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Public Radio Mulls Fate After Reagan Economies

This story prepared by Richard Harrington in Washington, D.C., and Doug Hall in New York.

WASHINGTON—"If this proposal is adopted, every one of our national programs will be off the air by September."

That's how an angry Frank Mankiewicz, National Public Radio chief, characterizes President Reagan's proposed budget cuts.

Current indications are that NPR will bear heavy burdens from Reagan's economizing.

Mankiewicz calls the proposals an "unintentional abolition of public radio." He adds that, while NPR expected cuts, their abruptness as outlined by the Office of Management

and Budget would doom the 244-station network.

The cloud over NPR's future first became apparent in a Reagan transition team report that called for the abolition of the whole Corp. for Public Broadcasting (Billboard, Feb. 14, 1980).

NPR would be hard hit in a Reagan administration proposal that proposes a 25% reduction in the 1982 funds for CPB, under which NPR falls. Specifically, the new budget calls for reducing the 1982 allocation to \$129 million, down \$43 million from the \$172 million previously budgeted for this fiscal year. The 1981 CPB budget stood at \$162 million.

The Reagan budget plan would reduce spending on CPB to \$100 million by 1986, down \$111 million from the previously proposed \$211 million. All told, \$377 million has been carved out of previous budgets for CPB from 1982 to 1986.

Such cuts will involve Congress rescinding previously approved budgets. CPB has been enjoying advance funding, a device invented during the Nixon years and passed in 1975 under President Ford to protect the agency from political retribution for its programming policies and to allow it elbow room to make long-range programming plans.

Against this background, CPB is question-
(Continued on page 10)

PolyGram In Canada Moves On Exports

By DAVID FARRELL

MONTREAL—PolyGram Canada has inserted a clause into its terms and conditions of sale to accounts which is apparently aimed at protecting foreign licensors—and perhaps its own foreign affiliates—from exports.

It's thought to be the first such condition introduced by a multinational operating in this market.

The clause reads: "As most of the products sold by PolyGram are licensed to it for sale in Canada only, PolyGram reserves the right to
(Continued on page 15)



LAKESIDE'S "FANTASTIC VOYAGE"—CERTIFIED GOLD. Once again the nine-member crew of Lakeside captures the gold on their way to bigger and better treasure. And they ride the wave of success with ease as they release their second single from "Fantastic Voyage": "Your Love Is On The One" (YD-12189). Everything they do is on the one. Executive Producer: Dick Griffey. Solar Records, Manufactured & Distributed by RCA Records (BXL1-3720). (Advertisement)

U.K. Court Throws Out BPI Record Rental Case

By NICK ROBERTSHAW

LONDON—The British Phonographic Industry has lost its test case brought against North of England record retailer Philip Ames, who last year introduced a disk library scheme in his stores.

The record industry, represented in the High Court action by CBS

Inc. and CBS (U.K.), alleged that since Ames was running a record library and selling blank tapes, he was effectively authorizing illegal home taping and infringing copyrights.

But, in a 90-minute judgment, Justice Whitford said it was impos-

(Continued on page 53)

\$100G To Hunt Kid Killer

By JEAN WILLIAMS

LOS ANGELES—The music industry hopes to initially give at least \$100,000 to the Atlanta police department in an effort to insure the apprehension of the person(s) who have brutally murdered 17 youngsters there. The timely financial aid will be in conjunction with a benefit concert featuring Frank Sinatra and

Sammy Davis Jr. at the Atlanta Civic Center March 10.

LeBaron Taylor, a vice president at CBS Records and president of the Black Music Assn. (BMA), has pulled together industry executives and artists to form the Concerned Members of the Recording Industry.

(Continued on page 14)

ONLY MAKING PROMOS

Labels Seen Lagging On Video Programming

By GEORGE KOPP

NEW YORK—As original cable television and home video programming develops as a major industry, the record industry may be lagging behind in capitalizing on the potential of the new video technologies. In spite of the importance placed on new music programming by video executives, observers see current efforts on the part of labels as hit and miss or confined to promotional shorts. Of the majors, only CBS and RCA seem to be devoting serious thought to developing original programming for video.

With the advent of the videodisk, cable tv is taking on increasing importance for programmers. Because video in all forms will be aimed at specialized markets, rather than the broad demographics of network tv, all channels of distribution will have to be utilized by producers to get a maximum return on their investments. For this reason, the corporate video divisions being announced with increasing frequency maintain they will supply product for cable, videocassette and videodisk.

As cable expands, the medium's appetite for programming will be voracious. Hollywood, currently the main supplier for cable tv and home video, will not be able to keep pace with the demand. Herb Schlosser, programming chief for RCA's videodisk project, notes that

the major studios combined produce only about 25 pictures a year that might find a market on disk. Video music, he says, will be a staple of the industry.

But since the late part of 1980, and increasing in frequency into 1981, the companies which have jumped into the programming game are largely from the publishing sector, not the entertainment sector. And these publishing companies say they will focus their

(Continued on page 42)

Satellite Broadcasting For IMIC Discussion

BERLIN—The implications of direct satellite television broadcasting for the worldwide music industry will be a key topic at Billboard's 11th International Music Industry Conference (April 26-29) at the Bristol Hotel Kempinski here.

And partially overlapping IMIC in this same city is the International Music Market Seminar (April 29-30) when radio, television and record writers will be given prototype

(Continued on page 15)



When CRISTY LANE was a little girl, she dreamed of touching people with music. For the past four years she has done just that. As her single "I HAVE A DREAM" becomes a self-fulfilling prophecy, Liberty Records is proud to announce the release of her album, also titled "I HAVE A DREAM." (LT 1083) (Advertisement)

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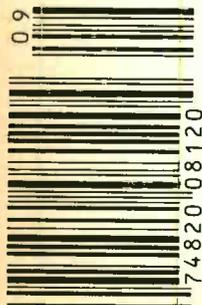
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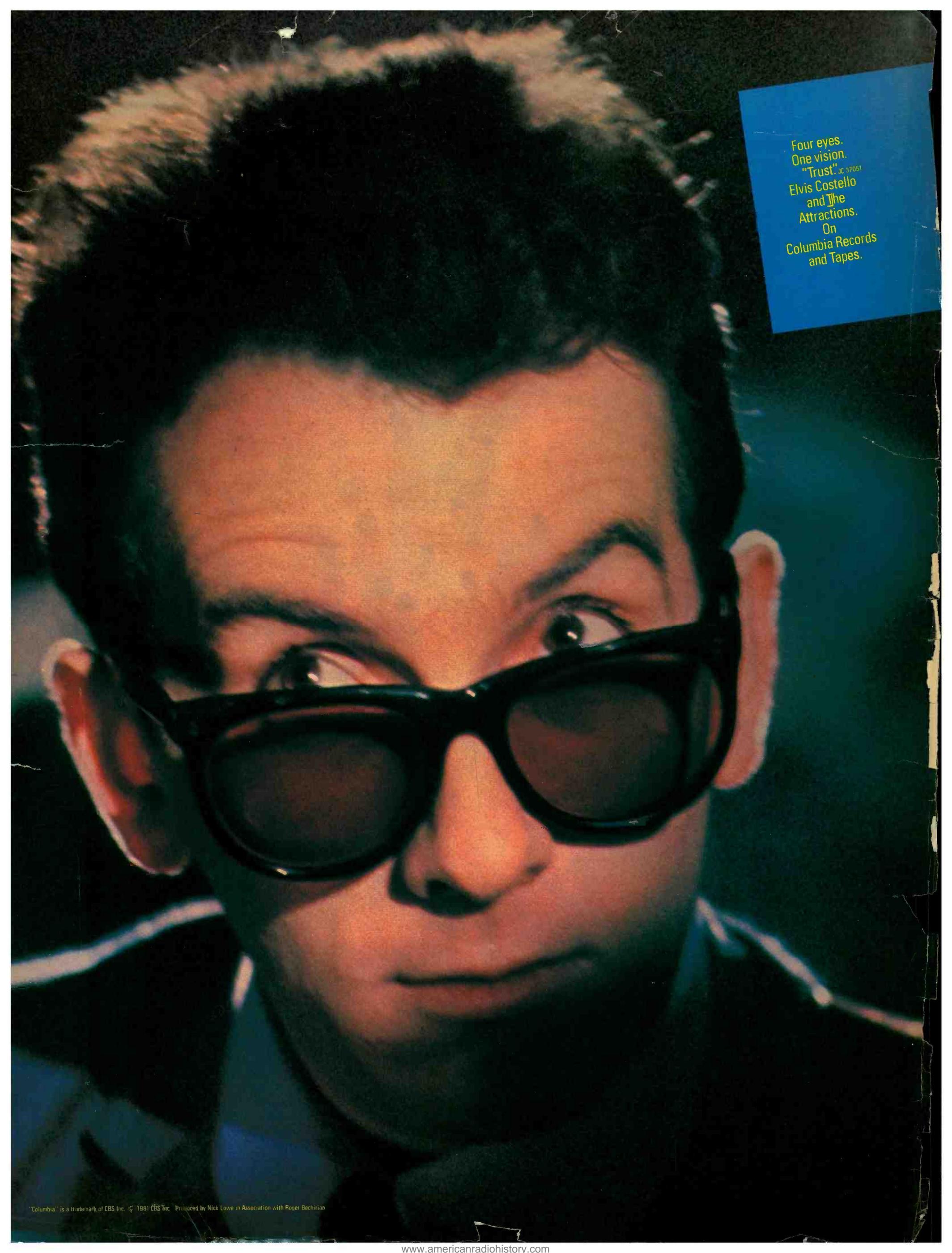
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General News

High Costs Hurt College Concerts Campus Reps Face Economic Reality At NECAA Meet

By ED HARRISON

SAN ANTONIO—Spiraling increases in the cost of campus concert production have forced collegiate entertainment programmers into booking policies of conservatism and selectivity resulting in a decline in the number of concerts being presented.

Representatives from 425 colleges and universities and 200 exhibiting associate members convened at the San Antonio Marriott last week (18-22) at the 21st National Entertainment & Campus Activities Assn. (NECAA) to discuss the issues behind that trend, along with other pertinent topics applicable to campus programming.

Increases in all facets of concert production, including transportation, sound and lights, performers fees, security, rider demands, stage hands and tickets are playing havoc with most campus entertainment budgets.

The days when schools would gamble on a low priced act and present it free to students at a loss to the school also seem to be fading. Each dollar is said to be so carefully monitored that schools can no longer afford the luxury of such events.

For the most part only major universities with large campus facilities, 10,000 seats and more, have the opportunity to attract major name acts and when they do, it's usually presented in conjunction with a promoter to reduce the school's financial risk.

"It may be an ego trip to sign so and so but you're putting your future on the line when you sign that contract," says Max Vest, director of student activities at the University of Richmond.

"The way entertainment dollars are shrinking you can't afford to take a big chance. Everyone is more selective. There is not as much risk taking as in the past."

Says Doug Brown of the Good Music Agency: "A lot of acts aren't working because the demand is not there. Everyone is trying to trim prices and production costs."

"Acts in the \$2,500 to \$10,000 price range are in tough shape. Col-

leges aren't taking chances. They don't like the idea of losing money on shows. It's hurting a lot of acts that depend on college dates," notes Brown.

"We've cut down on the number of shows. The acts aren't out there to buy," says Barbara Hubbard, New Mexico State University. "It scares me."

Although Hubbard recently had Styx, Fleetwood Mac and Kenny Rogers sellout the university's 13,000 seat hall at \$15 a ticket they were all presented in conjunction with outside promoters. Smaller shows are self produced, many at a loss. (Continued on page 70)

MCA, Sparrow Agree On 2-Way Distribution

LOS ANGELES—MCA/Songbird Records, MCA Distributing Corp. and Sparrow Records have signed an unusual long-term distribution agreement.

Under its terms, MCA Distributing will sell select Sparrow product through its distribution system while Sparrow, in turn, will handle specific MCA/Songbird releases in traditional Christian retail outlets.

MCA will begin distributing Sparrow's 23 existing catalog albums March 1 and new releases as they become available. Sparrow will handle eight releases from the Songbird catalog.

Al Bergamo, president of MCA Distributing, is hailing the agreement "as the most important distribution arrangement made in the two years MCA Distributing has been in existence."

Says Billy Ray Hearn, president of Sparrow: "As every record company desires, we want to see our product beyond the limited distribution we've had."

Hearn says the chief purpose of the arrangement was to see his Christian line of music reach more people such as mom and pop outlets, one-stops and rackjobbers.

"MCA's distribution expertise will allow us to make the records of Sparrow's music ministries more accessible to one-stops, racks and retailers and in turn, to their customers. Sparrow's expertise will make MCA/Songbird product more readily available to the Christian outlets and their customers. Together, this innovative, dual distribution approach will further the increased consumer awareness of Christian music."

MIDPRICE BOW BY POLYGRAM

NEW YORK—PolyGram Records expects to market an initial 100 albums in its forthcoming \$5.98 midrange line (Billboard, Feb. 14, 1981).

Set to debut around March 1, the series will generally draw from contemporary acts, including such performers as Allman Bros., Rush, Pat Travers and the Village People. Each additional quarter following the first batch of releases will see between 25 and 50 albums put to market.

The company is understood to be working out a returns formula for dealers involving similar product purchased at wholesale prices based on normal list prices.

Counterfeiting Seminar Set For NARM Confab

By IRV LICHTMAN

NEW YORK—There'll be a formal seminar on counterfeiting at the upcoming convention of the National Assn. of Recording Merchandisers, after all.

In revealing a tentative schedule last December for its annual confab in Hollywood, Fla. in April, the trade group had not allotted formal time to the issue (Billboard, Dec. 27, 1980).

Although the counterfeit problem was aired at last year's meeting, many there were taken aback by some of the comments made by Stan Gortikov, president of the Recording Industry Assn. of America, who took merchandisers to task for what he perceived as widespread sales of counterfeits through distribution/retail pipelines.

But, reports Joe Cohen, executive vice president of NARM, a "workshop" session has been scheduled for Tuesday, April 12, starting at 10 a.m.

Called "Your Unseen Competitors—How To Deal With Them," it will have an unusual feature, notes Cohen. In order to gain entry into the session, con-

ventioners will have to offer at least one solution on "how to stamp out the problem."

Although the panel is yet to be finalized, Cohen says representatives of RIAA will be invited to "once again discuss the scope of the problem."

"We see this as more of a workshop than a seminar," declares Cohen. "We're looking for off-beat ideas from NARM members who've never had a chance to voice their feelings. And if they're worthwhile, we'll try to implement them right after the convention."

The NARM executive also reports that the "workshop" would also tackle the issue of home taping as revealed in a CBS study that indicated that the U.S. industry was losing \$700 million in sales through this practice. Counterfeiting is said to cost legitimate companies \$400 million in income. The latter figure, first reported to the trade by the RIAA in the fall of 1979, still holds, according to the manufacturer group.

Lennon Death Spurs L.A. Handgun Move

By SAM SUTHERLAND

LOS ANGELES—With the tragic shooting of John Lennon still echoing through media channels, a new state initiative against handguns is being organized here with a preliminary emphasis on soliciting broad support from the music industry.

The kickoff for the drive to curb the spread of weapons came during an afternoon reception called here Tuesday (17) by personal manager Irving Azoff and former state Governor Edmund G. "Pat" Brown. Held in a private Bel-Air estate, the session saw Azoff, Brown and John Van de Kamp, district attorney of the County of Los Angeles, reviewing the need for tougher gun control laws to help curb the rise in violent crime seen locally and throughout the state.

On hand was a small group of potential backers, campaign organizers and invited press. And while Brown's opening comments addressed the general spread of violent crime and the state's homicide statistics, much of the talk centered on how Lennon's death could ironically prove vital to placing revised gun statutes on the June, 1982 state ballot.

Political strategist and consultant David Mixner of Mixner/Scott, Inc., and petition organizer Bill Zimmerman also provided an outline of how public support could be marshalled to achieve the necessary 380,000 names for a petition in support of such an initiative, to be framed in

(Continued on page 15)

Format Wars Claim More AOR Victims

NEW YORK—AOR is continuing to disappear as a format from a host of radio stations in a variety of markets. A number of owners seem to be reacting to low ratings in the latest Arbitrons and are now scrapping the format.

The latest two to drop the format are WORJ-FM Orlando and KILT-FM Houston. (For earlier developments in the flight from AOR see radio programming page 23 for details on WINZ-FM Miami and WOKV-FM Cincinnati.)

WORJ, which had been rocking for 12 years and was known as Zeta Seven, signed off rock'n'roll for the last time Saturday night (21) at 10 o'clock. It signed on at 6 a.m. Sunday with a new syndicated format called Schulke II—a foreground variation of beautiful music with lots of vocals from beautiful music expert Jim Schulke.

The station has changed its call letters to WJYO and now bills itself and the "Joy of Orlando." Program director David Sousa continues on the job, but a number of rock jocks are off the air and out of the station.

In Houston, Rick Candea pulled the plug on rock on Tuesday (17) and debuted a country format on KILT-FM, which he says "is really Houston—more MOR and main-

(Continued on page 70)

RCA Vidisks Feature Dead, Elton, Stones

NEW YORK—RCA will reveal its initial videodisk catalog of 100 titles Monday (23) and advance word has it that five of its music acquisitions will be included.

When the system goes on sale on March 22, consumers will be able to buy Elton John's "To Russia With Love," originally made for pay television, Blondie's "Eat To The Beat," including some extra material, the "Grateful Dead In Concert," directed for videodisk by Jerry Garcia, the Stones' "Gimme Shelter," and "The Harder They Come," featuring the reggae soundtrack by Jimmy Cliff.

Programming vice president Seth Willenson stresses that the catalog demonstrates "all the different sources that are available for video music productions, including records, films, cable tv and live concerts."

On tap for future release from RCA are Don Kirshner's Motown show from his "Rock Concert" tv program, Paul Simon's HBO special, a made-for-videodisk album from Jean-Pierre Rampal, and two music films—the Beatles' "Let It Be" and "The Last Waltz" featuring the Band. These will all be released in 1981.

RCA has also announced that Selectavision Videodisks and RCA Records will team up to develop video music featuring RCA recording artists. The joint undertaking will be under the direction of Willenson and newly appointed RCA Records marketing vice president Richard Thorwood. The company says specific projects will be announced as agreements are made.

UJA Honors Atlantic Head

NEW YORK—Atlantic Records president Doug Morris has been selected as this year's honoree of the UJA-Federation Music Industry Division. A formal dinner honoring Morris will be held Oct. 31 at the Sheraton Centre, here. Morris has been in the music business since 1963 when he joined the Robert Mellin music publishing firm. He became president of Atlantic last May. Past honorees include Ahmet Ertegun, Neil Bogart and Walter Yetnikoff.

Among the MCA/Songbird artists who Sparrow will distribute in Christian outlets are B.J. Thomas, Dan Peek, B.W. Stevenson, Austin Roberts, Little Anthony and Fireworks.

At the same time, MCA Distributing will be working with Sparrow product in the secular markets.

The Sparrow label features various contemporary Christian, praise-and-worship and children's releases. Artists on the label include Keith Green, 2nd Chapter of Acts, Phil Keaggy, Matthew Ward, John Michael Talbot and Barry McGuire. Additionally, they have released five children's albums by Candle, including "The Music Machine" which reportedly has surpassed gold status.

Notes Jim Fogelson, who has supervised Songbird since its realignment in September 1980: "Christian music is a completely different industry and I think that Sparrow, in

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Goody Attny's Ask L.A. Probe Info

By RICHARD M. NUSSER

NEW YORK—Pre-trial arguments in the case against Sam Goody Inc. and its two top officers have boiled down into a bid by the defense to obtain documents related to the probe into allegations of price-fixing among record companies launched last year by the Justice Dept.'s anti-trust division in Los Angeles.

That probe was later dropped amidst rumors that the Carter Administration ordered it closed. The Justice Dept. had contended that not enough evidence was produced to continue an investigation.

Anti-trust prosecutors in Los Angeles had no comment, but it was learned that John H. Jacobs, Organized Crime Strike Force attorney

handling the Goody case, has arranged to turn over the Los Angeles files for an in camera inspection by U.S. District Court Judge Thomas C. Platt, who presides over the Goody hearings. Platt will determine their relevancy to the Goody case.

The Goody defense says it wants to know which retailers were questioned in the L.A. probe, as well as the names of retailers who may have dealt with unindicted co-conspirators in the Goody case, such as Norton Verner, who has been accused of selling bogus product to the Goody chain. A defense request that the court provide immunity to potential witnesses who may be able to implicate other retailers involved in coun-

terfeit traffic was turned down by Judge Platt.

Meanwhile, the question of whether or not lawyers for the Recording Industry Assn. of America are still subject to \$2,000 a day fines for allegedly causing unnecessary trial delays was met with silence from aides to Platt, who imposed the fines Feb. 4.

Judging from the record of the most recent hearings, it appears that Platt is now willing to accept the RIAA's claim that their refusal to provide additional information is within the limits of a decision handed down months ago by the

(Continued on page 15)

Fekaris Sues Song Partner

LOS ANGELES—Composer Dino Fekaris wants out of his deals with co-writer Freddie Perren in a Superior Court complaint here. The pair collaborated on such hits as "I Will Survive" and "Reunited."

Fekaris alleges that Perren and his wife, Christine, took advantage of him to obtain his signature on coproducer and songwriter pacts with them in February 1978. The filing contends that Fekaris turned over six co-written songs four months prior to the signings. The defendants "detained" the songs, forcing him to ink the binders, the suit claims.

The plaintiff claims he is impeded in successful "popular" songwriting, because the Perrons converted to "born-again Christians" since the signings and they frustrate his efforts to turn out commercial work. It's also claimed that the defendants have not worked the songs.

Fekaris asks the court to determine if his accusations are valid and rule on the respective rights of the Perrons and himself.

The Perrons deny the charges in an answer to Fekaris' amended complaint.

Arbitron Goof Switches Top 2 In Atlanta

By ANDREW SLATER

ATLANTA—A clerical error in the scoring of the October-November Arbitrons of this market has resulted in the invalidation of the current overall figures and demographic breakdown for the number one and two stations.

According to a spokesman from Arbitron in New York, the error incorrectly awarded 241 quarter hours of listening from the diary of an 18-year-old woman to WQXI-FM, giving them a narrow overall lead over second ranked WZGC-FM (Z-93), the station which should have been credited for the 241 quarter hours of listening.

The error was discovered earlier this month by a WZGC employe who was reviewing the sampling in the Beltsville, Md., Arbitron office. In a heated telegram from Adam C. Polacek, vice president and general manager of WZGC, to Mike Membrado, Arbitron radio division general manager, Polacek calls the action "a breach of the agreement between the station and Arbitron and a serious violation in the stand-

(Continued on page 25)

Executive Turntable



Forsythe



Campbell



Traut

Record Companies

Jack Forsythe takes over the post of promotion vice president for Chrysalis Records in Los Angeles. He was most recently marketing director for Record World Magazine. He inherits the position from **Billy Bass** who exited last week. . . . **Bradford R. Campbell** is upped to financial planning and administration vice president for RCA Records in New York. He was financial planning director.

Bill Traut is chairman of the board and **Dave Pell** is president of the new jazz label, Headfirst Records, distributed by the MCA Distributing Co. Traut has been president of Wooden Nickel and Dunwich labels as well as having been a personal manager, contract negotiator agent, attorney, business consultant and publisher. Pell, an artist who has worked with **Les Brown, Harry**

James, Ray Anthony and Benny Goodman

and his own Dave Pell Octet, had recently established a music publishing company with publisher Larry Shayne. Joining the label as vice presidents are **John VanHorn**, an agent and television producer/director and **Ron Moss**, a musician, tour manager and manager/producer. **Jim Golden**, co-president of Wooden Nickel, is chief financial officer. . . .

Reorganization in the PolyGram press and

artist relations dept: **Eileen Schneider** is director of press and artist relations for the West Coast. Based in Los Angeles, she comes from publicity posts at Mercury and Columbia. **Susan Goldman** is the new director of a&r/special projects. Based in Los Angeles, she comes from the Entertainment Co. **Roy Trakin**, based in New York, joins as editorial services manager. He has been a music journalist with New York Daily News, Melody Maker and other publications. Promoted at PolyGram are: **Lee Ellen Newman**, former PolyGram Records East national publicist, and former East Coast Mercury/Phonogram publicist **Sherry Ring** to national press and artist relations managers in New York. **Ken Reynolds**, former special markets national publicist with Polydor, is upped to

national black music manager. **Dan Pine**,

formerly a staff member of the publicity dept. of Casablanca Records, assumes the duties of West Coast press and artist relations manager in Los Angeles. . . . **Woody Bowles** assumes the job of press and public information head for CBS Records Nashville. Formerly, he was president of the Berry Hill Group Inc., a Nashville public relations and management firm. . . . **Bill Bennett** is associate

director of product management for the East Coast at Epic/Portrait/Associated Labels. He was East Coast product manager. . . . **David Bean** is upped to president of Pacific Arts Video Records in Carmel, Calif. He was vice president/director of marketing for Pacific Arts Records before its recent change in emphasis. Simultaneously, **Chuck Melancon**, director of national sales for Pacific Arts Records, exits that post as part of personnel shifts stemming from the transition. . . . **Bill Hearn** is upped to marketing director for Sparrow Records in Canoga Park, Calif. He was promotion and publicity manager. . . . **Peter Napolliello** moves into national AOR Promotion for Pavilion Records in New York. He has worked in promotion and marketing for the label. . . . **Mike Mar-**

tin is named Southern regional promotion

director, based in Atlanta, for Alfa Records. He was regional promotion director for Casablanca. Also at Alfa, **Rickie Gale** is now Midwestern regional promotion director based in Chicago. Gale comes from a similar post with Atco Records. . . . For PolyGram Records, **John Brown** is named Western regional country promotion manager. He was radio and merchandising consultant to

Warner/Viva and Casablanca West. He is based in Los Angeles. Also at PolyGram, **Steve Massie** is named Midwest regional country promotion manager, based in Chicago. He was local promotion manager for Mercury and regional promotion manager for RSO.

Publishing

Emilio Garcia is now Latin product administrator for Intersong Music U.S.A. in New York. He was vice president of Roxie Entertainment where he handled international licensing and consulting. . . . **Ivan Nordstrom** joins Peer-Southern Organization in New York as managing director of Southern Music AB in Stockholm Sweden, a division of the Peer-Southern Organization based in New York. He was managing director of Polydor Records AB (Sweden). . . . **Tom Long** moves to Tree International's professional dept. as pop manager. He was professional manager for the Lowrey Music Group in Atlanta. . . . **Joan Goodstein** joins Songwriters Resources and Services in Los Angeles as volunteers director. She is a songwriter and was administrative assistant with the California Council on Children and Youth.

Related Fields

James M. Alic is elected vice president for electronic services and videodisk planning for RCA Corp. in New York. He continues in business management and controls for RCA "SelectaVision" Videodisk project. **George D. Prestwich** becomes president of the RCA Service Co., which installs and services RCA consumer products and commercial electronic equipment, and **James J. Badracco**, former president of the Service Co., becomes vice president of special marketing programs on Prestwich's staff. Prestwich was marketing vice president for marketing in the Government Systems Division.

(Continued on page 59)



Billboard photo by Chuck Pulin

FINAL TOUCHES—Production assistant Michele Slagter and engineer Dave Green check the charts with Chuck Mangione during the mix of Mangione's forthcoming live LP at the Right Track Studio in New York.

Headfirst Jazz Label Will Cut Singles To Cross Over

By SAM SUTHERLAND

LOS ANGELES—The slow but steady rebirth of the jazz market and the growing mainstream retail interest in audiophile recordings are twin factors behind Headfirst Records, a new fusion label just unveiled here by industry veterans Bill Traut and Dave Pell and distributed by MCA Distributing Corp.

Planned as a selective contemporary jazz label, Headfirst will gear its repertoire to a spectrum of fusion styles affording crossover potential—a goal underscored by the duo's stated policy of pulling at least one single from each forthcoming release. That's in sharp contrast to the jazz market's minimal involvement in singles release and promotion in recent years.

Parallel to that fusion focus and sharing the partners' assertion that they'll aim titles at a growing young adult market is Headfirst's emphasis on technical production. Traut, in a prospectus on the new venture, sees that upward shift in demographics as a factor in the demand for better quality pressings, a demand that has enabled audiophile specialty labels to command twice the average sug-

gested list price of conventional releases.

"We're pressing and mastering our own records," explains Pell of the quality control standards for the label, terming the disks "audiophile-oriented, virgin vinyl records from a digital master." Printed board jackets, rice paper and antistatic plastic inner sleeves and a looser shrink wrap designed to avoid warpage are the other audiophile elements for the records, pressed by Rainbow for the label and then supplied in finished jackets from Modern to the MCA warehouses.

While boasting those features, Headfirst's albums will carry an \$8.98 list, leading Traut to predict they'll be able to compete successfully with audiophile lines listing their goods at \$15 and beyond.

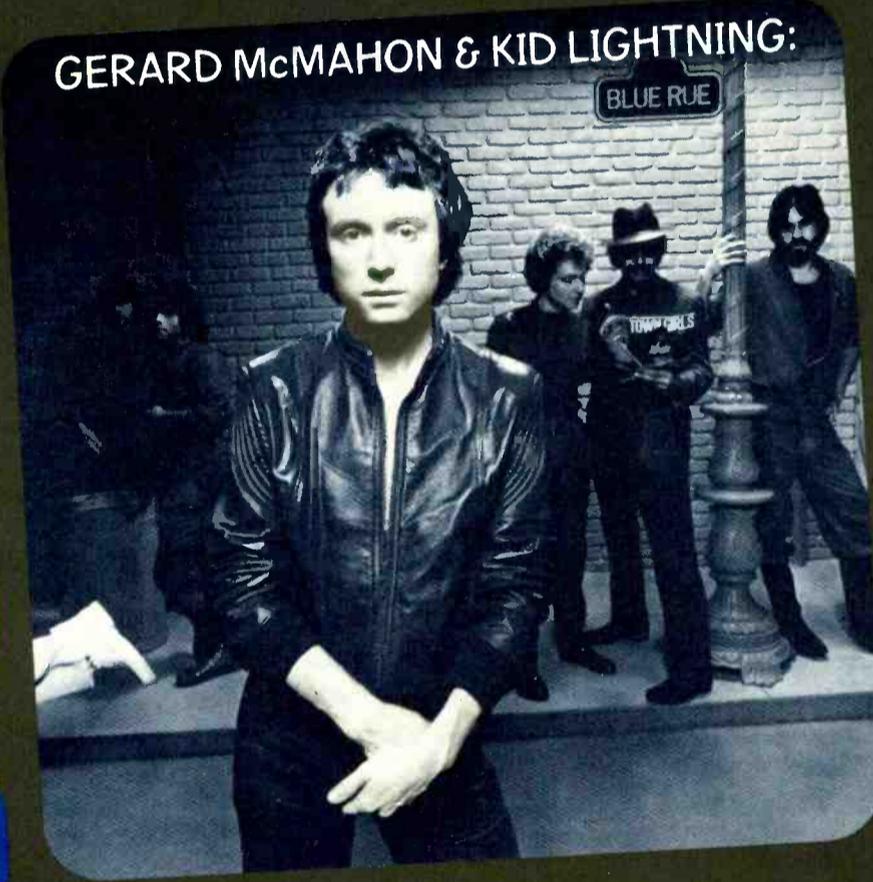
The company's first LP, the self-titled debut for trumpet and flugelhorn player Allen Vizzutti, was recorded on conventional multi-track analog gear and then transferred to digital for the final mastering, an approach Pell is convinced yields improvements in the finished disk.

"The secret in digital mastering

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GERARD McMAHON & KID LIGHTNING:
They've come out of the shadows of "Blue Rue" with eye-opening stories.
"Blue Rue" takes you to a side of the street you've never seen before. You'll be introduced to the people Gerard McMahon met along the way. And you'll see he's one of the wisest rock and roll voices in this, or any other, town.
"Blue Rue" is red-hot. The new album from Gerard McMahon & Kid Lightning.
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Signings

Karla DeVito, Meat Loaf's featured vocalist and understudy to Linda Ronstadt in "Pirates Of Penzance" on Broadway to Epic/Cleveland International, First LP, is "Is This A Cool World Or What?" produced by Bill House. . . . **Midnight Flyer**, fronted by vocalist **Maggie Bell**, to Swan Song Records, with first LP, produced by Bad Company's Mick Ralphs, expected this month. Executive producer and manager of the act is Peter Grant.

Karen Lawrence, former lead singer of 1994, to RCA Records via Jack Douglas' Waterfront Productions Ltd. "Girls Night Out," Lawrence's debut LP, produced by Douglas, expected in April. . . . Atlantic recording group **Slave**; Mirage group **T.S. Monk**, a three-member band led by the son of jazz great **Thelonius Monk**; and Boardwalk recording artists **Tierra** to Norby Walters Associates for booking. . . .

\$16,000 Demanded

LOS ANGELES—Wakefield, Mass. illustrator Kevin Flynn is suing ABC Records in Superior Court here. The plaintiff claims he wants approximately \$16,000 to cover costs and damages for artwork he did for a 1975 album project, "Cruisin'" by Duke and the Drivers.

Atco recording artist **Gary Numan** to the RSO Publishing Group in an exclusive publishing agreement for the United States between his Numan Music Limited and Stigwood Music, Inc. (BMI).

Leona Williams and **Kieran Kane** to Elektra/Asylum. Williams' first release is "Almost Ready," while Kane's debut single is "The Baby." . . . **Jeanne Pruett** to Associate Management for booking. . . . Country artist **Dotty** to Tanglewood Records. . . . **Fox Fire** to Total Concept Representation for booking. . . . **David Rogers** to Empire Talent for booking. . . . Trio **Lincoln Country** to Soundwave Records. Its first release is "Making The Night The Best Part Of My Day."

Laura Shindler to Shindler & Assoc. for management. Also to Shindler & Assoc. is **Lonnie Franklin** for production and **Tom Jones III**, who penned Bob Seger's tune, "Old Time Rock And Roll," for publishing. . . . Gospel artist **Rev. Cleophus Robinson** re-signs with BMI.

Panama Francis & His Savoy Sultans to Victor O'Gilvie Management. . . . R&B group **Maxwell** to Rick C. Poppell for management. . . . P&G Records group **Marmalade** to Paradiso Inc. for overseas licensing.

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J&R MUSIC WORLD

GRAMMY RECORD NOMINEE

Gibb Pleads 'Guilty' To Being Streisand Fan—Especially Now

By PAUL GREIN

This is the last in a five-part series on the Grammy nominees for record of the year. May the best record win!

LOS ANGELES—The superstar pairing of this or any other year almost never got off the ground.

"I wasn't going to do the album at one point," says Barry Gibb of Barbra Streisand's worldwide No. 1 smash "Guilty."

"I was an absolute nervous wreck before we started. Barbra is rumored to be a tough lady. I'd heard about the time 'Evergreen' was written and how Paul Williams was sent backwards and forwards to write lyrics—and I was afraid that was going to happen to me.

"But the wonderful thing is it never did. Apart from the fact that Barbra's a total professional, she's a very nice lady. You can't go wrong with an artist like that. I'd have to say at least 80% of the success of the record belongs to her."

Gibb says he's been a Streisand fan "as long as I can remember" and that his favorites include such MOR classics as "People" and "The Way We Were." Still, he says the intention on "Guilty" was to seek a younger, more contemporary audience.

"I knew what she'd done, but what we had in mind was bringing her more into the mainstream. She certainly has the voice: She's easily

the finest female vocalist in the world."

While Gibb wound up writing or cowriting all of the songs on "Guilty," he was originally going to write only half.

"It started off with them suggesting a few songs, which we listened to," Gibb says. "We then submitted five of our own songs and Barbra liked them and asked us to write five more."

All of the tunes on the album were written expressly for Streisand except "The Love Inside," which Gibb says he wrote upwards of a year before.

Gibb notes that there was one extra song that didn't make the LP ("Carried Away") but that Streisand didn't throw out any songs or insist on changes in any of the lyrics.

Streisand did, however, have reservations about the lyrics to "Woman In Love."

Remembers Gibb: "She questioned the line, 'It's a right I defend/Over and over again.' At first she felt that it was a little bit liberationist; that it might be a little too strong for a pop song."

For the most part, though, the sessions went smoothly. "We could tell about halfway through that we had something very different than

(Continued on page 11)



Winning Duo: Barbra Streisand and Barry Gibb.

Arkus Facing Judge Mar. 2

LOS ANGELES—Longtime industry wholesaling executive Michael "Mickey" Arkus will be sentenced on nine counts of mail fraud March 2 by Federal District Judge Robert Kelleher here.

Arkus' sentencing stems from his conviction recently in a five-day jury trial before Judge Kelleher. Arkus, former president of Circle Marketing, Inglewood, Calif., was accused of using the mails to defraud industry firms of approximately \$1.5 million.

Arkus' maximum sentence for each count of mail fraud could be a \$1,000 fine and/or five years' imprisonment.

According to the court dossier, Arkus and Circle Management were accused in the criminal action of bilking Capitol, RCA, Columbia, Warner/Elektra/Asylum (sic), MCA, Pacific Records & Tapes, Hailona Distributors, M.S., Surplus Records & Tapes and Phonodisc.

Arkus and Circle, the government charged, established early credit with the vendors, after which the firm bought quantities of goods for which it never paid. Circle sold the goods to various sources, including Jack Turner of Record Mall here, Allen Cohen of Artistic Music, a New Jersey firm; and Third Coming Ltd. The U.S. prosecution alleged Jack Turner of Record Mall paid Arkus \$80,000, while he got \$60,000 from Cohen. Neither transaction

(Continued on page 8)

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Motown Unit Sets Music Section Free To Negotiate With Others On Soundtrack LPs

By SAM SUTHERLAND

LOS ANGELES—Motown Productions will now house its own music department for soundtracks, and will not only be free to solicit musical acts unaffiliated with Motown Records, but will also consider placement of its own LP properties on other labels.

The move comes as industry veteran Suzanne dePasse, in her new, autonomous capacity as Motown Productions' first president (Billboard, Feb. 14, 1981), seeks to parlay the division's increased independence into a multi-media creative unit marrying Motown's

track record in music with the merging fields of movies, television and home video.

Creation of the new unit has been fueled with an initial acquisition and development budget of \$10 million, with actual production costs for any projects given green light status to follow "traditional lines of screen financing," including monies from potential co-venture partners.

News of dePasse's ascendance to her new post follows more than a decade of film, theatrical and tv projects developed by Motown that originally stemmed from its roster of hit recording acts.

But while the unit's current production schedule includes no less than three prospective Broadway musicals, dePasse asserts it will continue the broader focus that earlier took Motown beyond music-themed projects and into such dramatic vehicles as "Mahogany," which saw Diana Ross jettison on-screen vocalizing to concentrate on acting.

"We're not limiting ourselves to music," says dePasse. "but I'd be crazy to ignore the base for our success. For the last 13 years here, I've been trying to tie music to visual elements, and that will continue."

The burgeoning field of pop, rock and r&b soundtrack tie-ins that proved a significant trend during 1980 hasn't escaped her notice—nor have the commercial mismatches that plagued some of the year's movie/music contenders. "It's also knowing when not to use music," asserts dePasse, who agrees that some recent screen projects have transformed their musical hit aspirations into stumbling blocks for the films' makers.

"First, the film's got to work, then the music's got to work, and then

(Continued on page 68)

Mickey Arkus Sentence Due

• Continued from page 6

was covered by paper work and Arkus was accused of pocketing the money.

Arkus pleaded not guilty to the charges.

Arkus later petitioned the court early this year, seeking aid in paying attorney fees. He claimed he was a pauper, citing four real estate holdings here, in which he had a cumulative \$64,000 interest, but told the court he could not sell one property and the other three holdings were endangered by foreclosure.

Arkus also claimed he recently borrowed \$10,000 from Business Funds to cover a prior attorney's fees in another 1980 criminal prosecution in which he was involved. The petition was denied.

Arkus had been a defendant in a prior criminal action involving Circle, which also was filed in Federal District court here. Other defendants in the first action, dismissed late in 1980, were Fred Sepanlou, Paul Donnelly and As-sdollah Sayeri. The first criminal action charged wire and mail fraud and aiding and abetting. The second Arkus action dossier reveals that the first prosecution was dropped because a key government witness, Jack Karen, who is not identified further, died, causing the government to dismiss the action.

JOHN SIPPEL

Market Quotations

As of closing, February 19, 1981

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corp.	—	21	7 1/2	3 1/2	7 1/2	Unch.
29	25 1/2	ABC	5	322	29 1/2	28 1/2	28 1/2	— 1/2
36 1/2	27	American Can	7	256	29 1/2	28 1/2	29 1/2	— 1/2
5	2 1/2	Automatic Radio	5	13	3 1/2	3 1/2	3 1/2	Unch.
55 1/2	42 1/2	CBS	7	129	49 1/2	49	49	— 1/2
44 1/2	27	Columbia Pictures	8	93	39 1/2	38 1/2	38 1/2	— 1/2
8 1/2	4	Craig Corp.	—	63	4 1/2	4 1/2	4 1/2	+ 1/2
58 1/2	40 1/2	Disney, Walt	14	381	58 1/2	57 1/2	57 1/2	— 1/2
9 1/2	6 1/2	ElectroSound Group	13	25	8 1/2	8 1/2	8 1/2	— 1/2
12	3 1/2	Filmways, Inc.	—	253	6 1/2	5 1/2	6	— 1/2
20 1/2	11	Gulf + Western	4	473	15 1/2	14 1/2	15	— 1/2
16	7 1/2	Handleman	8	22	12 1/2	12 1/2	12 1/2	— 1/2
14 1/2	5 1/2	K-tel	11	34	13 1/2	13	13	— 1/2
45 1/2	25 1/2	Matsushita Electronics	10	1	39 1/2	39 1/2	39 1/2	+ 1/2
57 1/2	42 1/2	MCA	7	1480	44 1/2	44	44 1/2	— 1/2
19 1/2	10	Memorex	—	40	11 1/2	11 1/2	11 1/2	— 1/2
63 1/2	46 1/2	3M	10	1072	59 1/2	58 1/2	58 1/2	Unch.
84	41 1/2	Motorola	11	1097	65 1/2	62 1/2	62 1/2	— 2 1/2
41 1/2	23 1/2	North American Phillips	7	37	37 1/2	37	37 1/2	+ 1/2
10 1/2	4 1/2	Orrox Corp.	45	76	10 1/2	9 1/2	9 1/2	— 1/2
28 1/2	13 1/2	Pioneer Electronics	19	—	—	—	—	Unch.
33	18 1/2	RCA	8	1310	29 1/2	28 1/2	29 1/2	+ 1/2
16 1/2	6	Sony	10	1178	15 1/2	15 1/2	15 1/2	Unch.
36	20 1/2	Storer Broadcasting	13	157	31 1/2	30 1/2	31	— 1/2
7	3	Superscope	—	37	4 1/2	3 1/2	3 1/2	— 1/2
35 1/2	24 1/2	Taft Broadcasting	9	71	27 1/2	26 1/2	27	— 1/2
20 1/2	14 1/2	Transamerica	5	311	18 1/2	17 1/2	17 1/2	— 1/2
58 1/2	29 1/2	20th Century-Fox	11	1022	53 1/2	52 1/2	53	Unch.
41	17 1/2	Warner Communications	15	1053	35 1/2	33 1/2	34 1/2	— 1/2

OVER THE COUNTER

P-E Sales Bid Ask

Abkco 35 — 1 1/2 2 1/2

Certron Corp. 24 192 1 1/2 2 1/2

Data Packaging 7 — 6 1/2 6 1/2

First Artists Prod. 13 61 4 1/2 4 1/2

Integrity Ent. 4 87 3 1/2 3 1/2

OVER THE COUNTER

P-E Sales Bid Ask

Kose Corp. 8 32 5 1/2 5 1/2

Kustom Elec. — — 1 1/2 1 1/2

M. Josephson 10 21 12 1/2 13

Recoton 10 17 2 1/2 2 1/2

Schwartz Bros. — — 1 1/2 2 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.

AFM Votes For Film/TV Contract

LOS ANGELES—Members of the American Federation of Musicians have ratified the tentative contract reached between film/tv producers and musician negotiators last month. Those voting in favor of the agreement numbered 1,112 while those opposing were 375. The numbers were released Wednesday (18).

