade" practices were employed.

The claim suggested that CBS Canada cut off Black & White at the behest of CBS International which in turn was under pressure from its own affiliates in the U.K. and Europe who were being undercut by as much as 20% in their own markets by Canadian manufactured goods.

The case has been dismissed in court by virtue of the fact that the Black & White claim was filed after its own bankruptcy, thus invalidating its right to pursue legal action.

Canadian exporters are very reluctant to discuss business dealings with the majors in Canada, and most of the latter firms operating here continue to speak as if exports don't exist.

Bob Sniderman at Roblan Distributors, one of the largest organizations in the country dealing in records and tapes, says he is very disturbed by the export trade, that his Christmas season was spoiled by as much as 15% because of unfilled back-orders, predominantly on traditional catalog titles.

He says that the manufacturers are too busy filling orders on specific titles which get shipped abroad, hurting the retail trade in Canada. His opinion is mirrored by other retailers.

Manufacturers such as CBS and WEA haven't offered any official explanation for the delay in releasing albums by acts such as Fleetwood Mac, the Eagles, the Clash, and others, beyond noting that production time in the pre-Christmas and post-Christmas season has been hard to get.

Capitol, for instance, is currently farming out production on certain pieces to outside manufacturing plants because its own presses are running to capacity.

Records On Wheels' Vito and Don Ierullo have constantly complained of the "double-talk" about the Canadian export business. The two operate one of the largest and most profitable disk chain outlets in the country, and their company also accounts for a good percentage of Canada's export business.

Don Ierullo points out that while the U.K. trade has been particularly outspoken about foreign imports, most companies in Britain have a preferred price code for foreign accounts which wish to purchase direct from the U.K. manufacturers. He claims that these preferred prices are

lower than the price a U.K. wholesaler can purchase direct from the companies involved.

Ierullo says so far he has refused to buy directly from the U.K. manufacturers because he prefers to support the middle man, like himself. The difference he pays by buying this way is 15% higher, he adds.

Brother Vito has waxed bitterly many times on the "hypocrisy" of the import/export trade, particularly over the fact that, to his knowledge, Canada has long imported more disks and tapes, both from the U.K., Japan and the U.S., than it has exported.

In the past year, because of foreign currency fluctuations, Japanese and British imports into Canada have been reduced dramatically. However, Records On Wheels and several other companies continue to import from these two countries on a small scale.

While Canadian manufacturers have repeatedly explained away product release delays as being attributable to scant pressing time, Don Ierullo claims that the same companies have told him the delays

are due to the lateness of foreign masters arriving in Canada.

He claims that the foreign companies are, in fact, holding back on shipping the masters in order to get sufficient lead time to sell their records in the home markets.

In most cases, the U.S. is given preferential treatment, he says, because it is such an important sales market.

While there is evidence to suggest that Canada is getting squeezed in the export trade of records and prerecorded tapes, there is little concrete statistical documentation to show how extensive the export trade is in Canada.

Statistics Canada, which measures production and dollar shipments for this country, lumps phonograph exports in with high ticket items such as television sets and radios.

Ultimately, it must be concluded that Canada's export trade is diminishing, that U.S. exporters are reaping the benefit from the international tug of war and that British manufacturers are feeding the very same mouths that at one time were biting them.



FANTASY SIGNING—Herve Villechaize, better known as Tattoo on television's "Fantasy Island," signs autographs for fans at a Toronto department store as part of the promotion for the album "Children Of The World: The Time Is Now." Looking on, at left, is Herve's wife Camille.

First Year Success For Solid Gold; Toronto's Hot

TORONTO—Solid Gold Records is making progress in its first year in business, operated by the management team of Neil Dixon and Steve Propas and chaired on a daily basis by Lee Silversides, former promotion rep for A&M and Mushroom. The label's first signing was the group Toronto, formed out of the remnants of long-time group Rose.

The Toronto sextet entered the studio with Chilliwack's Bill Henderson and Brian MacLeod producing, emerging with the debut album, "Lookin' For Trouble," and then going out on the road for the better part of 1980.

According to Silversides, national promotions director, touring was the essence of breaking the album. A commitment from A&M to release the LP in the U.S. and other markets followed, leading to some U.S. chart success. To date, the LP is available in Britain, Japan, Germany, France, Australia and the Netherlands, as well as America.

Following the disk's release in the spring of 1980, the group toured Canada from east to west, then moved into the U.S., mixing club dates with concert work as support act for acts such as Robert Palmer.

the Rossington-Collins Band and Ted Nugent.

The album has since been certified platinum in Canada, validating sales of 100,000 units, and brisk sales continue to push the figure upwards toward 150,000 in this market.

Recently returning from a western Canada tour, Toronto was able to headline 2,000 and 3,000 seat halls in markets such as Calgary, Saskatoon, Regina, while in Vancouver and Edmonton on a bill with Streeheart and Harlequin, they were drawing as many as 17,000 per night as the triple bill did in Edmonton several days following Christmas.

Also signed to Solid Gold are the Good Brothers, formerly inked to RCA and also managed by the Dixon/Propas team. The first LP for the new label is a double-live set. Again, extensive touring is behind the album to ensure exposure.

The Good Brothers have since cut a new single, a cover of Ace's "How Long," produced by the Chilliwack team of Henderson and MacLeod. The group celebrates its 10th anniversary together with a Massey Hall concert in the city on Feb. 28.

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Billboard's Top Album Picks

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Survey For Week Ending 2/7/81

Number of LPs reviewed this week **50** Last week **40**



.38 Special—Wild-Eyed Southern Boys, A&M SP4835. Produced by Rodney Mills. .38 Special has developed into a first-rate boogie bar band in the best tradition of the Jacksonville, Fla., hotbed of rock talent that includes Lynyrd Skynyrd, Molly Hatchet and Rossington Collins. The vocals of Donnie Van Zant (Ronnie's brother) have that kind of discipline that it once lacked. Guitarist Don Barnes complements Van Zant with some strong vocalizing. Yet is the stinging, burn 'em up guitar action that propels the feisty rock punch. Double drum action adds more power to the overall sound. This is the kind of stuff that fans and radio loves.

Best cuts: "Hold On Loosely," "Hittin' And Runnin'," "First Time Around," "Wild-Eyed Southern Boys."

GRACE SLICK—Welcome To The Wrecking Ball, RCA AQL13851. Produced by Ron Frangipane. The latest solo LP from the former lead singer of the Jefferson Starship/Airplane is a deft combination of Slick's penchant for symphonic arrangements, and the let's-celebrate-the-destruction theme of the title track. The result overall is a hard edged rock LP, noteworthy for Scott Zito's on-the-mark guitar licks and fills. The LP was recorded in New York and Miami, which means there is nothing laidback about it. It's a tour de force for Slick.

Best cuts: "Wrecking Ball," "Round & Round," "Just A Little Love," "No More Heroes."

DON McLEAN—Chain Lightning, Millennium BXL 17756. Produced by Larry Butler. McLean's talent as a singer is emphasized on this LP, cut two years ago and passed on by Arista and Casablanca. A slow, pretty reading of Roy Orbison's "Crying" is already a top 30 hit, and there are also effectively-mounted updates of Gene Vincent's "Lotta Lovin'," Hank Williams' "Your Cheating Heart," Buddy Holly's "It Doesn't Matter Anymore" and the Skyliners' "Since I Don't Have You." This is classy adult contemporary pop at its best.

Best cuts: those cited plus "Chain Lightning," "It's A Beautiful Life."

PHIL SEYMOUR—Boardwalk FW36996. Produced by Richard Podolor. This is Seymour's first LP release since leaving the Dwight Twilley Band a few years ago. Here he de-emphasizes drums—which he was featured on in the Twilley group—choosing instead to focus most of his energies on singing. Seymour's vocals are smoothly melodic, complementing the mid-'60s-flavored music that abounds on the LP and which is shown off especially well on tunes such as "Precious To Me" and "Baby It's You."

Best cuts: Those mentioned and "We Don't Get Along," "I Really Love You," "Trying To Get To You."



BOB JAMES—All Around The Town! Live, Tappan Zee C2X36786 (Columbia). Produced by Bob James, Joe Jorgensen, Peter Paul. Master jazz piano player James beefs up his sound in a live environment as evidenced by this two-disc package recorded at three different concerts in New York. With such players as Steve Gadd, Tom Scott, Tom Browne and other top notch musicians, the soft sound on James' studio albums is given a harder edge. The eight cuts here are such standards as "Stompin' At The Savoy" and "We're All Alone" mixed in with originals such as "Kari" and "Angela (Theme From 'Taxi')." The noteworthy players are given a lot of room to stretch out so this will appeal to James fans and other jazz fans.

Best cuts: "Angela (Theme From 'Taxi')." "Westchester Lady," "Kari," "We're All Alone."