Two of the major issues brought up in the five and a half month strike are still not resolved by the new contract. The reuse concept has not been significantly altered and, in terms of video and pay television, there can be future negotiations on the original production of music for the

video market.

What is in the three year contract is an increase in scales of 9% per year for the next three years. The pension is increased from 8% to 9%.

In terms of "emergency tracking," if a studio or production company has to use music that was recorded for a previous production, the base formula for payment is now based on 25 musicians instead of 17.

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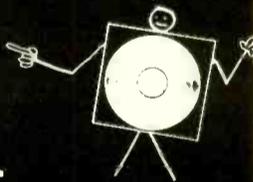
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Public Radio Considers Fate After Reagan Economies

• *Continued from page 1*
ing the legality of such rescissions and CPB president Robben Fleming has fired off a memo to Office of Management and Budget director David Stockman demanding a meeting to discuss these cuts.

But Warren Hillman, OMB analyst for CPB funding says, "As long as there hasn't been an actual promise of money (official notification of award) rescission is not uncommon. Congress has the right to change its mind. The feeling is that CPB spends more in production and overhead than they really need. We hope that more production responsibility and direction will originate on the local level."

Hillman added, "We are trying to minimize national control and maximize control at the local level. This fits in with the Reagan administration's overall policy."

According to Fleming, the rescission of CPB funding would deal a serious blow to CPB's ability to program.

NPR, which works within the framework of the overall CPB

budget, sends out between 50 and 75 hours of national programming each week, with 60% of that being news and public affairs.

Among the more popular programs are "All Things Considered" "Morning Edition," "Jazz Alive," and "National Concert Hall." With OMB cuts directed at national programming, Mankiewicz feels that if total programming returns to the local level, "it'll put us back on the level of the 1950s with lots of music."

NPR officials like to point out that the dollars go much further in radio. One senior official says that NPR will be covering all four days of the sixth Van Cliburn Piano Competition in Dallas with full-day coverage

Sue The Salstones

LOS ANGELES—Fourth St. East, U.S. arm of Mushroom Records, Canada, has instituted suit against Milt and John Salstone and M.S. Distributing in Superior Court here. The suit claims the defendants owe \$23,450.

and backup features for \$70,000, while a 90-minute television special on the finals will cost \$200,000.

NPR officials believe that OMB is suffering from a basic inability to understand the disparate needs of tv and radio. NPR got \$14.1 million in government funding in 1981 and was scheduled to increase to \$14.9 million in 1982.

Mankiewicz also warns that CPB will be affected by cutbacks at the National Endowments for the Arts & Humanities (see related story), the National Science Foundation and the National Telecommunications and Information Administration.

NTIA, which faces elimination, provides funds for public broadcasters for transmission towers and other hardware. Their \$26 million budget for this year (30% of it is earmarked for radio) has not yet been spent.

Endowments provided the public broadcasting system with \$16.5 million in fiscal 1981.

Meanwhile, the Federal Communications Commission has been told

to prepare for personnel cuts of 5% in the current fiscal year and 3% in fiscal 1982. The agency expects to achieve these reductions through attrition.

While CPB is bristling at its proposed budget cuts, an FCC spokesman says dollar cuts for this and next year's budget have been agreed

upon between the FCC staff and the budget office.

These plans call for trimming \$600,000 from this year's budget of \$80.8 million and \$4.8 million from the original 1982 budget of \$82.1 million. The agency might close eight to 10 of its 50 field offices around the country.

President's Ax Threatens Jazz & Classical Grants

By ALAN PENCHANSKY

CHICAGO—Direct federal grants to record labels, begun in 1980, are among National Endowment for the Art programs jeopardized by President Reagan's budget cuts.

Support from these endowments' music programs also goes to opera companies, symphony orchestras, choral groups, chamber music groups, and to support jazz and classical composition. The music program's annual budget is \$16 million.

Composer Ezra Laderman, head

of the music program, said last week that some arts groups might go under as a result of cuts, but that he intended to maintain all of his programs under the lower funding.

The 1981 recording program budget is \$200,000, Laderman said. More than 15 jazz and classical labels are reportedly sharing this money. At New World Records in New York, one of the first to record with endowment money, vice president and a&r head Elizabeth Ostrow says that endowment cuts would have repercussions on other fund raising activities. New World received \$25,000 from the music program in 1980.

Explains Ostrow, "Having a national endowment in the arts is like having a Good Housekeeping seal. Other sources of support always ask if you got money from NEA. It does have far reaching consequences."

Ostrow said the recording grant program, supporting American music projects, was a result of more than five years of discussion with the endowment.

Reached in Washington, Laderman says, "A rethinking, a retrenching, a reordering of priorities" was already underway.

"I will not give up any parts of my music program," says Laderman. "We will change the guidelines to become more stringent, far more severe in panel review and reduce funding levels."

Adds Laderman, "What will happen inevitably, if we now fund 140 symphony orchestras, we'll be able to fund, maybe, 90 next year.

"There will be a whole layer of institutions that will not be funded." The administrator was asked if the cutbacks will mean the end for some groups. "Only time will tell, but my feeling is yes, this will happen."

In his Wednesday (18) speech, the President cited private arts support in the U.S. exceeding private support in all other countries combined as a justification for the cuts. Laderman said that this must be viewed in light of the fact that government arts support has always been greater in other nations.

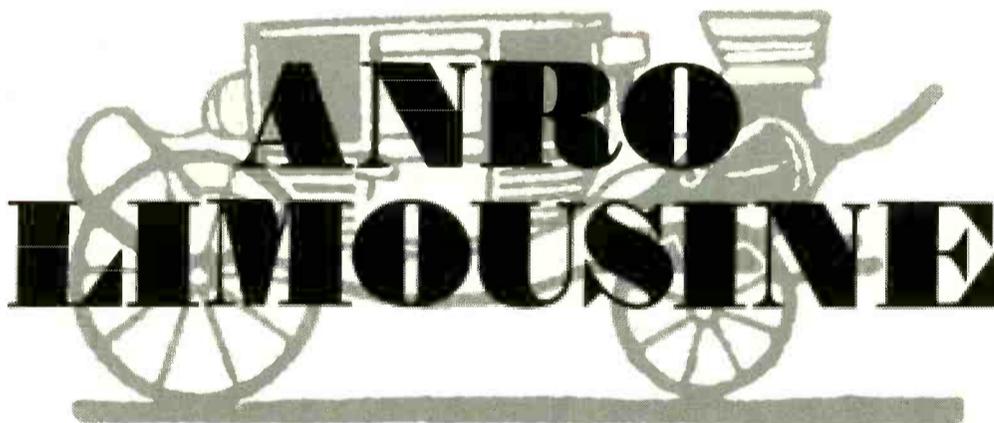
"The history of all Western countries is that arts have been supported by the state," Laderman says. "The French government supports the Paris opera with over \$30 million a year."

Travel Firm Sues

LOS ANGELES—Planned Travel Associates here is suing Muscle Shoals Sound Studios, the Amazing Rhythm Aces, Sound Management, Allen Meis and Gary Haber, doing business as Gary Haber Business Management, claiming it is owed \$37,582.63.

The Superior Court action seeks the alleged delinquency for airline tickets provided the defendants. The studio is described as "a subsidiary of Capital (sic) records."

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Gibb Pleads 'Guilty' As Streisand Fan—Especially Now

• Continued from page 6

she'd been doing and that it could be an extremely big album."

According to Gibb the album represents six months' work, with about two weeks' work from Streisand.

Gibb doesn't know if he'll team with Streisand again, but he isn't afraid to try to top the huge success which greeted "Guilty."

"I'm pretty sure we could follow it with an even better album," he reasons, "because we know each other better."

Gibb, Karl Richardson and Alby Galuten, who share the production credit for "Guilty," are now in the middle of a new Bee Gees album due as early as the end of summer.

Charles Koppelman, president of the New York-based Entertainment Company, which has produced

Streisand's last four studio LPs ("Superman," "Songbird," "Wet" and "Guilty") gives Gibb a large share of the credit for the LP's success.

"He was comfortable in the role of producer, which is one of the reasons everything went so smoothly. If he'd walked in as 'singer-star' as opposed to producer, we could have had difficulties.

"This project could have been a disaster," Koppelman acknowledges. "You're dealing with a lot of egos here, mine included. And this wasn't one song, it was an entire album. But it went much smoother

than any of us anticipated.

"Obviously at times Barbra had some trepidations and at times I'm sure Barry had some concerns.

"I'm sure Barry was apprehensive at some point that Barbra wouldn't like the music or that she'd want her vocals too far out and the tracks too far back. I'm sure Barbra at certain times was concerned that she didn't want a Bee Gee-esque album.

"There were a couple of rough spots, but everyone knew the potential and wanted to make it work."

In the four years Streisand has been working with the Entertain-

ment Company, she's cut duet projects with Neil Diamond, Donna Summer and Barry Gibb, with Stevie Wonder possibly next on the list. Yet in her first 14 years of recording, she issued no such joint efforts.

"Obviously a lot of it has to do with confidence," Koppelman says, "as well as the way the idea is presented and followed through. Barbra was always willing to experiment with creative ideas, but it's not the easiest thing to put these projects in motion; to put egos aside and let the creative process happen."

Koppelman sees the duets as a way of "making one plus one equal three." He likens the pairings to the marquee lure of a hot film combination like Streisand & Redford—or Kristofferson, O'Neal or Caan.

Yet he acknowledges that there has been some concern in the Streisand camp about not overdoing the duet approach. "That's one of the reasons we released 'Woman In Love' as the first single," he says. "We and CBS both felt that it was very important for the first single not to be a duet. We released the single

(Continued on page 62)

Country Acts Draw Oscar Nominations

By PAUL GREIN

LOS ANGELES—It's country music's year—and that extends now even to the Academy Awards.

Dolly Parton's "9 To 5" and Willie Nelson's "On The Road Again" (from "Honeysuckle Rose") are among the Oscar nominees for best original song; while "Coal Miner's Daughter," the life story of country queen Loretta Lynn, is up for seven awards, including best picture.

But it is "Fame" which staged the biggest sweep of the music nominations. Michael Gore's score is up for best original score, while two of his compositions are entered in the best original song race: "Fame" (lyrics by Dean Pitchford) and "Out Here On My Own" (lyrics by Michael's sister Lesley Gore).

This marks the first time in the 47-year history of the Academy's music branch that one film has boasted two best song nominees (though it should be noted that in the past, rules prohibited more than one song from a given film being entered.)

Rounding out the best song nominees is "People Alone" from "The Competition," with lyrics by Wilbur Jennings and music by Lalo Schifrin. It's Schifrin's first nomination for best song, though he has been nominated four times for best score.

The only other music nominee this year with a prior Oscar nomination is John Williams, entered for the score of "The Empire Strikes Back." It's Williams' 15th Oscar nomination since 1967, his 14th in the best score category. He's won three times.

Rounding out the best original score nominees are John Corigliano's music to "Altered States," John Morris' to "The Elephant Man" and Philippe Sarde's to "Tess." Both of the latter films are also up for best picture.

There is no adaptation score category this year, on recommendation of the music branch to the Academy's board of governors. It deemed that there were no qualified submissions.

Rock-slanted tunes didn't fare well in the conservative music branch's balloting: "Call Me" from "American Gigolo," "Late In The Evening" from "One Trick Pony" and "I'm Alright" from "Caddyshack" were all ignored by the voters.

(Continued on page 14)

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by the Best of Show winner. An additional \$1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And \$100 will be awarded to Muscular Dystrophy for each qualified nomination.

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FEBRUARY 28, 1981 BILLBOARD



F E B R U A R Y



or RCA and Associated Labels, it's full speed ahead in February...and we're doing all we can to stoke the furnace with the hottest of the hot!

Alabama's new album is "Feels So Right" and their soon-to-be classic has burned its way onto the charts with enough bullets to start another Civil War.

And the true headliners of country music, Waylon Jennings and Jessi Colter, are back together again with an album that's bound to be the new trim at Fort Knox—"Leather and Lace."

Warming up in the opposite corner is the debut by Franke & The Knockouts; these East Coast rockers have a single called "Sweetheart." It's a knockout punch that's right on the button.

From the reaction to his first single, Jim Photoglo built a broad base with AOR, Adult Contemporary and Top-40. His crystal-clear style makes "Fool In Love With You" an easy winner as a follow-up single and a very strong second album.

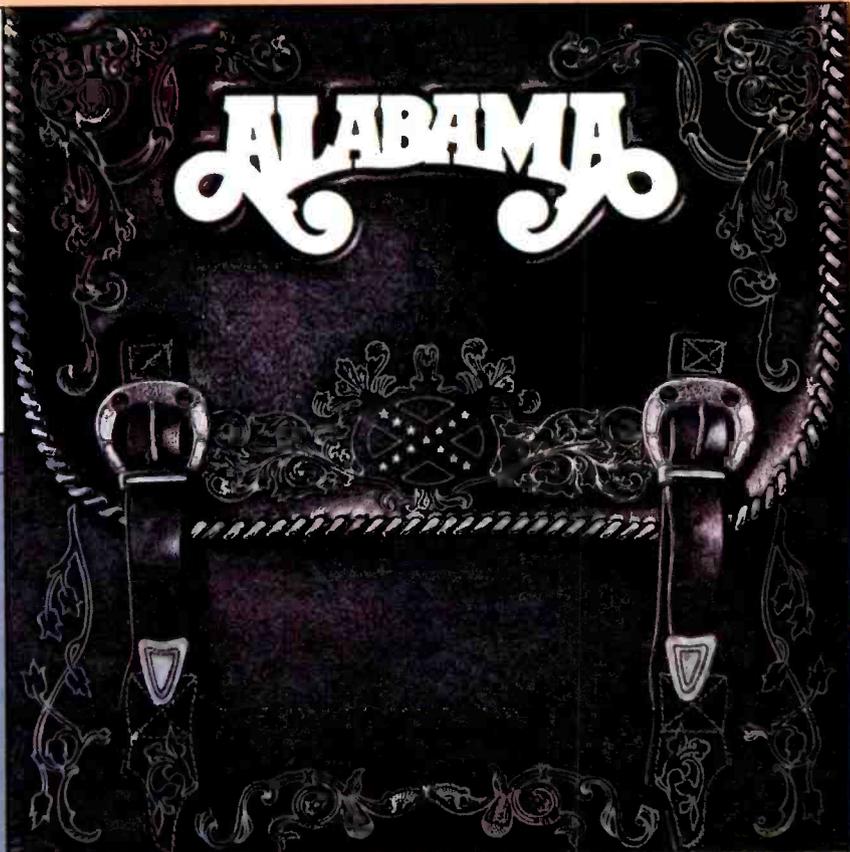
Classically, RCA has always taken the first violinist's chair and that long tradition will continue through the new RED SEAL DIGITAL releases. These new recordings will redefine "state of the art." We call it...The Evolution of Excellence.

And, with great singles in the top 30 by Daryl Hall and John Oates, Don McLean, Dolly Parton and Ronnie Milsap, as well as steady movers by Elvis, Lakeside and the Whispers, February may be a cold month for everyone else, but here's where the heat is.

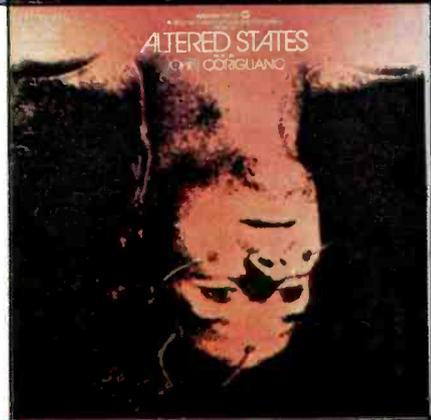
RCA Records



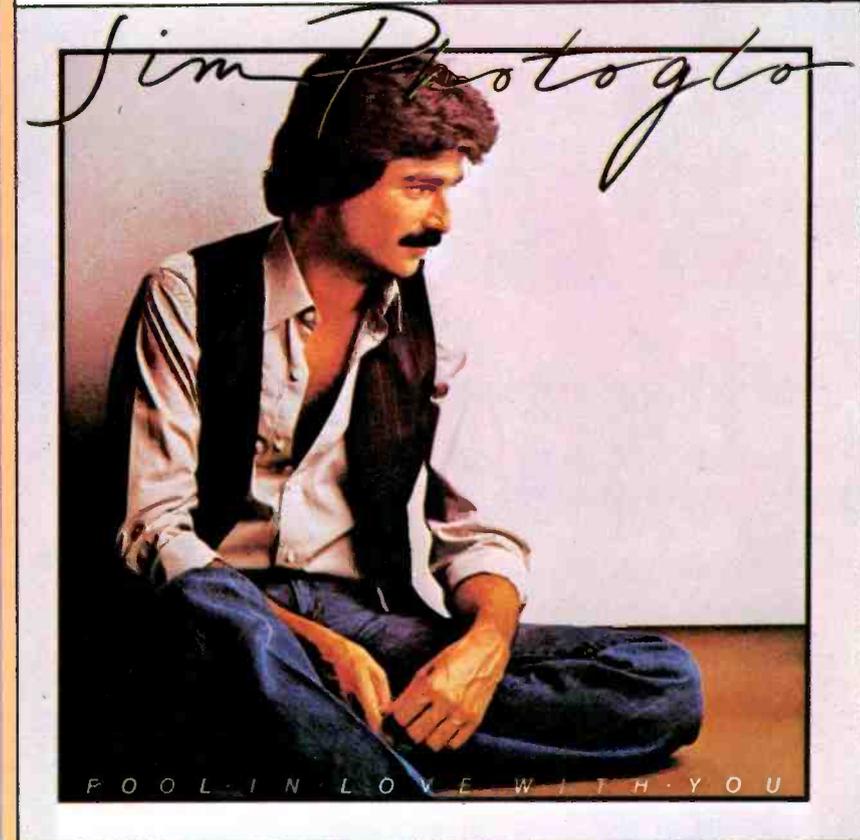
ALABAMA
"Feels So Right" AHL1-3930



RAY STEVENS
"One More Last Chance"
AHL1-3841



"Altered States"
Original Sound Track
ABL1-3983

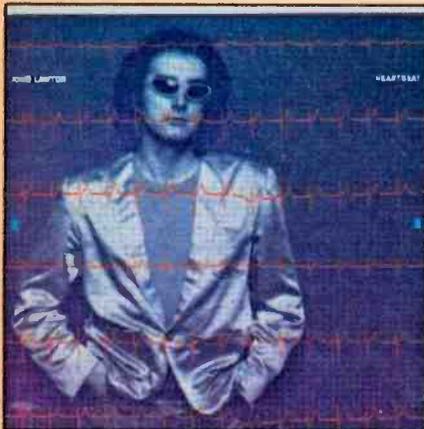


JIM PHOTOGLO
"Fool In Love With You"
T-621 (20th Century-Fox)*

AURRA
"Send Your Love" SA-853E
(Salsoul)*



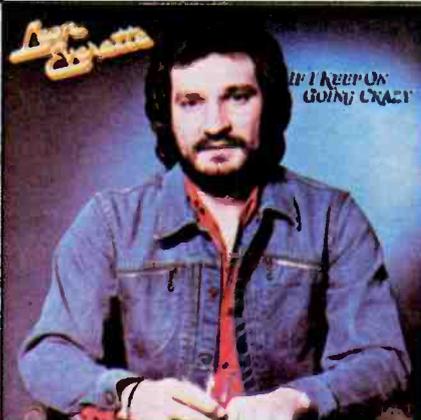
Y R E L E A S E S



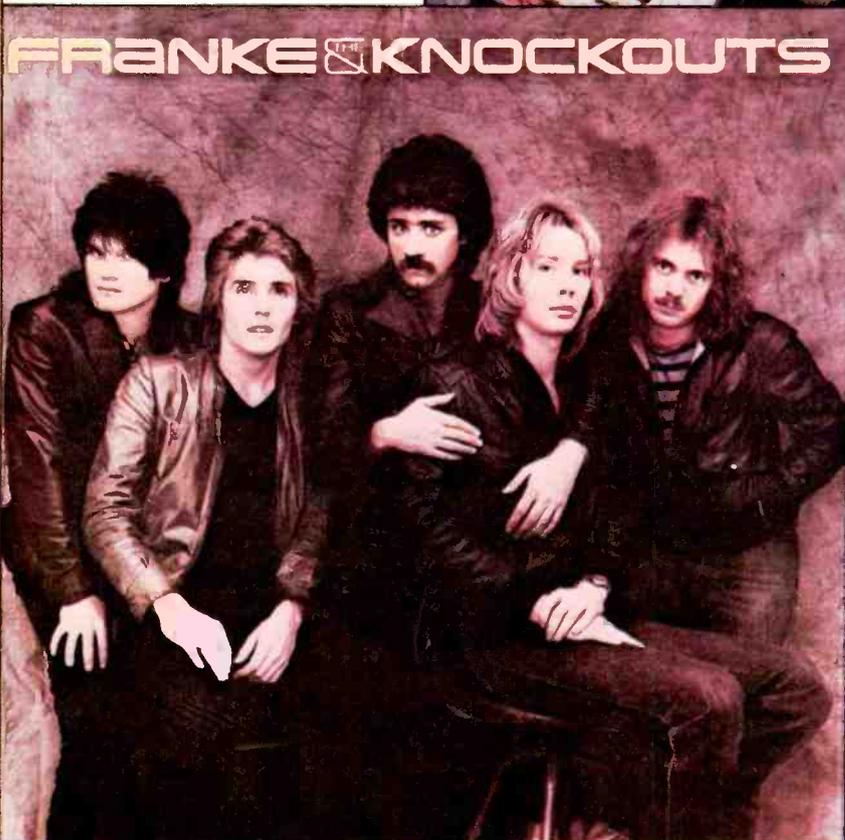
WAYLON JENNINGS
& JESSI COLTER
"Leather and Lace"
AALI-3931



JOHN LAWTON
"Heartbeat" AFLI-3904

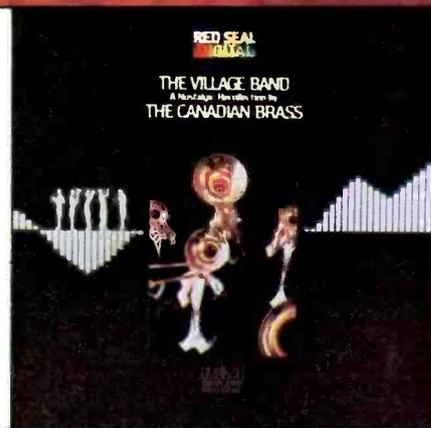


LEON EVERETTE
"If I Keep On Going Crazy"
AHLI-3916

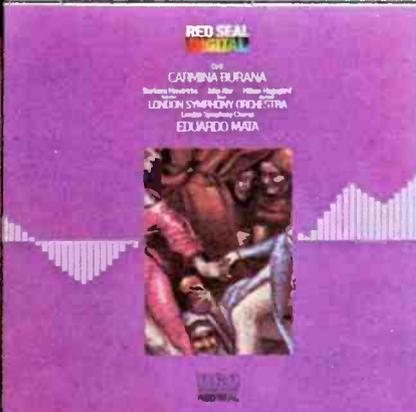


FRANKE & THE KNOCKOUTS

"Franke & The Knockouts"
BXLI-7755
(Millennium)*



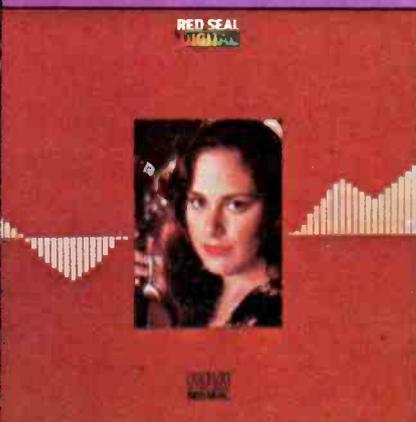
THE CANADIAN BRASS
"The Village Band" ATC1-3924



EDUARDO MATA
& THE LONDON
SYMPHONY ORCHESTRA
"Orff: Carmina Burana"
ATC1-3925



DYLANA JENSON,
EUGENE ORMANDY
& THE PHILADELPHIA
ORCHESTRA
"Sibelius: Violin Concerto"
ATC1-3972



JAMES LEVINE
& THE PHILADELPHIA
ORCHESTRA
"Mahler: Symphony No. 10"
CTC2-3726



Manufactured and Distributed by RCA Records

Industry Musters Forces To Aid In Atlanta Killer Hunt

• Continued from page 1

The committee members will not only untie the purse strings of their own corporate pocketbooks, but they will also solicit contributions

from other companies and individuals.

Taylor is chairman of the committee, with Ahmet Ertegun, Atlantic Records, and Henry Allen, Atlan-

tic/Cotillion, as East Coast co-chairmen, and Elektra/Asylum's Joe Smith and Tabu's Clarence Avant as West Coast co-chairmen.

The chairpersons are joined by

committee members Dick Asher, CBS; David Braun, PolyGram; Joe Cohen, National Assn. of Recording Merchandisers; Clive Davis, Arista; Larry Depte, Kenny Gamble and

Leon Huff, Philadelphia International; Stanley Gortikov, RIAA; Rod McGrew, Unlimited Gold; Mel Posner, Elektra/Asylum; Walter Yetnikoff, CBS Records, along with artists Michael Jackson, Gladys Knight, Barry White and others.

According to Taylor, the committee's fund raising efforts will extend beyond the Davis/Sinatra concert with donations being sought from all segments of the music industry.

In addition to aiding the special police investigation, funding will also go for preventive programs and psychological testing for the children of Atlanta.

The Atlanta Police department has spent in excess of \$500,000 in unbudgeted funds attempting to capture the killer(s).

Entertainers are leaping at the opportunity to be of service by donating time, talent and finances. In addition to the upcoming March 10 concert, artists have appeared on local television and radio urging citizens with any information to come forth.

Taylor notes that the city of Atlanta reached out for financial assistance for its investigation and the music industry is rallying to the cause.

The entire city is pooling its resources to waive the cost of the Sinatra/Davis concert and maximize the dollars generated from it. Additionally, local tv and radio stations plan to run public service announcements advertising the show.

Five hundred tickets are available at \$100 apiece, with the balance of the 4,100-seats going for \$25.

As for the music industry, the newly-formed committee is asking that all company and personal donations be sent to the Concerned Members of the Recording Industry APB Investigative Benefit Fund, c/o Mayor Maynard Jackson, City Hall, Atlanta, Ga. 30335.

Additional information may be obtained by calling LeBaron Taylor at (212) 975-4407.

Hear And Now goes on record...about selling in the "hear-after."



Art Miller, Owner
Hear And Now Stores
Seattle

“When fans read in their local newspaper that their favorite singer has a movie coming out, you can bet they'll start showing up for the sound track album. I'm all for early exploitation, provided the record company lets me in on the record release date.

“Chances are, teaser ads on the sound track album will run in the trade papers, so at least my stores are sure to know what the fans are asking about. But our customers expect us

to know more than they do, since they come to us for answers, not to the manufacturer. That's why I expect a trade ad to include all the basic information to help me sell.

“The album release date is a must, of course. Then, to help me plan a tie-in, I'd like to know when the movie's coming to this area, if the star will be plugging it on national TV, and how I can get my hands on display material.”

The Bottom Line: Billboard® ads move records. Good tie-in information moves them faster!

Country Acts Draw Oscar Nominations

• Continued from page 11

Also notable by their absence are such MOR titles as “Love On The Rocks” from “The Jazz Singer,” “Magic” from “Xanadu” and the title theme from “It's My Turn,” as well as two other country-based tunes: “Lookin' for Love” from “Urban Cowboy” and “Drivin' My Life Away” from “Roadie.”

While Parton's camp must be cheered by her nomination for best song, she had been considered a likely candidate for an acting award as well and was passed over. But Sissy Spacek, who portrayed Loretta Lynn in “Coal Miner's Daughter,” is nominated for best actress.

The nominations may spark renewed life in the affected sound-track albums. “Coal Miner's Daughter” (MCA) hit number 40 last May, “The Empire Strikes Back” (RSO) crested at number four last July, “Fame” (also RSO) hit number seven in September, “Honeysuckle Rose” (Columbia) peaked at number 11 in October and Dolly Parton's “9 To 5” LP climbs to a starred number 14 this week.

Northern Files More Video C'right Suits

NEW YORK—In its continuing efforts to deny to the home video market product that allegedly infringes on Beatles' copyrights, Northern Songs, Ltd. has charged two more manufacturer/distributors with copyright infringement and unfair competition.

The music publisher, administered in the U.S. by ATV Music, makes its latest charges in U.S. District Court here and U.S. District Court in Indiana.

In New York, Northern's claims are against Ivy Video (a/k/a Ivy Film) and an unknown number of John Does over the release of "Magical Mystery Tour" and "Beatles At Shea Stadium." In addition to relief provided by copyright statutes, the plaintiff seeks \$1 million in punitive damages and a permanent injunction against the manufacture and sale of the videotapes.

In South Bend, Indiana, similar charges and demands are made against Niles Cinema and two of its chief executives, Louis F. Freitag and Paula R. Casey, over the marketing of "Beatles In Concert #1" and "Beatles In Concert #2."

Over the past year, Northern has charged six manufacturer/distributors and a retailer with the sale of infringing Beatles tapes. Ten other publishers recently filed actions of a similar nature (Billboard, Feb. 7, 1981).

As in other actions, the new suits contain exhibits listing more than 200 Beatles copyrights in the Northern catalog.

Representing Northern in all its actions so far is the New York law firm of Stuart & Zavin.

PolyGram Move: Curb Exports

• Continued from page 1

refuse to sell any further product to any dealer that exports, or is believed to be intending to export, such PolyGram products outside Canada, or that knowingly sells such PolyGram products to any person in Canada who is known to have contracted to export such products, or who is believed to be intending to export such products or to sell such products for export.

According to PolyGram senior marketing vice president Dieter Radecki, the clause was first submitted to Combines Act officials (Canada's anti-trust department) in Ottawa for approval before being introduced to the trade.

The PolyGram executive notes that the company has certain exclusive licensing rights for the Canadian market, and that it's difficult to negotiate such rights with foreign labels if Canadian-manufactured product would then be sold back into the country of origin at lower prices than those prevailing there.

The move can also be seen as protecting PolyGram's own operations in other nations, particularly throughout Europe.

Cream Asks Balm

LOS ANGELES—Cream Records claims the Joseph Schlitz Brewing Co. and its ad agency, Benton & Bowles, illegally used the East/West Music copyright, "Theme From Shaft," in a tv commercial in 1980. The Federal District legal action seeks damages to be reckoned by the court.



CLEARLY TOPS—A special clear "LP" marks Chrysalis Records' award for the label's distributor of the year, recently conferred upon Piks. Seen at the presentation are, from left, Art Keith, Midwest regional sales manager for Chrysalis; Harvey Korman, vice president and general manager, Piks; Piks president Ron Schafer and Chrysalis president Sal Licata.

Hooker 'Hoodwink' Fight Shifts To L.A. Courts

By JOHN SIPP

LOS ANGELES—One portion of a three-pronged complaint brought by blues pioneer John Lee Hooker against record labels and executives and a publishing combine has been transferred to Federal District Court here and a second appears headed this way.

The April 1979 filing in Federal District Court, San Francisco, pitted the legendary composer/singer against Gene and Harry Goodman, Philip Chess and Conrad/Arc Music, while two unfair competition raps singled out Modern Distributing, Cadet Records, the Bihari brothers and Robert Fallon, Bay area retailer; and VeeJay Records and Betty Chiapetta.

The legal hassle between Hooker and the Goodmans, Chess and the publishing firms alleged Hooker had been hoodwinked into a 1967 signing of a contract, which the plaintiff, said to be illiterate, stated he was told was a renewal for which he was paid \$5,000. In actuality, the court file contains the claim that it was an outright grant and assignment of all his rights in approximately 120 songs.

This portion of the complaint was shifted to Federal District Court, New York City, in 1980, and was settled out of court in early 1981. Hooker got back about a dozen songs and received an undisclosed monetary settlement.

The complaint charging that Betty Chiapetta and VeeJay Records are unfairly competing by releasing Hooker performances without AFM approval may soon move South.

Hooker and Chiapetta, who took over his VeeJay masters in a part of the settlement of the bankrupt VeeJay label in Chicago in the late '60s, disagree fundamentally over whether Chiapetta has legal right to release his work. Hooker maintains AFM sanction must be obtained when anyone acquires performances from a prior label affiliation.

MCA, Sparrow

• Continued from page 3

the few years since its establishment, has proved itself one of the most credible and professional labels in the industry. I think this will open up new avenues for Sparrow recording artists."

Says Bob Siner, MCA Records president: "The agreement will expand the original distribution concept of Songbird. I feel it will be profitable to both Sparrow and Songbird because of their mutual expertise in Christian and secular markets, respectively."

ED HARRISON

In the court dossier is testimony that Eleanor Nadal of the AFM's recording department stated she has no record that such approval was ever received when Chiapetta acquired the Hooker masters. Hooker and Chiapetta are also arguing whether Hooker has his 4½% of 90% of net price royalty coming on releases by him which the new VeeJay sells. Hooker seeks \$500,000 damages in this action.

The portion of the complaint involving Joe, Jules and Saul Bihari and their distribution and releasing firms contends that the defendants are releasing Hooker performances to which they have no right. Hooker contends a publishing deal was set up where no royalties are paid him on the works issued by the Biharis. Hooker wants \$2.5 million damages from the Biharis. Fallon and his retail store are involved only in that one of the disputed albums issued by the Biharis was purchased at Streetlights Records.

Judge Lawrence Lydick has been assigned the Hooker case here. Jeff Graubart represents Hooker.

Lennon Death Spurs L.A. Handgun Move

• Continued from page 3

Sacramento, once a basic readout of public opinion can be made to maximize the push.

Significantly, Mixner and Azoff both agreed that a finance committee now being assembled should seek half of its projected membership of 12 members from music industry circles.

To Azoff, whose Front Line Management clientele includes several major artists with records of past political involvement, the timeliness of the push in the aftermath of the Lennon assassination was a key to the trade focus. "To me, this represented a great chance for those of us in the entertainment business to do something specific, as opposed to something general," Azoff said, alluding to artists' past efforts on behalf of various political candidates.

"This is one issue that falls so close to home, in view of the Lennon shooting, that entertainers and professionals can easily raise money for it and at least get the initiative on the ballot," he added.

Van de Kamp was also among those citing the Lennon murder as a rallying point for gun control advocates, along with the Washington, D.C. murder of Michael Halberstam. He forecast the possible framing of a ballot initiative that would draw from the D.C. statute and add additional penalties directed at possession of firearms by convicted criminals.

All proponents of gun control present for the session warned of the traditional strength of the pro-firearm lobby, marshalled through the forces of the National Rifle Assn. (NRA) and the manufacturing industry. But both Mixner and Zimmerman asserted that reticence to challenge that coalition would represent an underestimation of the efficiency of professional polling and petitioning techniques and the volatility of the issue.

While the basic procedure for such a push would require a war chest of \$500,000 between now and August, when the petition itself would need to be filed, along with an estimated \$2 million in campaign costs to support it once added to the ballot, Azoff pressed for an even more rapid fiscal push within the music trade.

"The music industry is very fickle," he said. "90 days from now, they may not respond as positively as they will now."

As for the wishes of recording acts who could potentially raise substantial sums through benefit concerts, Azoff said most acts agreeing to such services in the past have sought at least 50% of gross revenues as the minimum outlay to the respective organization or issue.

He also theorized that since acts have proven willing advocates of more controversial public issues, a gun control initiative would draw even broader support among artists.

Whether similar support can be solicited from the executive ranks of the music trade remained moot, however, since only one other professional, CBS' Myron Roth, was on hand for the Tuesday session. Azoff, Brown, Mixner and Zimmerman are now planning to meet with candidates for the initiative's finance committee possibly as early as this week.

Licensing Show

NEW YORK—The first U.S. Character Licensing and Merchandising Show will be held at the Hilton Hotel here, May 27-28. The show is designed as a marketplace for all involved in licensing characters and personalities for use in articles such as toys, clothing, stationery, etc. Expocon Management Associates of Westport, Conn. is organizing the event.

IMIC Topic: Satellite Broadcasts

• Continued from page 1

demonstrations of compact record player systems from both Philips and Telefunken.

The vital preview of the video future will be presented for IMIC delegates by Hubert Terheggen, group director of Radio Tele Luxembourg and head of RTL's musical affairs.

A major force in broadcasting for more than 50 years RTL, the radio and tv network of the Compagnie Luxembourgeoise de Telediffusion, is the largest broadcasting corporation in Europe.

The CLT has been allocated five broadcast channels in the frequency field between 11.7 and 12.5 GHz for direct satellite transmission which could reach an audience of more than 50 million Europeans.

Terheggen's presentation will form one part of a multi-faceted session on "The Video Dimension," which will include an examination of the problems of protecting intellectual property in an age of new communications technology and a survey by Gillian Davies, assistant director-general of the International Federation of Phonogram and Videogram Producers (IFPI).

Another feature of the session will be a discussion on how the record industry can best exploit the video medium. Other key participants in the video presentation will be John Hall, director general of IFPI; Chris

Wright, joint chairman of Chrysalis Records; and Sal Chiantia, president, MCA Music, U.S.

Other sessions planned for the three-day program will cover developing markets for the music industry, promotion around the world and the future role of the independent music companies.

For the Berlin-staged IMIC, there will also be a revival of the roundtable presidents' panel which was so successful at the Montreux, Switzerland, IMIC of 1971. There will be a record company presidents' workshop and a publishing company presidents' confab.

IMIC '81 kicks off Sunday, April 26 with the customary Billboard reception and will be officially opened the following day by the governing mayor of Berlin, Dr. Hans Jochen Vogel.

The same evening, the Berlin Senate will host a "Welcome To Berlin" reception in the Castle Hotel, located in the Grunewald in the west of the city.

Registration fees for IMIC are \$600. Spouse registrations are \$275 each. Further information is available from Salpy Tchalekian, IMIC '81, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213 273-7040). In Europe, details are available from Helen Boyd, IMIC '81, 7 Carnaby St., London W1V 1PG (01 437 8090).

The post-IMIC International Music Market Seminar, to be staged in the International Congress Center here, includes (together with the compact player demonstration) discussions on stereo sound for tv, as well as the compact player demonstration. The tv topic is being organized by the broadcasting engineering institute, Institut Fuer Rundfunktechnik, in conjunction with ZDF, the second German tv channel.

This two-day event covers techniques, marketing conditions, retail trade, programming and other areas. Moderators include Professor Karl Tetzner; Uwe Lencher, editor-in-chief of Musikmarkt; and Reginald Rudolf, editor-in-chief of Rundy.

Ron Hays, Los Angeles-based video artist, will attend to show examples of music and video in order to stimulate discussion on whether there is a market for music on video carriers.

This event is organized by the Deutsche Radio-und Fernsehverband (DRFFV) Cologne, the Verband Deutscher Rundfunk-und Fernsehgesellschaften (VDRG) Cologne and AMK Berlin. Conducted in German and English, this music mart seminar is a preliminary and preparatory event for the International Audio and Video Fair, Berlin (Sept. 4-13, 1981).

Rock'n'Rolling

Mike Bloomfield Dies Of Unknown Causes

By ROMAN KOZAK

NEW YORK — Michael Bloomfield, a rich kid from Chicago who showed that white Americans could play the blues guitar with the best of them, is dead at 37, his death coming just two weeks before the scheduled release of two new LPs.

Bloomfield's body was found Sunday (15) in his car parked at the West Portal District in San Francisco near his home. Cause of death has not been established, though press reports say that an empty bottle of Valium was found in his car.

"Nobody commits suicide with Valium, that bottle may have been there for months. His car was a real garbage can. The papers here make it sound like 'former rock star who was reduced to working on porno films, overdoses on drugs,' but that is not true at all," says Norman Dayron, Bloomfield's friend and producer for the last 20 years.

"I saw him the night before he died, and he was in an up mood, there were two LPs coming out, and he was thinking of going out on the road again," continues Dayron. He says a preliminary autopsy has failed to reveal the cause of Bloomfield's death. Further results are expected in the next three weeks.

"There were no drugs discovered in his system, no puncture marks, no

blood, no vomit, his arms and lips were clean, and he wasn't drinking," adds Dayron.

Dayron says that on Friday evening, he and Bloomfield went to a friend's birthday party, "the kind of party your conservative aunt may have chocolate cake and California champagne." He says they left the party about 11 p.m. and went to the Great American Music Hall to meet Stefan Grossman, where for half an hour they discussed a possible instructional guitar LP.

Dayron says he dropped Bloomfield off at his home about 1 a.m., when Bloomfield said that on the following night he would like to go to Ely's Mile High Club in Oakland, if he could jam with the local musicians playing there. Bloomfield was a night person who would wake up in the late afternoons, and he said that the rest of the night he expected to watch television. That was the last time, Dayron says, he saw Bloomfield alive.

This Friday (27) both Waterhouse Records and Takoma Records have planned to release new LPs by Bloomfield. The Waterhouse LP, "Living In The Fast Lane," is a collection of unsuccessful singles that Bloomfield recorded in the last 10

(Continued on page 68)



Nashville Assn.: Dale Franklin Cornelius, newly appointed executive director of the Nashville Music Assn., seated, right, discusses the priorities of the organization with board members. The board members are, from left, Norbert Putnam, Jimmy Bowen, Bonnie Garner, Bob Montgomery, Bob Beckham and Jim Rushing.

Cotillion's Allen Looks To Future After Good 1980

By JEAN WILLIAMS

LOS ANGELES—Despite an industry-wide economic slump, says Henry Allen, president of Atlantic/Cotillion Records, "1980 was one of the best financial years the company ever had."

"Like everybody else," he continues, "we looked into our situation. Not in terms of employees, because we have actually hired more people. We cut our fat where it could be cut. All companies had to take a look at themselves last year because we all expected a low-level year. We, however, had a good year."

Allen notes that he, along with other label executives, took a long, hard look at the company's financial picture.

"We found that perhaps there were a lot of things we had to do because of the economy that maybe we should have done years ago.

"We now have more insight on how we ship our records," says Allen. "We don't overship. We keep the marketplace pipeline full but we go from a standpoint of being com-

pletely on top of the records every day.

"In that way we can supply the demand but we do not load our dealers up with stock like we have done in the past. That certainly takes care of the bottom line because it cuts down on returns."

Allen, who also heads up Atlantic's black music division, says there are far fewer returns in black music.

"Although there are fewer returns, there also is a down side and that is that black acts do not sell as much catalog as white rock acts. Therefore, for the most part, when a black act's record is finished it's done. There are a select few that continue to sell a fair amount of catalog," Allen observes.

"Most black record buyers," he continues, "don't buy many old records. It's been proven that the 'Best Of' records don't sell well with black audiences.

"Blacks buy a lot of records, but they're new records. One reason, as we discovered through our research, is that black acts do have a middle ground. Combine a good singer with a well-produced record that is well-promoted and we could sell a lot of

(Continued on page 36)

Dale Cornelius Heading NMA

NASHVILLE—Vamping up its efforts to promote Nashville as a total music community, the Nashville Music Assn. has named Dale Cornelius executive director of the fledgling organization.

Fundraising and membership growth are top priorities of the group, according to Cornelius. Currently, 35 organizations and almost 300 individuals belong to the eight-month-old association.

Cornelius also plans to implement committees for artists/songwriters, engineers, video and possibly producers. Present Nashville Music Assn. committees include contemporary music, media, studios, black music and a convention sub-committee.

'Dread' Cargo

• Continued from page 8

A spokesman for CBS Records International in New York explained that "import and export can't be controlled" ... in territories where CBS does not own and operate the company. Federal Records Manufacturing Co. is the label's licensee in Jamaica, he says.

"Of course we'd prefer that records were manufactured, and sold, in the territory of license," he adds.

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Tie Famous To Columbia

NEW YORK—Famous Music and Columbia Pictures Publications have completed a deal whereby, effective Feb. 1, Famous print product will flow through Columbia (Billboard, Jan. 17, 1981). Term of the deal is understood to be for three years with options.

Famous thus ends a more than decade association with Hansen Publications, with Famous having up to that point operated an in-house print division. Besides Famous, Columbia's other major printing and distribution arrangements are with Irving/Almo and Peer-Southern.

According to Sid Herman, executive vice president of Famous, when the company abandoned its in-house print service it "became more apparent that the independent distributor could handle this end of the publishing operation more efficiently. By eliminating the cost of printing, stocking and distributing music, the company was dramatically streamlined, giving executives more time to concentrate on the music part of the publishing business.

"In recent years we've been unusually fortunate. At a time when 100 to 150 thousand copies represent a large sheet music sale, we've had two of the largest sellers of the last 20 years. Both 'Love Story' and 'A Time For Us' sold over 2 million copies."

Attorney

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/17/81)

Continued from page 20

- WEZB(B97)—New Orleans (J. Lousteau—MD)**
- ★ REO SPEEDWAGON—Keep On Loving You 1-1
 - ★ YARBROUGH & PEOPLES—Don't Stop The Music D-18
 - ★ STYX—The Best Of Times 5-3
 - ★ AC/DC—Back In Black 15-9
 - ★ BLONDIE—Rapture 2-2
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - ERIC CLAPTON—I Can't Stand It
 - SMOKEY ROBINSON—Being With You—D-21
 - DON McLEAN—Crying—D-25
 - RANDY MEISNER—Hearts On Fire—D-30
 - DARYL HALL/JOHN OATES—Kiss On My List
 - LEO SAYER—Living In A Fantasy

- WTIX—New Orleans (G. Franklin—MD)**
- ★ REO SPEEDWAGON—Keep On Loving You 4-3
 - ★ STYX—The Best Of Times 9-4
 - ★ EDDIE RABBITT—I Love A Rainy Night 1-1
 - JUICE NEWTON—Angel Of The Morning
 - THE WHISPERS—It's A Love Thing
 - JIMMY BUFFETT—It's My Job
 - DOOBIE BROTHERS—Keep This Train A-Rollin'
 - SHEENA EASTON—Morning Train

- KEEL—Shreveport (M. Johnson—MD)**
- ★ DON McLEAN—Crying 18-8
 - ★ LEO SAYER—Living In A Fantasy 33-24
 - ★ BLONDIE—Rapture 24-17
 - ★ PHIL SEYMOUR—Precious To Me 35-29
 - JUICE NEWTON—Angel Of The Morning—35
 - SMOKEY ROBINSON—Being With You
 - EARTH, WIND & FIRE—And Love Goes On
 - APRIL WINE—Just Between You And Me—D-34
 - SHEENA EASTON—Morning Train—X-32
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-33

- WFMF—Baton Rouge (W. Watkins—MD)**
- ★ LAKESIDE—Fantastic Voyage 23-17
 - ★ BLONDIE—Rapture 6-5
 - ★ NEIL DIAMOND—Hello Again 17-11
 - ★ CON FUNK SHUN—Too Tight 19-14
 - ★ JOHN LENNON—Woman 2-1
 - THE POLICE—Don't Stand So Close To Me
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - YARBROUGH AND PEOPLES—Don't Stop The Music—D-30
 - TOTO—Goodbye Elenore—LP
 - SHEENA EASTON—Morning Train—D-28
 - PHIL SEYMOUR—Precious To Me—D-29

- KILT—Houston (B. Young—PD)**
- ★ JOHN LENNON—Woman 5-3
 - ★ STYX—The Best Of Times 15-7
 - ★ KOOL & THE GANG—Celebration 39-18
 - REO SPEEDWAGON—Keep On Loving You—22
 - SPINNERS—Yesterday Once More—40

Midwest Region

- ★ **PRIME MOVERS**
- JOHN LENNON—Woman (Geffen)
 - NEIL DIAMOND—Hello Again (Columbia)
 - DOLLY PARTON—9-5 (RCA)

- **TOP ADD ONS**
- LEO SAYER—Living In A Fantasy (WB)
 - GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
 - BRUCE SPRINGSTEEN—Fade Away (Columbia)

- **BREAKOUTS**
- ERIC CLAPTON—I Can't Stand It (RSO)
 - STEELY DAN—Time Out Of Mind (MCA)
 - JUICE NEWTON—Angel Of The Morning (Capitol)

- WLS-AM—Chicago (J. Gehron—MD)**
- ★ MICHAEL STANLEY BAND—He Can't Love You 12-9
 - ★ STYX—The Best Of Times 10-7
 - ★ DONNIE IRIS—Ah Leah 44-28
 - ★ AC/DC—Back In Black 34-27
 - ★ RANDY MEISNER—Hearts On Fire 25-19
 - ★ JOHN LENNON—Woman 17-14
 - CLIFF RICHARD—A Little In Love—40
 - THE POLICE—Don't Stand So Close To Me—43

- WNAP—Indianapolis (D.J. Bailey—MD)**
- ★ EDDIE RABBITT—I Love A Rainy Night 3-2
 - ★ DOLLY PARTON—9 To 5 2-1
 - ★ MCGUFFEY LANE—Long Time Loving You 7-6
 - ★ STYX—The Best Of Times 11-8
 - ★ JOHN LENNON—Woman 6-5
 - BRUCE SPRINGSTEEN—Fade Away—24
 - SHEENA EASTON—Morning Train—26
 - CLIFF RICHARD—A Little In Love—D-20
 - DARYL HALL/JOHN OATES—Kiss On My List—27
 - LEO SAYER—Living In A Fantasy—28
 - ABBA—The Winner Takes It All—D-21
 - STEVE WINWOOD—While You See A Chance—25

- WOKY—Milwaukee (D. Cole—MD)**
- ★ STYX—The Best Of Times 14-10
 - ★ NEIL DIAMOND—Hello Again 20-13
 - ★ JOHN LENNON—Woman 11-7
 - ★ STEELY DAN—Hey Nineteen 6-4
 - ★ ABBA—The Winner Takes It All 9-6

- LEO SAYER—Living In A Fantasy
- ERIC CLAPTON—I Can't Stand It
- RANDY MEISNER—Hearts On Fire—D-27
- GROVER WASHINGTON JR.—Just The Two Of Us—D-28
- TERRI GIBBS—Somebody's Knockin'

- WISM—Madison (S. Jones—MD)**
- ★ DON McLEAN—Crying 16-10
 - ★ RONNIE MILSAP—Smokey Mountain Rain 15-5
 - ★ BRUCE SPRINGSTEEN—Fade Away 25-20
 - ★ LEO SAYER—Living In A Fantasy 21-16
 - ★ STEVE WINWOOD—While You See A Chance 27-22
 - JUICE NEWTON—Angel Of The Morning
 - CLIMAX BLUES BAND—I Love You
 - SMOKEY ROBINSON—Being With You
 - THE POLICE—Don't Stand So Close To Me
 - ELVIS PRESLEY—Guitar Man—X
 - APRIL WINE—Just Between You And Me—X
 - SHEENA EASTON—Morning Train—O-30

- WSPT—Stevens Point (P. Martin—MD)**
- ★ BLONDIE—Rapture 14-7
 - ★ THE POLICE—Don't Stand So Close To Me 22-15
 - ★ GROVER WASHINGTON JR.—Just The Two Of Us 28-23
 - ★ DARYL HALL/JOHN OATES—Kiss On My List 17-11
 - ★ STEVE WINWOOD—While You See A Chance 25-18
 - TERRI GIBBS—Somebody's Knockin'
 - STEELY DAN—Time Out Of Mind
 - THE ROVERS—Wasn't That A Party—D-29
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-25
 - ERIC CLAPTON—I Can't Stand It
 - YARBROUGH & PEOPLES—Don't Stop The Music—D-27
 - NEIL DIAMOND—Hello Again—D-22

- KSLQ—St. Louis (T. Stone—MD)**

- No List**
- KXOK—St. Louis (L. Douglas—MO)**
- ★ REO SPEEDWAGON—Keep On Loving You 11-6
 - ★ ABBA—The Winner Takes It All 24-19
 - ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 13-10
 - ★ JOHN LENNON—Woman 7-2
 - ★ RONNIE MILSAP—Smokey Mountain Rain 9-5
 - ★ DON McLEAN—Crying 19-16
 - ★ BOZ SCAGGS—Miss Sun 6-1

- KIOA—Des Moines (G. Stevens—MD)**
- ★ THE ALAN PARSONS PROJECT—Games People Play 16-8
 - ★ STYX—The Best Of Times 14-5
 - ★ CLIFF RICHARD—A Little In Love 24-20
 - ★ DONNIE IRIS—Ah Leah 17-10
 - ★ NEIL DIAMOND—Hello Again 19-12
 - THE POLICE—Don't Stand So Close To Me
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - JUICE NEWTON—Angel Of The Morning
 - BRUCE SPRINGSTEEN—Fade Away—D-24
 - STEVIE WONDER—I Ain't Gonna Stand For It—D-28
 - STEVE WINWOOD—While You See A Chance—D-30

- KDWB—Minneapolis (P. Abresch—MD)**
- ★ KOOL & THE GANG—Celebration 12-9
 - ★ DAN FOGELBERG—Same Old Lang Syne 4-1
 - ★ GROVER WASHINGTON JR.—Just The Two Of Us 21-17
 - ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 18-15
 - ★ RONNIE MILSAP—Smokey Mountain Rain 19-11

- KS95-FM(KSTP)—St. Paul (C. Knapp—MD)**
- ★ JOHN LENNON—Woman 9-1
 - ★ NEIL DIAMOND—Hello Again 11-8
 - ★ AC/DC—Back In Black 34-27
 - ★ RANDY MEISNER—Hearts On Fire 25-19
 - ★ JOHN LENNON—Woman 17-14
 - CLIFF RICHARD—A Little In Love—40
 - THE POLICE—Don't Stand So Close To Me—43

- KEYN-FM—Wichita (T. Springs—MD)**
- ★ REO SPEEDWAGON—Keep On Loving You 5-1
 - ★ TERRI GIBBS—Somebody's Knockin' 21-17
 - ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 20-16
 - ★ FIREFALL—Staying With It 14-9
 - ★ THE POLICE—Don't Stand So Close To Me 29-20
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - STEVE WINWOOD—While You See A Chance
 - BRUCE SPRINGSTEEN—Fade Away
 - TOTO—Goodbye Elenore
 - ELVIS PRESLEY—Guitar Man

- WOW—Omaha (J. Corcoran—MD)**
- ★ JOHN LENNON—Woman 4-3
 - ★ DOLLY PARTON—9 To 5 3-1
 - ★ STYX—The Best Of Times 11-6
 - ★ DON McLEAN—Crying 17-10

- ★ REO SPEEDWAGON—Keep On Loving You 7-4
- JUICE NEWTON—Angel Of The Morning—22
- GROVER WASHINGTON JR.—Just The Two Of Us—23
- APRIL WINE—Just Between You And Me—NP

- KWKN-AM—Wichita (J. Brown—MD)**

- No List**
- WHB—Kansas City (R. Brown—MD)**
- ★ JOHN LENNON—Woman 9-3
 - ★ DOLLY PARTON—9 To 5 1-1
 - ★ THE EAGLES—Seven Bridges Road 12-6
 - ★ DAN FOGELBERG—Same Old Lang Syne 13-11
 - ★ NEIL DIAMOND—Hello Again 10-5
 - REO SPEEDWAGON—Keep On Loving You—16
 - ELVIS PRESLEY—Guitar Man—19

- WZUU—Milwaukee (B. Shannon—MD)**
- ★ FRED KNOBLOCK/SUSAN ANTON—Killin' Time 25-19
 - ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 27-22
 - ★ JOHN LENNON—Woman 12-7
 - ★ CLIFF RICHARD—A Little In Love 22-17
 - ★ NEIL DIAMOND—Hello Again 19-14
 - LEO SAYER—Living In A Fantasy—29
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - DARYL HALL/JOHN OATES—Kiss On My List—D-30
 - JIMMY BUFFETT—It's My Job—D-25
 - FIREFALL—Staying With It

Northeast Region

- ★ **PRIME MOVERS**
- NEIL DIAMOND—Hello Again (Columbia)
 - BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
 - JOHN LENNON—Woman (Geffen)

- **TOP ADD ONS**
- STEVE WINWOOD—While You See A Chance (Island)
 - ELVIS PRESLEY—Guitar Man (RCA)
 - GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

- **BREAKOUTS**
- JUICE NEWTON—Angel Of The Morning (Capitol)
 - TERRI GIBBS—Somebody's Knockin' (MCA)
 - DONNA SUMMER—Who Do You Think You're Fooling (Geffen)

- WABC—New York (S. Richards—MD)**
- No List**
- WXLO(99X)—New York (J. Knapp—PD)**
- ★ THE WHISPERS—It's A Love Thing 7-4
 - ★ LAKESIDE—Fantastic Voyage 11-8
 - ★ EARTH, WIND & FIRE—And Love Goes On 23-19
 - ★ PETER ALLEN—Fly Away 19-16
 - ★ STEVIE WONDER—I Ain't Gonna Stand For It 17-14

- WBLI—Long Island (B. Terry—MD)**
- ★ JOHN LENNON—Woman 6-2
 - ★ DOLLY PARTON—9 To 5 1-1
 - ★ STYX—The Best Of Times 10-7
 - ★ DON McLEAN—Crying 11-5
 - ★ REO SPEEDWAGON—Keep On Loving You 7-4
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - JUICE NEWTON—Angel Of The Morning
 - THE POLICE—Don't Stand So Close To Me
 - SHEENA EASTON—Morning Train—D-26
 - STEVE WINWOOD—While You See A Chance—D-29

- WTRY—Schenectady (B. Cahill—MD)**
- ★ BLONDIE—Rapture 18-9
 - ★ STYX—The Best Of Times 7-5
 - ★ DON McLEAN—Crying 12-8
 - ★ KOOL & THE GANG—Celebration 3-2
 - ★ ABBA—The Winner Takes It All 9-6
 - ★ JUICE NEWTON—Angel Of The Morning
 - ★ ELVIS PRESLEY—Guitar Man—D-30
 - GROVER WASHINGTON JR.—Just The Two Of Us—D-29
 - SHEENA EASTON—Morning Train—D-25

- WBEN-FM—Buffalo (R. Christian—MD)**

- No List**
- WKBW—Buffalo (J. Summers—MD)**
- No List**
- WBFB—Rochester (D. Mason—MD)**

- No List**
- WOLF—Syracuse (B. Mitchell—MD)**
- CHAMPAIGN—How Bout Us
 - MELISSA MANCHESTER—Lovers After All
 - FLEETWOOD MAC—Fireflies—37
 - NEIL DIAMOND—Hello Again—D-36
 - GROVER WASHINGTON JR.—Just The Two Of Us—D-33
 - SUZI QUATRO—Lipstick—NP
 - CON FUNK SHUN—Too Tight—D-35
 - LOVERBOY—Turn Me Loose—NP
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-39
 - PHOEBE SNOW—Games
 - GARLAND JEFFRIES—96 Tears

- BILLY THORPE—In My Room—NP
- WFLY—Albany (Buzz—MD)**
- ★ ALAN PARSONS PROJECT—Games People Play 14-9
 - ★ DON McLEAN—Crying 17-7
 - ★ KOOL & THE GANG—Celebration 15-8
 - ★ BLONDIE—Rapture 20-16
 - ★ NEIL DIAMOND—Hello Again 18-14
 - ERIC CLAPTON—I Can't Stand It—NP
 - ROD STEWART—Somebody Special—29
 - FRANKIE & THE KNOCKOUTS—Sweetheart
 - FIREFALL—Staying With It—D-28
 - JOHN COUGAR—Ain't Even Done With The Night
 - JUICE NEWTON—Angel Of The Morning
 - FLEETWOOD MAC—Fireflies—D-30

- WVBF(F-105)—Framingham (R. Johns—PD)**
- ★ ALAN PARSONS PROJECT—Games People Play 17-14
 - ★ RONNIE MILSAP—Smokey Mountain Rain 10-7
 - ★ CLIFF RICHARD—A Little In Love 12-6
 - ★ NEIL DIAMOND—Hello Again 21-17
 - ★ REO SPEEDWAGON—Keep On Loving You 14-11
 - JUICE NEWTON—Angel Of The Morning
 - CON FUNK SHUN—Too Tight
 - GROVER WASHINGTON JR.—Just The Two Of Us

- WRKO—Boston (C. Van Dyke—PD)**
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 21-15
 - ★ NEIL DIAMOND—Hello Again 8-5
 - ★ DON McLEAN—Crying 22-17
 - ★ RONNIE MILSAP—Smokey Mountain Rain 10-8
 - ★ ABBA—The Winner Takes It All 14-10
 - STEVE WINWOOD—While You See A Chance—30
 - JUICE NEWTON—Angel Of The Morning
 - SMOKEY ROBINSON—Being With You
 - SHEENA EASTON—Morning Train—D-26

- WHYN—Springfield (A. Carey—MD)**
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 29-17
 - ★ RONNIE MILSAP—Smokey Mountain Rain 10-6
 - ★ DON McLEAN—Crying 11-7
 - ★ DELBERT McCLINTON—Giving It Up For Your Love 9-4
 - ★ CLIFF RICHARD—A Little In Love 3-1
 - ELVIS PRESLEY—Guitar Man
 - FRANKIE & THE KNOCKOUTS—Sweetheart
 - JUICE NEWTON—Angel Of The Morning—D-28
 - SMOKEY ROBINSON—Being With You
 - JIMMY BUFFETT—It's My Job—D-27
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - THE RINGS—Let Me Go—DP
 - BLONDIE—Rapture—D-29
 - JOEL DIAMOND—Theme From Raging Bull—D-30

- WFTQ (14Q)—Worcester (C. Blake—MD)**
- ★ NEIL DIAMOND—Hello Again 14-10
 - ★ JOHN LENNON—Woman 5-1
 - ★ STYX—The Best Of Times 15-11
 - ★ THE ALAN PARSONS PROJECT—Games People Play 12-9
 - ★ ABBA—The Winner Takes It All 9-7
 - ★ STEVIE WONDER—I Ain't Gonna Stand For It 26
 - PHIL SEYMOUR—Precious To Me 29
 - GROVER WASHINGTON JR.—Just The Two Of Us 28

- WPRO-AM—Providence (G. Berkowitz—MD)**
- ★ JOHN LENNON—Woman 9-2
 - ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 20-7
 - ★ ELVIS PRESLEY—Guitar Man 21-15
 - ★ SHEENA EASTON—Morning Train 22-16
 - ★ EARTH, WIND & FIRE—And Love Goes On 23-17
 - MELISSA MANCHESTER—Lovers After All

- WPRO-FM (PRO-FM)—Providence (Giouanni—MD)**
- ★ JOHN LENNON—Woman 10-4
 - ★ REO SPEEDWAGON—Keep On Loving You 12-5
 - ★ PAT BENATAR—Treat Me Right 22-16
 - ★ DON McLEAN—Crying 15-10
 - ★ ALAN PARSONS PROJECT—Games People Play 18-11
 - THE POLICE—Don't Stand So Close To Me—D-28
 - RANDY MEISNER—Hearts On Fire—D-29
 - THE RINGS—Let Me Go—D-26
 - TERRI GIBBS—Somebody's Knockin'—D-27
 - CON FUNK SHUN—Too Tight

- WPJB(JB-105)—Providence (M. Waite—MD)**
- ★ PAT BENATAR—Treat Me Right 12-7
 - ★ DON McLEAN—Crying 14-9
 - ★ BLONDIE—Rapture 17-10
 - ★ AC/DC—Back In Black 15-11
 - ★ NEIL DIAMOND—Hello Again 25-15
 - TERRI GIBBS—Somebody's Knockin'—33
 - STEVE WINWOOD—While You See A Chance—34
 - APRIL WINE—Just Between You And Me—35

- WICC—Bridgeport (B. Mitchell—MD)**
- ★ DELBERT McCLINTON—Giving It Up For

- Your Love 7-5
- ★ REO SPEEDWAGON—Keep On Loving You 8-6
- ★ ELVIS PRESLEY—Guitar Man 25-20
- ★ NEIL DIAMOND—Hello Again 11-8
- ★ BLONDIE—Rapture 15-12
- DONNA SUMMER—Who Do You Think You're Fooling
- SPINNERS—Yesterday Once More—30
- TERRI GIBBS—Somebody's Knockin'—29
- JUICE NEWTON—Angel Of The Morning—D-28

- WKCI(KC101)—New Haven (C. Hansen—MD)**
- No list**
- WTIC-FM—Hartford (R. Donahue—MD)**
- No List**

- WFEA(13FEA)—Manchester (K. Lemire—MD)**
- ★ STYX—The Best Of Times 13-8
 - ★ NEIL DIAMOND—Hello Again 16-10
 - ★ DON McLEAN—Crying 11-7
 - ★ CLIFF RICHARD—A Little In Love 8-6
 - ★ REO SPEEDWAGON—Keep On Loving You 5-2
 - JUICE NEWTON—Angel Of The Morning
 - GROVER WASHINGTON JR.—Just The Two Of Us
 - JOHN COUGAR—Ain't Even Done With The Night—D-28
 - BRUCE SPRINGSTEEN—Fade Away—D-22
 - OUTLAWS—Riders In The Sky
 - TERRI GIBBS—Somebody's Knockin'—D-25
 - FIREFALL—Staying With It

- WTSN—Dover (J. Sebastian—MD)**
- ★ JOHN LENNON—Woman 7-2
 - ★ CLIFF RICHARD—A Little In Love 6-3
 - ★ DON McLEAN—Crying 9-6
 - ★ ALAN PARSONS PROJECT—Games People Play 10-8
 - ★ PHIL SEYMOUR—Precious To Me 13-9
 - JOE CHEMAY BAND—Proud
 - SHEENA EASTON—Morning Train—D-25
 - FIREFALL—Staying With It—D-26

- WGUY—Bangor (J. Jackson—MD)**
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 14-6
 - ★ NEIL DIAMOND—Hello Again 20-14
 - ★ REO SPEEDWAGON—Keep On Loving You 7-2
 - ★ DOOBIE BROTHERS—Keep This Train A-Rollin' 26-22
 - ★ RONNIE MILSAP—Smokey Mountain Rain 16-9
 - ELVIS PRESLEY—Guitar Man
 - JOHN COUGAR—Ain't Even Done With The Night—X
 - SISTER SLEDGE—All American Girls—X
 - EARTH, WIND & FIRE—And Love Goes On—X
 - SPYRO GYRA—Cafe Amore—X
 - APRIL WINE—Just Between You And Me—X
 - DARYL HALL & JOHN OATES—Kiss On My List—X
 - THE RINGS—Let Me Go—X
 - LEO SAYER—Living In A Fantasy—X
 - SHEENA EASTON—Morning Train—D-28
 - PHIL SEYMOUR—Precious To Me—X
 - JOE CHEMAY BAND—Proud—X
 - FIREFALL—Staying With It—X
 - CON FUNK SHUN—Too Tight—X
 - STEVE WINWOOD—While You See A Chance—X
 - PHOEBE SNOW—Games—X

- WIGY—Bath (W. Mitchell/S. Rogers—MD)**
- ★ OUTLAWS—Riders In The Sky 13-6
 - ★ JOHN LENNON—Woman
 - ★ CLIFF RICHARD—A Little In Love 12-5
 - ★ DON McLEAN—Crying 24-18
 - ★ STYX—The Best Of Times 21-16
 - THE POLICE—Don't Stand So Close To Me
 - BADFINGER—Hold On
 - NEIL DIAMOND—Hello Again
 - APRIL WINE—Just Between You And Me—D-28
 - DARYL HALL/JOHN OATES—Kiss On My List—D-30
 - FIREFALL—Staying With It—D-29

- WLBZ—Bangor (M. O'Hara—MD)**
- No List**
- Mid-Atlantic Region**
- ★ **PRIME MOVERS**
- HALL & OATES—Kiss On My List (RCA)
 - ALAN PARSONS PROJECT—Games People Play (Arista)
 - BLONDIE—Rapture (Chrysalis)

- **TOP ADD ONS**
- SMOKEY ROBINSON—Being With You (Tama)
 - GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
 - BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
- **BREAKOUTS**
- ERIC CLAPTON—I Can't Stand It (RSO)
 - STEVE WINWOOD—While You See A Chance (Island)
 - THE SPINNERS—Yesterday Once More (Atlantic)

- WXXK—Pittsburgh (B. Christian—MD)**
- ★ CLIMAX BLUES BAND—I Love You 31-23
 - ★ JOHN LENNON—I'm Losing You 25-18
 - ★ STYX—The Best Of Times 6-2
 - ★ REO SPEEDWAGON—Out Of Season 10-7
 - ★ STEELY DAN—Time Out Of Mind 24-21

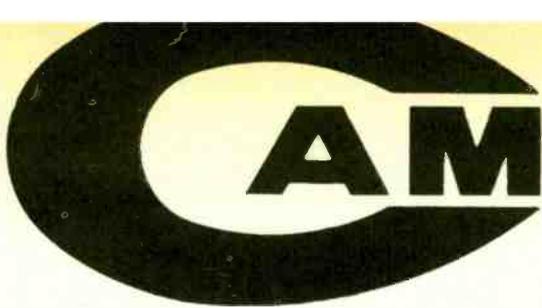
- NEIL DIAMOND—Hello Again 31
- SMOKEY ROBINSON—Being With You
- DONNIE IRIS—Ah Leah—DP-6
- AIR SUPPLY—Every Woman In The World—DP-12
- DELBERT McCLINTON—Giving It Up For Your Love—DP-17
- MICHAEL STANLEY BAND—He Can't Love You—DP-4
- OUTLAWS—Riders In The Sky—DP-10
- PAT BENATAR—Treat Me Right—OP-27
- STEVE WINWOOD—While You See A Chance—D-32
- STRAIGHT LINES—Heads Are Gonna Roll
- REO SPEEDWAGON—Tough Guys—D-30
- KENNY LOGGINS—Here, There, Everywhere—DP-3
- KANSAS—Got To Rock On—DP-5
- REO SPEEDWAGON—Out Of Season—DP-7
- STYX—Rockin' The Paradise—DP-22
- MANFRED MANN—For You—DP-24

- WFL—Philadelphia (O. Hennessy—MD)**
- ★ NEIL DIAMOND—Hello Again 8-5
 - ★ DOLLY PARTON—9 To 5 4-1
 - ★ DON McLEAN—Crying 14-9
 - ★ RONNIE MILSAP—Smokey Mountain Rain 15-11
 - ★ STYX—The Best Of Times 17-12
 - SPINNERS—Yesterday Once More
 - ERIC CLAPTON—I Can't Stand It
 - JOHN COUGAR—Ain't Even Done With The Night—D-28
 - EARTH, WIND AND FIRE—And Love Goes On—D-29
 - JUICE NEWTON—Angel Of The Morning—D-30
 - CHAMPAIGN—How Bout Us
 - GROVER WASHINGTON JR.—Just The Two Of Us—D-27
 - EMMYLOU HARRIS—Mr. Sandman

- WCCK(K104)—Erie (B. Shannon—MD)**
- ★ DOLLY PARTON—9 To 5 13-9
 - ★ THE ROVERS—Wasn't That A Party 5-1
 - ★ FIREFALL—Staying With It 23-18
 - ★ GAMMA—Voyager 16-11
 - SMOKEY ROBINSON—Being With You
 - STEVE WINWOOD—While You See A Chance
 - EARTH, WIND & FIRE—And Love Goes On
 - TOTO—Goodbye Elenore—D-38
 - APRIL WINE—Just Between You And Me—34
 - DOOBIE BROTHERS—Keep This Train A-Rollin'—D-37
 - ROD STEWART—Somebody Special—35
 - RUSH—Limagine

- WFBG—Ahtona (T. Booth—MD)**
- ★ DON McLEAN—Crying 14-7
 - ★ STYX—The Best Of Times 13-6
 - ★ PAT BENATAR—Treat Me Right 17-9
 - ★ NEIL DIAMOND—Hello Again 22-17
 - ★ JOHN LENNON—Woman 9-3
 - ERIC CLAPTON—I Can't Stand It 30
 - BLONDIE—Rapture 29
 - SMOKEY ROBINSON—Being With You
 - GROVER WASHINGTON JR.—Just The Two Of Us—D-28
 - SHEENA EASTON—Morning Train—D-27

- WKBO—Harrisburg (B. Carson—MD)**
- ★ BLONDIE—Rapture 14-5
 - ★ DARYL



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RIZ ORTOLANI

starring

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (2/17/81)

PRIME MOVERS-NATIONAL

- STYX—The Best Of Times (A&M)
- HALL & OATES—Kiss On My List (RCA)
- BLONDIE—Rapture (Chrysalis)

TOP ADD ONS -NATIONAL

- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- THE POLICE—Don't Stand So Close To Me (A&M)
- JOHN COUGAR—Ain't Even Done With The Night (Riva)

BREAKOUTS-NATIONAL

- JUICE NEWTON—Angel Of The Night (Capitol)
- ERIC CLAPTON—I Can't Stand It (RSO)
- STEVE WINWOOD—While You See A Chance (Island)

★ **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.

Pacific Southwest Region

★ PRIME MOVERS

- STYX—The Best Of Times (A&M)
- BLONDIE—Rapture (Chrysalis)
- LTD—Shine On (A&M)

● TOP ADD ONS

- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- SHEENA EASTON—Morning Train (EMI)
- NEIL DIAMOND—Hello Again (Columbia)

● BREAKOUTS

- DONNA SUMMER—Who Do You Think You're Fooling (Geffen)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- STEVE WINWOOD—While You See A Chance (Island)

KFI—Los Angeles (R. Collins—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 16.6
- ★ STYX—The Best Of Times 26.16
- ★ ABBA—The Winner Takes It All 27.20
- ★ PAT BENATAR—Treat Me Right 19.14
- DONNA SUMMER—Who Do You Think You're Fooling
- GROVER WASHINGTON JR.—Just The Two Of Us
- DONNIE IRIS—Ah Leah
- DON McLEAN—Crying—X-D-21
- RANDY MEISNER—Hearts On Fire—X-D-23
- NEIL DIAMOND—Hello Again—X-D-29
- THE ALAN PARSONS PROJECT—Games People Play
- DARYL HALL/JOHN OATES—Kiss On My List—X-D-27

KRLA—Los Angeles (R. Stancatto—MD)

- ★ A TASTE OF HONEY—Sukiyaki 28.18
- ★ LTD—Shine On 22.19
- ★ GAP BAND—Burn Rubber 16.8
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 10.7
- ★ DOLLY PARTON—9 To 5 6.5
- CHAMPAIGN—How Bout Us
- TERRI GIBBS—Somebody's Knockin'
- THE WHISPERS—It's A Love Thing—D-25
- EMMYLOU HARRIS—Mr. Sandman

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

- ★ BLONDIE—Rapture 22.10

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

- ★ EDDIE RABBITT—I Love A Rainy Night 5.3
- ★ NEIL DIAMOND—Hello Again 12.8
- ★ DON McLEAN—Crying 19.14
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 21.16
- ★ CLIFF RICHARD—A Little In Love 13.11
- ★ JUICE NEWTON—Angel Of The Morning
- SMOKEY ROBINSON—Being With You—D-30

KGB (13K)—San Diego (P. Hamilton—MD)

- ★ PAT BENATAR—Treat Me Right 11.7
- ★ BLONDIE—Rapture 16.10
- ★ DON McLEAN—Crying 29.23
- ★ THE POLICE—Don't Stand So Close To Me 24.20
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 25.19
- LOVERBOY—Turn Me Loose
- NEIL DIAMOND—Hello Again—17
- BRUCE SPRINGSTEEN—Fade Away

KERN—Bakersfield (G. Davis—MD)

- ★ DELBERT McCLINTON—Giving It Up For Your Love 7.5
- ★ DON McLEAN—Crying 15.11
- ★ RANDY MEISNER—Hearts On Fire 19.15
- STEVE WINWOOD—While You See A Chance—29
- GROVER WASHINGTON JR.—Just The Two Of Us—D-30
- SHEENA EASTON—Morning Train
- FIREFALL—Staying With It

KOPA—Phoenix (J. McKay—MD)

- ★ DON McLEAN—Crying 18.13
- ★ STYX—The Best Of Times 6.2
- ★ RONNIE MILSAP—Smokey Mountain Rain 8.

- 5
- ★ BLONDIE—The Tide Is High 2.1
- ★ JOHN LENNON—Woman 4.4
- BLONDIE—Rapture—30
- GROVER WASHINGTON JR.—Just The Two Of Us
- DONNA SUMMER—Who Do You Think You're Fooling—D-29

KRQQ (KRQ)—Tucson (D. McCoy—MD)

No List

KENO—Las Vegas (B. Anderson—MD)

- ★ BLONDIE—Rapture 7.3
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 18.11
- ★ NEIL DIAMOND—Hello Again 21.14
- ★ JOHN LENNON—Woman 2.1
- ★ PAT BENATAR—Treat Me Right 9.5
- JUICE NEWTON—Angel Of The Morning
- GROVER WASHINGTON JR.—Just The Two Of Us
- ABBA—The Winner Takes It All—D-30
- STEVE WINWOOD—While You See A Chance—D-29

KLUC—Las Vegas (D. Anthony—MD)

- ★ CLIFF RICHARD—A Little In Love 8.5
- ★ STYX—The Best Of Times 5.3
- ★ OUTLAWS—Riders In The Sky 21.19
- ★ STEVE WINWOOD—While You See A Chance 23.17
- JUICE NEWTON—Angel Of The Morning
- CLIMAX BLUES BAND—I Love You
- GROVER WASHINGTON JR.—Just The Two Of Us—D-25
- SHEENA EASTON—Morning Train—D-27
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-30

KTKT—Tucson (E. Alexander—MD)

- ★ BLONDIE—Rapture 15.7
- ★ RONNIE MILSAP—Smokey Mountain Rain 21.14
- ★ DON McLEAN—Crying 22.16
- ★ RANDY MEISNER—Hearts On Fire 20.15
- ★ LEO SAYER—Living In A Fantasy 28.23
- SHEENA EASTON—Morning Train
- DARYL HALL/JOHN OATES—Kiss On My List
- CLIMAX BLUES BAND—I Love You—D-28
- APRIL WINE—Just Between You And Me—D-30
- MOLLY HATCHET—The Rambler
- STEELY DAN—Time Out Of Mind—JP

Pacific Northwest Region

★ PRIME MOVERS

- BLONDIE—Rapture (Chrysalis)
- STYX—The Best Of Times (A&M)
- HALL & OATES—Kiss On My List (A&M)

● TOP ADD ONS

- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
- FIREFALL—Staying With It (Atlantic)
- NEIL DIAMOND—Hello Again (Columbia)

● BREAKOUTS

- SHEENA EASTON—Morning Train (EMI)
- TERRI GIBBS—Somebody's Knockin' (MCA)
- SMOKEY ROBINSON—Being With You (Tamilia)

KFRC—San Francisco (J. Peterson—PD)

- ★ STYX—The Best Of Times 20.16
- ★ REO SPEEDWAGON—Keep On Loving You 10.5
- ★ DON McLEAN—Crying 25.21
- ★ BLONDIE—Rapture 29.24
- ★ NEIL DIAMOND—Hello Again 33.30
- SHEENA EASTON—Morning Train
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- ALAN PARSONS PROJECT—Games People Play—D-31
- MARVIN GAYE—Praise—D-40
- JOURNEY—The Party's Over

KXOA—Sacramento (C. Mitchell—MD)

- ★ JOHN LENNON—Woman 8.5
- ★ DOLLY PARTON—9 To 5 6.4
- ★ REO SPEEDWAGON—Keep On Loving You 4.3
- YOKO ONO—Walking On Thin Ice—12
- BLONDIE—Rapture—10

KJYO (K104)—Fresno (M. Driscoll—MD)

- ★ BLONDIE—Rapture 6.4
- ★ RONNIE MILSAP—Smokey Mountain Rain 17.10
- ★ STYX—The Best Of Times 9.6
- ★ CLIFF RICHARD—A Little In Love 16.8
- ★ NEIL DIAMOND—Hello Again 16.9
- SMOKEY ROBINSON—Being With You
- FRANKIE & THE KNOCKOUTS—Sweetheart
- JUICE NEWTON—Angel Of The Morning—D-15

- THE POLICE—Don't Stand So Close To Me—D-30
- JIMMY BUFFETT—It's My Job—D-27
- THE RINGS—Let Me Go
- ERIC CLAPTON—I Can't Stand It
- HAWKS—Right Away
- BADFINGER—Hold On

KGW—Portland (J. Wojniak—MD)

- ★ CLIFF RICHARD—A Little In Love 15.12
- ★ JOHN LENNON—Woman 19.14
- ★ DOLLY PARTON—9 To 5 4.3
- NEIL DIAMOND—Hello Again
- REO SPEEDWAGON—Keep On Loving You—D-22
- RONNIE MILSAP—Smokey Mountain Rain—D-24

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

- ★ KOOL & THE GANG—Celebration 4.1
- ★ AC/DC—Back In Black 13.7
- ★ DON McLEAN—Crying 20.18
- ★ QUEEN—Flash 14.12
- ★ DOLLY PARTON—9 To 5 9.6
- SHEENA EASTON—Morning Train
- GROVER WASHINGTON JR.—Just The Two Of Us
- APRIL WINE—Just Between You And Me—D-29
- OUTLAWS—Riders In The Sky—D-26

KJR—Seattle (T. Buchanan—MD)

- ★ BLONDIE—Rapture 16.6
- ★ DARYL HALL/JOHN OATES—Kiss On My List 12.7
- ★ ALAN PARSONS PROJECT—Games People Play 20.18
- ★ STYX—The Best Of Times 10.5
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 22.20
- TERRI GIBBS—Somebody's Knockin'
- GROVER WASHINGTON JR.—Just The Two Of Us—D-27
- SHEENA EASTON—Morning Train—D-28

KYYX—Seattle (S. Lynch—MD)

No List

KJRB—Spokane (B. Gregory—MD)

- EMMYLOU HARRIS—Mr. Sandman—D-29

KTAC—Tacoma (S. Carter—MD)

- ★ BRUCE SPRINGSTEEN—Fade Away 25.18
- ★ ELVIS PRESLEY—Guitar Man 30.25
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 29.20
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 20.13
- ★ RANDY MEISNER—Hearts On Fire 16.11
- ★ JUICE NEWTON—Angel Of The Morning
- THE POLICE—Don't Stand So Close To Me—D-21
- CLIMAX BLUES BAND—I Love You
- DONNA SUMMER—Who Do You Think You're Fooling—D-33
- GARLAND JEFFRIES—96 Tears
- THE FOOLS—Running Scared

KCBN—Reno (L. Irons—MD)

- ★ BLONDIE—Rapture 30.17
- ★ STYX—The Best Of Times
- ★ LOVERBOY—Turn Me Lose 37.32
- ★ DON McLEAN—Crying 19.10
- ★ BRUCE SPRINGSTEEN—Fade Away 40.34
- JUICE NEWTON—Angel Of The Morning
- SMOKEY ROBINSON—Being With You
- ELVIS PRESLEY—Guitar Man—D-39
- CLIMAX BLUES BAND—I Love You—D-40
- GROVER WASHINGTON JR.—Just The Two Of Us—D-38
- SHEENA EASTON—Morning Train—0.30
- PHIL SEYMOUR—Precious To Me—D-37
- TERRI GIBBS—Somebody's Knockin'
- STEVE WINWOOD—While You See A Chance

KCPX—Salt Lake (G. Waldron—MD)

- ★ JUICE NEWTON—Angel Of The Morning D-24
- ★ CLIMAX BLUES BAND—I Love You D-27
- ★ TERRI GIBBS—Somebody's Knockin' 23.18
- ★ JOEL DIAMOND—Theme From Raging Bull 37.24
- FIREFALL—Staying With It
- THE HAWKS—Right Away
- SMOKEY ROBINSON—Being With You—D-38
- FLEETWOOD MAC—Fireflies
- STEVE WINWOOD—While You See A Chance—D-35
- FRANKIE AND THE KNOCKOUTS—Sweetheart
- JOAN JETT—You Don't Own Me
- POINTER SISTERS—Where Does The Time Go—D-39

KRSP—Salt Lake (Lorraine—MD)

- ★ AC/DC—Back In Black 10.5
- ★ THE POLICE—Don't Stand So Close To

- Me—16.10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 27.22
- ★ LEO SAYER—Living In A Fantasy 24.18
- ★ STEVE WINWOOD—While You See A Chance 26.12
- JOHN COUGAR—Ain't Even Done With The Night
- .38 SPECIAL—Hold On Lovely
- ERIC CLAPTON—I Can't Stand It
- DOOBIE BROTHERS—Keep This Train A-Rollin'—D-29

KIMN—Denver (D. Erickson—MD)

No List

North Central Region

★ PRIME MOVERS

- DON McLEAN—Crying (Millennium)
- STYX—The Best Of Times (A&M)
- NEIL DIAMOND—Hello Again (Columbia)

● TOP ADD ONS

- POLICE—Don't Stand So Close To Me (A&M)
- YARBROUGH & PEOPLES—Don't Stop The Music (Mercury)
- JOHN COUGAR—Ain't Even Done With The Night (Riva)

● BREAKOUTS

- JUICE NEWTON—Angel Of The Morning (Capitol)
- ERIC CLAPTON—I Can't Stand It (RSO)
- STEVE WINWOOD—While You See A Chance (Island)

CKLW—Detroit (R. Trombley—MD)

- ★ DON McLEAN—Crying 24.16
- ★ THE POLICE—Don't Stand So Close To Me 22.14
- ★ BLONDIE—Rapture 14.9
- ★ TOUCH—Don't You Know What Love Is 28.24
- ★ THE ROVERS—Wasn't That A Party
- TERRI GIBBS—Somebody's Knockin'
- DARYL HALL/JOHN OATES—Kiss On My List—D-20
- APRIL WINE—Just Between You And Me—D-28
- SHEENA EASTON—Morning Train—D-12
- LOVERBOY—Turn Me Loose—D-29
- ERIC CLAPTON—I Can't Stand It
- JOURNEY—The Party's Over
- RUSH—Lime Light

WDRQ—Detroit (J. Ryan—MD)

- ★ DON McLEAN—Crying 19.7
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 27.20
- ★ BLONDIE—Rapture 9.6
- ★ THE POLICE—Don't Stand So Close To Me 20.17
- ERIC CLAPTON—I Can't Stand It
- YARBROUGH & PEOPLES—Don't Stop The Music—11
- APRIL WINE—Just Between You And Me—D-29
- DARYL HALL/JOHN OATES—Kiss On My List—D-30
- SHEENA EASTON—Morning Train—D-14
- JOURNEY—The Party's Over—D-23

WAKY—Louisville (B. Modie—MD)

- ★ STEVIE WONDER—I Ain't Gonna Stand For It 13.9
- ★ CLIFF RICHARD—A Little In Love 11.7
- ★ ABBA—The Winner Takes It All 8.5
- JOHN COUGAR—Ain't Even Done With The Night—30
- GROVER WASHINGTON JR.—Just The Two Of Us—29

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

No List

WGCL—Cleveland (D. Collins—MD)

- ★ NEIL DIAMOND—Hello Again 14.10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 17.8
- ★ PHIL SEYMOUR—Precious To Me 28.26
- ★ PAT BENATAR—Treat Me Right 18.12
- ★ STEVE WINWOOD—While You See A Chance 27.18
- JUICE NEWTON—Angel Of The Morning
- THE POLICE—Don't Stand So Close To Me—30
- DON McLEAN—Crying—29
- DONNA SUMMER—Who Do You Think You're Fooling
- WKRQ (Q-102)—Cincinnati (T. Galluzzo—MD)
- ★ STYX—The Best Of Times 9.6
- ★ JOHN LENNON—Woman 8.2
- ★ NEIL DIAMOND—Hello Again 32.24
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 16.12
- ★ LEO SAYER—Living In A Fantasy 33.28
- ABBA—The Winner Takes It All 32
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 33

- ERIC CLAPTON—I Can't Stand It 35
- STEVE WINWOOD—While You See A Chance 34
- FLEETWOOD MAC—Farmer's Daughter—LP
- STEVIE WONDER—Happy Birthday—LP
- PAT BENATAR—Hell Is For Children—LP

WNCL—Columbus (S. Edwards—MD)

- ★ NEIL DIAMOND—Hello Again 21.12
- ★ RONNIE MILSAP—Smokey Mountain Rain 22.13
- ★ DON McLEAN—Crying 13.5
- ★ CLIFF RICHARD—A Little In Love 14.8
- ★ DARYL HALL/JOHN OATES—Kiss On My List 24.16
- THE POLICE—Don't Stand So Close To Me—LP
- BRUCE SPRINGSTEEN—Fade Away—LP
- ELVIS PRESLEY—Guitar Man—LP
- LEO SAYER—Living In A Fantasy—D-20
- SHEENA EASTON—Morning Train—LP
- BLONDIE—Rapture—D-18
- OUTLAWS—Riders In The Sky—D-23
- FIREFALL—Staying With It—D-25
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-22
- STEVE WINWOOD—While You See A Chance—LP

WXGT (92X)—Columbus (T. Nutter—MD)

- ELVIS PRESLEY—Guitar Man—26
- RANDY MEISNER—Hearts On Fire—D-25
- AC/DC—Back In Black—X
- THE POLICE—Don't Stand So Close To Me
- PHIL SEYMOUR—Precious To Me—X
- OUTLAWS—Riders In The Sky—X
- THE ROVERS—Wasn't That A Party—X
- STEVE WINWOOD—While You See A Chance—LP

WZZP—Cleveland (B. McKay—MD)

- ★ DON McLEAN—Crying 17.6
- ★ STYX—The Best Of Times 6.3
- ★ REO SPEEDWAGON—Keep On Loving You X-10
- ★ LEO SAYER—Living In A Fantasy X-19
- ★ NEIL DIAMOND—Hello Again 16.12
- JOHN COUGAR—Ain't Even Done With The Night
- STEVE WINWOOD—While You See A Chance
- GROVER WASHINGTON JR.—Just The Two Of Us
- McGUFFEY LANE—Long Time Loving You—D-20
- SHEENA EASTON—Morning Train

WKWK (14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ PRIME MOVERS

- STYX—The Best Of Times (A&M)
- JOHN LENNON—Woman (Geffen)
- REO SPEEDWAGON—Keep On Loving You (Epic)

● TOP ADD ONS

- ALAN PARSONS PROJECT—Games People Play (Arista)
- THE SPINNERS—Yesterday Once More (Atlantic)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

● BREAKOUTS

- SMOKEY ROBINSON—Being With You (Tamilia)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- ERIC CLAPTON—I Can't Understand It (RSO)

KSRH—Houston (R. Lambert—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 2.1
- ★ STYX—The Best Of Times 8.4
- ★ MOLLY HATCHET—The Rambler 37.28
- ★ BRUCE SPRINGSTEEN—Fade Away 27.18
- ★ THE ALAN PARSONS PROJECT—Games People Play 15.11
- PAT BENATAR—Treat Me Right—39
- STEELY DAN—Time Out Of Mind—40

KFMK—Houston (J. Steele—MD)

- ★ STYX—The Best Of Times 21.13
- ★ DELBERT McCLINTON—Giving It Up For Your Love 24.20
- ★ CON FUNK SHUN—Too Tight 30.25
- ★ REO SPEEDWAGON—Keep On Loving You 12.3
- ALAN PARSONS PROJECT—Games People Play—30
- SMOKEY ROBINSON—Being With You
- LEO SAYER—Living In A Fantasy—D-29
- DARYL HALL/JOHN OATES—Kiss On My List—D-28
- GROVER WASHINGTON JR.—Just The Two Of Us

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

- ★ GAP BAND—Burn Rubber 12.9
- ★ JOHN LENNON—Woman 14.6
- ★ YARBROUGH AND PEOPLES—Don't Stop The Music 27.20

- ★ STYX—The Best Of Times 22.17
- ★ TIERRA—Together 17.13
- THE ALAN PARSONS PROJECT—Games People Play
- DON McLEAN—Crying—D-30
- DELBERT McCLINTON—Giving It Up For Your Love—D-29

KNUS—Dallas (L. Ridener—MD)

No List

KVIL—Dallas (C. Rhodes—MD)

No List

KFJZ-FM (Z-97)—Ft. Worth (G. Mack—MD)

No List

KINT—El Paso (J. Zippo—MD)

- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 13.10
- ★ NEIL DIAMOND—Hello Again 12.7
- ★ THE POLICE—Don't Stand So Close To Me 22.10
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 18.15
- ★ LAKESIDE—Fantastic Voyage 15.13
- STYX—Too Much Time On My Hands—25
- GARLAND JEFFRIES—96 Tears
- LINX—You're Lying
- 38 SPECIAL—Hold On Loosely
- FRANKIE & THE KNOCKOUTS—Sweetheart
- FIREFALL—Staying With It
- ABBA—The Winner Takes It All—12
- DONNA SUMMER—Who Do You Think You're Fooling—D-40

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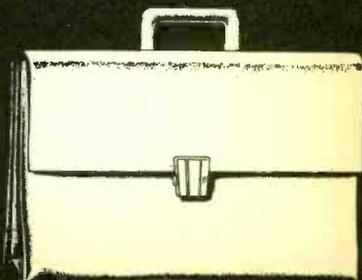
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COMPOSER OF THE YEAR

for his hit song

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*And best wishes
from Mrs. Schwartz*



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Vol. 93 No. 8

Commentary

Things Used To Be Different

By GEORGE CORSE

I used to get prompt, efficient service from all of my suppliers, but not any more! I used to have a friendly, considerate relationship with all record manufacturers, but during the past three years it has deteriorated into a suspicious, adversary relationship with lack of trust on both sides.