DEXY'S MIDNIGHT RUNNERS—Searching For The Young Soul Rebels, EMI American SW17042. Produced by Pete Wingfield. With James Brown now at a new peak in popularity, many bands (primarily British) are using 1960s flavored, horn dominated r&b as a jumping off point for some innovative music. This band is one of them. In addition to doing a steamy version of the old chestnut, "Seven Days Too Long," there are 10 originals which run the gamut from ballads to uptempo dance numbers. "The Teams That Meet In Caffe" is a hot instrumental and "I Couldn't Help If I Tried" is the best of the slow numbers. Unlike the import version, the American release does not come with liner notes or a lyric sheet so the prime movers behind this LP (leaders Kevin Rowland and Al Archer) may remain anonymous to U.S. listeners for a while.

Best cuts: "Burn It Down," "Seven Days Too Long," "Thankfully Not Living In Yorkshire," "I Couldn't Help If I Tried," "The Teams That Meet In Caffe," "Geno."

Spotlight



ELVIS COSTELLO & THE ATTRACTIONS—Trust, Columbia JC37051. Produced by Nick Lowe. With only 14 cuts on this release (compared to 20 on his last two albums) "Trust" may seem stingy but it more than makes up for it in quality. Arguably, this is by far Costello's best album yet. His lyrics show the maturity and power of an artist who is really in control. Gone is the anger for anger's sake mentality which permeated his other releases. The music is much more melodic with the outstanding ballad "Shot With His Own Gun" being a tour de force. "Different Finger" has a slight country feel. Even the uptempo songs are less frenetic than in the past. "Clubland" stands out among these. Glenn Tilbrook from Squeeze guests on vocals. This album is truly a work of a growing, major artist.

Best cuts: "Clubland," "Shot With His Own Gun," "From A Whisper To A Scream," "You'll Never Be A Man," "Different Finger."

JOURNEY—Captured, Columbia KC237016. Produced by Kevin Elson. Journey has become a steady platinum seller due in part to its hard work as a touring band. This new double live LP reflects the gut level intensity of its live shows. Recorded during its March-October 1980 world tour, the records are filled with crisp and often sparkling melodic rock delivered with gusto and a true sense of enjoyment. While Journey's studio LPs had a certain slickness to them, these live versions crackle with the kind of spontaneity not revealed before. Included is a new studio track "The Party's Over." The well-packaged LP comes with a souvenir poster.

Best cuts: Choose your favorite



Billboard's Recommended LPs

pop

NAZARETH—The Fool Circle, A&M 4844. Produced by Jeffrey Baxter. Timely lyrics and solid rock'n'roll music prevail on this LP. Clean guitar chords help "Dressed To Kill" maintain its rapid pace. A strong rhythm arrangement makes the medium tempo "We Are The People" appealing. "Cocaine," a track recorded live, is infectious because of both its lyrics and soft rock music. Here the bass dominates. **Best cuts:** Those cited and "Another Year," "Little Part Of You" and "Moonlight Eyes."

RITA COOLIDGE—Greatest Hits, A&M SP4836. Produced by David Anderle, Booker T. Jones. Coolidge has only had two top 10 hits in her career, but she's had lots of tasty singles, evidenced by this 12-tune collection. A jazzy version of "One Fine Day" is inexplicably excluded, but "We're All Alone" and "Higher And Higher" sound as sublime and seductive as ever. **Best cuts:** Those cited plus "The Way You Do The Things You Do," "Fever."

THE SCOOTERS—Blue Eyes, EMI America SW17045. Produced by Phil Wainman. The first LP by this quartet put it squarely in the power pop category while this set is much more well rounded. While still a rock band with both feet firmly planted in rock with good, memorable hooks, the songs are much more complex in arrangement and production isn't as lean. In addition, the lyrics seem to be more substantial this time around. **Best cuts:** "I'll Do Anything," "Every Good Reason," "Where Did We Go Wrong?," "Alien Nights."

JOAN JETT—Bad Reputation, Boardwalk FW37065. Produced by Kenny Laguna, Ritchie Cordell. Ex-Runaway Jett rocks out on this debut LP. Wisely, she doesn't rely altogether on originals and goes into rock history for such near forgotten tracks as "You Don't Own Me," "Do You Wanna Touch Me (Oh Yeah)," "Doing All Right With The Boys," "Shout" and "Wooly Bully." This is all heavy metal power pop and there is an audience for it as evidenced by the popularity of Cheap Trick. **Best cuts:** "You Don't Own Me," "Bad Reputation," "Shout," "Make Believe," "Do You Wanna Touch Me (Oh Yeah)."

ORIGINAL MOTION PICTURE SOUNDTRACK—Kent State RCA ABL13928. Produced by Ken Lauber. Soundtrack to the forthcoming television film features vocal performances by Richie Havens, Grace Slick and John Sebastian, all on side one. Side two contains four sweeping instruments by Ken Lauber & Orchestra. All the music is new and while the vocals are satisfactory, some of the lyrics leave something to be desired. **Best cuts:** "Lay Ye Down (Lay Down Your Guns)," "Dance Around The Sun."

BLUE STEEL—Nothing But Time, Asylum 6E308. Produced by Ron Capone, Rick Taylor, Blue Steel. The five-man group re-surfaces on E/A with an appealing set of pop-rock that should have wide appeal. Some of the softer, more melodic cuts are ideal for singles formats, but several cuts, including "Molly,"

have a bit more rock bite. Group includes Howard Burke, former manager of Warren Zevon and road manager of Jackson Browne. **Best cuts:** "Molly," "Slip Away," "Pretty Personality (P.P.)."

LESLIE, KELLY & JOHN FORD COLEY—A&M SP4841. Produced by Jeremy Lubbock. Joined by the two named female vocalists, Coley returns to A&M, where he and former partner England Dan Seals began their career. The trio's album ties in perfectly with the swing to softer adult contemporary pop. "Let's Go To The Movies" has much of the sparkle of Abba hits, but mostly the mood is mellow and relaxed. **Best cuts:** "Without You," "American Boy," "Long Distance Telephone."

ROCKET 88—Atlantic SD19293. Produced by Ian Stewart. Fans of Charlie Watts, Jack Bruce, Alexis Korner and Ian Stewart (sometime Rolling Stones' piano player) will delight in this excellent, unabashed return to the days of boogie woogie r&b, when Wynonie Harris and Louis Jordan were the root (not roots) of rock'n'roll. The list of other musicians is too long to list, but the playing is superb all the way through. **Best cuts:** All.

DEAD KENNEDYS—Fresh Fruit For Rotting Vegetables, I.R.S./Faulty SP70014. This initial release on the I.R.S./Faulty label is an explosive collection by perhaps the West Coast's most notorious punk band. However, the import has sold well in major cities here and in the U.S., the album hit the top 40. This is stereotypical punk with shock lyrics, buzzsaw guitars and the wailing vocals of singer Jello Biafra. Not commercial in any sense of the word, the band nevertheless has gained a sizable cult following. "Police Truck" is not on the import version. **Best cuts:** "California Uber Alles," "Holiday In Cambodia," "Police Truck," "Let's Lynch The Landlord."

PERRY COMO—Live On Tour, RCA AQL13826. Produced by Mike Berniker. Taped during a three-day stay at the Mill Run Theatre last July, the set is one of the better "live" entries, for Como's relaxed singing style blends perfectly with his casual banter. In addition to a medley of his successes, he offers a 10-song medley of tunes associated with the late Bing Crosby. The Nick Perito-arranged overture sounds like a Broadway opener. This is essential Como. **Best cuts:** All.

CONNIE FRANCIS—I'm Me Again, MGM MG15406. Compiled by Pat Niglio. Francis' latest, dubbed a Silver Anniversary album, mixes new recordings with old favorites: "Where The Boys Are," "Don't Break The Heart That Loves You," "My Happiness" and others. Francis' plaintive wail virtually defines the romantic and sexual longing of the late '50s-early '60s era in which she reached her peak popularity. **Best cuts:** those cited plus "I Don't Want To Walk With You."

THE RESIDENTS—Commercial Album, Ralph RZ8052L. Produced by the Residents. Precursors to much of electronic punk and San Francisco's current keepers of the avant-garde flame in music, this group deserves to be heard because it's so cryptic and hypnotic that it's compelling. There are 40 cuts on this LP, most about a minute long, and while some sound alike, others are just intriguing. Adventurous AOR programmers (are there any?) should drop ditties such as "Dimples And Toes," "My Second Wife" or "Suburban Bathers" into a set to see what happens. **Best cuts:** Those cited.

BEN BAGLEY'S HAROLD ARLEN & VERNON DUKE REVISITED, Vol. 2, Painted Smile PS1373. Produced by Ben Bagley. Both composers' lesser known songs get their day in the sun with a cast that includes Tammy Grimes, Blossom Dearie, Sandy Duncan, Dolores Gary and Arthur Siegel, a writer in his own right who makes frequent appearances in the Bagley revisited series. Top song honors go to Duke and Martin Charnin's "Let Him Not Be Beautiful" sung by Dearie and Arlen and E.Y. Harburg's "Sweet Wind Blowing My Way," sung by Grimes. **Best cuts:** Those mentioned.

BEN BAGLEY'S EVERYONE ELSE REVISITED, Painted Smiles PS1374. Produced by Ben Bagley. Bagley continues to delve into Broadway rarities, including works by Duke Ellington and Fats Waller, both rare themselves to Broadway music. Nell Carter is the biggest name here, and earns the top performance for her rendition of an obscure Rodgers & Hart song, "Black Diamond." Other finds are Hoagy Carmichael and Johnny Mercer's "I Walk With Music" and Hugh Martin and Ralph Blaine's "I Know You By Heart." **Best cuts:** Those mentioned.

soul

FRANK HOOKER AND POSITIVE PEOPLE—Panorama BXL13853 (RCA). Produced by James Purdie. Despite the presence of a youth carrying a large portable radio on the back of the cover, this is not primarily a dance record. The bulk of the cuts here are beautiful, well produced ballads. The six parts vocals and lush arrangements are two reasons why the ballads succeed so well. The songs are also lengthy with the shortest ("Like Sister And Brother") clocking in at 3:59. **Best cuts:** "Like Sister And Brother," "Devotion," "Ooh Suga Wooga."

KLEER—License To Dream, Atlantic 19288. Produced by Dennis King, Kleer. This third LP by the nine-member group is mostly dance music and the tempo of the cuts vary only slightly. A melodic arrangement makes the medium tempo title track appealing while a heavy rhythm bottom gives "Running Back To You" a driving beat. "Get Tough," the single, is uptempo r&b and comes complete with a John Wayne impersonation. **Best cuts:** Those mentioned and "Say You Love Me."

ESTHER PHILLIPS—Good Black Is Hard To Crack, Mercury 14005. Produced by Benny Colson. Phillips' unmistakable vocals are used effectively on this blues-oriented LP that has obvious r&b overtones. "Reaching Out For Love With Love," and "Pull Yourself Together" are both uptempo and have catchy, rhythmic hooks. "You Can't See Thunder" is dance music complimented by Hank Crawford's sax work. **Best cuts:** Those mentioned and "City Lights."

country

BOXCAR WILLIE—Take Me Home, Column One ALC1011. Produced by Jim Martin. Willie dedicates this album to the "fans of pure country music around the world," and it's hard to imagine any one of them not being moved by the clean melodies and keen images. A first-rate songwriter, Willie offers memorable tributes to Hank Williams and Roy Rogers; but he's at his best when he reveals the face of America as seen by a down-and-outer. **Best cuts:** "Cold Windy City Of Chicago," "Trouble," "From A Roll To The Rails," "From A Boxcar Door."

jazz

ALPHONSE MOUZON—By All Means, Pausa 7087. Produced by Alphonse Mouzon. Mouzon's fancy percussion blends elegantly with Herbie Hancock, Lee Ritenour, Freddie Hubbard and others (including strings) for wonderfully evocative 1981 music. The leader did all the composing and arranging, and switches to various synthesizers from his drums. **Best cuts:** "The Next Time We Love," "Do I Have To?"

MATRIX—Harvest, Pablo Today 2312-121. Produced by Matrix and Andy Waterman. Fewer electronic crutches might improve the quality of this band substantially. The charts are faultless, otherwise, and solos are competent. Group serves up six tracks, one of which is in three movements and dedicated to the American Indian. **Best cuts:** "Blue Black," "Pony."

LUCKY THOMPSON—Inner City IC7016. Producer uncredited. Thompson and his boppish tenor taped these 12 standards in Paris in 1956, backed by five French jazzmen, including Martial Solal on piano. The choice of material is good, all solid standards, and Thompson's big sound is enhanced by his swinging rhythmic patterns. **Best cuts:** "Indian Summer," "Don't Blame Me," "But Not For Me."

TERUMASA HINO—City Connection, Inner City IC6068. Produced by Kiyoshi Itoh. Hino is the Japanese cornet and flugelhorn soloist who, unfortunately for him, is bogged down—shackled—by an unwieldy, string-heavy orchestra and dull vocalists throughout seven tunes. Inner City markets many superb albums. This is not one of them. Nor is Hino impressive here as a soloist. **Best cuts:** "Samba De La Cruz."

(Continued on page 75)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

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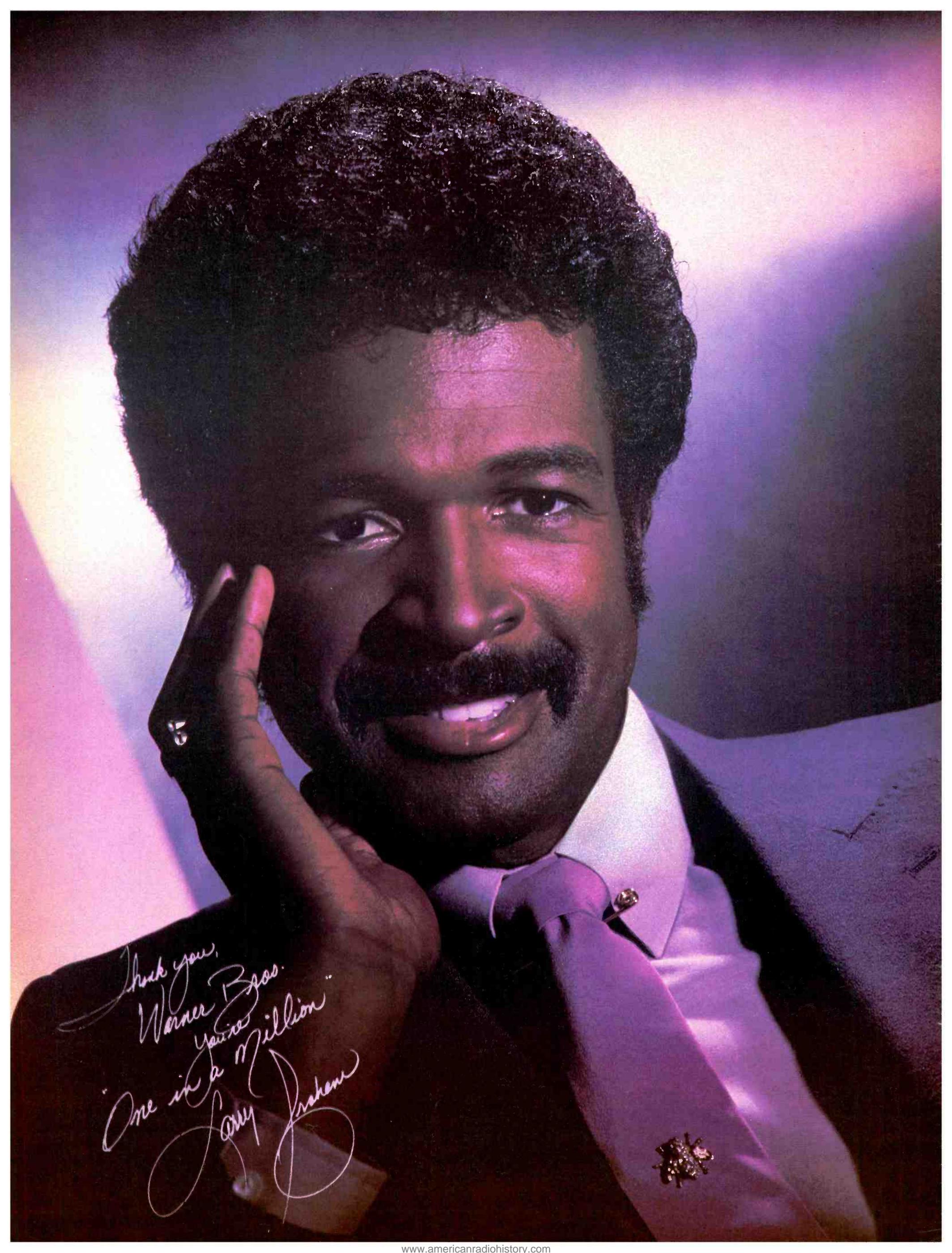