The trouble came to a head a year ago when one major manufacturer clamped down with very strict rules on returns, even limiting the amount of faulty product that could be returned. This label apparently took the position that excessive returns are entirely the fault of the dealer. Other major labels quickly followed suit.

The end result has been a cutback by both dealers and one-stops to where many retailers cannot maintain an adequate stock to serve their customers. This has added up to millions in lost sales and a great increase in home taping.

The reason given for the severe clamp-down on returns is that they had become excessive. To that I would agree. However, I do not agree that the dealer is primarily to blame. To a great extent, perhaps as much as 50%, the fault lies with the labels themselves.

One of the main troubles is that most of our suppliers seem unable to obtain and keep efficient employees in their order departments, causing massive mis-shippments, slow service and poor fills. Practically every order we receive is full of errors, forcing me to spend many hours and much extra expense trying to get them straightened out.

How can you "prove" a mis-shipment on a telephone order? Until the crackdown I shrugged it off and simply included the mis-shippments in the R-A request for overstock. But, after the new returns rules it became imperative that I be able to prove mis-shippments, so I send most orders by mail, retaining carbon copies.

Under the new rules the dealer is even limited in the amount of bad product he may return for credit. This is patently unfair. Nobody can be blamed for bad product except the manufacturers themselves. But under the new rules bad product must be included in the total allowable return.

'Practically every order we receive is full of errors'

When more than 75% of my allowable returns is used up with bad product I have to be exactly right on my guess as to what will sell 95% of the time! I confess that I am just not that smart. (Neither is the manufacturer).

Another move made by most major labels over this past year or so further encouraged many record shops to close their doors. It used to be that when a major label deleted product or cut the price, they would send out deletion notices to give the dealer a chance to return the item for full credit before the deletion or price cut went into effect. Not any more, in most cases.

I can tell you that it is very distressing to receive an ad from a cutout supplier and find albums or tapes listed for sale at a price of less than half what I paid for them, and never having received any word that they were being deleted!

Let me recount my experience with just one major label. I'd been buying directly from this manufacturer for many years, always paying bills on time. My orders always included a lot of catalog as well as current releases, and I received prompt and efficient service.

However, about three years ago things began to change. In

the past, mis-shippments were acknowledged, but now reports were ignored. Yet I was still able to include such product in with my R-As under overstock.

Efficiency degenerated to the point where every order we received had errors of one kind or another—the wrong quantity, the wrong artist, the wrong configuration, etc.

Once, I ordered 60 8-track tapes, and they shipped me 60 albums instead. I was informed that the mis-shipment would have to be "proven." But how do you prove a telephone order? It's my word against that of the person who took the order.

Even later, when I was able to provide documentary proof of mis-shippments R-As were slow in coming. Finally, the branch manager sent me a curt note that this major label would no longer accept my orders, and that in the future I would have to get all their product from one-stops.

Unfortunately, I learned many years ago that one-stops could not supply my needs for catalog material. They simply do not keep them in stock. Since being cut off from this major label my fills from one-stops have been about 25%, or less.

Actually, the major is the loser. During 1980 I had been buying more than \$1,200 a month from this major. Now, my purchases of their product have dropped to less than \$400 a month.

'Don't try to make the dealer pay for company mistakes'

My purpose in writing this is not simply to recount my own sad experiences but to try to wake up the officials of some record manufacturers to the cumulative bad effects of their own inefficient order and shipping departments, and their unfair return policies.

They seem to have forgotten that the bottom line is sales, and that dealers cannot sell the product unless it is on their shelves.

I suggest that all record manufacturers, especially the majors, consider the following guidelines:

- Hire more efficient personnel in the order and shipping departments and pay enough to keep them.
- Be willing to take the responsibility for errors made by the company and its employees. Don't try to make the dealer pay for company mistakes.
- Improve the quality of the product, especially tapes. There is a vast difference in the quality of tapes by various manufacturers. On some labels we have had as high as 23% bad product. On others, the percentage of bad product is less than 5%.
- Restore the unlimited exchange privilege on bad product, but with a limit of 30 days from the date of sale.
- Increase allowable overstock returns to at least 25% of purchases.
- Don't judge all dealers crooked just because some dealers may be. Keep records of all dealers over the years so that the proper judgments can be made.
- Constantly bear in mind that product must be on the dealer shelves before it can be sold.
- Encourage dealers to stock more catalog by special incentives such as a bigger allowable percentage of overstock returns.
- Give dealers a chance to exchange cutouts at the price they paid for the product.

George Corse has been in the record business for more than 35 years. He operates a retail store, Corse Music Co., in Graham, Texas.

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:

I wish to express my disappointment and distress at the item concerning me which appeared in the Inside Track column of a recent edition of Billboard (Feb. 7, 1981). I feel that the item was uncalled for, unusually personal and (most importantly) lacking in journalistic professionalism.

If either your representative at MIDEM or the author of this item had taken the trouble to check with me or Mickey Shapiro, he would have learned that as long ago as last November I had expressly and unequivocally changed my position regarding the proposed boycott of MIDEM.

I suggest that it is quite unfair (and perhaps dangerous) for your publication to take it upon itself to sit

in moral judgment without carefully checking the facts.

Herb Eiseman
President
20th Century Fox Music
Los Angeles

Dear Sir:

One can't help but notice the tremendous number of stations switching to country formats. Large and small markets alike are riding a bandwagon of pickin'-and-grinnin'. Suddenly the public is more aware of country music.

Unlike disco and new wave, country has been around for generations in one form or another. It has

almost always existed in the pop music world. The latest country binge is not just a result of "Urban Cowboy," but of the "modernization" of country music, and brought new stars playing what many call "country crossover."

So how can we compare country to disco or new wave, when country has been around so long and disco and new wave and other music fads appeared almost overnight. Fads in music, hula hoops or anything else, usually appear quickly and disappear even more quickly. We play a unique blend of country and adult pop and our listenership outweighs any full-time country station for miles around.

Steve Reed
Program Director, KYKS-FM
Lufkin, Texas

Cash-Conscious Syndicate Turns A Profit With A&M

By SAM SUTHERLAND

LOS ANGELES — After 15 months in business, the maverick International Record Syndicate is translating its grass roots rock marketing strategy into black ink. Making that performance noteworthy is a budget-conscious approach to financing and marketing records that allows the company to reap profits with a fraction of the sales seen as the break-even point for a major label.

Although most mainstream radio programmers and major labels have backed off from the same new wave/no wave/you-name-it rock styles that inspired IRS, Jay Boberg, vice president of U.S. and Canadian operations, claims both the company and its joint venture partner, A&M, turned a profit last year.

Given the company's marginal LP and singles chart profiles and continued resistance from conventional pop and AOR programmers, Boberg says the key to the label's growth is an array of economic measures that allows it to sidestep the costs normally facing a U.S. company.

"You have to look at the position the majors are in," says Boberg, a former UCLA concert promoter brought into the company by its founder, Miles Copeland, manager of the Police. Because larger labels accrue large pre-release costs in the form of substantial advances and recording budgets, "they have to compete immediately, and the size of the investment is such that they have to sell hundreds of thousands of records to make money."

IRS acts, by contrast, are rarely awarded personal advances. And where labels panning for platinum will often edge near the \$100,000 mark in funding a first album, Boberg and Copeland report IRS budgets as ranging from \$5,000 to \$25,000. Boberg feels the latter figure could run up to \$50,000 on future projects, saying "it could still fit into our formula for recovering the investment if given the right combination of talent and market."

Those figures place the company's

investment closer to sums seen for indie jazz, folk and specialty musics, an analogy Boberg agrees points to the same grass roots marketing attack, which places less of a make-or-break emphasis on radio play. In-

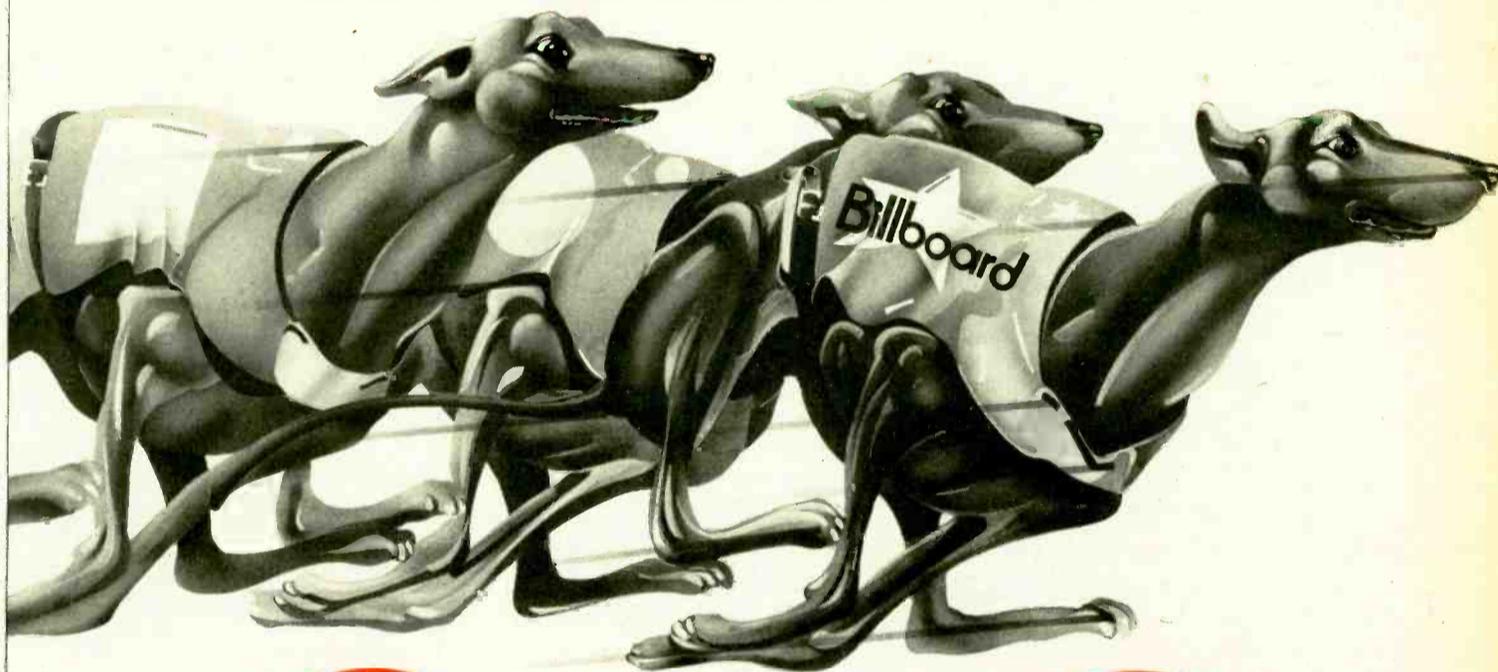
stead, local and regional acts with an existing concert following are the prime talent targets for its a&r effort, and campaigns are built initially around capturing that predisposed audience.

By way of example, Boberg offers the history of one label act whose first LP was completed for \$12,000, including not only recording and mastering costs but camera ready jacket art and all graphic costs. An

initial ad budget of \$3,500, based on the label's overview of the band's existing regional base, was committed, and a tour subsidy of \$4,000 was made.

(Continued on page 63)

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Billboard®

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Set Chicago Blues Archive

CHICAGO—Funds earmarked for the establishment of a permanent blues music archive and display were turned over to the Chicago Public Library this month. The archive, part of the library's downtown Cultural Center, will contain recordings, photos, memorabilia, and musical instruments.

WXRT-FM, one of the major backers of the project, came up with \$1,000 presented Feb. 8. The money is from profits on "Blues Deluxe," a live recording of Chicago blues artists.

"Blues Deluxe," the rock station's first record release, was taped live at 1980 ChicagoFest blues stage. WXRT hosts a weekly blues program and showcase performances by area blues acts. Artists on this album include Lonnie Brooks, Willie Dixon, Muddy Waters, Koko Taylor, Mighty Joe Young, and Son Seals.

According to general manager Seth Mason, more than 25,000 copies of the album have been sold in the U.S., and Canadian and European licensing rights have been negotiated. The record lists for \$5.98 with regular indie distribution through Chicago's Alligator Records. Mason estimated that as much as \$10,000 for the archive might eventually be raised by the LP and cassette release.

Radio Programming

Joint Venture To Sell Stations Marketing Plans

NEW YORK—ABC Radio president Ben Hoberman and Bonneville Broadcast Consultants president Marlin Taylor signed an agreement Tuesday (17) to form a joint venture to produce and distribute total marketing campaigns for radio stations.

The joint venture has been in the planning stages for some time and was first disclosed in *Billboard* (October 11, 1980). The agreement calls for ABC Radio's Marketing Services, headed by marketing director Bob Cambridge, to produce television commercials and other promotional and advertising material and for Bonneville to market and distribute these campaigns on a syndicated basis.

The joint effort will concentrate on country and beautiful music stations initially, but will branch into other formats, probably tackling adult contemporary next.

The effort with Bonneville will augment selling efforts that have been underway by ABC's Radio Marketing Services since last April. Cambridge says that the Bonneville deal is important to ABC because of the opportunities in this field and the need to have a larger sales force quickly.

Although Bonneville owns 12 stations and has 130 client stations and ABC owns 13 stations and operates four networks with hundreds of affiliates, the material developed by the joint effort will be offered to all stations.

AOR OUT AT WOKV-FM

CINCINNATI—Another AOR outlet will bite the dust March 9 when WOKV-FM switches to a black-oriented urban contemporary format.

A staff of 17 led by program director Ron Phillips are being let go and a new and smaller staff will be put in place. The station has applied for new call letters: WBLZ. The station is the sister station of black formatted WCIN-AM.

Boulder FMer Ups Signal, Rating Grows

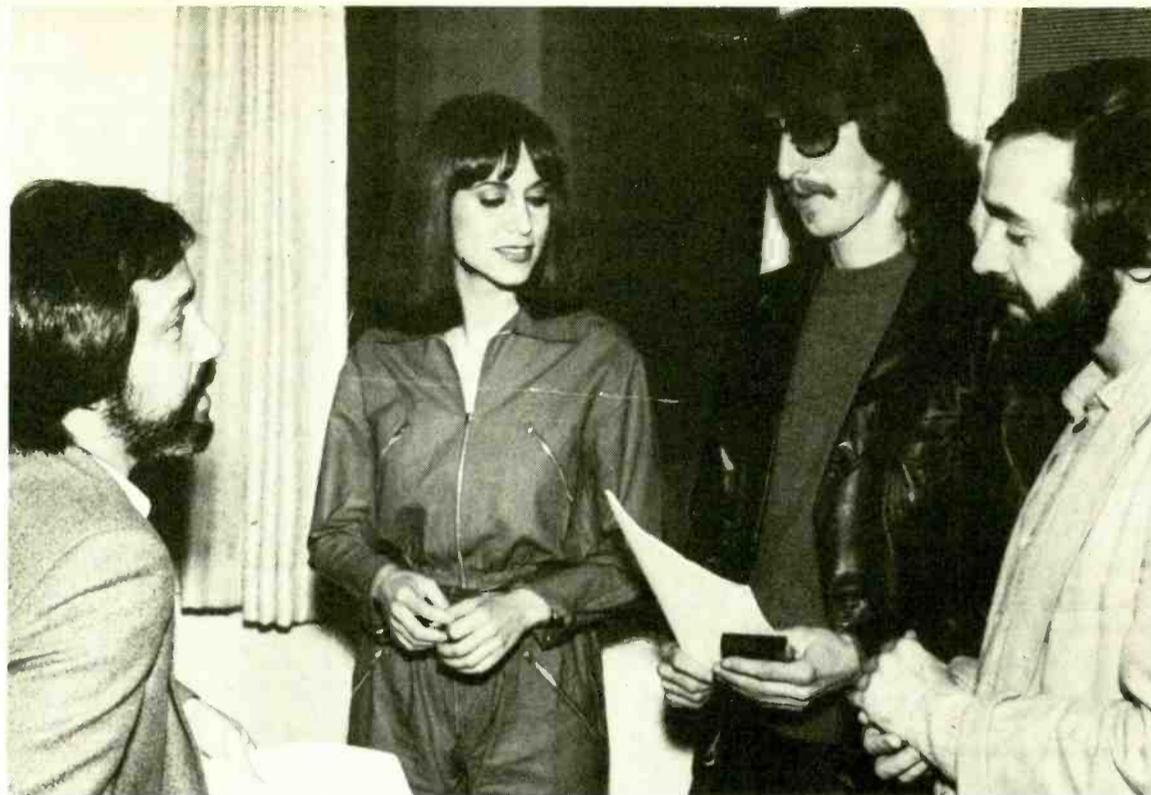
By DICK KELLEHER

BOULDER, Colo. — KBCO-FM owes much of its near one point leap in the fall Arbitron book to an increase of power from 610 watts to 25 KW, but program director Dennis Constantine realizes with the increase in both rating points and power comes the challenge of continuing growth.

"Now my goal is to show continued growth (in ratings) for the station," he says, and that should be aided by another power boost to 33 KWs "probably within the next few weeks." The station's signal now reaches most of Denver.

Constantine holds down the morning slot, 6 to 10 a.m. Monday through Saturday. "I don't think I could be a program director and be off the air," he says, explaining he is able to get a feel of what his audience wants.

With the power increase, he says, "Now my job is to make the music a little better." He feels his outlet has



ROCK AWARDS—Patrick Simmons, second from right, member of Doobie Bros. and co-host of DIR's third annual Rock Radio Awards program, checks a script for the two-hour special, which will air over the ABC FM Network March 7. With Simmons are, from left to right, show producer Bob Meyrowitz; Carol Miller, WPLJ-FM New York jock and co-host of the awards show; and KLOS-FM Los Angeles program director Tommy Hedges. The show was taped at KLOS

GOES 'ADULT POP/TOP 40'

Miami's WINZ-FM Drops Zeta 4 Tagline, Abandons AOR Format

By SARA LANE

MIAMI—WINZ-FM, also known as Zeta 4, has dropped that term to concentrate on its original call letters and with it, dropped its AOR format. A rock station since early 1975, Zeta 4 succumbed to low ratings, a dwindling audience and lack of sponsor interest in the age group it was targeting. Keith Isley, program director since 1978, feels the switch to what he calls "adult pop/top 40" will revive an interest in the station.

"Numerous radio stations across the country have been turning away from the AOR format," he explains. "The available audience is growing smaller; there is a shift to more and more 25 to 54 year old people. And the AOR format basically appeals to teenagers as well as men from 18 to

24. Because our audience was shrinking and also because our sponsors are seeking a 25 plus audience, the format change was a logical move for us. We wanted to position our programming more toward where our actual audience is."

Miami's Zeta 4 never reached the rating heights as did its counterparts in other areas of the nation. Isley explains that Zeta 4 did program a very tight rock album format and did well in the fall of 1979 and again in the spring of 1980 as far as ratings went. However in the most recent Arbitron book (fall 1980), the ratings were down and the total AOR audience was a five—shared between WSHE-FM and Zeta 4.

Isley admits there are a couple of stations in South Florida's highly competitive radio market playing a similar Hot 100 format: WHYI-FM (Y100) and WAXY-FM. There was a third competitor—WMJX (96X)—but it went off the air midnight, Feb. 14 when the Federal Communications Commission lifted its license (*Billboard*, Feb. 14, 1981), a fact which gratifies Isley. He hopes WINZ-FM will do better than the other two similar stations and will strive to meet the competition by scheduling top hits for the 18-to-49-year old demographic.

The change in format is one which Isley has been pushing for since his arrival at the Miami station. "It's really an opportune time for us now, first of all because the Arbitron rating survey has been expanded to 12 weeks from the standard four weeks. It will make it difficult for a station to do a massive hyping during those weeks by running huge money contests to attract more listeners. Hopefully, this 12-week period will make the Arbitrons more accurate and less influenced by heavy promotions," Isley explains.

So far, incoming mail and phone calls have indicated that WINZ-FM listeners like the change with af-

firmative mail and calls far outweighing the few negatives. "The audience has been extremely positive," Isley notes. Re-nicknamed I-95 (a combination of 95 on the dial, I for WINZ and I-95 for the major north/south highway) WINZ-FM has a large advertising budget and

(Continued on page 28)

AND WLS-FM

Steve Dahl Goes To ABC Radio Network

By ALAN PENCHANSKY

CHICAGO—The ABC radio network has scooped up popular Chicago radio personality Steve Dahl. It plans to use Dahl in boosting the listenership of its FM outlet here, WLS-FM.

Dahl, who along with "sidekick" Garry Meier was fired from WLUP-FM on Feb. 6 (*Billboard*, Feb. 21, 1981), is set to begin as afternoon drive DJ for WLS-FM, Monday (23). He and Meier will cover the 2:30 to 7 p.m. shift, Monday through Friday.

As part of the new arrangement, Dahl also is expected to create comedy and music programs for the parent ABC radio web. WLS program director John Gehron says part of Dahl's compensation under a new long-term contract would be coming from the network.

According to one report, Dahl's annual salary is \$150,000. Meier reportedly will receive \$50,000. "Steve is being well taken care of, but it's not all coming from the station," says Gehron.

In announcing the signing, WLS general manager Don Bouloukos praised Dahl's "proven ability" to appeal to a broad audience, while suggesting that the DJ's free-wheeling and sometimes abrasive

Radio City Sues FMer For Promo

NEW YORK—Undaunted by a suit against WSYR-FM Syracuse, N.Y. filed by Rockefeller Center for WSYR's promotional use of a group of women it calls the 94 Rockettes, Hugh Barr, general manager of the Newhouse station, says he has no intention to abandon the name or promotion the station has been using for almost a year.

Rockefeller Center lawyers Fish & Naeve filed suit Feb. 3 in U.S. District Court for the Southern District of New York charging WSYR with infringement of trademark and service mark rights held by Rockefeller Center for the Radio City Music Hall Rockettes.

The suit asks for a preliminary and permanent injunction against WSYR for further use of the name Rockettes, delivery to the plaintiff all advertising and promotional material of WSYR using the Rockette name, and an award of treble damages allegedly sustained by Rockefeller Center "as a result of the defendant's wrongful conduct." The suit does not claim any specific dollar loss as a result of WSYR's use of the rockette name.

Barr says he does not believe his sophisticated audience could believe that the Radio City Rockettes had any connection with his station. "Our name grew out of 94 Rock. There's little correlation with Radio City," Barr says.

"We don't see this as a good guys against the bad guys," Barr says. "just as situation that needs clarification." Barr says he is investigating the station's options.

Rockefeller Center lawyers cited a photo of the WSYR 94 Rockettes in the Aug. 30 *Billboard* as an example of the alleged infringement.

comedy style might have to be toned down.

Dahl had been host to a highly successful morning program over WLUP that was syndicated to stations in Detroit and Milwaukee. Reportedly, a prolonged contract dispute and the station's feeling that Dahl had overstepped his authority led to the firing.

At the new post, Dahl is expected to play more music than listeners heard during his WLUP stint.

Says Gehron, "Steve realizes that the afternoon drive-time slot requires more music than his old morning slot. But this will be good for Steve because he won't be forcing humour to fill dead air."

Adds Gehron, "I honestly think you're going to hear a more exciting Steve Dahl on WLS-FM. He'll be back talking about local things instead of concentrating on things of national interest because of the network. I have a lot of confidence in him and I think a lot of him personally."

Dahl will be heard only on the ABC FM frequency here. WLS-AM and WLS-FM operate in simulcast mode during the 5:30 a.m. to 10 a.m. period Monday through Friday and from 7 p.m. to midnight on the same days.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/17/81)

Continued from page 22

- ★ **THE POLICE**—Don't Stand So Close To Me 17-14
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 15-12
- **STEVE WINWOOD**—While You See A Chance—29
- **SMOKEY ROBINSON**—Being With You—28
- **GROVER WASHINGTON JR**—Just The Two Of Us—30
- **ERIC CLAPTON**—I Can't Stand It—X

WCAO—Baltimore (S. Richards—MD)

- ★ **THE ALAN PARSONS PROJECT**—Games People Play 20-12
- ★ **BLONDIE**—Rapture 21-16
- ★ **JOHN LENNON**—Woman 5-1
- ★ **STEVE WONDER**—I Ain't Gonna Stand For It 11-7
- ★ **STYX**—The Best Of Times 12-8
- **RANDY MEISNER**—Hearts On Fire 30
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **JUICE NEWTON**—Angel Of The Morning—D-29
- **LAMI HALL**—Where's Your Angel

WFBZ—Baltimore (A. Szulinski—MD)

- ★ **JOHN LENNON**—Woman 4-2
- ★ **DOLLY PARTON**—9 To 5 2-1
- ★ **STYX**—The Best Of Times 9-4
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 23-16
- ★ **DON McLEAN**—Crying 6-5
- **DONNA SUMMER**—Who Do You Think You're Fooling
- **CHAMPAIGN**—How Bout Us—29
- **SHEENA EASTON**—Morning Train—D-25
- **PHIL SEYMOUR**—Precious To Me—D-26
- **THE ROVERS**—Wasn't That A Party
- **SPINNERS**—Yesterday Once More—D-30

WYRE—Annapolis (J. Diamond—MD)

- **SHEENA EASTON**—Morning Train
- **ERIC CLAPTON**—I Can't Stand It
- **JUICE NEWTON**—Angel Of The Morning
- **APRIL WINE**—Just Between You And Me—X
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **PHIL SEYMOUR**—Precious To Me—X
- **OUTLAWS**—Riders In The Sky—X
- **STEVE WINWOOD**—While You See A Chance
- **GRACE SLICK**—Sea Of Love
- **NIGHTFLYTE**—You Are—X

WGH—Hampton (B. Canada—MD)

- No List
- WQRK(Q-FM)—Norfolk (D. Davis—MD)
- ★ **BLONDIE**—Rapture 15-7
- ★ **STEVE WONDER**—I Ain't Gonna Stand For It 18-9
- ★ **PAT BENATAR**—Treat Me Right 9-4
- ★ **STEVE WINWOOD**—While You See A Chance 19-13
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 25-17
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **ERIC CLAPTON**—I Can't Stand It
- **DONNIE IRIS**—Ah Leah—X
- **APRIL WINE**—Just Between You And Me—X
- **SUZI QUATRO**—Lipstick—X
- **MOLLY HATCHET**—The Rambler—X
- **DONNA SUMMER**—Who Do You Think You're Fooling
- **PHOEBE SNOW**—Games—X

WRVQ(Q-94)—Richmond (B. Thomas—MD)

- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 4-2
- ★ **EDDIE RABBITT**—I Love A Rainy Night 6-3
- ★ **QUEEN**—Flash's Theme AKA Flash 8-4
- ★ **OUTLAWS**—Riders In The Sky 15-10
- ★ **PAT BENATAR**—Treat Me Right 10-8
- **ERIC CLAPTON**—I Can't Stand It
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **JUICE NEWTON**—Angel Of The Morning—D-27
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'—D-26

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ **DON McLEAN**—Crying 26-18
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 22-14
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 29-22
- ★ **STYX**—The Best Of Times 19-12
- ★ **NEIL DIAMOND**—Hello Again 17-11
- **DONNA SUMMER**—Who Do You Think You're Fooling
- **JOHN COUGAR**—Ain't Even Done With The Night
- **SMOKEY ROBINSON**—Being With You
- **RANDY MEISNER**—Hearts On Fire—29
- **LEO SAYER**—Living In A Fantasy—D-28
- **FIREFALL**—Staying With It
- **STEVE WINWOOD**—While You See A Chance
- **POINTER SISTERS**—Where Did The Time Go

WWSW—Pittsburgh (H. Crowe—MD)

- **SPYRO GYRA**—Cafe Amore
- **TERRI GIBBS**—Somebody's Knockin'

WAEB—Allentown (J. Ward—MD)

- ★ **BLONDIE**—Rapture 18-8

- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 21-12
- ★ **GROVER WASHINGTON JR**—Just The Two Of Us 22-14
- ★ **NEIL DIAMOND**—Hello Again 17-9
- ★ **ABBA**—The Winner Takes It All 14-7
- **APRIL WINE**—Just Between You And Me—27
- **SMOKEY ROBINSON**—Being With You
- **EMMYLOU HARRIS**—Mr. Sandman
- **THE POLICE**—Don't Stand So Close To Me—D-22
- **SHEENA EASTON**—Morning Train—D-24
- **NIGHT**—Love On The Airwaves—D-28
- **TERRI GIBBS**—Somebody's Knockin'—D-26
- **FIREFALL**—Staying With It
- **SPINNERS**—Yesterday Once More

Southeast Region

★ PRIME MOVERS

- STYX—The Best Of Times (A&M)
- HALL & OATES—Kiss On My List (RCA)
- DOLLY PARTON—9-5 (RCA)

● TOP ADD ONS

- POLICE—Don't Stand So Close To Me (A&M)
- JOHN COUGAR—Ain't Even Done With The Night (Riva)
- TERRI GIBBS—Somebody's Knockin' (MCA)

● BREAKOUTS

- JUICE NEWTON—Angel Of The Night (Capitol)
- ERIC CLAPTON—I Can't Stand It (RSO)
- QUEEN—Flash's Theme (Elektra)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ **NEIL DIAMOND**—Hello Again 13-8
- ★ **THE POLICE**—Don't Stand So Close To Me—D-20
- **BRUCE SPRINGSTEEN**—Fade Away—D-21
- **ELVIS PRESLEY**—Guitar Man—D-25
- **CHAMPAIGN**—How Bout Us—D-28
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **STEVE WINWOOD**—While You See A Chance—D-26

WQXI-FM(94Q)—Atlanta (J. McCartney—MD)

- ★ **BLONDIE**—Rapture 15-9
- ★ **THE POLICE**—Don't Stand So Close To Me 23-16
- ★ **JIMMY BUFFETT**—It's My Job 28-23
- **PHIL SEYMOUR**—Precious To Me—D-30
- **TERRI GIBBS**—Somebody's Knockin'—D-29
- **FRANKIE & THE KNOCKOUTS**—Sweetheart

WBBQ—Augusta (B. Stevens—MD)

- ★ **CLIFF RICHARD**—A Little In Love 14-8
- ★ **NEIL DIAMOND**—Hello Again 20-14
- ★ **BLONDIE**—Rapture 19-13
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 15-9
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 22-15
- **JUICE NEWTON**—Angel Of The Morning
- **ERIC CLAPTON**—I Can't Stand It
- **JOHN COUGAR**—Ain't Even Done With The Night—D-30
- **SHEENA EASTON**—Morning Train—D-27
- **PHIL SEYMOUR**—Precious To Me—D-29
- **FRANKIE & THE KNOCKOUTS**—Sweetheart
- **38 SPECIAL**—Hold On Loosely

WPGA—Savannah (J. Lewis—MD)

- ★ **PAT BENATAR**—Treat Me Right 18-13
- ★ **NEIL DIAMOND**—Hello Again 15-10
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 24-19
- ★ **YARBROUGH & PEOPLES**—Don't Stop The Music 20-15
- ★ **LAKESIDE**—Fantastic Voyage 32-26
- ★ **SHEENA EASTON**—Morning Train—31
- **JUICE NEWTON**—Angel Of The Morning—32
- **DONNA SUMMER**—Who Do You Think You're Fooling—33
- **ROD STEWART**—Somebody Special—34

WSGF—Savannah (D. Carlisle—MD)

- ★ **DON McLEAN**—Crying 11-5
- ★ **STYX**—The Best Of Times 8-4
- ★ **NEIL DIAMOND**—Hello Again 12-10
- ★ **BLONDIE**—Rapture 22-17
- ★ **PAT BENATAR**—Treat Me Right 25-21
- **JUICE NEWTON**—Angel Of The Morning
- **TERRI GIBBS**—Somebody's Knockin'
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-28
- **SHEENA EASTON**—Morning Train—D-30
- **STEVE WINWOOD**—While You See A Chance—D-24
- **DONNA SUMMER**—Who Do You Think You're Fooling

WAYS—Charlotte (L. Simon—MD)

- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 26-17
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 20-14
- ★ **THE ROVERS**—Wasn't That A Party 12-8
- ★ **STEVE WINWOOD**—While You See A Chance 22-19
- ★ **LEO SAYER**—Living In A Fantasy 27-23
- **JOHN COUGAR**—Ain't Even Done With The Night
- **APRIL WINE**—Just Between You And Me
- **BRUCE SPRINGSTEEN**—Fade Away—D-24
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-27
- **TERRI GIBBS**—Somebody's Knockin'—D-22

WFLB—Fayetteville (L. Cannon—MD)

- ★ **TERRI GIBBS**—Somebody's Knockin' 14-8
- ★ **SHEENA EASTON**—Morning Train 32-16
- ★ **SMOKEY ROBINSON**—Being With You 31-24
- ★ **LEO SAYER**—Living In A Fantasy 19-15
- ★ **SPINNERS**—Yesterday Once More 34-29
- **BLONDIE**—Rapture
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
- **JUICE NEWTON**—Angel Of The Morning—D-33
- **FLEETWOOD MAC**—Fireflies
- **JIMMY BUFFETT**—It's My Job—D-35
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-32
- **FIREFALL**—Staying With It
- **STEVE WINWOOD**—While You See A Chance—D-34
- **ERIC CLAPTON**—I Can't Stand It
- **HARRY CHAPIN**—Remember When The Music
- **THE FOOLS**—Runnin' Scared

WISE—Asheville (J. Stevens—MD)

- ★ **DOLLY PARTON**—9 To 5 16-7
- ★ **REO SPEEDWAGON**—Keep On Loving You 13-6
- ★ **OUTLAWS**—Riders In The Sky 17-10
- ★ **CLIFF RICHARD**—A Little In Love 22-18
- ★ **AC/DC**—Back In Black 20-16
- **JUICE NEWTON**—Angel Of The Morning
- **JIMMY BUFFETT**—It's My Job
- **JOHN COUGAR**—Ain't Even Done With The Night
- **THE POLICE**—Don't Stand So Close To Me—D-37
- **TOUCH**—Don't You Know What Love Is
- **FLEETWOOD MAC**—Fireflies—X
- **ELVIS PRESLEY**—Guitar Man
- **CHAMPAIGN**—How Bout Us
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-39
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
- **SHEENA EASTON**—Morning Train—X
- **MOLLY HATCHET**—The Rambler—X
- **CON FUNK SHUN**—Too Tight—X
- **LOVERBOY**—Turn Me Loose—X
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool
- **MAC DAVIS**—Hooked On Music
- **PHOEBE SNOW**—Games
- **CITY BOY**—You're Leaving Me—X

WKIX—Raleigh (R. McKay—MD)

- ★ **ELVIS PRESLEY**—Guitar Man 25-19
- ★ **NEIL DIAMOND**—Hello Again 16-8
- ★ **DON McLEAN**—Crying 21-16
- ★ **ROD STEWART**—Passion 11-6
- ★ **TERRI GIBBS**—Somebody's Knockin'—D-24
- ★ **CLIFF RICHARD**—A Little In Love—D-23

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ **REO SPEEDWAGON**—Keep On Loving You 9-6
- ★ **STYX**—The Best Of Times 13-8
- ★ **THE ALAN PARSONS PROJECT**—Games People Play 5-3
- ★ **JOHN LENNON**—Woman 6-4
- ★ **DOLLY PARTON**—9 To 5 4-2
- **JOHN COUGAR**—Ain't Even Done With The Night
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **JUICE NEWTON**—Angel Of The Morning—D-35
- **BRUCE SPRINGSTEEN**—Fade Away—D-30
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'—D-33
- **SHEENA EASTON**—Morning Train—D-31
- **LOVERBOY**—Turn Me Loose—X
- **STEVE WINWOOD**—While You See A Chance—D-32

WANS—Anderson (J. Evans—MD)

- ★ **STYX**—The Best Of Times 6-3
- ★ **RONNIE MILSAP**—Smokey Mountain Rain 9-5
- ★ **DON McLEAN**—Crying 14-7
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 19-11
- ★ **NEIL DIAMOND**—Hello Again 23-15
- **JUICE NEWTON**—Angel Of The Morning
- **ELVIS PRESLEY**—Guitar Man
- **AC/DC**—Back In Black—DP
- **SMOKEY ROBINSON**—Being With You
- **THE POLICE**—Don't Stand So Close To Me—D-27
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-30
- **SHEENA EASTON**—Morning Train—D-29
- **MOLLY HATCHET**—The Rambler—DP
- **CON FUNK SHUN**—Too Tight—D-26
- **ERIC CLAPTON**—I Can't Stand It

WTMA—Charleston (D. Lloyd—MD)

- No List
- KLAZ-FM(2-98)—Little Rock (D. Taylor—MD)
- No List
- WWWK(KX-104)—Nashville (B. Richards—MD)
- ★ **LEO SAYER**—Living In A Fantasy 27-16
- ★ **TERRI GIBBS**—Somebody's Knockin' 19-10
- **JUICE NEWTON**—Angel Of The Morning

- **GROVER WASHINGTON JR**—Just The Two Of Us
- **THE POLICE**—Don't Stand So Close To Me—D-28
- **CHAMPAIGN**—How Bout Us—D-22
- **MELISSA MANCHESTER**—Lovers After All
- **SHEENA EASTON**—Morning Train—X
- **THE ROVERS**—Wasn't That A Party
- **STEVE WINWOOD**—While You See A Chance—D-27
- **DONNA SUMMER**—Who Do You Think You're Fooling—X
- **SPINNERS**—Yesterday Once More
- **ERIC CLAPTON**—I Can't Stand It—X
- **38 SPECIAL**—Hold On Loosely

WHBQ—Memphis (C. Duvall—PD)

- ★ **JOHN LENNON**—Woman 4-1
- ★ **DOLLY PARTON**—9 To 5 6-2
- ★ **STYX**—The Best Of Times 14-7
- ★ **NEIL DIAMOND**—Hello Again 15-8
- ★ **REO SPEEDWAGON**—Keep On Loving You 5-3
- **JUICE NEWTON**—Angel Of The Morning
- **DARYL HALL/JOHN OATES**—Kiss On My List—22

KNOX—Knoxville (S. Majors—MD)

- ★ **STEVE WONDER**—I Ain't Gonna Stand For It 25-17
- ★ **RANDY MEISNER**—Hearts On Fire 29-23
- ★ **DON McLEAN**—Crying 15-11
- ★ **PAT BENATAR**—Treat Me Right 19-15
- ★ **STYX**—The Best Of Times 11-6
- **JUICE NEWTON**—Angel Of The Morning
- **JIMMY BUFFETT**—It's My Job
- **ELVIS PRESLEY**—Guitar Man—X
- **GLEN CAMPBELL**—I Don't Want To Know Your Name—X
- **GROVER WASHINGTON JR**—Just The Two Of Us—X
- **SHEENA EASTON**—Morning Train—X
- **BLONDIE**—Rapture—D-18
- **TERRI GIBBS**—Somebody's Knockin'—X

WRJZ—Knoxville (F. Story—MD)

- ★ **STYX**—The Best Of Times 12-6
- ★ **NEIL DIAMOND**—Hello Again 16-10
- ★ **DON McLEAN**—Crying 14-7
- ★ **STEVE WONDER**—I Ain't Gonna Stand For It 15-9
- ★ **DOLLY PARTON**—9 To 5 2-1
- **THE POLICE**—Don't Stand So Close To Me
- **SPINNERS**—Yesterday Once More
- **JUICE NEWTON**—Angel Of The Morning—HB
- **JIMMY BUFFETT**—It's My Job
- **SHEENA EASTON**—Morning Train—HB
- **ERIC CLAPTON**—I Can't Stand It

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

- ★ **JOHN COUGAR**—Ain't Even Done With The Night 25-20
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 13-11
- ★ **LEO SAYER**—Living In A Fantasy 18-14
- ★ **PAT BENATAR**—Treat Me Right 12-8
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 23-17
- **ERIC CLAPTON**—I Can't Stand It
- **JOURNEY**—The Party's Over
- **TERRI GIBBS**—Somebody's Knockin' 23
- **ROD STEWART**—Somebody Special 25
- **THE POLICE**—Don't Stand So Close To Me—D-24
- **GROVER WASHINGTON JR**—Just The Two Of Us

WERC—Birmingham (M. Thompson—MD)

- ★ **SHEENA EASTON**—Morning Train 28-18
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 17-10
- ★ **BRUCE SPRINGSTEEN**—Fade Away 23-15
- ★ **LEO SAYER**—Living In A Fantasy 20-11
- ★ **CLIFF RICHARD**—A Little In Love 18-13
- **JOHN COUGAR**—Ain't Even Done With The Night
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
- **JUICE NEWTON**—Angel Of The Morning—D-23
- **CHAMPAIGN**—How Bout Us
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-21
- **STEVE WINWOOD**—While You See A Chance
- **CHRIS MONTAN**—Let's Pick It Up

WKXX(KXX106)—Birmingham (L. O'Day—MD)

- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 19-12
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 26-20
- ★ **DON McLEAN**—Crying 16-9
- ★ **LEO SAYER**—Living In A Fantasy 20-15
- ★ **NEIL DIAMOND**—Hello Again 17-10
- **STEELY DAN**—Time Out Of Mind
- **ROD STEWART**—Somebody Special
- **38 SPECIAL**—Hold On Loosely
- **CON FUNK SHUN**—Too Tight
- **JUICE NEWTON**—Angel Of The Morning
- **TOTO**—Goodbye Elenore—X
- **BADFINGER**—Hold On—X

WSGN—Birmingham (W. Brian—MD)

- ★ **BLONDIE**—Rapture 16-13
- ★ **PHIL SEYMOUR**—Precious To Me 22-18
- ★ **FLEETWOOD MAC**—Fireflies 18-15
- ★ **LEO SAYER**—Living In A Fantasy 14-12
- ★ **CLIFF RICHARD**—A Little In Love 12-9
- **DARYL HALL/JOHN OATES**—Kiss On My List

- **CHAMPAIGN**—How Bout Us
- **JUICE NEWTON**—Angel Of The Morning—D-22
- **BRUCE SPRINGSTEEN**—Fade Away—D-21
- **CLIMAX BLUES BAND**—I Love You—D-25
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-24
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'—D-23
- **SPINNERS**—Yesterday Once More

WAAY—Huntsville (J. Kendrick—MD)

- ★ **BLONDIE**—Rapture 8-6
- ★ **SHEENA EASTON**—Morning Train 25-15
- ★ **THE POLICE**—Don't Stand So Close To Me 26-19
- ★ **STEVE WONDER**—I Ain't Gonna Stand For It 17-11
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 20-14
- **ERIC CLAPTON**—I Can't Stand It
- **SMOKEY ROBINSON**—Being With You
- **JOHN COUGAR**—Ain't Even Done With The Night—D-28
- **BADFINGER**—Hold On
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-26
- **SUZI QUATRO**—Lipstick—D-30
- **STEVE WINWOOD**—While You See A Chance—D-29
- **38 SPECIAL**—Hold On Loosely

WHYY—Montgomery (R. Thomas—MD)

- ★ **STEVE WINWOOD**—While You See A Chance 28-16
- ★ **NEIL DIAMOND**—Hello Again 15-7
- ★ **CON FUNK SHUN**—Too Tight 19-14
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 21-15
- ★ **LTD**—Shine On 17-10
- **ERIC CLAPTON**—I Can't Stand It
- **MAC DAVIS**—Hooked On Music
- **JUICE NEWTON**—Angel Of The Morning

WJDX—Jackson (L. Adams—MD)

- ★ **JOHN LENNON**—Woman 11-7
- ★ **DON McLEAN**—Crying 14-10
- ★ **BLONDIE**—Rapture 22-16
- ★ **JIMMY BUFFETT**—It's My Job 28-22
- ★ **SMOKEY ROBINSON**—Being With You 29-24
- **GAP BAND**—Burn Rubber—30
- **ABBA**—Super Trooper
- **STEVE WINWOOD**—While You See A Chance
- **APRIL WINE**—Just Between You And Me
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-28
- **SHEENA EASTON**—Morning Train

WBJW(BJ-10

Radio Programming

Country, A/C, AOR Predominate In Arbitrons For Smaller Markets

NEW YORK—With the bulk of the latest Arbitron reports out and being digested, the rating service is shipping data to remaining smaller markets.