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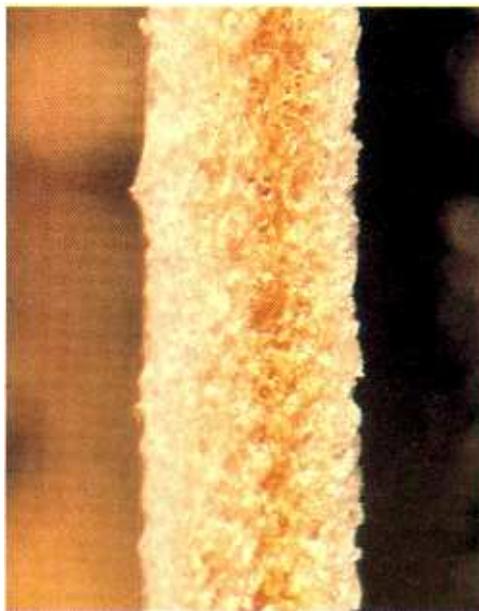
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	10	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		36	36	48	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		71	74	11	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 29
	2	25	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		37	42	9	OUTLAWS Ghost Riders Arista AL 9542		7.98		72	72	3	BEATLES White Album Capitol SWBO 101		13.98	
☆	5	11	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		38	34	12	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	●	13.98	SLP 19	73	75	4	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98	
	4	3	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 1	39	37	35	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 40	☆	84	3	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98	
☆	7	16	THE POLICE Zenyatta Mondatta A&M SP 4831	●	7.98		40	40	13	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 13	75	61	5	PARLIAMENT Trombipulation Casablanca NBLP 7249 (Polygram)		7.98	SLP 16
	6	6	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	51	7	THE GAP BAND III Mercury SRM-1-4003		7.98	SLP 3	76	80	26	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98	
☆	12	9	REO SPEEDWAGON Hi Infidelity Epic FE 36844		8.98		42	44	12	XTC Black Sea Virgin VA 13147 (RSO)		7.98		77	68	14	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)	▲	8.98	SLP 66
	8	4	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)		8.98	SLP 1	43	43	8	YES Yesshows Atlantic SD-2-510		11.98		78	71	27	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 31
☆	10	9	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		☆	49	16	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 3	☆	89	15	RANDY MEISNER One More Song Epic NJE 36748		7.98	
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	11	8	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		46	45	19	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98		☆	91	5	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 18
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☆	16	13	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98		☆	60	12	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		85	78	18	SUPERTRAMP Paris A&M SP-6702	●	13.98	
	16	11	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		51	53	7	BLUES BROTHERS Made In America Atlantic SD 16025		8.98		86	86	4	BEATLES Rubber Soul Capitol SW 2442		7.98	
☆	21	10	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 2	52	52	35	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		☆	NEW ENTRY		TOTO Turn Back Columbia FC 36813		8.98	
	18	14	FLEETWOOD MAC Live Warner Bros. 7WB-3500		13.98		53	54	9	CON FUNK SHUN Touch Mercury SRM-1-4002		8.98	SLP 7	88	88	4	JOHN LENNON Mind Games Capitol SM 16068		7.98	
	19	15	BARRY MANILOW Barry Arista AL 9537		8.98		54	38	13	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		☆	122	2	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98	
☆	22	9	ABBA Super Trouper Atlantic SD 16023		8.98		55	56	8	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 12	☆	99	10	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 27
	21	17	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	●	8.98		☆	69	4	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		8.98		☆	113	3	RY COODER Borderline Warner Bros. BSK 3489		7.98	
☆	25	7	QUEEN Flash Gordon (original soundtrack) Elektra 5E-518	▲	8.98		57	50	15	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		92	95	69	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
	24	11	BOZ SCAGGS Hits Columbia FC 36841		8.98		58	55	25	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (Epic)	▲	8.98	SLP 17	93	93	16	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 8
☆	27	11	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)		7.98	SLP 2	59	63	4	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98		☆	103	15	SLAVE Stone Jam Columbia SD 5224 (Atlantic)		7.98	SLP 10
	26	20	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98		60	62	4	JOHN LENNON Shaved Fish Capitol SW 3421		7.98		☆	104	4	WARREN ZEVON Stand In The Fire Asylum 5E-519 (Elektra)		8.98	
	27	26	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		☆	70	7	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 39	☆	NEW ENTRY		MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	
	28	29	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 5	62	65	22	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 35	☆	119	2	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98	
	29	28	THE DOORS Greatest Hits Elektra 5E-515	●	8.98		63	64	4	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98		98	82	9	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 6
	30	30	QUEEN The Game Elektra 5E 513	▲	8.98		64	66	30	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	▲	8.98		☆	NEW ENTRY		THE CLASH Sandinista Epic E3X 37037		14.98	
	31	31	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		65	57	14	LINDA RONSTADT Greatest Hits Vol. 2 Asylum 5E-516 (Elektra)	●	8.98		100	100	9	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98	
	32	32	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 4	66	67	4	JOHN LENNON Imagine Capitol SW 3379		7.98		☆	111	8	CREEDEnce CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98	
	33	33	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	SLP 70	67	58	23	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 10	102	83	31	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98	
	34	35	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		68	59	19	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		103	105	13	THE POLICE Regatta De Blanc A&M SP-4792		7.98	
☆	41	31	EDDIE RABBITT Horizon Elektra 6E-276	●	7.98	CLP 5	☆	79	7	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 9	104	94	11	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.98	

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

FEBRUARY 7, 1981 BILLBOARD

Closeup

RY COODER — Borderline, Warner Bros. BSK3489. Produced by Ry Cooder. Much like Picasso with his well-known "color" periods in painting, Ry Cooder continues to explore the realm of distinct musical styles, easily traced by the instruments and material that turn up on each new album.

In fact, the only thing that's predictable about Cooder is his refreshing unpredictability. Cooder is an artist eternally in quest of musical roots, mooring himself in ethnic subcultures that reflect his endless odyssey.

He deals in small surprises and unexpected touches in his music, more as a side effect of his willingness to experiment than anything intentional. None of his nine Warner Bros. albums is easily keyholed.

Peg him as an early-Americana bottleneck blues folkie ("Ry Cooder," "Into The Purple Valley"), and out he'll come with an eclectic mix like "Paradise And Lunch" with guest Earl "Fatha" Hines. Or a curiously appealing collection of Tex-Mex Hawaiian arrangements delving into basic elemental rhythms and little-known instruments ("Chicken Skin Music"). Or a beautifully evocative movie soundtrack about the Old West ("The Long Riders"). Or a tribute to pure American jazz ("Jazz").

Cooder's search for the new and different led to last year's digital "Bop Till You Drop," and it presaged his move into r&b and rock, albeit in Cooder's own unique style. "Borderline" extends this fascination with funky streetwise blues and soul captured against bright percussive rock'n'roll tracks.



Ry Cooder: Unpredictability at its best.

"Borderline" is vintage Cooder. There's the trademark sense of light-hearted whimsy that runs through his recordings, an attitude of wry good-nature combined with a quixotic childlike simplicity. He spares no eye for detail; no acoustic guitar lick or vibe chime or calypso-flavored beat is left undone. At the same time, Cooder albums are characterized by their leanness: each separate instrument is mixed to give the feeling of live presence. Nothing is cluttered or bogged down in conventional studio orchestration tricks.

This album continues Cooder's specialty of revamping old songs and former hits; when he's through, they shine with spruced-up energy, and often eclipse their predecessors in originality. The album contains several of these: "634-5789" (first recorded by Wilson Pickett), "Speedo" ("My real name is Speedo but they call me Mr. Earl"), "Why Don't You Try Me," "The Way We Make A Broken Heart" and "Down In The Boondocks."

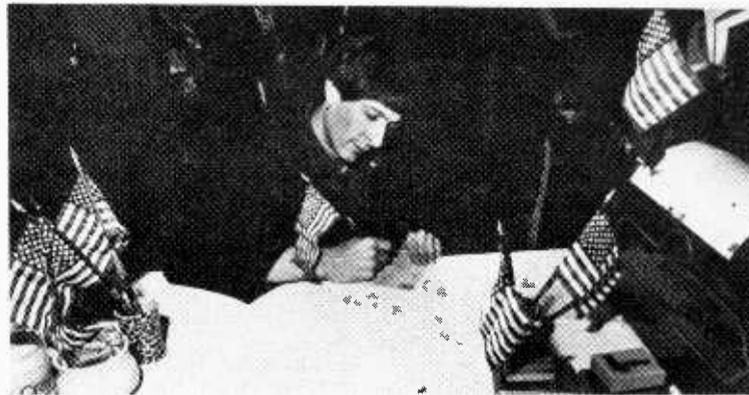
One of the funniest things Cooder does with his voice is throw it up into a ridiculously high register and screech convincingly like an irate female, a technique he uses to full advantage on "Speedo."

"Crazy 'Bout An Automobile"—as might be deduced from its title—is a humorous ode to the wonders of Henry Ford's invention with Cooder in fine fettle as he alternates between lively slide guitar and vocal narration. Continuing the spirited hijinks, he launches into a mock-Texas honkytonk tune titled "The Girls From Texas" that revels in its tootapping energy.