These latest reports include Sacramento, Calif.; Bakersfield, Calif.; Huntington, W. Va.-Ashland, Ky.; Stockton, Calif.; West Palm Beach-Boca Raton, Fla.; Santa Rosa, Calif.; Santa Barbara, Calif.; Lafayette, Ind.; Palm Springs, Calif.; Danbury, Conn.; Salinas, Calif.; Bloomington, Ill.; Johnson City-Kingsport-Bristol, Tenn.; Anaheim-Santa Ana-Garden Grove, Calif.; Riverside-San Bernardino-Ontario, Calif.; and Wenatchee, Wash.

SACRAMENTO—KRAK-AM, which has been doing country for a number of years, is stronger than ever in the current country boom. The station is up to a 9.0 share from 6.4 in the spring and a year ago. AOR KZAP-FM is still in double digits—12.2—but this is down from 14.6 in the spring. A year ago the station had a 9.7. Adult contemporary KSFM-FM is up to 6.2 from 5.1 in the spring and 3.8 a year ago. Hot 100 formatted KROY-AM is down to 1.9 from 4.4 in the spring and 4.3 a year ago.

BAKERSFIELD—Country KUZZ-AM tightens its grip on first place in this market with a 16.9 share, up from 15.6 in the spring. The market was not measured in fall of 1979. Second place AOR KKXX-FM is down to 11.4 from 13.4. Hot 100 formatted KAFY-AM is up to 5.1 from 3.9, but similarly formatted KERN-AM is steady at 9.2, almost unchanged from 9.3 in the spring.

HUNTINGTON—Adult contemporary WAMX-FM is up to a 16.7 share from 9.0 in the fall and 8.6 a year ago. But similarly formatted WKEE-FM continues as the market leader with a 18.9 share. This is down from 19.9 in the spring, but up from 17.2 a year ago. Country WTCR-AM is down to 10.7 from 15.3 in the spring and a year ago. Country WCMI-AM is down to 1.4 from a 3.2 jump in the spring. A year

ago it had a 1.8 share. MOR WGNT-AM has an 11.8 share, up slightly from 11.0 in the spring, but down from 16.9 a year ago.

STOCKTON—Adult contemporary KJOY-AM jumped two full share points to 8.6 from the 6.6 it had in the spring. The market was not measured a year ago. The growth apparently came at the expense of similarly formatted KSTN-FM, which slipped to 2.9 from 5.3. MOR KWG-AM is up to 3.4 from 1.9 in the spring.

WEST PALM BEACH—Country WIRK-FM is back to a 13.0 share after dipping to 11.4 in the spring. A year ago the station had a 13.2. Adult contemporary sister station WIRK-AM is up to 3.3 from 2.6 in the spring and 2.2 a year ago. Black WPOM-AM is down to 1.6 from 6.8 in the spring and 2.5 a year ago, when it was disco.

SANTA ROSA—AOR KREO-FM is up to an 8.0 share from 7.3 it had in the spring, the first time Arbitron measured the market. Adult contemporary KSRO-AM climbed to 4.4 from 1.8.

SANTA BARBARA—MOR KTMS-AM has an 8.7 share in Arbitron's first measurement of this market. Beautiful outlets, KDB-FM and KRUZ-FM are slugging it out for first place. KDB has an 11.4 and KRUZ has an 11.0 share.

LAFAYETTE—AOR WXUS-FM is the top station in this market in Arbitron's first measurement here. The station scored a 19.0 share and is followed by MOR WASK-AM with a 18.1 share.

PALM SPRINGS—Adult contemporary KDES-AM is the leading station here in the initial measurement by Arbitron here. The station has a 14.7 share and is followed by mellow KPSI-FM with a 13.6 share.

DANBURY—AOR WRKI-FM

and adult contemporary WLAD-AM are tied for first place, each with an 18.0 share, in this first Arbitron measurement here.

SALINAS—A move to country by KDON-AM has lifted the station's share to 5.0 from 0.8 in the spring and 3.0 a year ago. Sister station adult contemporary KDON-FM is down to 8.4 from 11.4 in the spring and 17.8 a year ago. AOR KLRB-FM is up to 5.8 from 3.7 in the spring and 2.2 a year ago. Country KTOM-AM is down to 4.2 from 5.1 in the spring and 5.7 a year ago.

BLOOMINGTON—MOR WJBC-AM continues to dominate this market with a 37.3 share, up from 37.0 in the spring. Adult contemporary WBNQ-FM is up to 18.9 from 16.0 in the spring.

JOHNSON CITY—Adult contemporary WQUT-FM is the new market leader with a 10.4 share, as country WJCW-AM slips to 9.0 from 11.9 in the spring. This market was not measured in fall 1979. WQUT is up from 10.1. Adult contemporary WJSO-AM is up to 7.2 from 2.7 while similarly formatted WFHG-AM is down to 5.3 from 7.5.

ANAHEIM—This is very little change in this Orange County suburb of Los Angeles. But country KIKF-FM, which used to be KORJ, has doubled its audience from 0.5 to 1.0.

RIVERSIDE—One of the biggest gainers in this market is KFXM-AM, which runs a Hot 100 format with top tracks from albums. The station is up to 4.3 from 2.0 in the spring, when this market was first measured. AOR KCAL-FM is down to 2.0 from 3.5 in the spring.

WENATCHEE—In the first measurement of this market by Arbitron, adult contemporary KPQ-AM comes out the top station with a 36.5 share. Similarly formatted KWWW-AM has a 21.6 share. Country KUEN-AM has a 12.2 share.



BACKSTAGE HUDDLE—WHN-AM New York program director Ed Salamon, center, and music director Pam Green, congratulate Levon Helm after Helm performed at New York's Lone Star Cafe.

WMC-AM IN MEMPHIS

Public Service Cited In Winning Ratings

By ROSE CLAYTON

MEMPHIS—Service to the community is what has moved country formatted WMC-AM out front in the Arbitron race here.

Dean Osmondson, general manager, says the reputation WMC has achieved over the years accounts for its present position.

"One of the basic differences in WMC," says Osmondson, "is the services we offer that our competition doesn't. Our services are much broader in spectrum. Before it was a country station (the switch came in 1973), we were an information station.

"We are the only station with a farm service director," Osmondson adds, "and the first with helicopter traffic reports. We also have a live-action radar scope."

Les Acree, program director, says the station's association with Memphis State Univ., has always been different from that of other stations. "Dana Kirk (MSU's basketball coach) comes in twice a day for a live sports broadcast, unless he's on the road, then we do an interview by phone.

"We also broadcast the MSU football and basketball games," says Acree, "and we have for years."

WMC's goal, according to Acree, is simply "to be the best." We program it like any other contemporary or MOR station. The fact that we play country music is part of it, but we don't lean on that.

"We play a lot of album cuts," Acree continues. "We consider everything equal whether it's an album cut or a single. It stands on its own merit. We believe a song is a song."

Polymedia Firm Formed In L.A.

LOS ANGELES—Radio personality Tony Kilbert and sound specialist Jeff Jampol have formed Polymedia, a consultation and production services company.

Kilbert has the midday slot at KMEL-FM in San Francisco, after having a radio show on KSCAN-FM for more than five years. Jampol has worked as a sound consultant for Videowest and CBS Retail, having done live audio engineering for Boz Scaggs, Al DiMeola, Dire Straits and others.

We played 'You're The Reason God Made Oklahoma' the day the album came in. We also played 'Coward of the County' and Don Williams' 'Lay Down Beside Me' off the album."

Another factor Acree feels is important to the station's success in the ratings is the fact that "we try to have top personalities who can communicate on a one-on-one basis."

The newest personality to join WMC is Ken Martin, former program director at WCOS-FM Columbia, S.C. Martin fills morning drive time with his companion Aunt Eloise Louise. "He writes his own material," says Acree, "and he is very creative and innovative. We are getting a lot of calls on him."

Other air personalities include Larry Nobles, 9 a.m. to noon; Jay Phillips, noon to 3 p.m.; Phil Conner, 3 to 7 p.m.; Jacque Strickland, 7 p.m. to midnight; and Les Trivers, midnight to 5 p.m.

Both Osmondson and Acree believe that WMC's involvement in helping raise funds for community charities plays a part in their position with the city's listening audience.

"Our WMC anniversary shows have raised thousands of dollars for charity each year for the past seven or eight years," says Acree. "We also have a WMC Heart Fund Open golf tournament in June." Last year's event had 288 vying for trophies.

On Sunday, March 1, WMC will hold a Life-A-Thon for St. Jude's Children's Research Hospital from noon to midnight at the Hilton Inn Rainbow Room. This year the annual event will feature Razy Bailey, Janie Fricke, Christy Lane, O. B. McClinton, Jacky Ward, and Sylvia.

Admission is \$6, and other monies will also be raised from auctioning numerous items, including a diamond ring and mink stole, and selling food and drinks.

"We were chosen to host the local segments of the Country Music Radiothon for the Kidney Foundation," says Acree. "Ralph Emory is emceeing the show from Nashville and will supply us with 30-minute tapes for each hour. We will do our own 30-minute segments, and Charly McClain will serve as our local honorary chairman."

Arbitron Error Switches First, Second Place Stations In Atlanta

• Continued from page 4

ard of care the radio industry has a right to expect from them."

The telegram, dated Feb. 13, calls for Arbitron to reissue the Atlanta market fall report and notify all subscribers and trade organizations of the same. On Monday (16), Arbitron notified Polacek of its intention to reissue the report, which will be mailed no later than March 2.

The scoring mistakes could not have come at a more crucial time, as oldline MOR station WSB-AM had lost its No. 1 overall ranking for the first time in roughly 58 years to the two FM upstarts. The invalid figures awarded WQXI-FM, 10.5 overall share, WZGC-FM, a 10.3 and WSB-AM, a 10.2.

"It's not important that it was QXI and it's not important that we may have beaten them because it could have happened to any other station in the market," says Polacek. "But here we are as an industry relying heavily and paying substantial dollars as a market for correct, true and

accurate data that we aren't receiving. And, in turn, our advertisers, our agencies and our customers aren't receiving their data either."

Polacek says they were tipped by another station that had reviewed the survey in Beltsville that a diary had heavy listening miscredited. At their appointment to audit the diaries, Polacek says the one in question was not there. "After pointing this out the diary appeared the next day. That's a very unusual set of circumstances. I'm not drawing any conclusions. It's just very unusual," he says.

Polecek declines to say whether or not First Media, owner of WZGC, will take legal action. "We are exploring our options," he says.

As for WQXI-FM, who most likely will have to share the number one ranking after the correct figures are released, it's business as usual. "I think it's a big hub-bub about one-tenth of a ratings pointing and I am totally unconcerned about it," says Jerry Blum, general manager of WQXI-FM. "There is human error

everywhere. Sometimes it works in your favor and sometimes it doesn't. But as far as we're concerned, it's not a big deal."

WSB-AM GOES TO COUNTRY

ATLANTA—While WQXI-FM and WZGC-FM battle with Arbitron about who rightly can claim first place in the ratings, WSB-AM, long-time bastion of MOR, which was booted out of the top spot, is going country overnight.

The station has dropped Larry King's overnight talk show and cut its ties with the Mutual network to make room for a new country show called "Interstate 75."

Bill Vale is the host of the new show. He had been host of the weekend "Clock Watchers" program, which filled in those nights when King was not on.

Assistant program director Rick Shaw says he does not foresee the station going all country.

Billboard Album Radio Action

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

Based on station playlists through Wednesday (2/18/81)

Top Add Ons-National

- RUSH—Moving Pictures (Mercury)
- ELVIS COSTELLO—Trust (Columbia)
- DOC HOLLIDAY—(A&M)
- EVE MOON—(Capitol)

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.

KFML-AM—Denver (I. Gordon)

- ★ NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- ★ JUICE NEWTON—Juice (Capitol)
- ★ PATRICK D. MARTIN—(IRS)
- ★ RY COODER—Borderline (WB)
- ★ JJ CALE—Shades (Shelter)
- ★ PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

KWST-FM—Los Angeles (T. Haback)

- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ RUSH—Moving Pictures (Mercury)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROD STEWART—Foolish Behaviour (WB)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ U2—Boy (Island)
- ★ TODD RUNDGREN—Healing (Bearsville)
- ★ PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- ★ MANFRED MANN'S EARTH BAND—Chance (WB)
- ★ GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ JOURNEY—Captured (Columbia)
- ★ PHIL SEYMOUR—(Boardwalk)

Midwest Region

TOP ADD ONS:

- RUSH—Moving Pictures (Mercury)
- ELVIS COSTELLO—Trust (Columbia)
- DOC HOLLIDAY—(A&M)
- FIREFALL—Clouds Across The Sun (Atlantic)

★TOP REQUEST/AIRPLAY:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)
- JOURNEY—Captured (Columbia)
- STEELY DAN—Gaucho (MCA)

BREAKOUTS:

- THE FOOLS—Heavy Metal (EMI/America)
- 707—The Second Album (Casablanca)
- JUAN JETT—Bad Reputation (Black Heart)
- TRAPEZE—Hold On (Paid)

WABX-FM—Detroit (J. Duncan)

- ★ RUSH—Moving Pictures (Mercury)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STEELY DAN—Gaucho (MCA)
- ★ STYX—Paradise Theatre (A&M)
- ★ ALAN PARSONS PROJECT—Turn Of A Friendly Card (Arista)

KSHE—St. Louis (R. Batis)

- ★ RUSH—Moving Pictures (Mercury)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ DOC HOLLIDAY—(A&M)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ APRIL WINE—The Nature Of The Beast (Capitol)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)
- ★ MANFRED MANN'S EARTH BAND—Chance (WB)

WMMS-FM—Cleveland (D. Gorman)

- ★ RUSH—Moving Pictures (Mercury)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ JOHN LAUGHTON—Heartbeat (RCA)
- ★ FIREFALL—Clouds Across The Sun (Atlantic)
- ★ U2—Boy (Island)
- ★ TRAPEZE—Hold On (Paid)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ BLONDIE—Autoamerican (Chrysalis)
- ★ PRIDE OF CLEVELAND—Various (Buzzard)

Top Requests/Airplay-National

- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STEVE WINWOOD—Arc Of A Diver (Island)

WLQV-FM—Columbus (S. Runner)

- ★ RUSH—Moving Pictures (Mercury)
- ★ NAZARETH—The Fool Circle (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

WYDD-FM—Pittsburgh (J. Kinney)

- ★ XTC—Black Sea (Virgin/RSD)
- ★ RUSH—Moving Pictures (Mercury)
- ★ JOURNEY—Captured (Columbia)
- ★ STEELY DAN—Gaucho (MCA)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)

WLXP-FM—Milwaukee (B. Beam)

- ★ RUSH—Moving Pictures (Mercury)
- ★ RANDY MEISNER—One More Song (Epic)
- ★ LOVERBOY—(Columbia)
- ★ RUSH—Moving Pictures (Mercury)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)

WEBN-FM—Cincinnati (C. Gary)

- ★ RUSH—Moving Pictures (Mercury)
- ★ JOAN JETT—Bad Reputation (Black Heart)
- ★ 707—The Second Album (Casablanca)
- ★ ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ THE OUTLAWS—Ghost Riders (Arista)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

Southeast Region

TOP ADD ONS:

- RUSH—Moving Pictures (Mercury)
- EVE MOON—(Capitol)
- DOC HOLLIDAY—(A&M)
- THE SHERBS—The Skill (Atco)

★TOP REQUEST/AIRPLAY:

- STYX—Paradise Theatre (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- BRUCE SPRINGSTEEN—The River (Columbia)

BREAKOUTS:

- NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- THE FOOLS—Heavy Metal (EMI/America)
- PHIL SEYMOUR—(Boardwalk)
- ANY TROUBLE—(Stiff)

WRAS-FM—Atlanta (D. Venable)

- ★ RUSH—Moving Pictures (Mercury)
- ★ EVE MOON—(Capitol)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ XTC—Black Sea (Virgin/RSD)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ JIM CARROLL BAND—Catholic Boy (Atco)

WHFS-FM—Bethesda (D. Einstein)

- ★ THE SORROWS—Love Too Late (Pavillion)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- ★ EVE MOON—(Capitol)
- ★ RUSH—Moving Pictures (Mercury)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE CLASH—Sandinista (Epic)
- ★ 4 OUT OF 5 DOCTORS—(Nemperor)
- ★ THE JAM—Sound Affects (Polydor)

WSHE-FM—Ft. Lauderdale (M. Mirsky)

- ★ RUSH—Moving Pictures (Mercury)
- ★ THE SHERBS—The Skill (Atco)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STYX—Paradise Theatre (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

ZETA-7 (WORJ-FM)—Orlando (B. Mims)

- ★ ANY TROUBLE—(Stiff)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ DOC HOLLIDAY—(A&M)
- ★ NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- ★ RUSH—Moving Pictures (Mercury)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STYX—Paradise Theatre (A&M)
- ★ THE OUTLAWS—Ghost Riders (Arista)
- ★ JOURNEY—Captured (Columbia)

WKLS-FM—Miami (B. Bailey)

- ★ PHIL SEYMOUR—(Boardwalk)
- ★ RUSH—Moving Pictures (Mercury)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STYX—Paradise Theatre (A&M)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

WQDR-FM—Raleigh (D. Brunty)

- ★ DOC HOLLIDAY—(A&M)
- ★ GERARD McMAHON & KID LIGHTNING—Blue Rue (ARC/Columbia)
- ★ UFO—The Wild The Willing And The Innocent (Chrysalis)
- ★ LOVERBOY—(Columbia)
- ★ STYX—Paradise Theatre (A&M)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ JIMMY BUFFETT—Coconut Telegraph (MCA)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)

Southwest Region

TOP ADD ONS:

- RUSH—Moving Pictures (Mercury)
- ELVIS COSTELLO—Trust (Columbia)
- XTC—Black Sea (Virgin/RSD)
- 38 SPECIAL—Wild Eyed Southern Boys (A&M)

★TOP REQUEST/AIRPLAY:

- STEELY DAN—Gaucho (MCA)
- STYX—Paradise Theatre (A&M)
- STEVE WINWOOD—Arc Of A Diver (Island)
- REO SPEEDWAGON—Hi Infidelity (Epic)

BREAKOUTS:

- 4 OUT OF 5 DOCTORS—(Nemperor)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- PHIL SEYMOUR—(Boardwalk)

KZEW-FM—Dallas (J. Dolan)

- ★ RUSH—Moving Pictures (Mercury)
- ★ PHIL SEYMOUR—(Boardwalk)
- ★ 38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ XTC—Black Sea (Virgin/RSD)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STEELY DAN—Gaucho (MCA)
- ★ DIRE STRAITS—Making Movies (WB)

KL0L-FM—Houston (P. Rian)

- ★ RUSH—Moving Pictures (Mercury)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ JOURNEY—Captured (Columbia)
- ★ STYX—Paradise Theatre (A&M)
- ★ ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)

National Breakouts

- THE FOOLS—Heavy Metal (EMI/America)
- NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- JUICE NEWTON—Juice (Capitol)
- PHIL SEYMOUR—(Boardwalk)

KATT-FM—Oklahoma City (J. Freund)

- ★ TODD RUNDGREN—Healing (Bearsville)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ FIREFALL—Clouds Across The Sun (Atlantic)
- ★ STEELY DAN—Gaucho (MCA)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ STYX—Paradise Theatre (A&M)

KMOD-FM—Tulsa (B. Bruin/C. West)

- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE CLASH—Sandinista (Epic)
- ★ XTC—Black Sea (Virgin/RSD)
- ★ JIMMY BUFFETT—Coconut Telegraph (MCA)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STEELY DAN—Gaucho (MCA)

KLBI-FM—Austin (C. Dunaway/C. Statum)

- ★ JIMMY BUFFETT—Coconut Telegraph (MCA)
- ★ U2—Boy (Island)
- ★ TODD RUNDGREN—Healing (Bearsville)
- ★ BOOMTOWN RATS—Mondo Bongo (Columbia)
- ★ 4 OUT OF 5 DOCTORS—(Nemperor)
- ★ JOURNEY—Captured (Columbia)
- ★ 38 SPECIAL—Wild Eyed Southern Boys (A&M)
- ★ ANY TROUBLE—(Stiff)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE RINGS—(MCA)

KWFM-FM—Tucson (J. Ray/J. Owens)

- ★ RUSH—Moving Pictures (Mercury)
- ★ NIGHT—Long Distance (Planet)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ STEELY DAN—Gaucho (MCA)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ FLEETWOOD MAN—Live (WB)

Northeast Region

TOP ADD ONS:

- RUSH—Moving Pictures (Mercury)
- EDGAR WINTER—Standing On Rock (Blue Sky)
- EVE MOON—(Capitol)
- GERARD McMAHON & KID LIGHTNING—Blue Rue (ARC/Columbia)

★TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CLASH—Sandinista (Epic)
- STEVE WINWOOD—Arc Of A Diver (Island)

BREAKOUTS:

- NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- THE FOOLS—Heavy Metal (EMI/America)
- THRILLS—First Thrills (G&P)
- JUICE NEWTON—Juice (Capitol)

WNEW-FM—New York (B. Bernard)

- ★ EVE MOON—(Capitol)
- ★ EDGAR WINTER—Standing On Rock (Blue Sky)
- ★ THRILLS—First Thrills (G & P)
- ★ GERARD McMAHON & KID LIGHTNING—Blue Rue (ARC/Columbia)
- ★ RUSH—Moving Pictures (Mercury)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROCK PILE—Seconds Of Pleasure (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ ELVIS COSTELLO—Trust (Columbia)

WRNW-FM—Briarcliff Manor (R. Rizzo)

- ★ RUSH—Moving Pictures (Mercury)
- ★ NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- ★ ELLEN FOLEY—(Epic)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE CLASH—Sandinista (Epic)
- ★ GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)

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

- ★ NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- ★ RUSH—Moving Pictures (Mercury)
- ★ EDGAR WINTER—Standing On Rock (Blue Sky)
- ★ EVE MOON—(Capitol)
- ★ PHIL COLLINS—Face Value (Atlantic)
- ★ PRETENDERS—(Real)
- ★ GOOD RATS—Great American Music (Great American)
- ★ THE POLICE—Zenyatta Mondatta (A&M)

WOUR-FM—Utica (D. Edwards)

- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ RUSH—Moving Pictures (Mercury)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ RICK SPRINGFIELD—Working Class Oog (RCA)
- ★ THE SHERBS—The Skill (Atco)

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

- ★ RUSH—Moving Pictures (Mercury)
- ★ EDGAR WINTER—Standing On Rock (Blue Sky)
- ★ IRS GREATEST HITS—Vols. 2 & 3—(IRS)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ STYX—Paradise Theatre (A&M)

WBCN-FM—Boston (J. Mack)

- ★ THE BRAINS—Electronic Eden (Mercury)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ SHEEDA EASTON—(EMI/America)
- ★ THE GAP BAND—III (Mercury)
- ★ JUICE NEWTON—Juice (Capitol)
- ★ RUSH—Moving Pictures (Mercury)
- ★ THE RINGS—(MCA)
- ★ THE CLASH—Sandinista (Epic)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

WMNR-FM—Philadelphia (J. Bonadonna)

- ★ U2—Boy (Island)
- ★ RY COODER—Borderline (WB)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)

WBRU-FM—Providence (C. Berman)

- ★ STIV BATORS—Disconnected (Bomp)
- ★ BB KING—There Must Be A Better World Somewhere (MCA)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ RICK SPRINGFIELD—Working Class Dog (RCA)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ THE CLASH—Sandinista (Epic)
- ★ THE JAM—Sound Affects (Polydor)
- ★ STEVE WINWOOD—Arc Of A Diver (Island)

WHCN-FM—Hartford (B. Bittens)

- ★ RUSH—Moving Pictures (Mercury)
- ★ EVE MOON—(Capitol)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ AC/DC—Back In Black (Atlantic)
- ★ STYX—Paradise Theatre (A&M)
- ★ RUSH—Moving Pictures (Mercury)

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Western Region

TOP ADD ONS:

- RUSH—Moving Pictures (Mercury)
- ELVIS COSTELLO—Trust (Columbia)
- DOC HOLLIDAY—(A&M)
- U2—Boy (Island)

★TOP REQUEST/AIRPLAY:

- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- JOURNEY—Captured (Columbia)
- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)

BREAKOUTS:

- NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right (A&M)
- THE FOOLS—Heavy Metal (EMI/America)
- ADAM & THE ANTS—Kings Of The Wild Frontier (Epic)
- JUICE NEWTON—Juice (Capitol)

KMEL-FM—San Francisco (P. Vincent)

- ★ APRIL WINE—The Nature Of The Beast (Capitol)
- ★ BLONDIE—Autoamerican (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STEELY DAN—Gaucho (MCA)
- ★ ROD STEWART—Foolish Behaviour (WB)

KL0S-FM—Los Angeles (R. Pinedo)

- ★ RUSH—Moving Pictures (Mercury)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROD STEWART—Foolish Behaviour (WB)

KSJO-FM—San Jose (F. Andrick)

- ★ RUSH—Moving Pictures (Mercury)
- ★ ADAM & THE ANTS—Kings Of The Wild Frontier (Epic)
- ★ THE NUNS—(Bomp)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ DONNY IRIS—Back On The Street (Midwest)

KGB-FM—San Diego (J. McNutt)

- ★ PHIL SEYMOUR—(Boardwalk)
- ★ JIMMY BUFFETT—Coconut Telegraph (MCA)
- ★ ELVIS COSTELLO—Trust (Columbia)
- ★ DOC HOLLIDAY—(A&M)
- ★ RUSH—Moving Pictures (Mercury)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ STYX—Paradise Theatre (A&M)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)

KOME-FM—San Jose (D. Jang)

- ★ BOOMTOWN RATS—Mondo Bongo (Columbia)
- ★ DOC HOLLIDAY—(A&M)
- ★ THE FOOLS—Heavy Metal (EMI/America)
- ★ U2—Boy (Island)
- ★ STYX—Paradise Theatre (A&M)
- ★ JOURNEY—Captured (Columbia)
- ★ REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ BLONDIE—Autoamerican (Chrysalis)

New On The Charts



PLASMATICS

"New Hope For The Wretched"—★

To say the least, the Plasmatics is not the usual rock band. The offbeat quintet is the brainchild of former porn star and current lead singer Wendy O. Williams and manager Rod Swenson. Feeling that rock'n'roll would be a better channel for Williams' philosophy of personal freedom, she and Swenson formed the Plasmatics.

With Jean Beauvoir, Richie Stotts, Wes Beech and Stu Deutsch as members, the Plasmatics were born in New York in the late 1970s. Since then, the group has won increasing notoriety for such onstage antics as smashing television sets, battering a Cadillac and using a sledgehammer in ways that never occur to most people. The motivation is to make audiences question materialistic values.

While sellout crowds have greeted its shows in New York, Los Angeles and elsewhere, some have not taken such a kind view of their activities. There have been arrests and alleged police brutality (Billboard, Jan. 31, 1981). The music is about as subtle as a flying brick with crunching guitars and screaming vocals.

Already a hit in punk circles, due to such exposure as an ABC-TV's "Fridays," there seems to be increasing mainstream acceptance. The group is managed by Rod Swenson at XYZ Entertainment in New York. The phone number is (212) 732-1830. The booking agent is Jim Kramer at Title Wave Talent at 527 Madison Ave., Suite 700-17, New York, N.Y. 10022. Telephone is (212) 838-5500. The group records for Stiff America.



THE JOHNNY AVERAGE BAND

"Ch Ch Cherie"—★

The Johnny Average Band got its start in Woodstock, N.Y. a few years ago when a local club owner asked keyboardist/vocalist/guitarist Average to put together a band for a '50s rock weekend the club was promoting.

Average, a native of Nottingham, England, gathered several of his musician friends together and the resulting group, dubbed the Falcons, was so well-received asked back to the club.

After learning that there were already several bands that called themselves the Falcons, the group changed its name to the Johnny Average Band. As its reputation grew, it was asked to perform in numerous clubs and colleges along the Eastern seaboard.

Throughout the years musicians such as Mick Ronson, Ian Hunter,

Bearsville a&r man Ian Kimmet, Bearsville artist Brian Briggs, John Sebastian, John Hall and Utopia drummer Willie Wilcox have set in with the group, of which Average is the only original member.

Along with Average, the band is now comprised of vocalist Nikki Willas, a native of Chicago who joined the band after its fifth show; guitarist Shane Fontayne; and bassist Frank Campbell.

Bearsville signed the group and it, with the help of drummers Billy Mundi, Orleans' Wells Kelly and Eric Parker, went into the studio and recorded an LP, "Some People," from which "Ch Ch Cherie" comes.

The Johnny Average Band is managed and booked by Griff McRee, Box 135 Wittenberg Road, Bearsville, N.Y. 12409 at (914) 679-7303.

Mike Harrison Programming Key: Balanced Variety

LOS ANGELES—The changes presently underway in the fast-food restaurant industry foretell imminent changes just around the corner in contemporary music-oriented radio programming. (As a matter of fact, over the past decade-and-a-half there have been striking conceptual parallels between the two scenes.)

You'll notice the next time you drive through or step into line at your favorite quick-meal establishment that the menu has been expanded to include a variety of items hitherto considered outside its established realm of purveyance.

For example, "hamburger joints" are now selling chicken, fish, breakfasts and ice cream desserts among their repertoire of greasy treats. On the other hand, "chicken stands" are now selling hamburgers, shrimp, ribs and a number of other items beyond the traditionally fowl boundaries of their bills of fare.

In a nutshell, marketplace fractionalization (with its subsequent saturation) has created a situation in which it is no longer expedient for these restaurants to directly attach their images to any particular genre of food. McDonald's no longer specializes in just hamburgers. They specialize in a variety of items and are judged by customers in the competitive marketplace by not just the quality and value of their menu—but by the level of variety that it offers.

And balanced variety is becoming the key to radio music programming. The increasing superfractionalization of American media-culture is contributing toward the creation of a scenario largely unprecedented in modern pop-history. It is becoming increasingly obvious that there is no longer any particular musical genre that can claim mass-appeal exclusivity in the traditional sense of the term.

(True, there are certain artists who are mass-appeal, as there are individual songs—but a study of public musical tastes indicates a move toward generic eclecticism. In simple terms, it is highly likely that Dolly Parton, Willie Nelson, the Eagles, Devo, Bob Seger, Bruce Springsteen, Donna Summer, the Village People, Pat Metheny and Spyro Gyra share many fans.)

Today's widening mainstream of music has become somewhat of a checkerboard of concurrent musical styles—some of which are generically compatible and some of which are not.

This is a situation that both the radio and music industries will have to get used to. As it stands now, most stations and record companies have yet to become comfortable in this new environment, relying on old habits to deal with a whole new set of circumstances. That's why there has been so much bandwagoning over the past couple of years with resultant disappointment.

Everytime a specialized form of music shows itself to be commercially viable, everybody runs out and "formats" it exclusively in anticipation of it becoming the "next big thing"—or to be more precise, "the new mainstream." Then when it doesn't pan out that way, they label it a fad and shun it. Look at what this all-or-nothing mentality has done to hard rock, disco and now, country. Next will be jazz. There's



certainly enough commercial activity going on in that scene right now to warrant a John Travolta movie based upon the genre: followed by the national explosive proliferation of jazz clubs; followed by leading consultants, syndicators and group operators debuting their all-jazz formats; followed by them abandoning them when jazz, too, doesn't turn out as the be-all and end-all of pop music culture: followed by jazz being discarded as a fad.

Neither hard rock, disco, country or jazz are fads (nor are punk rock or gospel). They all have their significant, but limited, share of the public's eclectic attention. They are but individual vegetables in the modern minestrone of popular music. The only time they are worth programming exclusively is when nobody else is. Once saturation (two or more stations fighting it out for the same slice of the pie) sets in, diversification becomes necessary. That's what positioning is basically about.

Record companies had best come to this realization and spread their eggs if they are to fully exploit the potential of this new multi-faceted scene.

And for radio stations in tightly competitive situations, the choice is clear—believe that the whole world is whistling the same tune and go for an easy 1.7 share; or study the new patterns and cross-currents of popu-

lar musical tastes and attempt to gather a risky 3.7 (or more)!

Healthy Evolution: Times are changing too quickly and the boundaries between radio formats are too fluid for programmers to lock themselves into any one (and limited) bag. As a matter of fact, it has been proven time and again that a programmer from one format can make major contributions when given the chance to program in another.

With this in mind, I direct your attention to the latest developments at Seattle's traditional 50 KW adult contemporary giant, KOMO-AM. The station, which features a real "MOR" approach to pop music, news and talk has hired Ken Kohl as the new program director (Billboard Feb. 14, 1981) replacing Larry Nelson, who will now devote his full and talented energies to his morning program. What's so unusual about KOMO hiring Kohl? Plenty! He was one of the pioneers of progressive and AOR radio having worked at such bastions as WLIR-FM, Garden City, N.Y. (where he basically wrote the book on how to do live radio rock concerts) not to mention KBPI-FM and KFML-AM in Denver.

Does this mean KOMO is "going AOR"? Absolutely not! It just means that they value their present ratings success and have no intention of "going dinosaur" in the near future.

Goodphone Commentaries What A Consultant Does

By DAIN SCHULT

ATLANTA—Consultants should not be confused with magicians. It's unfortunate that some stations perceive consultants as people who walk into stations and with a wave of a magic wand banish all problems from the premises. It's time for responsible consultation where owners, general managers, and other station management personnel realize the limitations of outside sources but work off the objective view of the station that the consultant can provide.

Objectivity is an elusive property. When you first take a position with a radio station you are normally able to see the station as it really is. You are also, for the most part, more excited and more motivated than usual, because you've entered a new environment and want to do a good job and impress everyone. Should there be problems or drawbacks within the station, your attitude more than likely will be that they are not insurmountable. You simply want to succeed whether you're an announcer, a salesperson, program director or general manager.

As time progresses, should you find your personal energy level flagging or the problems slowly become overwhelming or blown out of proportion, then the objective view you once held of the station slips away to be replaced instead by emotional attachment to the situation. It's difficult to be objective when you face the station every day and become intimately involved with everything that is going on. At that point, an outside source can provide the objective view that is missing from the station.

That's one of the key services of any good consultant—the ability to see the station as it really exists. Ob-

jectivity coupled with good listening can produce results. A consultant can provide a station with the eyes and ears it needs to overcome its problems and move forward.

Radio, by its very nature, maintains a certain mystique with its listeners. Listeners have to imagine what is going on when a funny bit is performed on the air, or a sporting event is announced, or a group or artist is interviewed. The mystique has to be produced by people. Creativity is certainly something that cannot be duplicated by machinery or "ordered" by a consultant. Whether spontaneous or planned, creativity has to be nurtured and encouraged.

Now is the time for creative approaches within all formats. Why is it that stations sound so much alike across the country? Why should every AOR station sound like the one in the next market or Hot 100 formatted stations sound alike? Consultation for the Eighties should be in a position to help stations "find themselves" within their own market rather than blanket the country with faceless formats promoting sameness.

As a consultant, I have been in a position to maintain an objective point of view with my clients. When I was a general manager I found myself losing my objectivity slowly but surely as I became more emotionally involved with the station. You cannot work at a station and really enjoy what you are doing without becoming emotionally attached to it. The point to consider is that no problem is really insurmountable.

(Dain Schult is the president of Radioactivity, Inc., a broadcast consultation firm based in Atlanta.)

Vox Jox

NEW YORK—ABC is moving ahead with restructuring the management of its four radio networks (Billboard, Oct. 11, 1980) with the appointment of a vice president to direct each network.

Willard Lochridge, who has been general manager of KAUM-FM Houston (now KSRR), WPLJ-FM New York and WRIF-FM Detroit, has been named vice president of the Contemporary Network.

Richard McCauley, vice president and director of affiliate affairs for the four networks, becomes vice president of the Entertainment Network. **John Axten**, director of planning and development for the four networks becomes vice president of the Information Network. **Tom Plant**, who has been vice president and Eastern sales manager of the networks, becomes vice president of the FM Network.

★ ★ ★

Bob VanDerheyden, program director of WCBS-FM New York, has been promoted to director of program services for the seven CBS owned FM stations. VanDerheyden has been p.d. at WCBS-FM since 1979. **Phil Barry** has joined TM Programming as consultant to TM's Beautiful Rock format. He comes from WHNB-AM/WJIC-FM Detroit where he was p.d. of WHNB and morning man on "Magic."

★ ★ ★

Jim Teeson has become general manager of KLAX-AM/KPPL-FM Denver. He had been manager of the FM alone. He succeeds Robert Sharon, who resigned. **Berkey Fraser** returns to WYDE-AM Birmingham, Ala., as general manager. He comes from WICE-AM Providence, where he was a vice president. He previously held various positions with Columbia Pictures' WYDE and WWVA-AM Wheeling, W. Va.

Bubbling Under The
HOT 100

- 101—ALL AMERICAN GIRLS, Sister Sledge, Cotillion 46007 (Atlantic)
102—OUTSIDE, Ambrosia, Full Moon 49654 (Warner Bros.)
103—SUKIYAKI, A Taste Of Honey, Capitol 4953
104—BLACKJACK, Rupert Holmes, MCA 51045
105—EUGENE, Crazy Joe & The Variable Speed Band, Casablanca 2298 (Polygram)
106—LET ME GO, The Rings, MCA 51069
107—LOOK UP, Patrice Rushen, Elektra 47067
108—LET'S PICK IT UP, Chris Montan, 20th Century 2480 (RCA)
109—AIN'T NO LOVE IN THE HEART OF THE CITY, Whitesnake, Mirage 3794 (Atlantic)
110—OOO-EEE, Nicolette Larson, Warner Bros. 49666

Bubbling Under The
Top LPs

- 201—VARIOUS ARTISTS, I.R.S. Greatest Hits Vol. 2 & 3, I.R.S. SP-70800 (A&M)
202—4 OUT OF 5 DOCTORS, 4 Out Of 5 Doctors, Nemperor JZ 36575 (Epic)
203—MOTORHEAD, Ace Of Spades, Mercury SRM 1-4071 (Polygram)
204—THE TOURISTS, Luminous Basement, Epic NJE 36757
205—ONE WAY, Love Is, MCA MCA-5163
206—OZONE, Jump On It, Motown M8-950
207—DAVE & SUGAR, Greatest Hits, RCA AHL1-3915
208—DEAD KENNEDYS, Fresh Fruit For Rotting Vegetables, I.R.S. SP-70014 (A&M)
209—STONE CITY BAND, The Boys Are Back, Gordy G8-1001 (Motown)
210—RICK SPRINGFIELD, Working Class Dog, RCA AFL1-3697

Andy Monday has been named music director of KREM-AM Spokane, Wash. **Bud Floyd** has joined the National Assn. of Broadcasters as a regional manager. He comes from WHO-TV Des Moines. **David Hofer**, owner of KRDU-AM/KLTA-FM Dinuba, Calif., has been re-elected president of the National Religious Broadcasters. **Joseph Costello III**, president of Gulf South Broadcasting, which owns five stations in Louisiana, has been elected to the National Radio Broadcasters Assn. board of directors. **WRIF-FM Detroit** is celebrating its tenth anniversary with a variety of music specials and promotions.

KLOS-FM Los Angeles afternoon air personality **Linda McInnes** is the host of a new syndicated radio show entitled "Radio Active," featuring 90 second interviews with rock personalities. The show is syndicated nationally by London Wavelength.

Metromedia has donated **KSAN-FM San Francisco's** rock library to the Bay Area Music Archives. More than 17,000 records and 2,500 tapes, accumulated throughout the year's KSAN was a leading progressive rock station. The station recently changed its format to country.