The title song for the LP is a Cooder original, an instrumental with the author skillfully handling slide and backed up by organ, synthesizer, piano, bass and varied percussive accents.

Musicians featured on "Borderline" include Jim Keltner on drums, Tim Drummond and Reggie McBride on bass, William D. Smith on keyboards, Jesse Harms on synthesizer, John Hiatt on guitar and vocals; and George "Baboo" Piere on percussion.

Less offbeat than some of Cooder's other albums, "Borderline" contains several cuts that have obvious commercial potential. It's difficult to envision what effect radio success might have on Cooder—but it would be worth the label's effort to try on this one. **KIP KIRBY**



NO HANDGUNS: Rocker Lenny Kaye, ex-Patti Smith Group, signs a postcard to President Reagan urging the banning of handguns. The postcard campaign, called "Rock'n'Roll for Gun Control," is endorsed by Chuck Berry. The mass signing was held Jan. 16 at Fiorucci in New York.

First Time Collaboration Yields Remarkable 'Lady'

• Continued from page 6

doesn't have a steel guitar on it, they wouldn't buy it. But I don't believe that's true anymore; they're much more sophisticated."

Rogers is apprehensive, though, that his voice may not be suited to the demands of more rock-edged material. "Over the years either I've gotten lazy or my throat's gone—I'm not sure which—and it's hard for me to hit a lot of the notes."

"But I've never made any bones about my vocal ability. I think I have a good ear for hit songs, but I don't feel I'm a particularly good singer."

Single Sheets

• Continued from page 16

cut by the Beatles whether penned by them or not. The set will sell for \$40 and should be available this summer. Also due soon is the "Jazz Singer" folio with songs by Neil Diamond.

Although it acquired rights to the Chappell catalog last November, Hal Leonard Publications' 1981 largely reflects its efforts in the educational field, and according to the firm's chief, Keith Mardak, a record year saw profits increase by 10% over 1979.

"The rough area for us is sales of organs," Mardak says. "We rely an awful lot on it and we're hopeful the organ industry will have a strong year in 1981."

There are no plans to increase single sheets if they contain more than the traditional number of pages, but Mardak says it would "make sense" if the rest of the print companies do so. **IRV LIGHTMAN**

As long as you don't kid yourself, you've got a shot in this business. It's when you start stroking yourself that you run into trouble."

Richie notes that the collaboration with Rogers came about, literally, by accident. "The Commodores were preparing to go out on a 96-date tour," he says, "when our drummer (Walter Orange) had a motorcycle accident, forcing us to push back the tour for three to four weeks."

"Around that time, Kenny approached Jobete and they relayed his interest to me. I flew to Las Vegas to meet with him, and two weeks later the project was completed."

"At that first meeting, I played a demo of 'Lady' and 'Goin' Back To Alabama,' a midtempo song I wrote that's a little more in his country vein. I had written the skeleton of both songs—the melody and hook—about two years ago."

"We cut both songs in the same night in a 8½-hour session. We kept it simple: there are only four rhythm musicians plus string and horn players. There are no gimmicks with Kenny, so the last thing you would ever want to do is put an arp or a synthesizer behind him. He doesn't need that: Kenny sells lyrics."

Rogers, too, prefers to cut quickly. "That's the way I've recorded everything in the last three or four years," he says. "If I've done a song onstage for six or seven months before I go into the studio, not only am I tired of it, but I start getting tricky because I want to entertain myself. Then the song suffers. I really strive for simplicity and honesty."

Richie, of course, has been connected with country in the past. The Commodores' "Sail On" in 1979 had a strong country influence, while the group's "Easy," "Three Times A Lady" and "Still" have drawn country covers. Says Richie: "I really fell out laughing the day I received my Country Music Assn. card."

Likewise, Rogers says he's always loved r&b. "I was raised in Houston in the middle of r&b," he says. "My main influences as a kid were Ray Charles and Sam Cooke and people like that."

Richie says he plans to cut "Lady" at some point but adds, "right now I wouldn't touch it with a 10-foot pole." He also plans to do it in the Commodores' live show.

Richie will be working on the 11th Commodores album at the same time as the Rogers LP. He then plans to cut his first solo LP in September and October, and will also probably tour with the Commodores this year. For all those reasons, as well as a reasonable reluctance to try to top himself, he expects to do just the one LP with Rogers.

Lifelines

Births

Boy, Daniel Scott, born to Ruth and Frank F. Banyai, Jan. 20, Father is vice president, international, of United Artists Music.

Girl, Amanda Jennifer, to Linda and Scott Young, Jan. 25, in Atlanta. Mother is vice president of the Scott Young Organization and a former executive with Pickwick retailing in Los Angeles. Father operates seven retail locations in the Southeast under the Franklin Music and Davey's Locker names.

Boy, John Jessie, to Trudi and Ian Hunter, Jan. 20, in New York City. Father records for Chrysalis.

Boy, Schuyler James, to Jean and Gregory Magglund, Jan. 13, in St. Louis. Father is promotion manager for MS Midwest.

Girl, Dana Anne, to Debra and Mark Schulman, Jan. 10. Father is vice president of advertising for Atlantic Records.

Deaths

Henry Rau, 76, owner of Washington-based Rau Radio Stations, Jan. 2 at his winter home in Naples, Fla.

Irene Flack, mother of singer Roberta Flack, died at her home in Alexandria, Va., Jan. 17, following a lengthy illness. Services, conducted by the Rev. Jesse L. Jackson, were held at the Lomax AME Zion Church in Arlington, Va., Thursday (22). Peabo Bryson and Pearl Williams Jones sang at the services.

Barry Kramer, seminal Detroit rock figure and publisher of Creem Magazine, found dead in his apartment in Detroit, Jan. 28. Kramer, who was in his mid-30s at the time of his death, was manager of Mitch Ryder and worked with the MC5 before starting Creem in the late '60s.

Thomas Genova, 42, Pennsylvania rock singer, who recorded in the 1960s, from bullet wounds, Jan. 26, in Scranton. He was shot on his way to a Scranton school board meeting.

Tributes Mark Barber's Death

CHICAGO—The death of American composer Samuel Barber, Jan. 23, triggered airings of his music at classical radio stations throughout the U.S. Death came at age 70 in New York City following prolonged illness.

Barber, who created symphonies, operas, concertos, chamber works and art songs, was twice a Pulitzer Prize recipient, and one of a tiny group of modern U.S. composers to have virtually all major works recorded. Barber's talent for vocal music was especially acute.

Trained at Philadelphia's Curtis Institute, Barber was also a singer early in his career. He is heard in an historic RCA recording of his "Dover Beach," scored for baritone and string quartet.

Toscanini, Bruno Walter, Eugene Ormandy, George Szell, Fritz Reiner and Dmitri Mitropoulos were some of the famous conductors who championed Barber's music. Both his full-length operas, "Vanessa" and "Anthony And Cleopatra," were mounted by the Metropolitan Opera.

'80 Concert: '81 Legal Headache

• Continued from page 10

theatres around the country, but also would be seen by millions more on cable tv and videodisk.

During the Halloween simulcast there were "numerous unauthorized references to plaintiff's names and marks together with statements concerning the use of drugs at the Music Hall. The simulcast also contained obscene language and scenes that purportedly depicted the Music Hall's mens room," reads the complaint.

Specifically, the hall objected to "references to bad cocaine consisting of crushed mothballs and glass, assertions that urine laced with LSD was available at the Music Hall; and scenes purporting to show patrons vomiting in the Music Hall's mens room."

Under the terms of the consent decree, the Grateful Dead will not release the live album with the offending poster, and some of the comedy

material will be changed. For instance the line, "The Grateful Dead doctor ordered me to test if you are too high to remain in the theatre," will have the words, "in the theatre" deleted.

Also to be deleted will be such remarks as, "falling off the balcony," "how high are you feeling," "who dosed Jack Kennedy?" "crushed mothballs and glass," "vomiting in mens room," "pill going around as acid," "piss laced with LSD" and "children waving goodbye."

The Music Hall, which will be hosting Cheap Trick later this month, may have won this battle, but the action has cast doubt as to the hall's suitability as a rock venue. Sher himself did not promote the Grateful Dead shows, though he does other shows in the New York area. Would he promote a show at Radio City? "I would be very reluctant to," he says.

Fool Circle Management has been established in London with Nazareth as its first client. Managing director of the company is Jim White. A&M Records, meanwhile, will soon release "The Fool Circle," which is Nazareth's next LP.

The LP is reported to be a black humor view of world affairs, including a song about the possibility of World War III. Based on its experiences around the world, the band feels well qualified to write about such political themes.