★ ★ ★

Last week was a big one for parties in New York. **WNEW-AM** turned out most of its jocks in tuxes to welcome some 2,000 listeners to Roseland Tuesday (17) for a few days late Valentine's dance. **Woody Herman's** band and **Margaret Whiting** provided the music in the ballroom. The following day, Wednesday, (18) Bonneville Broadcast Consultants took over the Waldorf Astoria Grand Ballroom for a three-hour visit to a groaning board of desserts. Bonneville, which is owned by the Mormons, is against drinking liquor so it entertained radio programmers, record label promotion people, ad agency types and a few celebrities such as **Tammy Grimes** with about 30 varieties of desserts.

★ ★ ★

Bill Zimmerman, music director of WLEC-AM, Sandusky, Ohio, assumes the duties of program director and operations manager. **John Duncan** is the new p.d. at KPRI-FM San Diego, succeeding Ernesto Gladden, who has left the station. Duncan comes from, WABX-FM Detroit. **George Barber** is named Southeast regional manager of station relations for Mutual Broadcasting System. He was most recently vice president and station manager for WQSA-AM in Sarasota.

★ ★ ★

Marty Rubenstein, president and chief executive of Mutual Broadcasting, has been elected to the company's board of directors. **National Public Radio's Kaaren Hushagen**, who is associate producer for NPR's classical music unit, has been awarded a special citation in the field of entertainment in the 1980 Broadcast Awards by the National Commission on Working Women.

Michael Day is the new president and general manager of KJAZ-FM in Alameda/San Francisco. He joins the station from KJQY-AM in San Diego and KIRO-AM in Seattle, his previous two posts. **Carl Como** has departed his group manager position with the Patten Corp.'s Group Broadcasting Co. He has formed a programming and sales consultancy firm with his first client **WWQM-AM/FM** in Madison, Wis.

Boulder FMer
Ups Signal
Rating Grows

• Continued from page 23

gram, the station doesn't use call outs as many other stations do. "We do it simply by gut feeling," he frankly admits. "We get to know the audience and then present the music they'll enjoy." Constantine says that he haunts record stores and keeps tabs on what's selling in them to get an idea of what listeners want. He said "getting out in the streets" is one of the best ways to determine what listeners want.

There are few specials on the station. One of the high points is Sunday evening when Boulder music critic Peter Rodman takes to the airwaves with interviews and comments about artists and records. At midnight Sunday the station features a show called "Old and In The Obscure," where rare records are featured. There is an astronomy show each week night at midnight in which constellations currently above Boulder are discussed. Weekdays at noon they have "Lunch Time Special" when a particular artist is featured. Between 8:30 and 8:45 a.m. there's "Morning Oldies." And, of course, a regular programming of short news segments.

"We put together a blend of new music, along with tasty old music and then familiar music," says Constantine of his success formula. "If you have all new material (things listeners aren't familiar with) that's as boring as repetition." He says the station will take time to do different segments of music and cites jazz as one type of music. The station recently did segments on Charlie Parker tunes followed by a set of Joe Walsh's music.

He warns of too much emphasis on ratings. Some stations "lose touch with their audience." He adds that "if a listener gets a good feeling from the station," through the announcers' personalities and the music, the listener "calls the station his or her own." And that seems to be the direction Constantine is aiming for with KBCO.

WINZ-FM Drops
Zeta 4 Tagline

• Continued from page 23

will spend the money on a big advertising campaign including tv promo spots and billboards.

Promotions, too, will play an important part of attracting new listeners. Currently the station is giving away gold bars to cash in on the gold frenzy affecting South Florida. In the spring, cash prizes will be awarded. "We do our own research based on phone requests, record sales and utilizing the national record trade charts," Isley says.

Isley, a 10-year radio veteran, came to WINZ as the program director in the summer of 1979 after a career as a program consultant for stations in other markets. Prior to that he programmed stations in Raleigh, N.C. and Lexington, Ky.

On air personalities are John Lodge, 6 to 10 a.m.; Johnny Dolan 10 a.m. to 2 p.m.; G. Michael McKay, 2 to 6 p.m.; newcomer Bo Stevens, 6 to 10 p.m.; Jim Bush, 10 p.m. to 2 a.m.; and Stevie Know, 2 to 6 a.m.

TOP 50
Adult
Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	12	9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
2	1	14	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
★	4	6	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
☆	7	5	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
☆	10	4	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
★	6	6	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
☆	9	7	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
8	8	11	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
9	2	14	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
10	5	15	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
11	11	11	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunktet, ASCAP)
☆	18	5	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
13	12	12	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
14	13	11	MISS SUN Boyz Scaggs, Columbia 11-11406 (Hudmar, ASCAP)
☆	20	6	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
16	14	16	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
17	15	12	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
18	16	15	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
★	24	5	CAFE AMORE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)
20	21	6	I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamla 54320 (Motown) (Jobete/Black Bull, BMI)
21	17	7	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
★	27	3	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)
★	28	3	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
☆	32	3	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
25	19	18	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
☆	36	4	DREAMER The Association, Elektra 47094 (Rocksam/Bug, BMI)
27	23	17	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
☆	40	2	LIVING IN A FANTASY Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)
29	30	4	THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)
★	38	3	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
31	26	19	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
32	31	5	WYNKEN BLYNKEN AND NOD The Doobie Brothers, Sesame Street 49642 (Warner Bros.) (Silkie, BMI)
★	45	2	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
34	34	3	CELEBRATION Kool & The Gang, De-Lite 807 (Polygram) (Delightful/Fresh Start, BMI)
★	39	2	GIVING IT UP FOR YOUR LOVE Delbert McClinton, Capitol/MSS 4948 (Blackwood/Urge, BMI)
★	43	2	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
★	37	NEW ENTRY	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
38	42	4	PERFECT FOOL Debbie Boone, Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)
★	39	NEW ENTRY	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
40	41	5	I'M ME AGAIN Connie Francis, MGM 14853 (Polydor) (Ragtime, ASCAP)
41	22	18	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
42	33	14	STARTING OVER John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
43	44	5	PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
44	48	2	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
45	46	2	I DON'T WANT TO KNOW YOUR NAME Glen Campbell, Capitol 4959 (Seventh Sun, ASCAP)
46	47	2	STAYING WITH IT Firefall, Atlantic 3791 (ATV/Braintree/Snow, BMI)
47	NEW ENTRY	NEW ENTRY	IT'S MY JOB Jimmy Buffet, MCA 51061 (I've Got The Music, ASCAP)
48	49	2	REMEMBER WHEN THE MUSIC Harry Chapin, Boardwalk 85705 (Chapin, ASCAP)
49	35	18	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
50	37	6	TOGETHER Tierra, Boardwalk 5720 (CBS) (Mighty Three, BMI)

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

APRIL 2-3 DEBUT FIRM

Disco's Fading At Buffalo Uncle Sam's

By HANFORD SEARL

BUFFALO—Uncle Sam's, which doubles as a teen/young adult disco and concert showplace, is reportedly investing \$150,000 to renovate its sound, lighting and general layout.

Recently a showcase for such popular new wave bands as the B-52s, Split Enz and the Pretenders, the massive venue is shifting from a disco look.

"It was time for a change to keep up with the trends and needs of entertainment," says John Larusso, talent buyer. "We've had continual support and excellent patronage. We just want to insure that edge."

A former lumber warehouse in suburban Cheektowaga, the 1,000-capacity club is repainting its patriotic themed red, white and blue to a black motif with major interior alterations.

Dressing rooms are being added for visiting bands, the stage enlarged to 20 by 45 feet and the disco DJ booth, which includes a Quasar, VHS-1/2 inch video machine and multi-media slide unit, moved.

According to Larusso, the raised rectangular dance floor is being replaced with a circular parquet wood area which is ground level.

Numerous changes in the lighting and sound systems will be handled by Glenn Zdon of Buffalo. Five bass and four mid-range Altec speakers will remain suspended from the ceiling.

Two Technic turntables and a reel-to-reel unit will remain in the DJ booth while additions will be installed amongst the Smith/Hall of Cincinnati light system.

The lighting now features single and space beacons, chasers, a huge neon star, which may be replaced, strobes and 12 par lamps, says Larusso.

Offering four bars in three different sections, the 30-staffed operation also incorporates an elevated 50-capacity, glass enclosed lounge.

At the south end of Uncle Sam's the semi-private area is utilized for

press parties, visitors and receptions as well as for serving the 18-26 age group. A \$1.50 cover is charged weekends.

"We'd like to continue to book rock acts here along with new wave groups," says Larusso. "We've had Eddie Money, Todd Rundgren and the Average White Band included in our mini-concert format."

Manager Lynn Dietz indicates weekly special nights will remain in effect with Mondays featuring rock'n'roll, video on Wednesdays and local bands Thursdays. Most concerts are held Tuesdays, Thursdays and weekends.

When concert tie-ins are promoted with WGRQ-FM, concert ticket prices are set at \$2.97 to match the stations "97 Rock" promo. The highest ticket price is \$7 for concerts, says Dietz.

Wednesday video nights expose various recording artists usually provided by record companies. Custom-made slide presentations produced by Rich Powers in Cincinnati, are also included.

Opened in 1971, Uncle Sam's is part of a six-club chain owned and operated by the American Avents Inc. The newest is Spit, a Boston new wave venue, which opened Feb. 6.

The other properties include an Uncle Sam's in Detroit and Long Island as well as two Park Avenue clubs in both Milwaukee and Orlando.

Formerly Mid-South Concerts and Cincinnati Riverfront Concerts Inc., Avents sold those interests to emphasize the club chain of discos.

During the weekend disco segment, which is handled by new DJ Bryan Bradley, about 60% is disco and 40% rock oriented music, says Larusso. He adds that Bradley has a free hand in programming the music.

"We're going to increase our video use of the computerized, 12-camera system," says Larusso. "That's the new era we're entering now and we'll be prepared for it."

SHOW REVIEW

A Sin: 'Cosmic Spunk'

LOS ANGELES—The sins that are now being committed under the cloak of "new wave" are as heinous as those of the disco bandwagon a few years ago. "Cosmic Spunk: A Shock Rock Opera," being billed as a new wave musical comedy at the Odyssey Theatre here through March 1, is one of the gravest sins yet.

Playing only Fridays and Saturdays at midnight, with matinee show Sundays, director, star and co-writer Paul Vanase obviously hopes to capitalize on the decadent charm of the midnight cinemas showing "Rocky Horror Picture Show" and "Eraserhead." The result is 80 minutes of tedious cliches and unimaginative staging.

The paper-thin plot deals with an "outrageous" rock star named Paul Shock (Vanase) who is rivaled for stardom by Wonderful Woman (Jessica Badovinac). Vanase, who apparently has some credibility on the New York rock scene, camps and postures his way through his role,

undermining the asset of strong vocal ability. Badovinac, as the saucy Wonderful Woman, provides the play's only highlights, though the lines she has to deliver do not live up to the promise of her character or acting talent.

Except for "It's A Movie Time, Being A Woman" and a clever reworking of "16 Tons," the music is unexceptionally insipid. The low point was something called "Radioactive Woman" which has Vanase tearing apart a large doll and throwing pieces into the audience. This should not obscure the talents of the five musicians involved, especially drummer Eldad Tarmu.

The main problem is that the makers don't seem to have the slightest idea of the spirit of rock'n'roll, new wave or otherwise. "Cosmic Spunk" was written by Vanase, Charlene Keel and Barbara McCarter. Musical director is William Ashford with original music and lyrics by Vanase and Richard Holm.

CARY DARLING

Jennings Opening Act At Big Ft. Worth Spot

By JEAN WILLIAMS

LOS ANGELES—Waylon Jennings is scheduled to officially launch Ft. Worth's Billy Bob's Texas, touted as the world's largest country nightclub, with a two-day engagement April 2-3.

For its first month in operation,

club owners have lined up some of country music's top talent. Events will kick off with a private party, to be held opening day April 1 for Larry Gatlin, according to Spencer Taylor, club manager.

Janie Fricke & Con Hunley will

follow Jennings into Billy Bob's April 4, and Wille Nelson makes a two-day appearance April 5-6.

Also scheduled for April are Red Steagall, Hank Williams Jr., Alabama, Ray Wylie Hubbard, Johnny Paycheck, Moe & Joe (Bandy & Stampely) and John Anderson.

The club, with an estimated capacity of about 6,000, with seating for about 3,500, has taken the mechanical bull concept a step farther by building a bull ring inside the 100,000-square-foot facility.

Billy Bob's named for club owner Billy Bob Barnett, is located at the Ft. Worth stockyards and provides nine acres of parking space.

The club is being erected in several phases—three for entertainment. Sliding walls are available to make one 50,000-square-foot room into three rooms. Says Taylor: "For local bands the walls will be in place and expanded as needed. When a national (not star) artist appears we will remove one wall and for artists such as Waylon or Willie we will utilize the entire three rooms." Headliner acts will be featured on weekends, says Taylor.

Admission to the shows will be determined by the status of the performer. However, says Taylor, "We're keeping the admission fees down. Top price will be \$12.50 and that's for an artist like Willie Nelson."

Taylor also has contracted for May, Chuck Berry, Davey Wood, Gary Stewart, Roy Orbison, Gene Wayson, Leon Everett and the original members of Bob Wills' Texas Playboys and Hank Williams' Drifting Cowboys.

He notes that he is talking to artists like Tom Jones and he's working out a program with the Ft. Worth Symphony Orchestra.

"We want to cater to convention groups and we'll bring in performers that appeal to these groups, such as Tom Jones."

Billy Bob's also has a dance floor, 30,000 square feet of it, located in the center of the first two performing areas.

The club is offering, on a limited basis, membership in Billy Bob's VIP Texas Club, located in one corner.

(Continued on page 47)



Country Team: Billy Bob Barnett, left, and Spencer Taylor bring in top talent for what they say is the world's largest country nightclub.

Aladdin Theatre In Vegas Comes Alive

By TIM WALTER

LAS VEGAS—Concert venues will expand into a major entertainment factor here, if Sunrise Entertainment Corp. succeeds in its plans for using the Aladdin Theatre for the Performing Arts.

According to Burl Cohen, president of the year-old corporation with offices here and in Toluca Lake, Calif., the firm has a longterm lease with the Aladdin Hotel & Casino. "More than a year," he states, "with options. And we expect to use them." Another principal in the firm is veteran television producer George LeFave.

The firm began with a Feb. 6 booking of Con Funk Shun and expects to promote about 150 dates in 1981.

"Our philosophy is two-fold," explains Cohen. "We want to create a multi-faceted, diverse entertainment center principally oriented to local residents and we will operate the theatre as if it were an extension of the hotel and casino."

The company has background in tv productions and the Aladdin is its only concert booking arrangement. "It's not really a lease, more like an operating license," says Cohen. He expects to devote the "majority" of his time to the Aladdin.

"We are going to book a wide variety of events, concerts, Broadway shows and sports productions, as well as using the facilities for tv productions," he adds. Many concerts will be coproduced with DiCaesare-Engler of Pittsburgh, Broadway shows will be with St. Louis Theatrical "and we'll do a lot of stuff on our own."

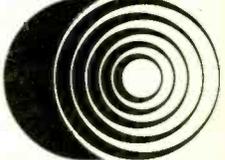
A double bill is scheduled Friday (20) featuring the Bar-Kays and Switch. Styx is set for Saturday (28) and Santana, Merle Haggard and the Charlie Daniels Band are among March dates firmed. Emmylou Harris, REO Speedwagon and a two-week run of "Beatlemania" with the

original cast are part of April's calendar.

"We're going to bring this theatre to life," claims Cohen. "It's a great facility that should be busy all the time." Under previous owners, the 7,500-seat theatre was frequently unused, sometimes playing as little as one concert a month.

Cohen says that 12 weeks of Broadway shows are planned for 1981 including "Oklahoma" with the New York cast, Bob Fosse's "Dancin'" and Mickey Rooney's "Sugar Babies." "We'll have all kinds of things from Rod Stewart to the Boston Pops, jazz, a televised Latin special, rock and country. In June, a circus is coming that is being especially created for the theatre," claims Cohen.

Cohen has been president of the Three Rivers Stadium in Pittsburgh and manager of the Summit Entertainment Complex in Houston.



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REO Speedwagon Now Parked Solidly On Easy Street

By CARY DARLING

LOS ANGELES—REO Speedwagon is parked on easy street these days.

The band has survived merciless drubbings from critics, inattention from New York and Los Angeles music circles, loss of group members and seemingly endless second-billed status to earn its first No. 1 album with "Hi Infidelity."

Even lead singer and cowriter Kevin Cronin is at somewhat of a loss to explain the album's success. Ironically, it may have been troubled personal lives which has contributed most to REO's knocking out John Lennon & Yoko Ono's "Double Fantasy" from the top spot.

"We were going through traumatic periods in terms of man-woman relationships," starts Cronin, who writes with guitarist Gary Richrath. "We took the feminine point of view more into consideration. The songs take into account how a woman feels. In concert, when I introduce 'Keep Pushin',' there's this big roar from the guys. When I introduce 'Keep On Loving You,'

there's this big shriek from the women. If you're only appealing to guys, you're only reaching half your audience."

While REO Speedwagon still has a reputation as a hard rocking band, it is the soft "Keep On Lovin' You" which is its first top 10 single and is no doubt one of the main contributors to the success of the album. "People have been telling us all along that a hit single is the ticket," declares Cronin.

Taking the woman's point of view into mind isn't a trademark of most hard rock and heavy metal bands with which REO has been lumped. However, Cronin balks at the categorization. "Heavy metal has a macho image. To me, heavy metal insinuates stupid lyrics, loudness and doing quaaludes," he asserts. "We've opened for acts like Ted Nugent and Aerosmith. I like them a lot but their audiences are different from ours. There was all that hassle with (Aerosmith's) Steve Tyler having firecrackers thrown at him onstage. Our audiences don't do that."

Because of the release of the greatest hits "A Decade Of Rock'n'Roll 1970-1980" last year, the group had more time for "Hi Infidelity."

"It gave us four or five months more to finish songwriting, especially the lyrics. Lyrics are the most important thing," Cronin states. "The album was released at a critical time when Kenny Rogers and Barbra Streisand had records out, so it

After experimenting with a different singer, Mike Murphy, for two albums both Cronin and REO were getting lonesome for each other. "That time was a good experience for me though," admits Cronin. "I gained a lot of self-confidence. When you're out alone with just an acoustic guitar opening for the Eagles, you had better be able to stand your ground."

when the band's label, Epic, was going through staff changes and Cronin alleges the LP got lost in the bureaucratic cracks. Still, the quintet toured constantly and even appeared in a film, the misbegotten "FM."

Now, the group regularly plays large arenas—claiming to have broken the house record set by the Beatles at the 44,000-seat Busch Stadium in St. Louis—and actually prefers the cavernous venues. "It's more of a challenge," he says. "You've got to reach 20,000 people and make those in the back feel as close as those in the front."

The success of "Keep On Lovin' You" is not going to radically change REO's style. "One thing we've learned is that we can rock out as hard as we want and still do our ballads," says Cronin. "Our style comes from the way we do it. We take it song by song. Our style is us. It's whatever we do."



Speeding Along: Lead singer/guitarist Kevin Cronin (left) and guitarist Gary Richrath of REO Speedwagon onstage at a recent concert.

had to be good. Fortunately for us, our LP stood up to them all. Having put out 10 records before, we had already made every possible mistake."

The "mistakes" began in 1968 when the Illinois band first got together. Initial lead singer Terry Luttrell left after the first album in 1971. Cronin joined for the second LP but immediately departed before the third album, "Ridin' The Storm Out." The main tension wasn't among drummer Alan Gratzier, keyboards player Neal Doughty or bassist Greg Philbin (later replaced by Bruce Hall) but between Cronin and Richrath.

"Gary was much more into heavy metal in those days," recalls Cronin. "I was more into acoustic songs. We were just kids. We couldn't figure out how to put these two elements together. Now, we've found a good combination but at the time it was hard."

He rejoined REO in 1976 for the "R.E.O." album. By this time, the group had a large following in the Midwest and the live "You Get What You Play For" in 1977—its first platinum album—earned fans on both coasts. Seeking greater critical and artistic recognition, REO Speedwagon released "You Can Tune A Piano But You Can't Tuna Fish" of which, Cronin says, the band was especially proud. Except for the already converted though, the album seemed to fall on deaf ears.

"I don't hold grudges against anybody," concedes Cronin. "But I was frustrated when 'Tuna' didn't make it as much as we'd hoped. We spent six to seven months in the studio on that record. I was frustrated and saw how the business of music had wrecked the art of music. I was mad at that."

"Tuna" came out at a time in 1978

TRUCKERS BUT NO BULL

Bad Bob's Is Simple, Real

MEMPHIS—Bad Bob's, which opened here nine years ago is continuing to lead this market in club attendance despite the proliferation of country clubs in the area featuring live entertainment and its decision not to follow the fad and purchase a mechanical bull.

The fact that the club is difficult to locate, even when one knows where he is going, is an additional deterrent the club has successfully overcome.

The club is located in a 9,000-square-foot warehouse in an industrial section of the city.

The club's simplistic decor reflects its traffic from tourists and truckers

Groups Booked

LOS ANGELES—The Diamonds, the Coasters and the Extras are scheduled to perform at a "Festival Of Rock'n'roll" which the Playboy Club here is producing during the months of February and March.

with road signs and truck-line logos scattered throughout its interior. Its small foyer has autographed photos posted of numerous entertainers who have played the club.

These artists include Mickey Gilley, Barbara Mandrell, Billy "Crash" Craddock, the Bellemey Brothers, Joe Stampley, Johnny Russell, Razy Bailey, Jerry Jaye, Dotsy, Ace Cannon, Gary Stewart, Stella Parton, Little David Wilkins and others. Carls Perkins, appeared on Jan. 31.

Although the club's capacity is 825, there are only 550 chairs; the lack of seating does not appear to concern the clientele. This club has two dance floors, one on the main floor and the second on the balcony.

"Probably the most unique thing about the club is its esprit de corps. We have such a mixture of people coming here," says club manager C.O. Franklin.

"Jerry Lee Lewis comes in here a
(Continued on page 48)

Concert Safety Bill Entered In N.Y. Legislature

NEW YORK—A new bill regulating security, entry and egress at non-sporting events at indoor and outdoor venues was introduced in the new session of the New York State Legislature, sponsored by Republican John Marchi of Staten Island in the Senate, and Democrat Pete Granivis from Manhattan in the Assembly.

The bill would leave standards and enforcement to local communities, but if the bill passes, and local communities do not enact their own legislation by July 1982, the following provisions will apply:

Doors must be opened 60 minutes before the show starts for reserved ticket events, and 90 minutes for other non reserved events; 70% of the doors and entrances, excluding loading areas, must be opened. For each 1,000 people in the audience there must be six guards on reserved ticket events, seven for other events.

Of the guards, one-third must be at the entrances one hour before reserved ticket events, and two hours before non reserved ticket events. In indoor venues capacity for non reserved ticket events cannot exceed 5% over reserved ticket events.

An attempt last year to enact similar legislation, prompted by the death of 11 fans at a Who concert in Cincinnati Dec. 5, 1979, did not get out of committee. This year, with bipartisan sponsorship, the authors of the bill hope to do better.

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Talent Talent In Action

707 TOASTERS
Roxy, Los Angeles
Admission: \$6.50

Bombast galore was the watchword when Casablanca's answer to World War III, 707, invaded this club Feb. 10.

Even so, out of that solid 65 minutes of pushing the decibels to the nth (they would have busted any Richter scale in the vicinity), there emerged some musicianly moments, albeit devoid of anything resembling subtlety.

Of the dozen-odd ditties it did, the foursome hit home hardest with its SRO audience (barely in the post-pubescent age range for the most part) on several counts: biggest hit of the evening was its biggest wax entry to date, "I Could Be Good For You." Predictably, the youngsters went into their strident squeals the minute they recognized it.

Also worthy of mention, off of its just-released second album, were: "Rockin' Is Easy," "Live Without Her," "City Life" and "Millionaire." On the latter tune, drummer Jim McClarty scored big with a hands-quicker-than-eye solo. In fact, he worked so hard throughout, he practically had to be carried off when the set was over.

Rounding out the 707 crew were: Kevin Russell, guitar-vocals; Phil Bryant, bass guitar-vocals; and Andy Celley, keyboards.

Opening act, Toasters, were not only easier on the ears but also the eyes, mainly because of the blonde lead singer in the group. She played lead guitar as well and handled both chores with aplomb. Her three male music mates played drums, electric bass and keyboards during the 30-minute eight-tune set. They evinced good collective sound and registered greatest crowd reaction with: "She's So Safe And Sane," "Hard As A Rock" and "I'm Really Down."
JOE X. PRICE

TOWER OF POWER
Roxy, Los Angeles
Admission: \$6.50

At its best, Tower of Power's music is a forceful soundtrack for urban America recalling cruising in fancy cars, hot summer air carrying the aromas of different foods, and simply having a good time. As with War, this 10-piece band has the capability of mixing r&b, jazz and Latin rhythms into something spicy that's not quite any of them.

At its worst, the group's music is a mishmash of styles with no direction or focus. The 80-minute set here Feb. 4 fell squarely in the middle. The main problem was material. The best songs were either lumped into a medley ("You Ought To Be Having Fun," "Don To The Nightclub," "Oil In The Ground," among others) or not performed at all ("So Very Hard To Go," "Ain't No

thin' Stoppin' Us Now," "This Time It's Real," "Don't Change Horses In The Middle Of The Stream)."

What remained in the 16-song performance was seemingly endless soloing. Granted, the Tower of Power horn section is one of the best in the business but the musicians' abilities can be seen as easily if integrated into a song structure. Lead singer Michael Jeffries has a strong voice, as proven on the sizzling version of "You're Still A Young Man," but—due to the band's penchant for soloing—he spent as much time offstage as on.

"That's Why I Sing" and "It's As Simple As That," two new songs, bode well for the future with their snazzy, hook-laden arrangements. The group has to be credited for staying around this long (six are original members who came together 10 years ago) and sticking through hitless times.
CARY DARLING

Talent Talk

Artists added to the Grammy Awards show Wednesday (25), hosted by Paul Simon, include Herb Alpert, James Blackwood Sr., Judith Blegan, Harry Chapin, The Commodores, Roberta Flack, Aretha Franklin, Mickey Gilley and the Urban Cowboy Band including Johnny Lee, Al Jarreau, Kris Kristofferson, Patti Lupone, Charley Pride, Boz Scaggs, and Conway Twitty. They will join Harry Belafonte, Irene Cara, the Rev. James Cleveland, Judy Collins, Rodney Dangerfield, Andy Gibb, George Jones, Kenny Loggins, Barbara Mandrell, Chuck Mangione, Manhattan Transfer, Bette Midler,

Anne Murray, the Oak Ridge Boys, Barbra Streisand, and Dionne Warwick, who were previously announced.

The fourth annual Bay area Music Awards, honoring top musicians in the San Francisco area, have been set for April 15. . . . Gold Key Media, producers of "America's Top 10," is preparing a new syndicated music show, "Portraits Of A Legend," hosted by James Darren, and featuring film biographies of top musical artists. Profiled in the pilot is Stevie Wonder. . . . Grace Slick in on a European promo tour to plug "Welcome To The Wrecking Ball."

John Locke, former keyboard player for Spirit has joined Nazareth on group's current U.S. tour. . . . Having successfully hosted "Saturday Night Live," what is left for Debbie Harry? Guesting on an upcoming segment of the "Muppet Show," of course. . . . The Marshall Tucker Band will be on "Fridays" March 13. . . . Wendy Williams and the Plasmatics will meet Tom Snyder on "Tomorrow" next Tuesday (3). . . . Cheap Trick to play Hiram Bithorn Stadium in Puerto Rico on April 24.

In a recent interview on black music-oriented radio station KJLH-FM in Los Angeles, Melissa Manchester received a call-in from listener and owner of the station, Stevie Wonder. The two discussed the possibility of writing some material together.

Charlie Gilreath of Climax Productions reports that a show the company produced featuring punk bands Black Flag, Fear, Circle Jerks, the Adolescents, China White and the Minutemen came off without a hitch. Many of these bands have been banned from clubs in L.A. because of the violence that has accompanied their shows (Billboard, Feb. 7, 1981). Gilreath attributes the success of the Feb. 11 show to proper organization, adequate security and support and guidance from the Los Angeles police department.

"Another One Rides The Bus," a take-off by "Weird Al" Yankovic of Queen's "Another One Bites The Dust," was rush-released recently by TK Records of Hialeah, Fla. The song has aired regularly on the nationally-syndicated "Dr. Demento Show" since Sept. 12 of last year and was voted the number one song of the year by the program's listeners.

The Ventures recently performed in L.A. for only the second time in 10 years, drawing such luminaries as Ray Manzarek, Martha Davis (Mott's), Richard Marin (Cheech and Chong), KROQ-FM disk jockey Rodney Bingenheimer and actor Michael Landon to its shows at the Roxy.

ROMAN KOZAK & KAREN KELLY

FEBRUARY 28, 1981 BILLBOARD

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24 Track

EASTERN ARTISTS RECORDING STUDIO, INC.

Survey For Week Ending 2/15/81

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	BEACH BOYS—Pace Concerts/Louis Messina, Reunion Arena, Dallas, Tx., Feb. 15	13,979	\$8.50-\$10.50	\$132,329*
2	BEACH BOYS/RANDY MEISNER—Pace Concerts/Louis Messina, Summit, Houston, Tx., Feb. 12	12,700	\$10.65	\$131,850*
3	BEACH BOYS/RANDY MEISNER—Pace Concerts/Louis Messina, Univ. of Tx., S.E.C., Austin, Tx., Feb. 13	14,400	\$7.50-\$9.50	\$123,231*
4	MOLLY HATCHET/GAMMA w/RONNIE MONTROSE—Albatross Productions, Colis., Seattle, Wa., Feb. 10	9,217	\$9.50-\$10.50	\$89,340
5	CHEAP TRICK/UFO—Brass Ring Productions, Cobo Arena, Detroit, Mich., Feb. 13	8,757	\$9-\$10	\$86,606
6	BRUCE SPRINGSTEEN—Sound Seventy Productions/Pace Concerts/Louis Messina, Municipal Aud., Mobile, Ala., Feb. 12	7,829	\$10-\$11	\$84,143
7	SUGAR HILL GANG/OSIRIS—U.N.I. Productions, Scope Arena, Norfolk, Va., Feb. 14	10,841	\$5-\$7	\$69,522
8	MOLLY HATCHET/LES DUDEK/415—Bill Graham Presents, Aud. Arena, Oakland, Ca., Feb. 14	6,500	\$10.50-\$11	\$62,350

Auditoriums (Under 6,000)

1	JERRY GARCIA/DR. JOHN—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Feb. 13 (2)	6,809	\$9.50-\$10.50	\$69,197*
2	CHRISTOPHER CROSS—Pace Concerts/Louis Messina, Music Hall, Houston, Tx., Feb. 13 (2)	6,058	\$9-\$10	\$56,270*
3	GORDON LIGHTFOOT—Brass Ring Productions, Civic Aud., Grand Rapids, Mich., Feb. 15	4,215	\$9-\$10	\$43,298
4	SANTANA—Feyline Presents/C.U. Program Council, C.U. Fieldhouse, Boulder, Co., Feb. 13	4,369	\$9.50-\$10.50	\$42,289
5	MOLLY HATCHET/LES DUDEK—Bill Graham Presents, Mem'l. Aud., Sacramento, Ca., Feb. 13	4,400	\$7.95-\$9.95	\$40,318*
6	JERRY GARCIA—Ron Delsener/Monarch Entertainment, Palladium, N.Y.C., Feb. 11	3,387	\$11	\$36,000*
7	SANTANA—Feyline Presents/USC Concert Crew, Massari Gym, Pueblo, Co., Feb. 14	3,388	\$8.50-\$10.50	\$31,752
8	SANTANA—Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 12 (2)	2,900	\$10-\$11	\$29,072*
9	JERRY GARCIA—Cross Country Concerts/Monarch Entertainment, Bushnell Aud., Hartford, Ct., Feb. 10	2,708	\$9.50-\$10.50	\$27,797
10	JERRY GARCIA—Frank J. Russo, Inc./Monarch Entertainment, Ocean St. Theatre, Providence, R.I., Feb. 9	2,798	\$8.50-\$9.50	\$24,839
11	NO NUKES BENEFIT—BONNIE RIATT—Cross County Concerts/Yale Charities Drive, Woolsey Hall, Yale Univ., New Haven, Ct., Feb. 12	2,077	\$10.50	\$21,809
12	LEON RUSSELL & NEW GRASS REVIVAL—Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 13 (2)	2,109	\$8.50-\$9.50	\$18,521
13	HUMBLE PIE—Brass Ring Productions, Center Stage, Canton, Mich., Feb. 16	1,400	\$10	\$14,000*
14	BLACK FLAG/FEAR/CIRCLE JERKS—Climax Productions/KNAC, Stardust Ballroom, Hollywood, Ca., Feb. 11	1,862	\$6.50	\$11,658
15	JONATHON RICHMAN & THE MODERN LOVERS/PHIL GENPHILE—Frank J. Russo, Inc., Bradford Ballroom, Boston, Mass., Feb. 13	875	\$7.50-\$8.50	\$7,000
16	LOVERBOY/YOUNG WEASELS—Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 11	800	\$2.50-\$3.50	\$2,526



FUNK TIME—LAX Records' Funkadelic, Calvin Simon, left, Clarence "Fuzzy" Haskins, center, and Grady Thomas offer a taste of their stage show.

1980 A STRONG YEAR

Claim Cotillion Ducks Slump; Allen Surveys R&B Disk Sales

• Continued from page 16

records although it may not be in the top 10 on the charts.

"On the other hand, with a rock record there may not be that middle ground because you usually either have a hit or you have nothing.

"Dealing with that middle ground," says Allen, "with a black artist, he may record a song that's considered a ladies song. The women will go out and buy the record but the men may not. This could be a profitable record for us and not really be a hit. Additionally, there will be few returns."

Allen notes that both Atlantic and Cotillion have always been artist development labels.

He points out that he has always been, and continues to be involved in every facet of his artists' careers.

"At this time practically all our artists are relatively new. We've always been a developing company. Even though we have gotten rather large, we still operate the same way.

"About 95% of the artists we have on both Atlantic and Cotillion are artists we are developing. I am involved with them from the day they sign to the time they have records in the marketplace.

"Our artists are made aware from the beginning that we operate here like a family. All of the acts know they don't have to have an appointment to see me. We have an open door policy."

Allen says he gives artists a chance to develop, not cutting them off if their first or second albums are not successful.

"If we went with just one or even two albums we wouldn't have a Stacy Lattisaw. Her first album didn't sell at all. We would certainly go no less than two LPs," he notes.

"It does, however, depend on the artist. The average artists usually hit between two and three records. Yet," he continues, "with Sister Sledge we did five albums before we got a hit.

"We always knew Sister Sledge had it but we knew we were doing the wrong thing. We can't blame any one individual. It's just that the ingredients were not brought together at the same time to produce a hit."

He believes the same situation occurred with Lattisaw. "It absolutely was not the producer because Van (the late Van McCoy) was a great producer. We used the wrong songs. I believe they were just too mature for her."

Narada Michael Walden produced Lattisaw's last album and he is working on her upcoming LP.

"Walden liked the project so much he took the time and wrote songs for her. With everything being written around Stacy all the ingredients were right for a hit record."

Following his Lattisaw project, Walden goes into the studio with his own album and back again with Sister Sledge. He produced and wrote most of the material on Sledge's last album.

How did Allen select Walden as producer for Sledge and Lattisaw? "In talking to him and knowing his background, I believed he was capable of doing many things so I offered him Stacy to produce.

"That was all he needed—someone to believe in his ability."

Allen notes that he has no aversion to switching producers when he believes one has taken the artist as far as he is capable.

"That was not the case with Sister Sledge, however, Chic was backed up with projects and we needed product on the group right away. Black artists tend to often be only as good as the flow of their product.

We can't put out a record today and get another one three years later because record buyers will pick up another favorite. It's tough getting those fans back. So what we need is a steady flow of product and hopefully a flow of hit product."

Cotillion's artists roster include Slave, Mass Production ADC Band, William "Weegee" Howard, a new band Illusions, Sister Sledge and Lattisaw.

Allen has a field staff of eight plus a number of local reps and office personnel working Atlantic/Cotillion's product.

Everett Smith is vice president at the label, white Pat Jones is director of secondary promotion; Sandy Carter, director of administration and Chandra Persuad, assistant to Everett Smith and radio liaison.

His regional field staff includes, Deke DeBarry, based in New York; Buddy Dee in Philadelphia; Robert Wilson, Detroit; Marty Mack, Los Angeles; Charles Geer, Atlanta; Vinnee Stark, Tennessee; Walter Morehead, New Orleans.

Counterpoint

• Continued from page 34

groups (Parliament/Funkadelic) but we were signed to two record companies.

"We started a corporation in Detroit called Parlafunkadelic-Thang Inc., in the early '70s," he continues. "The five of us owned the corporation. We decided to leave Invictus and close our corporation. George wanted to move it to New York.

"At that point we divided the money equally, although George got extra because he was the group's producer. When the company folded George took it to New York. We thought he was setting it up the same way, with the five of us equal partners.

"We discovered we had no interest in the company when Parliament went to Casablanca Records. We received papers saying we were employees of George's company."

He claims that the four members who comprised Funkadelic "left us because of money disputes and we had to look for a new band.

"We ran into Bootsy Collins playing at a club in Toledo and asked him to become our backup band.

"In order to get Bootsy to play with us he was given a piece of the action in Funkadelic. We all signed papers to this effect. Bootsy's band

worked with us for two years and no one knew that it was not the same Funkadelic.

"We left (the three LAX members) in 1977 and filed the suit."

In addition to working at non-industry jobs, Haskins says the trio spent time writing songs. These songs are included on "Connections And Disconnections." He notes the album was completed a year ago.

On the other hand, a spokesman for Clinton says: "The people must be the ultimate judge of who or what the real Funkadelic is.

"As far as we are concerned Funkadelic contains various components which have remained constant over the years. These components include the artwork of Pedro Bell, the dual guitar sound and the choir chorale harmonies.

"The problem with this other Funkadelic," he continues, "is not the name—anyone can be a Funkadelic—and we're not interested in the legal ramifications.

"The problem here is that people who buy the records, go to the stage shows and consider themselves part of the Funkadelic nation are being misled. Whether they are being misled on purpose is not for me to say."

★ ★ ★
Remember... we're in communications, so let's communicate.

Billboard® Soul LPs

Survey For Week Ending 2/28/81

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	8	III The Gap Band, Mercury SRM-1 4003 (Polygram)	39	38	30	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453
☆	4	10	THE TWO OF US Yarborough & Peoples, Mercury SRM-1 4009 (Polygram)	★	NEW ENTRY		ALL AMERICAN GIRLS Sister Sledge, Atlantic SD 19288
	3	16	HOTTER THAN JULY Stevie Wonder, Tamia T8-373M1 (Motown)	41	30	17	DIRTY MIND Prince, Warner Bros. BSK 3478
	4	2	FANTASTIC VOYAGE ● Lakeside, Solar BXL1-3726 (RCA)	42	41	37	DIANA Diana Ross, Motown M8-936M7
☆	6	7	IMAGINATION The Whispers, Solar BZL1-3578 (RCA)	43	43	13	SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145
	6	5	CELEBRATE Kool & The Gang, De-Lite DSR- 9518 (Polygram)	★	49	3	GOLDEN TOUCH Rose Royce, Whitfield WHK 3512 (Warner Bros.)
★	8	19	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	★	NEW ENTRY		THERE MUST BE A BETTER WORLD SOMEWHERE B.B. King, MCA MCA-5182
	8	7	AS ONE Bar Kays, Mercury SRM1-4009 (Polygram)	46	40	8	BETTER DAYS Blackbyrds, Fantasy F-9602
☆	11	8	THREE FOR LOVE Shalamar, Solar B21-3577 (RCA)	47	36	11	CANDLES Heatwave, Epic FE 36873
	10	10	LIVE AND MORE Roberta Flack and Peabo Bryson, Atlantic SD-2-7004	48	48	31	JOY AND PAIN ● Maze, Capitol ST-12087
☆	16	4	IN OUR LIFETIME Marvin Gaye, Tamia T8-374M1 (Motown)	49	34	15	THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (Epic)
★	13	15	WINELIGHT Grover Washington, Jr., Elektra 6E 305	50	52	17	CARNIVAL Spyro Gyra, MCA MCA-5149
	13	9	TOUCH Con Funk Shun, Mercury SRM1-4002 (Polygram)	★	60	2	ELOISE LAWS Eloise Laws, Liberty LT 1063
	14	12	TRIUMPH ▲ The Jacksons, Epic FE-35424	52	46	10	LATE NIGHT GUITAR Earl Klugh, Liberty LT-1079
☆	20	5	CITY NIGHTS Tierra, Boardwalk FW 36995 (CBS)	★	NEW ENTRY		LICENSE TO DREAM Kleeer, Atlantic SD 16027
	16	17	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767 (Epic)	54	55	14	THE DRAMATIC WAY The Dramatics, MCA MCA-5146
	17	18	JERMAINE Jemaine Jackson, Motown M8-948M1	55	59	32	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
	18	14	ARETHA Aretha Franklin, Arista AL 9538	56	47	7	SHADES OF BLUE Lou Rawls, P.I.R. JZ 36774 (Epic)
★	22	12	SKYYPORT Skyy, Salsoul SA 8537 (RCA)	57	51	44	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)
	20	15	FEEL ME ● Cameo, Chocolate City CCLP 2016 (Polygram)	58	54	4	MYSTERIES OF THE WORLD MFSB, TSOP JZ 36405 (Epic)
	21	21	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (Epic)	59	50	14	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (Epic)
	22	23	THIS IS MY DREAM Switch, Gordy G8-999M1 (Motown)	60	62	2	DEE DEE Dee Dee Sharp Gamble, P.I.R. JZ 36370 (Epic)
★	28	5	GAUCHO ▲ Steely Dan, MCA MCA-6102	61	65	2	I LIKE WHAT YOU'RE DOING TO ME Young & Co., Brunswick BL 754224
	24	24	ZAPP ● Zapp, Warner Bros. BSK 3463	62	57	36	HEROES Commodores, Motown M8-939M1
	25	25	I HAD TO SAY IT Millie Jackson, Spring SP-1-6730 (Polydor)	63	53	13	ULTRA WAVE Bootsy, Warner Bros. BSK 3433
	26	26	KANO Kano, Emergency EMLP 7505 Brasilia	64	67	10	PORTRAIT OF CARRIE Carrie Lucas, Solar BXL1-3596 (RCA)
	27	27	FACES ● Earth, Wind & Fire, ARC/Columbia KC2-36795	65	58	31	LOVE APPROACH ● Tom Browne, Arista/GRP 3008
☆	44	2	MAGIC Tom Browne, Arista/GRP 5011	66	56	21	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299 (Polygram)
	29	29	GREATEST HITS Manhattans, Columbia JC 36861	67	66	19	SEAWIND Seawind, A&M SP-4824
	30	19	TROMBIPULATION Parliament, Casablanca NBLP 7249 (Polygram)	68	68	33	CAMERON Cameron, Salsoul SA 8535 (RCA)
	31	31	SHINE ON L.T.D., A&M SP 4819	69	69	19	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
	32	32	POSH Patrice Rushen, Elektra 6E-302	70	70	14	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
	33	35	INHERIT THE WIND Wilton Felder, MCA MCA-5144	71	71	17	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
★	45	6	HOUSE OF MUSIC T.S. Monk, Mirage WFG 19291 (Atlantic)	72	63	3	REAL EYES Gil Scott-Heron, Arista AL 9540
	36	37	LET'S BURN Clarence Carter, Venture VL 1005	73	61	15	ODORI Hiroshima, Arista AL 9541
★	42	4	VOICES IN THE RAIN Joe Sample, MCA MCA 5172	74	64	37	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	38	39	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	75	73	28	SPECIAL THINGS Pointer Sisters, Planet P-9 Elektra

★ 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.)

FEBRUARY 28, 1981 BILLBOARD

Metal Audio Tape Mart Pushed By Aggressive Fuji

By GEORGE KOPP

NEW YORK—The metal audio tape market is full of activity, thanks to an aggressive marketing campaign from Fuji Tape. Fuji has focused on its metal tape in a move to increase its product visibility, and possibly capture some market share enjoyed by the two tape majors, TDK and Maxell.