"We've seen more countries than I care to remember," says bassist Pete Agnew. "We've been arrested in Yugoslavia for reporting that our jeans had been stolen. We've had our tires shot out in Sicily for not paying a road tax that didn't exist. We've been shortchanged by the prime minister of Iceland. And we've traveled in truck convoys in America when people were shooting each other at gas pumps."

★ ★ ★

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	107	19	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98	
106	106	13	CHEAP TRICK All Shook Up Epic FE 36498	●	8.98	
107	117	2	BEATLES Abbey Road Capitol SD-389		7.98	
108	85	11	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
109	90	23	L.T.D. Shine On A&M SP-4819		7.98	SLP 21
110	112	15	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 49
120	5	5	FIREBALL Clouds Across The Sun Atlantic SD 16024		8.98	
112	92	23	THE CARS Panorama Elektra SE-514	▲	8.98	
113	115	13	SWITCH This Is My Dream Gordy GB-999M1 (Motown)		8.98	SLP 24
114	114	18	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
115	116	7	SOUNDTRACK Popeye (original soundtrack) Boardwalk SW 36880 (CBS)		8.98	
126	20	20	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
117	96	93	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 8
118	97	39	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	CLP 14
119	98	10	EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 43
120	101	19	KANSAS Audio Visions Kirshner FZ 36588 (Epic)	●	8.98	
121	102	21	B-52'S Wild Planet Warner Bros. BSK-3471		7.98	
122	109	9	MANHATTANS Greatest Hits Columbia JC 36861		7.98	SLP 23
123	110	5	LOU RAWLS Shades Of Blue P.I.R. JZ 36774 (Epic)		7.98	SLP 34
124	NEW ENTRY		REO SPEEDWAGON You Can Tune A Piano But You Can't Tune A Fish Epic JE 35082		7.98	
125	139	9	DONNIE IRIS Back On The Streets MCA/Carusel MCA-3272		7.98	
126	NEW ENTRY		STYX The Grand Illusion A&M SP-4637		7.98	
127	144	4	ORIGINAL CAST 42nd Street RCA/Red Seal CBL-1-3891		8.98	
128	118	47	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 18
129	132	12	THE CLASH Black Market Clash Epic 4E-36846		4.98	
130	123	36	WAYLON JENNINGS Music Man RCA AHL-1-3602	●	7.98	CLP 19
131	131	41	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 30
132	127	27	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 25
133	130	8	SOUNDTRACK The Idolmaker A&M SP 4840		7.98	
134	124	13	BRUCE SPRINGSTEEN Born To Run Columbia JC 33795	▲	7.98	
135	142	3	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
136	134	5	SOUNDTRACK Urban Cowboy II Full Moon/Epic SD 36921		8.98	CLP 37
137	137	349	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
138	138	24	SPLIT ENZ True Colours A&M SP-4822		7.98	
139	129	30	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	
140	151	2	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98	
141	141	12	OAK RIDGE BOYS Greatest Hits MCA MCA-5150		8.98	CLP 6
142	143	76	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98	
143	147	14	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 22
144	145	13	MOON MARTIN Street Fever Capitol ST-12099		7.98	
145	156	11	PETER ALLEN Bi-Costal A&M SP-4825		7.98	
146	150	7	WHITESNAKE Live In The Heart Of The City Mirage WTG 19292 (Atlantic)		7.98	
147	128	17	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98	
148	148	8	DR. HOOK Greatest Hits Capitol SD0-12122		8.98	
149	NEW ENTRY		REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE 2-36444		13.98	
150	NEW ENTRY		MILLIE JACKSON I Had To Say It Spring SP-1-6730 (Polygram)		7.98	
151	NEW ENTRY		THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		7.98	
152	163	4	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 12
153	NEW ENTRY		STYX Cornerstone A&M SP-3711		7.98	
154	154	2	BEATLES Love Songs Capitol SKBL-11711		7.98	
155	136	14	JOE JACKSON BAND Beat Crazy A&M SP-4837		7.98	
156	108	12	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98	
157	167	4	THE BLACKBYRDS Better Days Fantasy F-9602		7.98	SLP 42
158	169	2	PAUL McCARTNEY The McCartney Interview Columbia PC 36987		5.98	
159	179	2	JOE SAMPLE Voices In The Rain MCA MCA-5172		7.98	SLP 56
160	160	2	JOHN LENNON John Lennon & The Plastic Ono Band Capitol SW-3372		7.98	
161	161	17	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 15
162	153	36	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
163	NEW ENTRY		SHOES Tongue Twister Elektra 6E-303		7.98	
164	NEW ENTRY		STYX Pieces Of Eight A&M SP-4724		7.98	
165	NEW ENTRY		STEVIE WONDER Innervisions Tamla T-7-332 (Motown)		7.98	
166	159	26	THE KINGS Are Here Elektra 6E-274		7.98	
167	157	13	HIROSHIMA Odori Arista AL 9541		8.98	SLP 55
168	168	7	KENNY ROGERS The Gambler United Artists UALA 934		7.98	CLP 63

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
181	181	2	T.S. MONK House Of Music Mirage WTG 19121 (Atlantic)		7.98	SLP 58
180	180	3	ROSE ROYCE Golden Touch Whitfield WHK 3512 (Warner Bros.)		7.98	
171	NEW ENTRY		IAN DURY & THE BLOCKHEADS Laughter Stiff/Epic JE 36998		7.98	
172	158	13	BRUCE SPRINGSTEEN Darkness On The Edge Of Town Columbia JC 35318	▲	7.98	
173	173	13	JOHNNY LEE Lookin' For Love Asylum 6E-309 (Elektra)		7.98	CLP 17
174	133	24	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 68
175	165	21	MOLLY HATCHET Beatin' The Odds Epic FE 36572	▲	8.98	
176	170	33	COMMODORES Heroes Motown M8-939M1		8.98	SLP 54
177	176	5	KENNY ROGERS Ten Years Of Gold United Artists UALA-835		7.98	CLP 69
178	177	54	THE B-52'S The B-52's Warner Bros. BSK 3355	●	7.98	
179	146	13	THE BABYS On The Edge Chrysalis CHE 1305		8.98	
190	190	2	LOVERBOY Loverboy Columbia JC 36762		7.98	
181	140	7	JOHNNY MATHIS The Best Of Johnny Mathis Columbia JC 36871		7.98	
182	162	5	VARIOUS ARTISTS In Harmony Warner Bros. BSK 3481		7.98	
183	166	34	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 62
184	188	8	THE REDDINGS The Awakening Believe In A Dream JZ 36875 (Epic)		7.98	SLP 33
185	191	10	SOUNDTRACK The Legend Of Jesse James A&M SP-3718		8.98	CLP 56
186	182	26	THE VAPORS New Clear Day United Artists UA-1049		7.98	
187	164	31	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98	
188	149	10	JON ANDERSON Song Of Seven Atlantic SD 16021		7.98	
189	192	2	CARRIE LUCAS Portrait Of Carrie Solar BXL-1-3579 (RCA)		7.98	SLP 57
190	NEW ENTRY		707 The Second Album Casablanca NBLP 7248 (Polygram)		8.98	
191	194	61	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
192	NEW ENTRY		STEVIE WONDER Songs In The Key Of Life Tamla T13-340 (Motown)		13.98	
193	189	15	SKY Sky Arista AL 2-8302		9.98	
194	186	61	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
195	175	33	THE KINKS One For The Road Arista AZL 8401	●	12.98	
196	171	23	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98	
197	197	55	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
198	125	5	CROSBY, STILLS AND NASH Replay Atlantic SD 16026		8.98	
199	121	9	HEATWAVE Candles Epic FE 36873		8.98	SLP 30
200	152	15	HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	20	Christopher Cross	31	Parliament	75	Any Which Way You Can	152	The Gap Band	41
AC/DC	6	Creedence Clearwater	101	Teddy Pendergrass	58	Fame	162	The Jacksons	28
Aerosmith	84	Crosby, Stills & Nash	198	Pink Floyd	137, 191	Honeysuckle Rose	67	The Jam	151
Air Supply	22	Devo	52	Pointer Sisters	174	Popeye	115	The Jones Girls	161
Peter Allen	145	Neil Diamond	3	Jean-Luc Ponty	147	The Idiomaker	133	The Kinks	166
John Anderson	188	Dire Straits	27	Pretenders	197	The Legend Of Jesse James	185	The Kinks	195
April Wine	89	Doobie Brothers	33	Queen	23, 30	Urban Cowboy	118	The Police	5, 103
Bar-Kays	98	Dr. Hook	148	Eddie Rabbit	35	Urban Cowboy II	136	The Rolling Stones	139
Pat Benatar	2, 192	Ian Dury	171	Lou Rawls	123	Kanadu	102	The Talking Heads	57
Blonde	78	Eagles	16	REO Speedwagon	7, 124, 149	9 To 5	82	The Vapors	186
Blues Brothers	9	Earth, Wind & Fire	34	Cliff Richard	114	Bruce Springsteen	13, 134, 172	The Whispers	70
David Bowie	51	Roberta Flack & Peabo Bryson	55	Rockpile	54	Spyro Gyra	110	Toto	87
Jackson Browne	64	Manfred Mann	135	Kenny Rogers	4, 168, 177	Donna Summer	77	T.S. Monk	169
Bus Boys	108	Barry Manilow	19	Linda Ronstadt	65	Michael Stanley Band	116	Tierra	61
Cameo	47	Aretha Franklin	93	Diana Ross	39	Steeley Dan	12	U.F.O.	97
Harry Chapin	112	Fleetwood Mac	18	Rose Royce	170	Rod Stewart	21	Various Artists	182
Cheap Trick	106	Marvin Gaye	96	Patrice Rushen	71	Barbra Streisand	11	Weather Report	100
Commodores	176	Andy Gibb	48	Joe Sample	159	Styx	10, 126, 153, 164	Grover Washington Jr.	40
Ry Cooder	91	Heatwave	199	Lee Sayer	49	Switch	113	Whitesnake	146
Con Funk Shun	103	Daryl Hall & John Oates	26	Boyz n the Bunch	24	Supertramp	85	Steve Winwood	83
John Cougar	53	Hiroshima	167	Bob Seger & The Silver Bullet Band	36	The Alan Parsons Project	15	Stevie Wonder	8, 165, 192
		Bus Boys	108	Shalamar	81	The Babys	179	Yarbrough And Peoples	69
		Cameo	47	Shoes	163	The B-52's	59, 63, 72, 73, 86, 107, 154	Yes	43
		John Anderson	188	Carly Simon	187	The Black Byrds	121, 178	Neil Young	156
		April Wine	89	Paul Simon	196	The Jim Carroll Band	80	XTC	42
		Bar-Kays	98	Slava	90	Warren Zevon	95	42nd Street	127
		Pat Benatar	2, 192	Soundtracks:	29	The Doors	29	707	190