According to Fuji general manager John Dale, the metal push is part of a long-term strategy begun several months ago. Fuji is discounting its metal tape by 10%, and providing co-op to dealers in amounts of "10% and beyond," in the words of one retailer. The promotion has brought the price of a metal C-90 into the \$7-\$8 range.

"Sales results have been astronomical," says Dale. "We've sold out of 46s and 60s and had to order more from Japan. The 90s are selling well, but we anticipated it and have sufficient inventory."

TDK is also discounting its metal cassettes by 10%, but officials there say the company has no plans of increasing its production or altering its product mix. Maxell is "doing nothing with metal," says a dealer.

Maxell marketing coordinating

manager Mike Golacinski says that in spite of the Fuji price cuts he has heard no positive reports about metal from his dealers. "We've always been cautious on metal tape," he says. "Even though all the hardware comes with a switch for metal, we don't want someone with a \$200-\$300 deck using our tape and getting poor results. The real market for metal is very small."

Golacinski maintains that Maxell's UDXL line of premium tape is still where the blank cassette market is really at. This is where the company will concentrate its main promotional efforts, he says.

Dale maintains that Fuji can achieve profitability for its metal tape, even with the discounts. The promotion lasts through the June CES. Asked whether the price reductions will then become permanent, Dale replies: "My crystal ball is cloudy on that."

"The metal market is a lot more alive than people assumed," says Dale. "We now plan to increase our production, and when we do that we'll be able to effect some economies. I look forward to the time

(Continued on page 38)



Billboard photo by Kaz Tsuruta

ENGINEER POWER: Recording engineer Leslie Ann Jones, right, enjoys a mirthful moment with Joan Baez at the console in the control room at the Automatt, San Francisco. Jones is one of a number of Bay Area women engineers and part of a growing number of female recording engineers nationally.

Women Blossoming In The Booth

By JACK McDONOUGH

SAN FRANCISCO—Female engineers are becoming an increasingly visible force in Bay Area recording.

Presently there are seven women engineers (in both first and assistant capacities) at the five major area studios, with two others doing freelance work.

Two of the women, Leslie Ann Jones at the Automatt and freelancer Susie Foot (formerly at Wally Helder Studios where fully half of the women gained some of their experience) believe they were

among the first female engineers on the West Coast.

All of the women described similar patterns in the pursuit of their until-recently unorthodox careers.

Most of the women made allusions to various sacrifices necessary for the pursuit of such a career. Most started at the lowest rungs of the studio ladder and worked up slowly. As one put it, "I worked for a few years as a janitor at one studio just to get some idea of what the equipment was like, and then I moved up to being a go-

fer at another studio. I considered that an advancement."

Many of the women took instruction at various recording schools or colleges and also trained themselves on the side with extensive independent reading.

Some of them are musicians, who realized that a successful performing career was not in the cards and turned to engineering as a way of satisfying their love for music.

Several gained experience by mixing live sound for bands before moving on to studio work.

(Continued on page 38)

FIRM JOINT VENTURE

Radio Cassettes By Sony—From China!

By PETER ONG

SINGAPORE—The Sony radio cassette will soon bear a not-so-familiar marking—Made In China.

It will be made possible by the signing of a memorandum to set up a joint venture between Sony Corp. of Japan and China's Electronic Technology Export-Import Corp.

The memorandum was signed by Sony's chairman Akio Morita when he visited China recently.

This is the first time the Chinese government has signed such an agreement with a foreign electronics firm.

The joint venture calls for the production of radio cassettes, "projec-

tion television" sets and other electronics products by 1984.

However, the Peking Broadcasting Equipment factory, a major Chinese electronics and communication equipment manufacturer, has already started producing radio cassettes on commission from Sony.

The finished products are exported to Latin America, the Middle East and Asia.

The Chinese firm hopes to make 100,000 radio cassettes a year in 1982.

An agreement to set up the joint venture will soon be formally signed.

Inexpensive Mixing Console Due Clain New York Sound Works Model Fully Automated

NEW YORK—A fully automated mixing console may soon be within the financial reach of many more studios than can now afford one, says Sound Works co-owner Alan Ramer. The supplier will be Sound Works itself, which just last week went on line with its own modified business computer. The Sound Works computer not only automates the board, it also handles numerous business duties around the office.

The system, designed by senior engineer Jerry Garszva, utilizes a general purpose small business microcomputer fitted out with some custom design circuit boards. The computer reads levels at 30 times a second, and as its memory is used up it stores the information on floppy disk.

Sound Works plans to market both the hardware and the software for the computer before the fall Audio Engineering Society convention. "We've spoken with several consultants," says Ramer, "and they say

there are thousands of consoles that this could be hooked up to at cost-efficient prices. We've been told that if we can sell 100 we can make a lot of money."

The system, which took two years to design and build, is "not cost-efficient for us," according to Ramer. "Two years ago, when we bought the equipment, it cost considerably more than it does today. The price on the hardware has come down tremendously. But we can make back our costs by marketing the system."

Ramer and Garszva say their system has many advantages over current automation systems, including price.

"The nicest thing about it," says Garszva, "is that it's easily modifiable. Neve's NECAM is a good system, but you can only use it with a Neve console, and it costs \$75,000. Once we get the bugs out, we should be able to bring ours to market for half of what Neve costs."

Ramer adds that unlike dedicated computers which are designed only to perform board automation functions, the Sound Works system doubles as a regular business computer. "It will do billing, mailings, even turn our lights on and off. One thing we're doing right now is putting our tape library into the computer and assigning each employee a number. This way we'll know who is utilizing the tape library at all times."

Unlike the Neve system, Sound Works' automation is completely electronic, not electromechanical. "When you have an electromechanical operation," says Garszva, "you can have mechanical failures. Also, your response time is limited by how fast your faders can move up and down."

The Sound Works system uses visual displays consisting of color graphics showing the automation level and the fader level on each track. "Our system is designed by and for audio engineers," says Garszva. "It has a lot of features that engineers really need, and because it can be modified, it will never be obsolete." He adds that studios doing video work as well will be able to hook the system up to SMPTE video equipment.

According to Ramer, Sound Works may also license the technology to manufacturers of mixing consoles.

GEORGE KOPP

Valenti Speaks

NEW YORK—Motion Picture Assn. of America president Jack Valenti is the latest addition to the luminaries scheduled to address the International Tape/Disc Assn. (ITA) conference in March. Previously announced celebrities include John Chancellor, Mike Wallace and former Senator Abraham Ribicoff.

The ITA will also hold a special session on video piracy, to take place prior to the keynote address, to be delivered by Chancellor.

The ITA Audio/Video Update will be held in Hollywood, Fla. March 15-18. Reservations may be made through ITA offices in New York.

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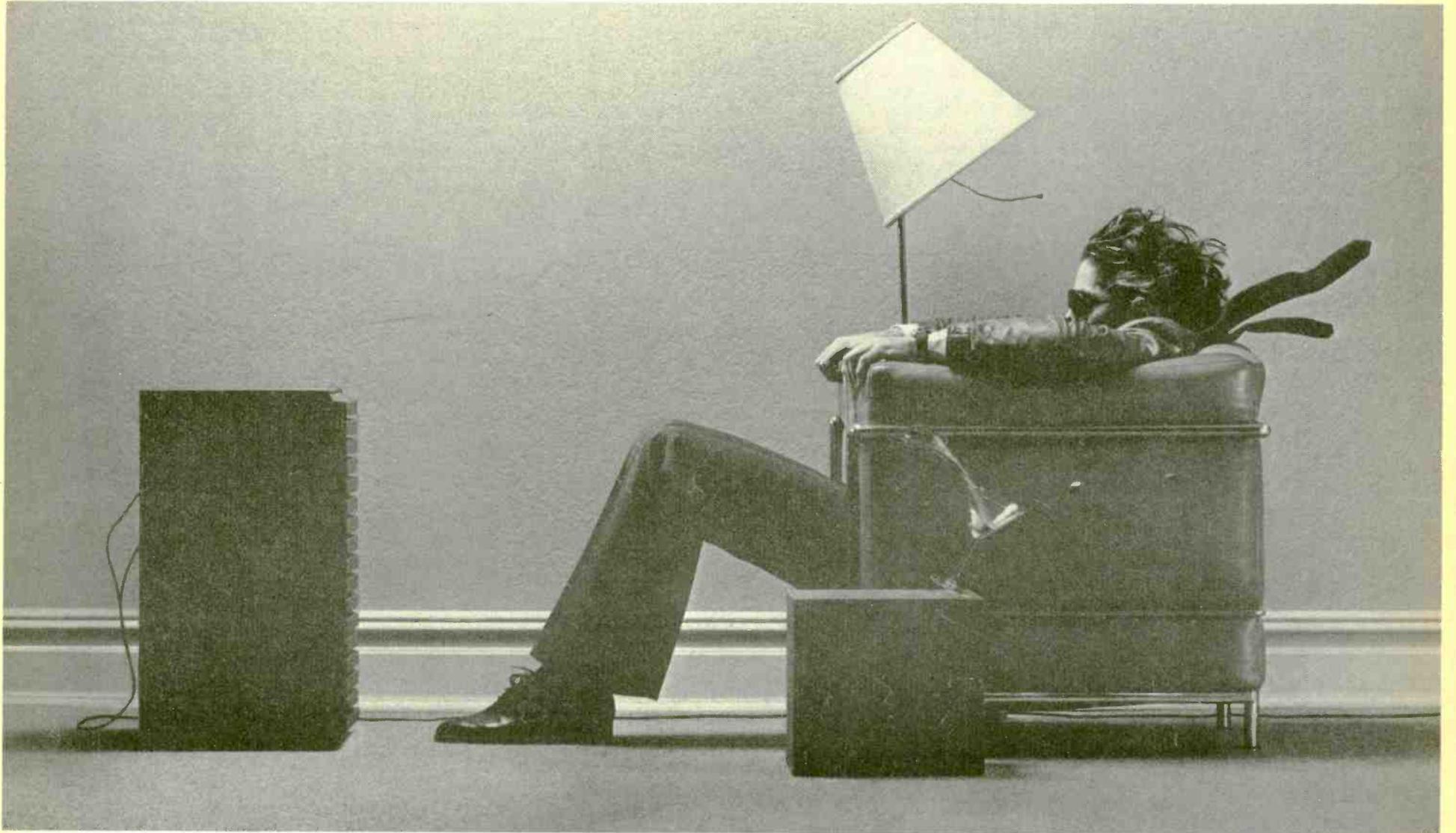
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Awards Given

NEW YORK—Discwasher has lauded its sales force with Most Improved Territory and Rep of the Year awards. Cited for the first category are Damark Industries, which covers Southern Calif. and Blumentritt Sales in the Midwest.

Rep of the year honors go to Dobbs-Stanford/Stanford Marketing of Irving, Tex. Discwasher, recently purchased by hi fi maker Jensen Sound Labs, says 1980 was its best year.

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IT'S WORTH IT.

BOOTH LADIES *They Flourish In Bay Area As Engineers On Sessions*

• Continued from page 36

And almost all of them acknowledge the unnervingly painstaking nature of studio engineering work.

The Automatt, with three of six staff positions filled by women, has the highest complement of females among the area studios. In addition to Leslie Ann Jones (the dean of the local contingent, if one will excuse the mixed-gender metaphor), the Automatt has assistants Susan Gottlieb and Maureen Droney on call.

Jones's story contains most of the elements common to the careers of all the women.

"I started out," recounts Jones, "at age 14 as a guitar player in a band. We were always the favorite of the a&r guy who got fired or were with a label that got sold. So we spent a few years doing nothing but cutting 16 and 24-track masters that never got issued. That's how my knowledge of the recording end of the business things got started."

"After that I joined an all-girl band, and I owned the p.a. After that group folded I started renting the p.a. out and I found out I had to read a lot about what I was doing in order to do it right. That's when I decided to stop playing and concentrate on sound work."

At around this time, in 1973, Jones went to work in the public relations department at ABC Records and subsequently moved on to artist relations. But she knew that ABC had a studio on the premises and on the side began working on her time in that direction.

"I took the first two courses ever offered in audio by the Sherwood Oaks Experimental College, by Bill Lazerus. Which meant I finally had someone to ask questions of. I was reading a lot on my own but it's hard to read something by yourself and then try to figure out if what you think you know is right."

Jones was reading "anything I could. I read a lot of hi fi magazines because I found some of it applicable to live sound. I don't think the engineering magazines had even started then. I remember when the RIAA book came out and I was the first to bring it into class." Jones recalls as well that she was the only female in the class.

"Then one day I walked across the street to ABC studios and applied for a job. Phil Kaye was in charge then and he was honest with me and said he'd never been approached to hire a female engineer but that he'd give me a shot at the next apprentice opening. I went out with Fanny to mix their live sound for an English tour, and when I got back Phil called and put me on. So I know I was the first woman at ABC and I didn't know of any others anywhere else at that time."

Jones remembers several important breaks that came her way after she started at ABC.

"Bill Halverson came in to work on a project with Michel Polnareff with another second, but they needed to make a schedule change. The change fell with my shift, and I was thrilled to be able to work with Halverson."

"We were one of the few studios at that time with built-in Allison automation. Bill had never used it and of course I had no idea what it was and I spent my nights reading up on it. So it was great for me because I was able to learn the system at the same time Bill did."

Jones got her chance to move into first-engineer's work "because ABC had several excellent black engineers who were getting overbooked and I was able to start taking up some of the slack for them." The first album Jones did on her own was for John Mayall.

Jones stayed with ABC until shortly after Kaye departed, "and after laying off for about four months I got a call from the Automatt in May 1978. I began working mainly as a second and gradually I was able to begin working with projects that David Rubinson (Automatt owner) brought in and then I started getting requested by clients for whom I had worked as a second." The first of these clients was Con Funk Shun.

Jones says her most challenging work so far was on the recent Santana album "Swing of Delight," recorded on a 3M 32-track digital machine. Jones says she believes either herself or Deni King at L.A.'s Record Plant to be the first woman to engineer a digital recording.

Jones also has just secured her first associate producer credit with mixing and overdubbing work on a live Joan Baez recording to be released by CBS International in several European countries. "I'd like to get into production," says Jones, "but I would not want to give up the engineering because I love it so much. So far I've not found it difficult to do the two things at once—to punch in the guitar part and to listen to the part to tell if it's right or wrong."

Susan Gottlieb, who has been at the Automatt six months, also traded in performing for engineering, which she began learning with courses at Vance Frost's Music Recording School, conducted at Bear West studios. "Afterwards," says Gottlieb, "I convinced Vance to give me a job." The job entailed mostly administrative work for the school and for Frost's own projects at Heider's "but I'd go into the studio to watch as much as I could and at the end of sessions and in off-time Vance would coach me. I decided I wanted to concentrate totally on studio work and now the Automatt provides that opportunity." Gottlieb's second-engineer credits include work on albums by Pharoah Sanders (Theresa), Amos Garrett (Flying Fish), Holly Near (Redwood) and the aforementioned live Baez package.

The Automatt's third woman engineer—and third ex-musician—is Maureen Droney, who started off doing live soundwork for her band, then did some "freelance four-track work" and then moved on to location sound recording for San Francisco Lightworks, a company which

(Continued on page 40)

Audiophile Recordings



THE DIGITAL FIEDLER—Boston Pops, Ultragroove Records UG7003, distributed by CC Marketing, \$17.98.

One of the original eye-opening audiophile releases of the late 1970s was Crystal Clear Records' direct-disk of Arthur Fiedler and the Boston Pops performing two popular and colorful works, Tchaikovsky's "Capriccio Italien" and Rimsky-Korsakov's "Capriccio Espagnol." Direct-disk production quantities of course are finite, and a semi-experimental digital recording piggybacked on the direct disk sessions was to be Fiedler's only experience with the new technology. So Crystal Clear has wisely chosen to make "The Digital Fiedler" available on Ultra-

groove, an off-shoot label. Both versions are musically identical, which should stimulate interest in comparison listening. The sonic impact of the basic recording, which was impressive to begin with, is heightened in the new version. It's bass is notably fuller and there is more brightness to the sound apparently added through equalization. One trade-off is a slightly more "electronic" cast in the new sound although the digital more successfully brings out orchestral detail. This should be an audiophile inventory staple for years to come.

★ ★ ★

ROMANTIC MELODIES FOR CLASSIC GUITAR—Machiko Kikuchi, Denon OX7191ND, distributed by Discwasher, \$15.

Denon's immaculate processing pays off richly here as the solo guitar stands out against an absolutely pristine background. The close microphoning picks up every movement of the fingers as well as the player's breathing, and the guitar fills the sound field rather than emanating from a point in space. This may not be to the purist's liking but the instrument's richness, warmth and correct tonal balance can't be denied. Program is virtually a classical guitar "Greatest Hits" package and Kikuchi's musicianship is impressive. This young player isn't a super virtuoso, not yet, but the musical essence of each piece is nicely projected.

Fuji Metal Tape Market

• Continued from page 36

when the price reductions will be permanent."

But Dale also makes clear that the metal promos are "the tip of the iceberg." He says Fuji has embarked on a well-coordinated effort to promote its entire line.

It seems that in the highly competitive world of blank tape, which frequently resembles a football game, Fuji has opted to play chess. Dale believes that Fuji enjoys a big advantage over his competition in metal tape, and the company is capitalizing on that advantage.

"We were first with the metal C-90," he says. "We've been developing the product all along. And we can expand our production without cutting back on anything else. But where will the competition go? If they want to increase their production, they'll just have to make less of the other stuff."

It is a safe bet that Fuji's competition will come back with promotions of its own, and not necessarily for metal tape. Both TDK and Maxell are the firmly entrenched marketers of premium cassettes, and it is likely that aggressive promotions in that area will be forthcoming.

In response to what one dealer calls "severe profit erosion," Maxell now maintains two separate franchises for its regular line and its super-premium line, consisting of XLS and metal. The reason behind that move is so the company can maintain limited distribution of the top-priced tape.

The price reductions from Fuji and TDK have hit hard at the upper

reaches of Maxell's cassettes, but spring promotions from Maxell are expected to hit back at the gut—the meat and potatoes of the line.

Dale says Fuji is anticipating such a move, but he declines to give details.

Women Run The Studios In Bay Area

SAN FRANCISCO—In addition to the women working as engineers at Bay Area studios, four of the five major studios are managed by women: Michele Zarin at the Record Plant, Patti Gleason at Different Fur, Michele Meisner at the Automatt and Christina Corvo at Hyde Street.

Zarin is the veteran of the group, having begun work at the Sausalito Record Plant in 1972, where she remained until 1976. She then spent a short time training studio personnel for Bill Szymczyk at his Bayshore studio in Miami and went on to her native New York to work with Eddie Palmieri at the time that he was signed by Epic.

The next year she undertook management of the Los Angeles Record Plant where she says "the booking schedule was a living, breathing thing. It had a life of its own. We had a "dozen sessions in there every day."

After two years she felt a need to

(Continued on page 41)

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For The Record

LOS ANGELES—A companion story to a survey of the audiophile record market in the Feb. 14 issue of Billboard incorrectly identified Fleetwood Mac's "Fleetwood Mac" LP as a Nautilus half-speed mastered album. That LP is part of the Mobile Fidelity half-speed mastered catalog.

Nautilus recently issued Fleetwood Mac's "Rumours" as a half-speed mastered audiophile LP.

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FINAL TAKE—Phoebe Snow is all smiles as she listens to a playback of her new "Rockaway" Mirage LP. Shown, left to right, are co-producer Richie Cannata; Mirage executive vice president Bob Greenberg; Snow and co-producer Greg Ladanyi.

Studio Track

LOS ANGELES—Record Plant activity: Brooks Arthur producing Bernadette Peters for MCA, Arthur also producing Carole Bayer Sager for Boardwalk; Rod Stewart continuing to mix live tapes; John Boylan producing Seafood Mama for Warner Brothers; and Jacques Morali producing the Village People.

At ARC Studios, Jon Lind producing Larry John McNally for ARC, Billy Meyers producing the Emotions; and Gerard McMahon producing Valerie Carter.

Joe Walsh working on a new LP at Record One

with Jim Nipar at the controls, assisted by Niko Bolas. Also there, Val Garay mixing the cast LP from the Broadway play "Pirates Of Penzance" with Linda Ronstadt and producer Peter Asher. And Jackson Browne and Greg Ladanyi finishing up producing of a new David Lindley LP for Elektra with Ladanyi engineering, James Ledner assisting.

Action at Heritage Studio, Jim Ed Norman producing Albert Hammond and Johnny Lee with Eric Prestidge engineering; Richard Greene of Sea Train working with Randy Nicklaus at the

board; and Tony Peluso producing/engineering Baxter.

* * *

The Dixie Dregs completing a second Arista LP at Axis Sound, Atlanta, Steve Norse producing.

At Woodland Sound, Nashville, Dirt Band member John McEuen producing himself for a solo project with engineering by David McKinley. Also there, Ronnie Milsap cutting new material with producer Tom Collins and engineers Les Ladd and Steve Ham; Conway Twitty overdubbing with producer Ron Chancey and engineers Danny Killey and Russ Martin; and Chancey also continuing to work on the Oak Ridge Boys with engineers Ham, Ladd and Martin.

Larry Butler producing himself for MCA at Sound Emporium, Nashville, with engineer Billy Sherrill. Don Williams also there coproducing himself with Garth Fundis and engineer Gary Laney. And Jerry Reed is overdubbing with producer Fundis and engineer Laney.

American City Bank Suing Total Sound And Lonnie Simmons

LOS ANGELES—American City Bank here is suing Total Sound Inc. and Lonnie Simmons, alleging payment on a promissory note is overdue.

The Superior Court filing claims Simmons and the Hollywood studio owe \$28,375.47 on a promissory note which Simmons signed in December 1979. Simmons was loaned \$30,000 at 17% interest which he was to repay in monthly installments of \$1,068.95.

The plaintiff also alleges that the defendants were to grant the bank a security interest in a 1976 Rolls Royce as collateral. Attempts to acquire the car have been unsuccessful, the filing states.

Wizard Studios Go To Court In Suit

LOS ANGELES—Winfall Artists Management Inc., Beverly Hills, doing business as Wizard Recording Studios, Hollywood, has instituted suit against Gem Productions and Gregory McKay and S.M. Spellman in Superior Court here.

The complaint alleges that the defendants owe the plaintiff studio \$15,080.76 for studio time accrued by the defendants starting in March 1980. McKay is described as president of Gem, while Spellman is secretary of the production firm.

Bay Area Engineers

• Continued from page 38

specializes in audio-visual projects for business clients and trade shows. She has been at the Automatt four months and has an assistant credit with Sister Sledge.

Freelancer Susie Foot, like Jones, started her engineering career in the early 1970s. Foot began "because my husband is a guitarist and songwriter and he always needed demos. I learned everything by myself, building up my own little four-track studio. There was no one to tell me anything and back then there weren't even any good books. But as Jim needed better tapes I just tried to move on to better equipment. I bought one of the first sound-on-sound Akais and I'd go to other studios with Jim to watch and learn. Then other bands started asking me to help record them and pretty soon I was doing it all the time."

Foot's important break came on a trip to L.A. "with Jim and an engineer friend. I got into a real studio and I thought, 'ah, this is what I should be doing.' This engineer called Terry Stark at Heider's in L.A., and Terry called Heider's in San Francisco and I got a job there. In the beginning I did everything from filling candy machines to assisting at sessions. Then I was able to start working with Fred Catero and David Rubinson, who were using Heider's before they built the Automatt, and I learned so much from them I was able to go right into first work."

Foot worked as a first at Heider's until the studio changed ownership in mid-1980, and also conducted

classes for aspiring women engineers. "I would always tell them that's it important they get into a studio to see what goes on and to see if they like it. Because some would come in and say, 'This is what you do? It's really boring! It's important for them to know how much patience is required for this work.'"

Foot has a long and impressive list of credits, including second work on albums by Santana, Graham Central Station, Phoebe Snow, Labelle, Eddie Henderson, Herbie Hancock, Pointer Sisters and Wah Wah Watson, and first credits with Mary Watkins and Teresa Trull for Olivia Records. She has completed work with producer Bob Johnston on a demo album by Reggae Jackson, done at Kendun, Fantasy and Caribou.

Ann Fry at Sausalito's Record Plant took vocal classes in college, worked live sound for various bands, and then did the house sound at the Boarding House for two years during a period when such acts as Talking Heads and Dolly Parton appeared there. She then took a job at Heider's after having submitted applications for three years ("persistence has counted a great deal for me") and then began at the Plant in October subsequent to the change at Heider's. Since starting at the Plant she says she has worked regularly with chief engineer Tom Flye and has assisted on current projects with Van Morrison and Rick James.

Karen Kirsch at Different Fur studios began with audio instruction at San Francisco State's four-track audio lab courses. Kirsch, who also

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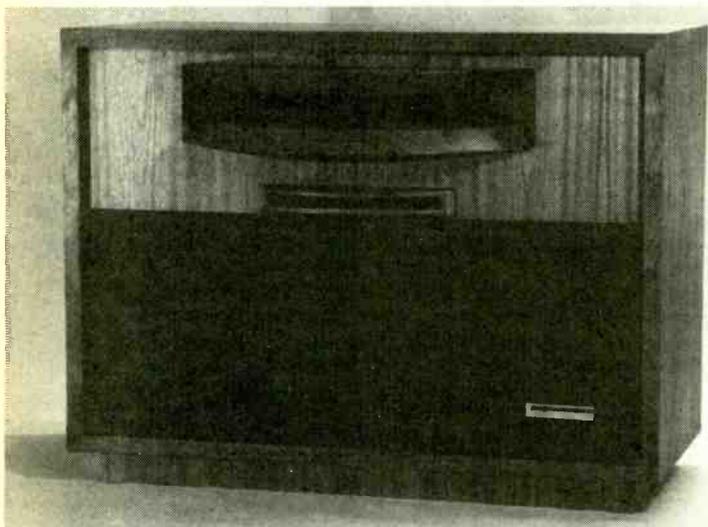
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New Products



REVOX PRO—Studer Revox introduces its model PR99, an open reel deck designed for the professional segment of the audio marketplace. Exhibited for the first time at the recent NAB Show, the suggested \$2,095 list unit has broadcast applications.



WESTLAKE MONITOR—Westlake Audio is now into production of the TM-3 and TM-4 studio monitor system. The systems are three-way, bi-amp (TM-3) or tri-amp (TM-4). Westlake also continues production of the HR-1 studio reference monitor.



SIGNAL PROCESSOR—dbx, Inc., is introducing a new 2-channel simultaneous encode/decode Type-1 tape noise reduction system with May availability expected. The unit, according to the firm, is especially suited for small studio applications. Suggested list: \$350.

Sound-Lighting At Texas Club Immense & Awesome

LOS ANGELES—What's being billed as the world's largest club—Billy Bob's Texas in Ft. Worth (see Talent section, this issue)—may have one of the world's largest sound and lighting systems.

The sound and lighting contractor for the new club is Norfolk, Va. based Ambassador Enterprises, a firm which has been specializing in club sound for 14 years.

According to Randy Vaughan of Ambassador, equipment in the 100,000 square foot plus facility will include a Yamaha PM 2000 32-channel main mixing console with the monitor mixing system consisting of a Stephensen Interface 32/8.

The speakers will consist of eight concert stacks, four per side. Each cluster is a four-way system with the low bass Community Light & Sound "Boxer" with JBL 2240 18-inch bass woofers; the low midrange straight axis bass horns with JBL 2220H 15-inch woofers; the upper midrange are Community Light & Sound Siper 90/365 with JBL 2441 compression drivers; and the high frequency is Community Light & Sound SQSQ 90 horns with TAD 2001 high frequency compression drivers.

All amplifier power is Crown on the main system.

There are also digital delay lines for the four additional speaker clusters that are three-way, consisting of all JBL with Crown power. There are two Delta Lab DLI digital delay lines.

Signal processing equipment is UREI. The eight monitors are all JBL and bi-amped.

In addition to the main sound system, there is a complete sound system for the VIP lounge and one for the bull-riding ring. There are four staging locations.

Women Blossoming In The Booth

• Continued from page 40

has done some college dj work and some freelance music photography "because music is my life" was able to land a job at Fur because two of the studio's seconds had left while Fur was going through a refurbishing. "I began purely on a trial basis. I did wiring and carpentry and then maintenance and desk duty after they reopened. But I also got to sit in on a lot of sessions. At Fur they make it easy to learn if you have the initiative." Kirsch has assisted on sessions with Van Morrison, SVT, Huey Lewis and Bobby Kent and also does live sound work for the Tazmanian Devils and Back In The Saddle.

Nyaa Lark at Fantasy studios started out with Burg Music, a company in Washington, D.C. and worked with acts in the Philadelphia/ New Jersey/D.C. area before going on to three years of road work with Gil Scott-Heron and the Midnight Band, for whom she oversaw execution of contract specs for the band's sound. After moving to L.A. she did freelance work and then

joined Fantasy three years ago. She has done assistant engineering for David Bromberg, Sylvester, Johnny Griffin, Sonny Rollins, Larry Coryell, Red Garland and Philly Joe Jones, and has a first credit with Paradise Express.

Cathy Carsell at Hyde Street studios—the successor to Heider's—is a guitar player who "liked to hang around with musicians, but after awhile I felt dumb just hanging around. I figured I might as well make some money while I was at it." She began by working live sound at nightclubs and then took instruction at San Francisco State where she majored in audio and "recorded a lot of student recitals on State's four-track equipment." Since then she has done a lot of live-sound work, including a stint for Third Ear Sound, a p.a. company, and in addition to seconding work at the new Hyde Street studios she has firsted demos for her own band, Chord-O-Roidz.

Freelancer Marnie Moore got hooked on audio by going to watch her disk jockey father work at KGO,

where she also watched the engineer. At junior college "I had a chance to do a session and I loved it. I started reading everything I could get my hands on and then took classes at Family Light School. I found the more I did it the more I wanted to do it. I think it's a combination of loving music and having some mechanical aptitude."

Moore did extensive work for area clubs and bands afterwards and then signed on with Heider's, where in two years she "worked on a lot of commercials and had a chance to assist with Merle Haggard and Mary Watkins." Since the change at Heider's she's been teaching at Frost's Music Recording School. "I feel strange teaching," says Moore, "because here are all these anxious young people and I know how few jobs there are. But maybe some will be like me and get jobs against the odds."

Leslie Ann Jones says she's sure that as time goes on we will see more and more women on staff at more and more studios.

4 OUT OF 5 MAJORS

Women Managers In Bay Area

• Continued from page 38

return to the quieter pace of the Bay Area, where she worked for awhile with Tower of Power in the period of their Jeff Wald management, and she then returned to her original job managing the Sausalito Plant when it was sold to Lurie Necochea in May 1980 in an arrangement which maintained previous owner Chris Stone as a managing consultant for two years. Another woman, Nina Urban, managed the Record Plant from 1976-80 before moving on to other work.

Patti Gleason took over management at Different Fur in 1977 when her husband Pat, who had founded the studio, "realized that running the studio was keeping him from developing as an artist." Subsequently Patti "talked Pat into refinancing and refurbishing the building because while our equipment was state of the art our control room and the environment of the studio were not," and she inaugurated an ambitious ad and promotion campaign.

"I made decisions on the direction of the studio," recalls Patti, "and began to solicit clients, which we had not really done so much before. And since then I think we've had the best of the new acts in here—Tommy Tutone, Tazmanian Devils, Huey Lewis."

Assisting Patti in management is Susan Skaggs, who has taken the RIAA course at Wally Heider Studios and who did administrative work previously at KNEW radio and at Heider's.

Michele Meisner (who takes over from long-term manager Gail Brodkey) at the Automatt is a veteran of several years of album promotion at Fantasy and holds a masters in broadcasting from San Francisco State. "So I have an engineering background and an understanding of the record business and the two things come together nicely in this position." During a short stint as studio administrator at the Automatt before taking over full managerial duties Meisner also sat in as a second on some Automatt sessions.

Christina Corva at Hyde Street was formerly a store manager for the Warehouse retail chain's Sacramento store and is a graduate of the local College for the Recording Arts. She did some recording work at Dan

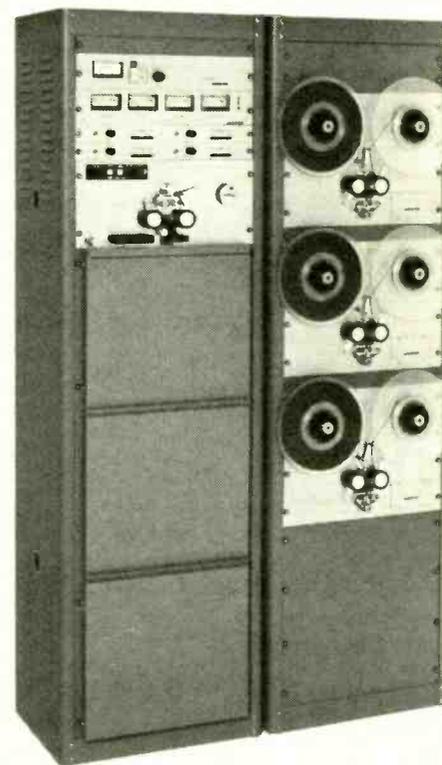
Alexander's Tewksbury Sound in the East Bay "but the studio was growing so much I was needed more in the office. I got more experience at that and started liking it better. I found the studio background made managing easier."

Ginger Mews was the manager of the Wally Heider San Francisco wing for many years and left to pursue other activities when parent Filmways decided to close the facility several months ago.

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ONLY MAKING PROMOS

Labels Appear To Lag In Original Bid Programming

• Continued from page 1

video efforts on the so-called women's magazine market.

The publishers of *Cosmopolitan*, *Better Homes and Gardens*, *Family Circle*, *House Beautiful* and other magazines have set up video divisions to produce a variety of shows drawing on the resources of their print properties. In some cases, the moves have resulted in joint ventures with entertainment specialists. Hearst, publisher of *Cosmopolitan* and several other women's magazines, has teamed up with ABC Video Enterprises, and *Family Circle* has teamed up with rock video entrepreneur Don Kirshner.

The latest entry into the programming sweepstakes is pharmaceutical firm Bristol-Myers, which will produce health-related programs.

One exception so far is WSM, Inc., the Nashville-based corporation which counts Opryland Productions among its extensive holdings. WSM will invest about \$50 million over the next three years in setting up a cable network and a videocassette duplicating plant, and will produce its own programming.

Says senior vice president Tom Griscom: "We're aiming at all of it. We already produce shows for all three networks, PBS, HBO, Showtime, syndicates, as well as commercials. Videodisk production is a natural extension, and a cable network is a reasonable and a desirable property. We have no A-B-C's of programming right now. We're talking with people about joint ventures where maybe several people will supply us." Griscom says he hopes to be set up within a year.

WSM's base is in country music, but the company will not necessarily limit its productions to that sphere. Griscom says, "There will be a need for a multitude of choices."

Because of the relatively small number of viewers a cable station or subscription tv station will draw compared with the networks, budgets and profits will not come close to network figures. For this reason, most in the industry see a tremendous crossover between all forms of pay tv and the home video market, especially the disk. Product made for one medium will almost certainly wind up on both, and advertising may also find its way onto home video. Total profits could exceed network tv.

The evidence that's in so far indicates that video will fulfill its prom-

ise to open new markets and generate new business. While publishers, film studios and the once recalcitrant networks position themselves to take advantage of the technology of the eighties, the record labels seem to be left behind. Almost all the video music product produced today is promotional, designed to sell records. There have been no substantial efforts by record companies to help fill the programming pipelines.

The picture that emerges in trying to explain this is that cable tv is still after a broad demographic, in spite of the fact that "narrowcasting" is a buzzword in the industry. Big stars—Streisand, Paul Simon, Billy Joel, Diana Ross—can get the specials on HBO, but lesser names still pose too great a financial risk.

Norman Horowitz, head of PolyGram Television, the video programming arm of PolyGram, says: "The demographics of music programming today are weak. Musical variety on tv is almost nil. But the group that cable augurs most favorably for at the moment is the independent producer who's happy with making \$100,000 a year. A guy who can go in and produce a concert, sell the video of it for \$100,000 and pocket \$25,000 will be in real demand. Studios can't afford to make only \$25,000.

"Performers on network are used to enormous amounts of money. The networks can't even turn the lights on except for enormous amounts of money. But music programming on cable can be just another specialized thing, like bridge or gardening. On the other hand, the idea that pay broadcasters are standing around with tin cups looking for programs is a myth."

Classical music is well-represented in the proposals for cable programming currently being announced. The cable divisions of ABC, CBS, the new Rockefeller Center cable channel and probably PBS as well all aim to offer cultural fare, much of it classical music. Horowitz believes economics is a big reason behind this.

Other than classical, MOR, including country, seems to generate the most interest. Says Warner Bros. Records' Jo Bergman: "The cable industry seems to be very conservative, although I'm encouraged by their changing attitudes towards music. HBO is more interested in talking about acts on the way up, as opposed to just acts that are already up. Generally everyone still finds music a little hard to place. They're very conscious of demographics."

HBO programming executive Iris Dugow agrees that MOR acts are more important now than new acts, but she adds that "what seem like old and established artists to some people are really new for us." She also suggests that record companies aren't sufficiently exploring the opportunities available to them with pay tv.

"Our subscribers buy an average of 16 albums a year," she says, "and we go into 6 million homes. If record companies were willing to cooperate and co-finance productions they could take the product to home video and hit all the targets. We'd be willing to give them 10 minutes of the concert to use in record stores or wherever as promotion. This is a real big chance for the record industry."

Most of HBO's music programming, says Dugow, comes from independent producers who tape a concert and license it to the tv service. Ownership is maintained by the

producer, who can also cut a home video deal with the property. Dugow says HBO must always take into account what the subscribers want, but that the service might be willing to take a risk if the dollars asked were reasonable.

"Barry Manilow was a big bite for us," she says, "but his appeal is so broad that it was worth it. Maybe a group like the Police, for example, would be worth it if the dollar outlay for us was low. If we felt we were giving our younger subscribers what they wanted, it would justify airing a concert." She says HBO will also experiment with other music formats, giving up-and-coming artists 15 minute segments of a music show, as opposed to a full one hour concert.

At Warner Amex Satellite Entertainment Corp. (WASEC) which already runs the Nickelodeon family entertainment service, executive vice president John A. Lack says he is trying to place music on cable. WASEC has announced its intention of starting a 24-hour music channel, and Lack hopes to be able to make an announcement to that effect in "the next month or so."

"Contemporary music has a specific demographic," he says, "that isn't well serviced by tv. Imagine a radio station visually—that's the idea behind our 24-hour channel. It will be both promotional and entertainment for its own sake, with clips, personalities and commercials."

"The record companies got more successful because of the job radio did. If we can do the same job for them it will increase their presence in the video marketplace. The record companies will be one of the sources for our programming."

Bergman agrees that cable will remain largely a promotional tool for the record industry. "If the record companies are involved in video," she says, "it will be in disks or cassettes. Cable will be the promotional aspect of that. But record companies are in the business of selling records. There will probably be other entities as programmers who will work with the artists."

She adds, however, that "record companies are still unconvinced about a visual medium, period. There's no way to prove that tv or video actually sells records, or what great a part it plays in the sales of records."

One independent programmer is Pacific Arts, the Mike Nesmith label, which recently switched from record and video production to only video. Says the company's Dick Broder: "Record companies are aware of the video revolution but still reeling from problems in their own business. They haven't seen the revenue possibilities. But their involvement is something that's inevitable. They know it's important but they have to get organized."

Broder also takes the labels to task for being "too fragmented" in their present approach. "The labels have defeated themselves by making the material available on a broad basis. The promo clips are so widely distributed—and for free—that broadcasters don't perceive the real value of it."

Another critic of the labels is studio owner Alan Ramer of Sound Works in New York. Sound Works recently signed a deal with CBS Video Enterprises to produce a series of original video music productions involving CBS recording artists.

Basically, Ramer believes that with the high cost of producing a

record, the studio can't afford not to produce video and get the added mileage of cable distribution. "The record companies have to get into narrowcasting," he says. He agrees with PolyGram's Horowitz that the independent producer will benefit most from video.

"There's a parallel between the video industry today and the record industry of the early '60s. The A&R

people used to be the producers. It's not so anymore in records, but in video there's a chance for the a&r men to get right back into the creative process."

He foresees independent production companies developing into labels, which in turn will be taken over by major conglomerates. "Then," he says, "the whole thing will start all over again."

IN SAN FRANCISCO

Dempster Off To Fast Video Start

By JACK McDONOUGH

SAN FRANCISCO—Video and Music Productions, the new company founded here by former Videowest producer Kim Dempster, is off to a fast start with video pieces on five new rock acts for four major labels since its July start.

VAMP's most recent project is a 6½-minute piece for MCA based on two songs, "Ah! Leah" and "Agnes" from the Donnie Iris album, "Back On The Streets."

"Ah! Leah" is already on Billboard's Hot 100 while the other song introduces characters—barmaid Agnes and her possessive, handgun-toting boyfriend Louie—who reappear on the album's title track.

As Dempster explains, "Iris introduces the characters in 'Agnes' when they're young and then they reappear. It's an excellent concept for video. We did the video by starting with their early meetings, and if it's successful we hope to be able to do 'Back On The Streets' and pick up the characters later on."

Thus far Dempster says the piece has been used in-house by MCA with possible television exposure to come.

Next up is a project with the Fools for EMU—a two-minute, 18-second visual on "Running Scared" in which author Roy Orbison may appear. "It'll be real hard to put in a whole movie in just two minutes," says Dempster, "but we've written the script as a movie because that's what the dramatics of the song call for."

The previous VAMP projects were a seven-minute, two-song piece on Huey Lewis & the News for Chrysalis, a 3½-minute visual on "Rock and Roll Dreams" (from "Rock Justice") for EMI and a three-song Randy Hansen piece for Capitol.

It was the first of these assignments, for Huey Lewis & the News—for whom Dempster had already done a Videowest piece—that made VAMP a viable operation for Dempster, who suddenly left Videowest in disillusionment last summer after having produced 30 video-musical pieces there, mostly on local new wave bands.

"I left Videowest on a Friday. Over the weekend I decided to start VAMP. And on Monday I got a call from Chrysalis to do Huey Lewis."

In order to get the project under way she secured office space at the site of the Automatt studio from David Rubinson, for whom she had been doing receptionist work. Dempster says she uses rental equipment for all her work "because that way I'm assured of being able to use the best new equipment."

A week after she started VAMP, cameraman Wes Dorman and also

Niki Smith, now a producer, came over from Videowest to join her. In addition Betsy Miller is now based in New York scouting projects for VAMP.

The Huey Lewis video, containing "Some Of My Lies Are True" and "Don't Ever Tell Me That You Love Me," "has been very well used," says Dempster. "It was used on 'Midnight Special,' on Mike Nesmith's Warner cable 'Popclips' and on Videowest and other shows."

Next up was "Rock And Roll Dreams," which was coincidental since Dempster had worked closely on the hour-long "Rock Justice" video done through Videowest.

"The video for the single," says Dempster, "is a gorgeous story-line piece. It's totally different from the hour-long disc, which I took my name off because it's such a sleeper."

The Hansen video contained three songs from the guitarist's debut album, "Higher," "Champagne And Cocaine" and "Millionaire."

RIAA's Video Council Begins Awards Series

NEW YORK—The Video Council of the Recording Industry Assn. of America is instituting gold and platinum awards for videocassettes and disks. The awards will be made to products achieving \$1 million and \$2 million in U.S. retail sales, respectively.

Another industry trade group, the International Tape/Disk Assn. (ITA) also presents golden videocassette awards, based on the \$1 million retail figure.

Criteria for the RIAA awards includes sales through video clubs, excluding product offered through bonus inducement programs. Also excluded is product offered only through clubs. At least 50% of the sales must be through regular retail channels to qualify for an award. Only companies with product "solely in the family entertainment home market" are eligible for awards.

RIAA regulations also state that releases offered on both cassette and disk from the same label may combine sales figures of the two formats to reach the \$1 million figure. Releases on both formats under different labels could be certified under each label, but totals could not be combined.

The RIAA says these criteria will be in effect for 1981, and will be reviewed annually as the market expands.

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Rock Discos, Pools Spread Across Country

By CARY DARLING

LOS ANGELES—Rock discos, though still largely based in New York, are spreading to the rest of the country. In addition to giving extra exposure to such acts as the B-52s and Blondie, avant-garde and import artists also are getting a hearing.