Lawyers Trade Barbs In Hot Goody Debate

• Continued from page 3.

day when Barry Singer, counsel to Goody president George Levy, demanded that RIAA officials take the stand to clarify the confidential status of the disputed RIAA documents. At one point during his argument, Singer revealed that he was in custody of a document that contained information similar to that found in the RIAA files.

Singer asked why that information, which ostensibly linked another retailer to counterfeit traffic, wasn't also in the files turned over so far by the RIAA, prompting RIAA attorney Roy Kulcsar to later charge that the document was "obviously stolen" from the RIAA since it relates to a current Federal Bureau of Investigation probe. Singer denied the charge.

Judge Platt told Kulcsar he thought the allegation was "wild," and advised him to either "prove it" was stolen or take the matter to the local district attorney's office.

"Can you inquire how they got it?" asked Kulcsar. "You may have left it on the street so far as I know," replied Platt.

Prior to that exchange, Platt had responded to Singer's charge that the RIAA was dragging its feet with a wild charge of his own.

"I'd say the government is working hand in glove with RIAA to try and not try this case," said Platt. "I cannot see any other reason for this delay."

Later, however, in granting Singer's request for an appearance by an RIAA official, Platt apparently broke the impasse surrounding the confidential RIAA files.

The RIAA and the government have strenuously defended the laborious and time-consuming policy of going over each RIAA daily report dealing with counterfeits and crossing out, or redacting, the names of field investigators, informants and the locations of certain retail outlets. In many cases, however, this was exactly the sort of information the defense wanted to see.

Platt, therefore, ordered Yarnell to take the stand Thursday afternoon and go over some of the files taken over a six-month period that coincided with the same period that Goody et al. are accused of trafficking in counterfeits.

The defense had hoped to show that other retailers were exposed to alleged bogus product at this time and that the defendants could have unknowingly purchased similar goods if counterfeit traffic was as widespread as RIAA president Stanley Gortikov had charged at a meeting of the National Assn. of Recording Merchandisers.

But when Yarnell took the stand, Platt began sustaining objections made by the government and the RIAA over the sensitivity of much of the material in question.

So far the documents turned over by the RIAA are only a small portion of the two-year period subpoenaed by the defense. It doesn't seem likely that Platt will go over each daily report with an RIAA official under oath, however. Once a pattern is established, Platt could turn the job back over to his law clerks, who have been supervising the redaction process.

Platt's method of handling the matter, however, seems designed to avoid having the RIAA, or the defense team, request another review of the procedure by the U.S. Appeals Court for the Second Circuit, which has already issued a prior order involving the subject.

If the RIAA imbroglio is resolved by Platt, he still has to rule on two outstanding motions. One involves a defense request for materials allegedly held by the government relating to pricing and discount policies among retail and wholesale accounts. The defense contends that such information could be useful in proving the defendants' innocence.

But federal prosecutor John Jacobs claims that this motion is overboard and merely a "fishing expedition" designed to further delay a trial. He maintains that such information doesn't relate to the Goody case, and cites several precedents to bolster his argument.

Jacobs also submitted several subpoenas Thursday which Platt must decide whether or not to release to the public over defense objections. Neither side would reveal what the subpoenas involve, but it appears that the government now wants certain information the defense considers sensitive enough to request that it be submitted in a closed session.

Pre-trial hearings resume Monday (2) in Platt's court.

Inside Track

Mind-blowing duet of 1981: Barbra Streisand and Stevie Wonder doing a 45. Nothing definite yet as to what label distributes. . . . The **Record Bar's** 110+ stores convene July 26-29 at the Hyatt on Hilton Head, S.C. It's the **Bergmans'** eighth annual with the ever-capable **Jackie Brown** coordinating. Six weeks before, **Western Merchandisers**, the rack and retail store giant, resumes its conventions June 4-6 at the Hilton, Amarillo, its home base. The WM conclave should be a whopper now that the **Marmaduke Machine** includes the **Record/Soundtown** stores as well as the **Hastings'** locations. **Phil, Evan and Jay Lasky** of **Budget** are still thinking convention, as is **Paul David of Stark**.

Bill Perasso, WEA's popular San Francisco boss, was feted by his accounts last week, prior to his 90-day sabbatical to South America with his son. . . . **Track** hears the legendary **John Iott**, founder of the **Record Factory** chain in the Bay area, is breaking ground in northern California for a housing development. Iott turned over the chain several years ago to employees in a buyout deal. . . . **Distribution pioneer Al Bramy** ain't talking about his label project, but he's buying round-trip ducats to Mexico regularly. . . . The late **Bert Kaempfert's** wish that his ashes be spread at "Bert's Corner," his favorite angling hole in the Everglades of Florida, was fulfilled Jan. 15. Four boatloads of friends and relatives made up the flotilla. Present were **Jerry Brown**, former co-owner of Kaempfert's U.S. music publisher, **Roosevelt Music** and now with **Columbia Pictures Publications**, Hialeah, Fla., along with **Charlie Hansen** and **Milt Gabler**, Kaempfert's Decca Records producer. . . . **Lee Hartstone** is testing **Sensomatic** electronic systems in four of his **Wherehouse** stores to cut prerecorded tape shrinkage.

Track is taking odds that the first important returns policy change will stem from **PolyGram**. . . . **Eubic Blake** celebrates his 98th birthday Saturday (7). Gotta be a **Track** record! . . . **Big Joe Turner** is critically ill at Cedars-Sinai Hospital in L.A. . . . Look for **Rod Stewart's** next album to be a "live" effort, with takes from concerts around the globe. . . . The new **3M** awards for recording excellence will probably be dubbed "**Scotties**."

RCA and A&M Associated labels basically reaffirm their 1980 labels' returns policy in a letter mailed to accounts. The letter restates the 22% return allowance for all customers, with return based on the preceding fourth month gross sales. . . . CBS TV has nixed musical variety shows for the upcoming fall-winter, opting instead for a prime time sitcom, "**Band On The Run**," in which a country band is on the lam from an unscrupulous manager. Show reportedly will feature three new tunes weekly. **MTM Productions** is handling, with **Bob Butler** producing.

X-rated theater lobbies are selling videocassettes of not only porn fare but also standard movie titles. . . . **Ringo Starr** is a principal in the forthcoming flicker, "**Cave-man**." . . . **Oldies But Goodies:** The original "**Your Hit Parade**" is being resurrected by **Radio Arts Inc.**, Burbank, which is syndicating 13-week weekly segments of the longtime radio feature with original casters **Andre**

Baruch and Bea Wain as hosts. Individual shows will recreate individual weeks from the more than two-decade history of the radio epic, utilizing the original recordings.

John Denver set for a lead role in another flick, "**Opus I**." . . . **Bankruptcy Judge James E. Moriarity** has ordered liquidation of the 14 Cal Stereo audio hardware stores in Southern California. The stores were ordered shuttered as of Jan. 30. A very recent look at the dossier of the case, filed in mid 1979 under Chapter XI, showed that as of May, 1980, the chain showed a profit of \$122,000 after operating under a court-approved reorganization plan. Most major audio hardware suppliers went along with security agreements. The judge ordered the sale of all assets last week when a third party, who had offered to put up \$1.5 million, backed out. There is an existing tax rap of more than \$1 million against the firm, which takes precedent over any creditors' claims. When the chain, which was known as **San Car Enterprises**, originally filed its bankruptcy petition, it listed assets of \$7,322,084 against liabilities of \$9 million, of which \$2 million was secured (**Billboard**, Dec. 8, 1979).

Carlo Maria Guilini, music director of the **Los Angeles Philharmonic**, has temporarily withdrawn from his association with that organization, pending the recovery of his wife, who underwent surgery in Italy recently. He anticipates returning to duty in July. . . . Look for **Mike Friedman**, the son of WEA founder, **Joel**, to take a more dominant role in Atlantic Records' a&r activity in his post as West Coast chief of artist activity. . . . **Woody Herman** to be feted Wednesday (11) at the Music Center, Los Angeles, to establish a music scholarship at Cal State, Los Angeles. A cocktail reception and dinner/dance at \$40 per will feature the **CSULA** jazz ensemble. Call (213) 224-3448. . . . "**Celebration**" is **Kool & the Gang's** first No. 1 on **Billboard's Hot 100** in their 12-year history. Also first singles chart topper for producer **Eumir Deodato**.

Morty Wax reports calls from radio for copies of the **Johnny Burnette** and **Chico Holliday** versions of "**God, Country and My Baby**" patriotic song that hit the charts in 1960 during the Cuban missile crisis. **Capitol** has the Burnette master and **MCA** owns the Holliday side. Wax attributes stations' interest to the hostages' return.

A \$10 million civil suit has been launched in Manhattan's U.S. District Court against **Steely Dan's Walter Becker** by the mother of Becker's deceased alleged girlfriend, identified as **Karen Roberta Stanley**, charging him with negligence in her death, which the suit claims was a result of her addiction to heroin and cocaine. Becker is identified as "chief financial officer" of **Steely Dan Inc.** . . . Attorney **Mickey Shapiro's** call for a **MIDEM** boycott apparently got lip service only from **20th Century Fox** publisher **Herb Eisman**, who's been on hand in Cannes despite his reported support of the lawyer's plea for an industry protest against anti-Semitism in France. Meanwhile, **MIDEM** sources have noted that Shapiro's own **MIDEM** fee, non-recoupable under the registration terms, was funneled to a French-Jewish philanthropic organization.

Ex-Hostages Get 'Gift Of Music'

• Continued from page 12

gral a part of our everyday lives. We wanted to recreate for these brave people the musical year they missed, and have prepared individual packages of a wide assortment of the music of 1980," reads a joint statement issued by Joe Cohen, executive vice president of NARM, and Stanley M. Gortikov, president of RIAA.

The albums will be presented to the former hostages via the Family Liaison Group in Washington, the main organization for the hostage families. The package includes about six selections each from the categories of contemporary popular, children's/comedy, classical, country, jazz, and r&b/blues.

Some titles include "Double Fantasy" by John Lennon & Yoko Ono, "London Calling" by the Clash, "The River" by Bruce Springsteen, and recent LPs by Blondie, Steely Dan and Queen: "Mickey Mouse Disco," and "The Muppet Movie" LPs: "French Flute Concertos" by James Galway, "Prima Donna Vol. 5" by Leontyne Price, and LPs by Alicia De Larrocha, Andre Previn, and Neville Marriner.

Also "Full Moon" by the Charlie Daniels Band, "Kenny Rogers' Greatest Hits," "Honeysuckle Rose" soundtrack with Willie Nelson, and

recent releases by Loretta Lynn and Barbara Mandrell: "An American Concerto With London Symphony" by Patrick Williams, "Fun And Games" by Chuck Mangione, "Sarah Vaughan: Duke Ellington Song

Wonder Donates

LOS ANGELES—Stevie Wonder was to present a \$15,000 check to the United Negro College Fund in New York Thursday (29).

The contribution is from Wonder's soldout concert at Washington's Capitol Centre Jan. 16. Additionally, more than \$150,000 was raised for the College Fund by Wonder's station KJLH-FM and KTLA-TV in L.A. in a recent simulcast radiothon/telethon.

Gimbels Plans Record Move

NEW YORK—Following a test period just before Thanksgiving, six Gimbels department stores in the New York Metropolitan area will expand into full-line recording outlets by early spring.

Operating the leased departments will be Jack Grossman Enterprises, headed by the veteran merchandiser who runs his own four-unit Music Market stores on Long Island.

Book One" and recent LPs by Mel Lewis, Toshiko Akiyoshi-Lew Tabbackin Big Band, Hank Jones, and Bill Evans; and "Aretha," "Hotter Than July" by Stevie Wonder, "Off The Wall" by Michael Jackson, and LPs by Queen, Ray, Goodman & Brown, Stephanie Mills and Donna Summer.

The Sam Goody ad, headlined "Ode To Joy," reads: "To the 52 men and women who have come home: welcome. Sam Goody Inc. is proud to present to each of the 52 returnees a collection of 100 albums representing outstanding recordings issued in various music categories during their 444 days of captivity. It is our deepest hope that this gift of music in some small way spread joy and refresh the spirit."

Gimbels' two Manhattan outlets, one on 33rd St. and the other on 86th St., were the focal points of the test period, each with a modest 500 square feet of space.

Grossman promises a full line of inventory at each location, including the sale of prerecorded videotape and videodisk product. Gimbels has for the past five years been out of the recording sales picture.

NARM Members Voting For Top Albums For '80

• Continued from page 3

Rabbit; "I Believe In You," Don Williams; "Greatest Hits," Kenny Rogers.

Best Selling Country Album By A Female Artist: "Greatest Hits," Anne Murray; "Miss the Mississippi," Crystal Gayle; "Roses in the Snow," Emmylou Harris.

Best Selling Country Album By A Group: "Full Moon," Charlie Daniels Band; "My Home's in Alabama," Alabama; "Straight Ahead," Larry Gatlin & the Gatlin Brothers Band; "Together," Oak Ridge Boys.

Best Selling Black Music Album By A Male Artist: "Hotter Than July," Stevie Wonder; "Let's Get Serious," Jermaine Jackson; "Off the Wall," Michael Jackson; "One In A Million You," Larry Graham; "TP," Teddy Pendergrass.

Best Selling Black Music Album By A Female Artist: "Diana," Diana Ross; "No Night So Long," Dionne Warwick; "Sweet Sensation," Stephanie Mills; "The Wanderer," Donna Summer.

Best Selling Black Music Album By A Group: "Faces," Earth, Wind & Fire; "Heroes," Commodores; "Ladies Night Out," Kool & the Gang;

"Triumph," The Jacksons; "Whispers," Whispers.

Best Selling Jazz Album: "Catching the Sun," Spyro Gyra; "Fun and Games," Chuck Mangione; "Give Me the Night," George Benson; "One on One," Bob James & Earl Klugh; "Street Life," Crusaders.

Best Selling Gospel/Spiritual Album: "Changing Time," Mighty Clouds of Joy; "I'll Be Thinking of You," Andrae Crouch; "It's a New Day," James Cleveland; "Love Alive II," Walter Hawkins & the Love Center Choir; "Saved," Bob Dylan; "Tramaine," Tramaine Hawkins.

Best Selling Comedy Album: "Comedy Is Not Pretty," Steve Martin; "Gallagher," Gallagher; "Holy Smoke," Richard Pryor; "No Respect," Rodney Dangerfield; "Reality . . . What a Concept," Robin Williams.

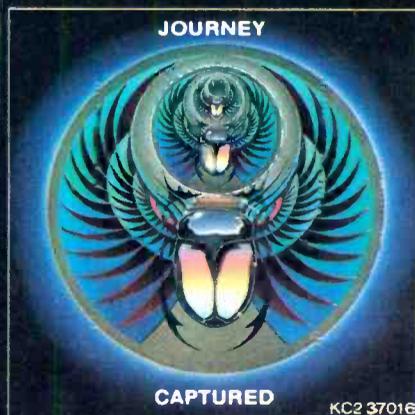
Best Selling Classical Album: "Annie's Song," James Galway; "Greatest Hits," Luciano Pavarotti; "O Solo Mio: Neapolitan Songs," Luciano Pavarotti; "Suite for Flute & Jazz Piano," Rampal and Bolling.

Best Selling Children's Album: "Chipmunk Punk," "In Harmony," "Mickey Mouse Disco," "The Muppet Movie," "The World of Strawberry Shortcake."



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