There are now two major rock-oriented disco pools: Rockpool in New York and the Western Assn. of Rock DJs, affiliated with the Bay Area Disco DJs Assn., in San Francisco. Once nearly limited to such places as Hurrah's or the Mudd Club in New York, rock dancing is now readily available in such diverse markets as Fremont, Calif., Atlanta and Boston.

"Like disco, a large majority of these are in the New York City

area," says Danny Heaps, co-founder of Rockpool which services rock discos nationwide. "Outside New York, San Francisco is far and away the best market. Other good areas include Chicago, Boston and Seattle."

"I was once rejected by the Bay Area Disco DJs Assn. for playing too much rock," says Larry "LaRue" Holloway, a spinner at the Stud in San Francisco. "Now, what I was doing is in the mainstream." Along with the I-Beam, the Stud is one of the major outlets for rock dancing in San Francisco.

"We had been a traditional disco," recalls Suzanne Shelton, a music supervisor and DJ at Neo in

Chicago. "We weren't doing well when Chicago raised the drinking age. After a lot of talking, we opened as a rock club. We had little promotion. We just passed out flyers after a Blondie concert and borrowed some records. The place was packed."

"When we started we were very much a cult," notes Tony Evans, co-owner with Steve May of 688 in Atlanta. "Now, we've done some spots on 96-Rock (WKLS-FM). People come in from the Carolinas and Tennessee."

Ironically, while rock discos may be reaching a new peak in popularity much of the music that is being played in them is still forbidden on commercial radio. Spandau Ballet,

James Brown, Sun Ra, Weather Report, Human Sexual Response, the Insect Surfers and Manicured Noise are just some of the artists which reflect the range of music being played.

At Tugs in Seattle, there is a jazz disco night on Tuesdays. "It works well because people aren't into a heavy energy thing at that time of the week," says DJ Thomas Ames. "I can play anything but I limit it to contemporary jazz from the last seven years." He plays such acts as Spyro Gyra and Weather Report in addition to such r&b artists as Pleasure and the Gap Band.

In Los Angeles, Railroad Productions and the Vinyl Fetish record store host a rock dance night at the Cathay de Grande, which normally has live acts. Patterned after the heavily avant-garde Blitz Club in London, the music aired is intentionally non-commercial. "We play music that's popular with urban sophisticates as opposed to mass pop music," says Railroad spokesman Jim Arnold. Artists aired include Joy Division, the Au Pairs, David Bowie, Echo & the Bunnymen and even a bit of Michael Jackson. The Odyssey disco in Los Angeles also recently introduced a heavier rock disco slant.

Still, some admit—because they are located in regions which are not as avant-garde oriented as New York—that there are some types of music and artists which can't be played. "I cannot get away with ska at all," emphasizes Nona Waggoner, a DJ at Harlow's in Fremont, Calif. near San Jose. "Occasionally, I can play UB40 at the beginning of the night. I play 'The Tide Is High' but people got into that because it was top 40."

"It has got to have a beat or a melody," adds Tony Evans of 688 in Atlanta. "The avant-garde type of art-rock, groups like DNA, don't go over well."

"Long Island is much more traditional," notes Henry Schissler, booker at the Malibu in North Massapequa, N.Y. "We're like WKTFM, highly danceable rock and hit records. Long Island is less hip than Manhattan but the kids here buy a lot of records." Schissler sticks with such mainstream acts as Bruce Springsteen and the Vapors for the most part.

In addition to playing records, many rock discos are taking cues from the New York clubs and installing video and hosting live acts. Neo in Chicago and 688 in Atlanta have had success with live acts, Schissler in Long Island is skeptical of the procedure.

"Take the Vapors. When 'Turning Japanese' was big it was the most requested song here so we booked them here," he says. "They did poorly. The next night, when the

record was played, I asked a kid who did the song. He said he didn't know. I don't think kids are putting two and two together. The same thing happened with disco. There's no identification with the artist. Did dance clubs make 'Whip It' crossover to radio? I'm not so sure."

"That is a problem," concedes Bay Area Disco DJ Assn. president Nick Lygizos. "A lot of independent labels don't have a lot of promotion to make people aware. It's hard for clientele and the DJs because often the exposure is limited to late night television shows. When those shows are on, the club patrons and DJs are at the clubs."

With the exposure to various kinds of music, it could be expected that rock fans are becoming more open-minded about music but some aren't so sure. "Rock audiences are closed-minded," affirms Danny Heaps of Rockpool. "They'll say 'why are you playing black music?' But the hippest clubs are open in what they play, everything from Tito Puente to the Go-Gos to Bob Marley. We service James Brown and rap records to all our members but people don't play them. Brown is big in New York and San Francisco but in Boston, New Jersey and other places they want white rock'n'roll."

"Reggae is not something that goes over well," admits Evans of Atlanta.

At the opposite end of the spectrum, some gay clubs are not playing rock at all. "The Bay area is a disco stronghold because of gays," says Holloway of the Stud. "Just like there are still a lot of hippies in San Francisco, gays are still into disco. It's like they're in a time warp."

"I've noticed that with gay clubs," adds Lygizos of BAZZA, "a lot of the DJs are holdouts. Eurodisco is more comfortable for them to work with. Some DJs are afraid they'll lose their jobs and they don't want to take chances. It will take a brave guy to do it."

Whether rock discos are here to stay or a shortlived fad, there seems to be some dissension. "Monday was a five-people night for us," notes Ed Rothschild, also known as DJ Wild Worm, at the Ram's Horn in Garfield, N.J. "We made it a winner with new wave."

"It affords a lot more freedom, a lot more variety," adds Shelton of Neo in Chicago. "You don't have to take dance lessons."

"Everybody's got a little rock in their heart," says Waggoner of Harlow's in Fremont, Calif. "Rock is always going to be around."

Still, there have been those who have tried and failed. The City disco in San Francisco is an example of a venue for which rock did not click. "Some clubs went to extreme rock (Continued on page 44)

Studio 54's Spirit Alive In Spain Barcelona Club Copies Many of Namesake's Features

NEW YORK—Studio 54 here, once considered to be the world's most successful discotheque, has been reduced to a shell of its glitter-filled past. The celebrities are gone, the magic is gone, and the once-proud club now serves fruit juices to middle class suburbanites who partake only in phantom revels.

However, in Barcelona, Spain, more than 4,000 miles away from the excitement of Broadway, the dream of the original Studio 54 lives on in Studio 54 Barcelona, a million dollar replica of the New York club.

The lavish discotheque, housed in an elegantly refurbished theatre off Barcelona's bustling waterfront, is the dream come true of transplanted Los Angeles entrepreneur, Michael Hewitt.

Hewitt, the driving force behind the renowned Climax discotheque (now Osko's) which flourished in Los Angeles in the turbulent 1960s, visited Studio 54 New York in its heyday, fell in love with the place, and decided that he wanted to transplant the concept and its ambience to his adopted city.

Hewitt spared no cost. For the sound system, he retained Richard Long, who also designed the sound system in Studio 54 New York, and for the light show he went to Design Circuit, and Dante Arrigo, one of its young executives.

Hewitt himself designed the interior, restoring the ornate hand-carved stone and woodwork of the old theatre, and utilizing the five levels of its space for maximum effect.

The result is a club which, while copying many features of its New York namesake, is unusual, and a favorite with Barcelona's partygoers.

For instance, the sound system which millionaire Hewitt hopes will one day be the best in Europe, is still being expanded by Richard Long. At present, it features four LeVan bass horns, (named for Larry LeVan, spinner at the Paradise Garage, New York), eight triamplified Waldorf speakers with double tweeters, four tweeter arrays clustered over the giant-sized hardwood dance floor.

Powering the system are amplifiers from Crown, PSA and SAE. There are also three Technics model 1200 MK2 turntables, as well as Technics cassette decks and open reel players. Rounding out the lineup of state-of-the-art components are Bozak mixers, RLA crossovers, UREI 1/3 octave band equalizers, DBX expander and boom box.

According to Long, the system

will be completed in two more stages, and will include additional bass systems and rearrangement of speakers.

Design Circuit's lights, under the creative direction of Dante Arrigo, emerge as original. Working with a flexible budget and unlimited creative license from Hewitt, Arrigo took the usual assortment of spinners, police lights, chase and neon lights and created some stunning visual effects.

The only concession to the original Studio 54 is in the use of chase light poles. Arrigo has used nine of them, each 17 feet tall.

The center piece of the lighting system, evolved out of the original chandelier fixture of the old theatre. Working within the framework of this fixture, Arrigo created a structure of geometric design, that not only moves up and down from the 40-foot ceiling, but also breaks away into three parts something like a space capsule.

The outer structure of this unit is created from lightweight aluminum, while the inner structure is a globe of flashing strobes.

There are also two 30-foot horizontal bars of rotating spinners, an aluminum wall that "breaks" open to perpetuate a jagged lighting effect that starts in neon on the ceiling, a 30-foot long rotating horizontal prism, and a projection screen which is being upgraded to eventually become the focal point of the club's special effects.

Additionally, nine confetti cannons shower the audience with glitter at intervals throughout the night, while huge canisters of liquid nitrogen create the needed fogging effect.

The entire package is controlled by a maze of winches, pulleys, jacks and lifts all hooked into a 70-channel Aluminerva computerized control board. The show, which Arrigo admits challenged his skills as a lighting designer and a mechanical engineer, is operated nightly by U.S. light technician, Thomas De Maio, assisted by four full-time electricians.

Although Studio 54 Barcelona, is not a membership club, Hewitt has instituted a strict door policy which he personally supervises. The result is that the club is already gaining a reputation for being a retreat for the young, upwardly-mobile entertainment seekers of Barcelona and environs. Admission prices are about \$9 for men and \$6.50 for women.

There are also successful Saturday and Sunday afternoon parties for Barcelona's under 25 set. For these, the admission charge is \$5 for young

men, and \$4 for young women. The price of drinks range from about \$1.50 to \$4, considered very reasonable by Barcelona club standards.

Hewitt, who has lived in Spain for about 10 years, and has operated successful dog racing tracks both on the mainland and on the nearby resort island of Ibeza, admits that he has spent more money than was originally intended on the club. He is, however, happy with its success to date, and already has plans on the drawing boards for the establishment of maxi-size clubs on the outskirts of Spain's major cities.

These will be constructed loosely along the lines of the successful 2001 Clubs of America chain in this country, and will be designed to accommodate anywhere from 5,000 to 7,000 people.

Although Hewitt acknowledges that the Studio 54 name has been instrumental in helping him establish the Barcelona club, it will probably not be used in any future ventures. However, what will be maintained is the rigid adherence to high standards of construction, design and light and sound effects.

Hewitt's mostly American staff of technicians which includes spinner Ritchie Kazor, of New York's Studio 54, is currently training native Spaniards for the technical jobs of spinning and lighting control. However, Hewitt does not rule out the use of other Americans in his future ventures. He confesses to being a stickler for perfection and feels that American deejays and lighting technicians have perfected a style and creativity not yet achieved by their European counterparts.

Like Studio 54 Barcelona, other rooms on Hewitt's drawing boards will feature progressive disco sounds, without straying too far away from the conventional disco beat. "I have discovered that audiences like and respond to it, and although I do not tell my spinners what to play they try to remain within the framework of what the audiences want."

So far, Studio 54 Barcelona has succeeded almost exclusively through word-of-mouth, aided by a few notices in the social columns of the local press. However, in keeping with his expansion plans, Hewitt is in the process of forming a public relations company that will work exclusively on the promotion of the Barcelona club and other rooms in the project. Heading the p.r. company will be Pepe Baldrago, a New York publicist who will move to Spain to run the operation.

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Disco Mix

By BARRY LEDERER

NEW YORK—The release of the Sister Sledge "All American Girls" LP on Cotillion Records, will continue the group's popularity and success in the clubs. The LP title is also the title of the 12-inch the group released earlier this year, and which is still enjoying extensive club play. There is a handful of other cuts from this album which deejays will find much to their liking. "If You Really Want Me," and "Make A Move," continue the group's straight forward harmonies and easy strutting tempo with a sound that is exclusively their own. A steady, driving beat is complimented by perky vocals on these two selections. "Happy Feeling" is slower in tempo but is useful for early evening play. "Music Makes Me Feel Good" is more commercially pop-oriented and could be a sleeper on the album. Producer, Narada Michael Walden has found the key to keeping the group on target with mellow instrumentation, mid-tempo tracks and classy arrangements. Walden is also responsible for co-penned many of the cuts.

The Boomtown Rats' 12-incher offers three selections that show the versatility of this rock group. Taken from the Columbia LP, "Mondo Bongo," "Up All Night" at 5:30 offers a steady yet somewhat funky rocker with percussion instrumentation highlighting the tracks. "Mood Mambo" at 4:07 has a definite Latin flavor with drums wildly imitative of an African beat. "Banana Republic" at 5:00 has a reggae and Kid Creole sound that is most pleasurable. Produced by Tony Visconti and the group, the Rats' appeal should transcend rock clubs and find acceptance in discos, as well as possible radio play.

The Originals have taken The Marvelettes' classic "Please Mr. Postman" and given it a 1981 soul-tinged sound. Titled "Medley: Waiting On A Letter/Mr. Postman," the 12-inch 33 1/2 r.p.m. runs 8:40 and is taken from the Phase II album, "Yesterday & Today." The melody of the original selection is kept intact, but funky bass guitar tracks and sweeping string undertones make a fine combination that will not disappoint Marvett fans and is certain to entertain the dancers. Arranged and produced by Hamilton Bohannon, this is one of the more original and refreshing remakes released in some time.

The number of rap records that are presently available is astounding. Most lack imagination and forethought and are run of the mill. Two of the better recent releases are "Positive Life" by Love Bug Star-Ski & the Harlem World Crew on Tasty Records, and "Father Goose (The Ball At Oz)" by M. Brathwaite/W. Carter on We-Four Records. Both selections have the right tempo and an intelligent yet interesting rap as well as including an instrumental flipside.

From Elektra Records is a 12-inch by Debra Laws titled "Be Yourself." Debra is a sister of Ronnie and Hubert Laws who produced this selection taken from the artist's album, "Very Special." Laws is an artist to be seriously considered as "Be Yourself" offers a soulful and jazzy musical trip with vocals that are polished, intense and passionate.

Out for some time and enjoying extensive play among club deejays, is the Forcast 12-inch 33 1/2 r.p.m. Record, "Love Line" on Ariola. This is a hard-core disco sizzler that maintains energy and momentum through the 6:41 length. A driving percussion break which continues the intensity of the disk is heard midway through the selection. The group's harmonies and infectious melody lines combine to make this pep-

pery 12-incher a favorite in the clubs. It was produced by Warren Schatz.

The S.U.R.E. Record Pool celebrated its second anniversary at Le Noir recently and several recording artists performed their current hits. Included in the talent lineup were Tanya Gardner (West End Records), Terry Gonzales (Capitol) and Young & Company (Brunswick). Also making an appearance was T.J. Swan and Clash. The Mean Machine provided hot dancing music for the crowd. Pool heads Al Pizzaro and Bobby Davis expressed gratitude to Sugar Hill Records for the award that this label presented to the pool for the work it did in promoting the records. MC and sound coordinator for the evening was New York deejay John Santiago who worked the S.U.R.E. Record Pool is not large, but its ability to help break records and offer certain labels instant and reliable feedback on the products they release, is potent.

Rock clubs will welcome Atlantic's signing of two new groups, Fortress and Sherbs. Fortress, located in California, brings hard, pulsing rock to all of the cuts written by the group. "Hands In The Till," the LP title and lead track, moves swiftly with an infectious hook. "Requim" and "Let's Do It Again" are powerful rockers that will appeal to mainstream hard rock 'n' roll lovers. Produced by Freddie Piro of Ambrosia fame, this first LP for the group should find initial success.

"The Skill" is a debut album by the Sherbs whose melodic approach to music is appealing and distinctive. The songs are originals by the group. Highlights include "I Have A Skill" and "Back To Zero" as well as the reggae influenced "Juliet And Me."

Soulful harmonies and an easy strutting tempo create a pure r&b mood on Revelation's "Feel It." Released as a 12-inch 33 1/2 r.p.m., a smooth flow is maintained throughout the 5:38 length of the disk. With a sound reminiscent of McFadden & Whitehead, an instrumental break of percussion and brass enhances the tune, produced and mixed by Jimmy Simpson.

Rock Discos Go In Large Cities

Continued from page 43

and folded," states Lygizos. "Others have done it in a growing stage and are more successful."

"The whole thing is getting too big for its britches," offers Schissler in Long Island. "In New York, they're cutting each other's heads off and they're talking about new clubs. There are only so many kids to go around. I see a decline setting in."

There is, in some quarters in fact, a slight but perceptible increase in traditional disco. Some clubs are mixing disco with rock. "I'm seeing a resurgence of disco," notes Lygizos. "Look at 'Your Love' by Lime."

"It's time to give us some Euro-disco," notes DJ Ramone Wells, at Tugs in Seattle, of his complaint with U.S. record companies. "Our biggest calling cards are still Boris Midney, Gino Soccio and Giorgio. A large part of our audience loves Voyage. They still enjoy that kind of music."

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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	
☆	2	11	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	51	37	12	PASSION—Rod Stewart—Warner (LP) HS 3485	
☆	2	1	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	52	43	11	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556	
☆	4	25	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	53	44	20	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	
☆	4	3	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	54	45	27	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	
☆	6	6	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	55	56	6	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6	
☆	7	8	IT'S A LOVE THING—The Whispers—Solar (LP) BZL1-3578	56	46	20	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	
☆	7	12	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Pir (LP) JZ 36370	57	51	19	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	
☆	8	8	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (LP/12-inch) PRL 12184/PRLD 605	58	62	15	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224	
☆	9	9	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	59	61	11	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082	
☆	10	10	LET'S DO IT—Conversion—SAM (12-inch) S-12336	☆	70	3	AIN'T GOT TIME/HOT LOVE—Hoit '45—Sutra (12-inch) SUD 002	
☆	11	11	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	61	63	15	CHANGE/REQUIEM—Killing Joke—Malicious Damage/EG (12-inch) Import	
☆	18	6	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	62	68	4	BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811	
☆	13	13	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291	63	65	13	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)	
☆	14	14	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	64	64	3	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538	
☆	15	5	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	☆	75	3	FEEL IT—Revelation—Handshake (12-inch) AS 887	
☆	16	17	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	66	74	3	DANCE TO THE FUNKY GROOVE—Maurice Starr—RCA (12-inch) PD 12162	
☆	25	5	YOUR LOVE—Lime—Prism (12-inch) PDS 409	67	50	8	MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304	
☆	18	16	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	☆	78	2	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	
☆	19	22	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	☆	79	2	SHACK UP—A Certain Ratio—Factory (12-inch) FACUS 4	
☆	20	23	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	☆	80	2	I TRAVEL—Simple Minds—Arista (7-inch) Import	
☆	21	20	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	☆	71	49	10	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805
☆	42	4	ALL AMERICAN GIRLS—Sister Sledge—Cotillion (LP) 16027	☆	72	52	7	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407
☆	30	6	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	☆	73	53	16	YOUR PLACE OR MINE—Quinnella—Becket (12-inch) BKS 012
☆	24	28	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	☆	74	54	7	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39
☆	25	15	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	☆	75	77	3	BODY MUSIC—One On One—Bonus (12-inch) BN 5551
☆	34	5	WON'T YOU LET ME BE THE ONE—Michael McGloory—Airwave (12-inch) AW12 94964	☆	76	76	11	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002
☆	35	5	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP) E3x 37037	☆	77	72	4	I DEPEND ON YOU—The Two Tons—Fantasy/Honey (LP) F 9605
☆	28	32	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	☆	78	88	2	STRUT YOUR STUFF—Young & Company—Brunswick (LP) BL7 54227
☆	41	6	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	☆	79	89	2	KEEP MOVIN'—Beverly Hill—Old Town (12-inch) OT 121981
☆	40	4	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	☆	80	90	2	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
☆	31	31	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	☆	81	81	3	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
☆	32	19	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	NEW ENTRY	82			HIT N' RUN LOVER—Carol Jiani—Matra (12-inch) Import
☆	33	33	TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (12-inch) Import	☆	83	73	13	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
☆	34	24	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339	NEW ENTRY	84			RUNAWAY BOYS—Stray Cats—Arista (7-inch) Import
☆	35	38	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	☆	85	87	2	FREEZE—Spandau Ballet—Chrysalis (12-inch) Import
☆	47	3	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	NEW ENTRY	86			I WILL FOLLOW—U2—Island (LP) ILPS 9646
☆	37	21	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	☆	87	58	18	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import
☆	38	27	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	☆	88	67	6	DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP) F 9602
☆	59	3	IT'S OBVIOUS—Au Pairs—021 Records (7-inch) Import	☆	89	83	13	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
☆	69	3	ELECTRICITY—Trixie—Brass/Brasilija (12-inch) BRDS 2514	NEW ENTRY	90			PERFECT FIT—Jerry Knight—A&M (LP) SP 4843
☆	71	3	GET TOUGH/LICENSE TO DREAM/DE KLEER THING—Kleer—Atlantic (LP) SD 19288	☆	91	85	12	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
☆	42	26	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	☆	92	91	27	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B.52's—Warner (LP/12-inch*) BSK 3471
☆	43	48	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144	☆	93	92	10	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
☆	44	29	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	☆	94	82	5	VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
☆	55	4	TRY/COLOR—Delta 5—Rough Trade (7-inch) RTUS 002	☆	95	86	3	FEEL THE POWER—Image—Musique (12-inch) MSQ 2003
☆	46	36	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309	☆	96	96	22	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647
☆	57	3	GYRATE—Pylon—D. B. Records (LP) 54	☆	97	98	5	ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
☆	66	4	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)	☆	98	94	20	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilija (12-inch) RBDS 2512
☆	49	39	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	☆	99	99	21	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
☆	60	3	WIND ME UP—R.J.'s Latest Arryval—Buddha (12-inch) DSC 144	☆	100	84	20	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291

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

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

Songwriters Symposium Slates 2 Days Of Awards, Seminars

By KIP KIRBY

NASHVILLE—Songwriters Bob McDill, Curly Putman, Sonny Throckmorton, Bob Morrison and the team of Kye Fleming and Dennis Morgan will be vying for top honors when the Nashville Songwriters Assn. International hosts its third annual Achievement Awards Banquet on Saturday (28).

This gala event, which names the organization's top songwriter and song of the year, is a highlight of the annual Nashville Songwriters Symposium. This year's two-day seminar will be focusing more closely on the presence of both out-of-town guest songwriters as well as area composers.

Sharing the microphone in panel discussions will be such well-known

writers as Michael McDonald of the Doobie Brothers, Patrick Henderson, Mickey Newbury, Jimmy Webb and George David Weiss. These panels will concentrate attention on techniques of commercial songwriting; composing music for television, films and jingles; and the functioning relationship between publisher and writer.

The symposium officially begins Saturday morning at 8:30 a.m. with Jimmy Webb's keynote address. The first panel of the day, "My Approach Is . . .," will be moderated by Randy Goodrum and comprised of Gary S. Paxton, Wayland Holyfield, David Loggins, Michael McDonald and Patrick Henderson.

Following a lunch break, the seminar resumes with "Different Strokes," moderated by Aaron Brown and featuring Walter Woodward, John Brahaney, George David Weiss, Dan Williams, Chris Dodson and Bud Wingard.

At 3:15 p.m., the "Dynamic Duo" session pairs up publishers Tom Collins, Bob Beckham, Charlie Monk, Wesley Rose, Bob Montgomery, Buddy Killen and Pat Rolfe with nine songwriter panelists. Dianne Petty of SESAC is slated to chair this segment.

Capping the festivities will be Saturday night's Achievement Awards Banquet at 8 p.m. in the Hyatt Regency ballroom. Besides the songwriter of the year award (chosen by chart activity during a specified eligibility period) and the organization's song of the year award (determined by membership balloting), the Nashville Songwriters Assn. will also present 17 citations of achievement to winning songwriters.

Sunday morning (from 9 a.m. until noon, a critiquing panel will review submitted tapes and offer constructive suggestions to symposium registrants. On this panel will be Karen Conrad, Charlie Feldman, David Conrad, Judy Harris, Rory Bourke, Paul Richey, Aaron Brown, Randy

Goodrum, John Brahaney and Wayland Holyfield.

Also featured as part of the symposium is the celebrity "Super Songwriters Showcase," which presents an evening of live performances by top writers and guest symposium panelists wishing to participate. This year's showcase is expected to bring more than 20 writer/artists to the stage with original material. Tentatively lined up to perform are Mickey Newbury, Steve Gibb, Margo Smith, David Loggins, Jerry Gillespie, Moses Dillard, Even Stevens, Paul Craft, Gary Morris, Roger Cook, Charles Cochran, Pam Rose and Maryann Kennedy, Jimmy Webb, George David Weiss and Patrick Henderson.

Hosting this event—which begins Friday evening at 8 p.m.—will be producers Glenn Sutton and Norro Wilson. This particular part of the symposium is open to the public, with tickets priced at \$5.

All events connected with the third annual Nashville Songwriters Assn. Symposium will be held this year at the Hyatt Regency.

RADIO SIGN-UP OPEN TO 27TH

NASHVILLE—The advance registration date for the Country Radio Seminar has been extended to Friday (27). After that date, contact Sandi Smith at (615) 327-4488 or 327-4487.

New Label Signs Established Acts

NASHVILLE—Excelsior Records, a division of Pickwick International, continues its momentum into the country market with a strong emphasis on signing established talent.

Already added to the fledgling label are Mundo Earwood, David Houston, Canadian artist Carroll Baker and Donna Hazard.

"We're moving to ourselves solidly on the charts from the outset," says Don Johnson, vice president and general manager of Excelsior.

Earwood's "Blue Collar Blues" is now at starred 54, while Hazard's debut, "My Turn," peaked at 48. Houston's Excelsior debut, "My Lady," has just shipped.

Wasting no time, the record company plans to release albums on all of these acts within the next three months. Explains Johnson, "Artists with the built-in name power of a Mundo Earwood, Carroll Baker or David Houston are familiar already to programmers. We hope to get immediate acceptance on their product."

Also due for release soon is a concept album by the Concrete Cowboy Band, produced by Excelsior's a&r vice president, Steve Vining. The label plans to launch a tv marketing campaign with 15- and 30-second spots to support this LP.

Johnson also hopes to sponsor a label showcase sometime later on this year to present the Excelsior roster to press, radio and accounts.

Promotion for Excelsior is handled by Keeley-Pride Promotions. The record company expects to open a Nashville-based office shortly.

KIP KIRBY



Envelope, Please: Vying for the Nashville Songwriter Assn. songwriter of the year award are, from left, Kye Fleming, Sonny Throckmorton, Bob Morrison, Bob McDill and Dennis Morgan. Also in the running is Curly Putman, not pictured. The winner will be announced Saturday (28) at the Achievement Awards Banquet at the Hyatt-Regency.

'San Antonio Rose' Gives Price's Career Big Boost

By EDWARD MORRIS

NASHVILLE—"I was having trouble getting a contract, so I went to Willie and said, 'Since you're doing albums with other people, how about doing one with me?'" That's how Ray Price summarizes the move that led to "San Antonio Rose," the much-acclaimed duet album with his former sideman, Willie Nelson.

While it would be misleading to talk about a "comeback" for an artist who has had records on the charts every year—save one—since 1952, it is fair to note that the album has given Price's career a Texas-size boost.

Last week, Price signed with Dimension Records and is readying an album entry for that label. His old company, Columbia, has just re-packaged 10 of his former releases into a slick new LP, "A Tribute To Willie And Kris." And Price has agreed to be the point-man for an ambitious talent-scout venture, Ray Price's Country Starsearch '81, which his agency says will pay him \$500,000 in performance fees.

The talent operation calls for Price to appear at finals in all 50 states and to star in a live television gala at the contest's culmination. "It's just all happened," Price says happily, "and I'm just trying to stay up with it."

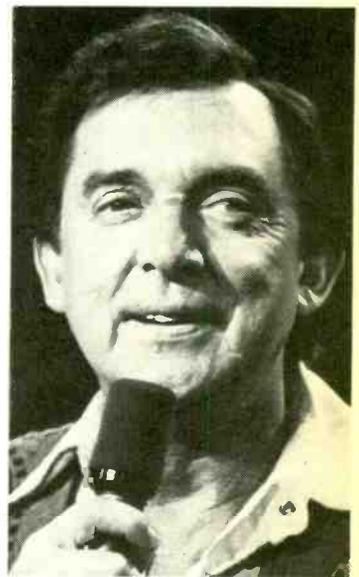
"San Antonio Rose" was released last summer, shortly before Price made his triumphant appearance at the Willie Nelson Fourth Of July Picnic, and by fall had risen to number 3 on the Hot Country LPs list. After 37 weeks on the chart, "Rose" now ranks at number 37. It has spawned two single hits, "Faded Love" and "Don't You Ever Get Tired (Of Hurting Me)."

The project has netted two first-round nominations from the Academy of Country Music: duet of the year and album of the year. Price and Nelson are also duet of the year finalists for the Music City News Awards.

Easily the most urbane of the urban cowboys, Price first crossed over to the pop charts in 1956 with his rendition of "Crazy Arms." His strong, smooth delivery and his affinity for sophisticated lyrics have long made him a favorite guest soloist with symphony orchestras. He will be appearing with the Fort Worth Symphony in June.

Still, Price calls his backup band

(which, in addition to Nelson, has included Roger Miller, Johnny Paycheck, Darrell McCall and Johnny Bush) the "Cherokee Cowboys"—and there is always a substantial flavor of western swing and honky-tonk in Price's concerts.



Ray Price: "It's just all happened."

The new Dimension album, Price says, will mark no shift in the time-tested Price image. Ray Pennington, Price's producer, notes that the album will feature cuts from such writers as Joe Allen, Curly Putman and Dave Kirby. Kirby and Warren Robb share the credits on "Getting Over You Again," the first single from the album. It's scheduled to be out this week.

To duplicate the studio sound on the road, Price says he hopes to enlarge his band from its present eight members to 12 or 13. He will continue to work out of Texas.

After Price left Columbia in the mid-70s, he was affiliated briefly with ABC-Dot, Myrrh and Monument. But none of these labels was successful in keeping Price consistently on top, although he charted high for all of them.

Quick to credit his early associates with his current upswing, Price explains, "All I can say is that I'm beginning to reap some of the oats I sowed. Ray Pennington's an example of that and Willie is an example. I've had a lot of friends who've helped me fight the battle."

New Acts Get AMer Spotlight

NASHVILLE—In an effort to continue spotlighting the work of new country artists, WJRB-AM is devoting a portion of its nightly air time to playing new records and soliciting listener response. The "new artist segment" will take place Mondays through Saturdays between 7-8 p.m., and is part of WJRB's ongoing support of new country talent. The station also sponsors two talent shows annually, along with co-sponsorship of the Kentucky Fried Chicken Songwriting Contest in this area.

Debuts In Prison

NASHVILLE—Jim Ed Brown debuted his new show at the Tennessee Women's Prison here, Feb. 10. In addition to the inmates, prison officials, reporters and representatives of the music industry attended the free concert.

Brown used the occasion to showcase new singing additions, Christy Russell and Dianne Morgan. Tandy Rice, president of Top Billing, Brown's booking and management agency, MCed the show.

Following the performance, Brown talked with the women prisoners and signed autographs for them.



HEAVENLY NEWTON—Capitol artist Juice Newton, left, guests on "Pop! Goes The Country" with host Tom T. Hall, center, and Charlie Pride. Newton sang her new single "Angel Of The Morning."

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Billboard® Hot Country Singles™

Survey For Week Ending 2/28/81

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FEBRUARY 28, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	ARE YOU HAPPY BABY?—Dottie West (B. Stone, Liberty 1392 (Rock Garden, BMI))	36	8	12	HILLBILLY GIRL WITH THE BLUES—Lacy J. Dalton (L.J. Dalton, Columbia 11-11410 (Aigea, BMI))	69	79	3	WILLIE, WON'T YOU SING A SONG WITH ME—George Burns (G. Sutton, Mercury 57045 (Rodeo Cowboy, BMI))
2	3	7	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers (R. Bourke, J. Gillespie, C. Black, Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC))	37	10	15	ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Pesa/Warner-Tamerlane/Wallet, BMI)	70	55	6	SEVEN BRIDGES ROAD—Eagles (S. Young, Asylum 47100 (Irving, BMI))
3	5	7	GUITAR MAN—Elvis Presley (J.R. Hubbard, RCA 12158 (Vector, BMI))	44	3	3	LEONARD—Merle Haggard (M. Haggard, MCA 51048 (Shade Tree, BMI))	71	67	16	YOUR MEMORY—Steve Warner (C. Quillen, J. Schweers, RCA 12139 (Chess, ASCAP))
4	1	12	SOUTHERN RAINS—Mel Tillis (R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	45	4	4	IT'S A HEARTACHE—Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)	72	80	2	ANYTHING THAT HURTS YOU (Hurts Me)—Keith Stegall (C. Monk, J. Lee), Capitol 4967 (April/United Artists, ASCAP)
5	6	11	CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	46	4	4	ANY WAY YOU WANT ME—Gene Watson (L. Olman), Warner/Viva 49648 (Senor/Cibie, ASCAP)	73	NEW ENTRY	NEW ENTRY	WASN'T THAT A PARTY—The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)
6	9	8	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson (W. Nelson, Columbia 11-11418 (Willie Nelson, BMI))	48	8	8	20/20 HINDSIGHT—Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)	74	77	3	BETTER SIDE OF THIRTY—Billy Parker (J. McFarland, Oak 47565 (Calente, ASCAP))
7	7	16	SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	49	2	2	HOOKED ON MUSIC—Mac Davis (M. Davis, Casablanca 2327 (Songpainter, BMI))	75	NEW ENTRY	NEW ENTRY	SOMEBODY LED ME AWAY—Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)
8	15	10	WANDERING EYES—Ronnie McDowell (J. D'Hara), Epic 19-50962 (Cross Keys, ASCAP)	50	2	2	FALLING AGAIN—Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	76	69	14	FOLLOWING THE FEELING—Moe Bandy & Judy Bailey (C. Craig, Columbia 11-11395 (Screen Gems-EMI, BMI))
9	19	7	THIRTY NINE AND HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	51	2	2	STORMS NEVER LAST—Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)	77	72	12	YOU BETTER MOVE ON—George Jones and Johnny Paycheck (A. Alexander), Epic 19-50949 (Deva, BMI)
10	11	14	KILLIN' TIME—Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)	52	4	4	I REMEMBER YOU—Slim Whitman (J.H. Mercer, V. Schertzinger), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)	78	88	2	MY SONG DON'T SING THE SAME—Kris Carpenter (J. English), Door Knob 146 (Beechwood, BMI)
11	12	13	DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)	53	2	2	REST YOUR LOVE ON ME—Conway Twitty (B. Gibb), MCA 51059 (Stigwood, BMI)	79	73	14	COUNTRYFIED—Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)
12	13	11	CUP OF TEA—Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	54	2	2	IT DON'T GET BETTER THAN THIS—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	80	78	4	REACHIN' FOR FREEDOM—Ron Shaw (R.L. Smith), Pacific Challenger 1639 (Moonlight, ASCAP)
13	14	11	WHAT'S NEW WITH YOU—Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	55	7	7	MY TURN—Donna Hazard (L. Chriacka, J. Hugely), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP)	81	NEW ENTRY	NEW ENTRY	BETWEEN THIS TIME AND THE NEXT—Gene Watson (R. Griffith), MCA 51039 (Blue Echo, ASCAP)
14	16	7	DRIFTER—Sylvia (D. Pirimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	56	4	4	COMPLETELY OUT OF LOVE—Marty Robbins (M. Robbins), Columbia 11-11425 (Mariposa, BMI)	82	74	15	NOBODY'S FOOL—Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/Van Hoy/Unichappell/Cross Keys, BMA, ASCAP)
15	17	7	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	57	5	5	DIXIE ROAD—King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)	83	75	13	I FEEL LIKE LOVING YOU AGAIN—T.G. Sheppard (B. Braddock, S. Throckmorton), Liberty 1395 (Al Gallico, BMI)
16	18	8	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	58	3	3	ONE MORE LAST CHANCE—Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)	84	76	14	9 TO 5—Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
17	21	4	TEXAS WOMEN—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	59	3	3	IT WAS YOU—Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)	85	NEW ENTRY	NEW ENTRY	I THINK I COULD LOVE YOU BETTER THAN SHE DID—Ava Barber (M. Morrison, D. Hupp), Oak 1029 (Southern Nights, ASCAP)
18	20	6	WHAT I HAD WITH YOU—John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	60	3	3	ARE WE DREAMIN' THE SAME DREAM—Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)	86	87	2	EVERY BREATH I TAKE—LME (G. Goffin, C. King), EPI 1541 (Screen Gems/Columbia, BMI)
19	22	6	SOMETHIN' ON THE RADIO—Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	61	3	3	BLUE COLLAR BLUES—Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)	87	NEW ENTRY	NEW ENTRY	TAKE ME BACK TO THE COUNTRY—Baxter, Baxter and Baxter (B. Castleman), Sun 1160 (S. Singleton, BMI)
20	23	3	PICKIN' UP STRANGERS—Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	62	4	4	I DON'T WANT TO KNOW YOUR NAME—Glen Campbell (M. Smotherman), Capitol 4959 (Seventh Sun, ASCAP)	88	NEW ENTRY	NEW ENTRY	THERE'S A CRAZY MAN—Jody Payne (M. Williams), Kari 117 (Almo, BMI)
21	24	6	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	63	2	2	SEVEN YEAR ACHE—Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	89	NEW ENTRY	NEW ENTRY	I WANT TO SEE ME IN YOUR EYES—Gene Kennedy & Karen Jeglum (F. Stanton, A. Kent), Door Knob 145 (Chip 'N' Dale, ASCAP)
22	27	7	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Pesa/Wallet, BMI/Senor/Cibie, ASCAP)	64	14	14	I'LL BE THERE (If You Ever Want Me)—Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubb, BMI)	90	89	3	YOU'VE GOT THE DEVIL IN YOUR EYES—Ann J. Morton (S. Milete, W. Ellis), Prairie Dust 8004 (Ann Extra, BMI/Kayfey, SESAC)
23	28	3	OLD FLAME—Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	65	12	12	A LOSER'S NIGHT OUT—Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Tamar, ASCAP/Hinsdale, BMI)	91	NEW ENTRY	NEW ENTRY	TAKE ME HOME WITH YOU—Carl Chubb (C.E. Chambers, M.E. Chambers), Prairie Dust 8011 (Accredit, BMI)
24	29	6	PEACE OF MIND—Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	66	15	15	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)	92	NEW ENTRY	NEW ENTRY	WHISKEY RIVER—Johnny Bush (J. Bush), Delta 10041 (Willie Nelson, BMI)
25	30	5	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	67	2	2	MISTER PEEPERS—Bill Anderson (M. Charron), MCA 51052 (Crazy Cajun/Points West, BMI)	93	93	2	WHAT WOULD YOU DO—John Rex Reeves (J. Reeves), Soc-A-Gee 109 (Tuck-A-Hoe, BMI)
26	31	6	I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	68	15	15	1959—John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	94	NEW ENTRY	NEW ENTRY	BEETHOVEN WAS BEFORE MY TIME—Jerry Dycke (J. Dycke), Churchill 7766 (Chiplin, ASCAP)
27	32	4	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	69	2	2	DOESN'T ANYBODY GET HIGH (On Love Anymore)—The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)	95	81	10	CAROLINA (I Remember You)—Charlie Daniels Band (C. Daniels, T. Grain, J. Marshall, C. Hayward, F. Edwards), Epic 19-50955 (Hat Band, BMI)
28	33	5	CRYING—D. McLean (R. Orbsion, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	70	13	13	DON'T YOU EVER GET TIRED (Of Hurting Me)—Willie Nelson & Ray Price (H. Cochran), Columbia 11-11405 (Tree, BMI)	96	82	12	GETTIN' OVER YOU—Tim Rex and Oklahoma (C.L. Rutledge), Dee Jay 107 (Big Crush/Phono, SESAC)
29	34	4	PERFECT FOOL—Debby Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)	71	10	10	READY FOR THE TIMES TO GET BETTER—Joe Sun (A. Reynolds), Ovation 1162 (Aunt Polly's, BMI)	97	83	18	DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)
30	35	5	EVERY NOW AND THEN—Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)	72	11	11	WILLIE JONES—Bobby Bare (C. Daniels), Columbia 11-11408 (Dama Sutra/Hat Band, BMI)	98	84	17	I LOVE A RAINY NIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave, Briarpatch, BMI)
31	36	6	TOO LONG GONE—Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)	73	12	12	ANYTHING BUT YES IS STILL NO—Stephanie Winslow (L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI)	99	85	4	HONKY TONK SATURDAY NIGHT—Becky Hobbs (M.R. Martin, B. Hobbs), Mercury 57041 (Al Gallico/Songbreaker/Mike Martin, BMI)
32	38	4	TAKE IT EASY—Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	74	14	14	YELLOW PAGES—Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)	100	86	4	HAVE YOU EVER SEEN THE RAIN—Pam Hobbs (J.C. Fogerty), 50 States 79 (Jandora, BMI)
33	40	3	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	75	16	16	BEAUTIFUL YOU—The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, 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.

COUNTRY SINGLES A-Z (Producers)

A Headache Tomorrow (Or A Heartache Tonight).....	35	Crying.....	30	Hooked On Music.....	42	9 To 5.....	84	Take Me Back To The Country.....	87
A Losers Night Out.....	58	Cup Of Tea.....	12	I Don't Want To Know Your Name.....	55	1959.....	61	Texas Women.....	17
Angel Flying Too Close To The Ground.....	6	Dixie Man.....	28	I Feel Like Loving You Again.....	83	Mister Peepers.....	60	There's A Crazy Man.....	88
Any Way You Want Me.....	40	Dixie Road.....	50	I Have A Dream.....	23	Nobody's Fool.....	82	Thirty Nine And Holding.....	9
Any Which Way You Can.....	37	Do You Love As Good As You Look.....	2	I Keep Coming Back/True Life Country Music.....	59	Old Flame.....	24	Too Long Gone.....	33
Anything But Yes Is Still No.....	66	Down To My Last Broken Heart.....	97	I Love A Rainy Night.....	98	One More Last Time.....	51	20/20 Hindsight.....	41
Anything That Hurts You (Hurts Me).....	72	Drifter.....	14	I Remember You.....	45	Peace Of Mind.....	26	Wandering Eyes.....	8
Are You Happy Baby.....	1	Every Breath I Take.....	86	I Want To See Me In Your Eyes.....	89	Perfect Fool.....	31	Wasn't That A Party.....	73
Are We Dreamin' The Same Dream.....	53	Every Now And Then.....	32	If Drinkin' Don't Kill Me (Your Memory Will).....	15	Pickin' Up Strangers.....	20	What I Had With You.....	18
Better Side Of Thirty.....	74	Falling Again.....	43	I Think I Could Love You Better Than She Did.....	85	Reachin' For Freedom.....	90	What's New With You.....	13
Beethoven Was Before My Time.....	94	Following The Feeling.....	76	I'll Be There (If You Ever Want Me).....	57	Ready For The Times To Get Better.....	64	What Would You Do.....	93
Beautiful You.....	68	Gettin' Over You.....	96	I'm Gonna Love You Back To Loving Me Again.....	21	Rest Your Love On Me.....	46	Who's Cheatin' Who.....	27
Between This Time And The Next.....	81	Guitar Man.....	3	It Don't Get Better Than This.....	47	Seven Bridge Road.....	70	Whiskey River.....	92
Blue Collar Blues.....	54	Have You Ever Seen The Rain.....	100	It's A Heartache.....	39	Seven Year Ache.....	56	Willie Jones.....	65
Can I See You Tonight.....	5	Hillbilly Girls With The Blues.....	36	It Was You.....	52	Silent Treatment.....	7	Willie, Won't You Sing A Song With Me.....	69
Carolina (I Remember You).....	95	Honky Tonk Saturday Night.....	99	Killin' Time.....	10	Sombody Led Me Away.....	75	Yellow Pages.....	67
Completely Out Of Love.....	49			Leonard.....	38	Somehtin' On The Radio.....	19	You Better Move On.....	77
Countryfied.....	79			Love's Fair/Sometime, Somewhere, Somehow.....	29	Southern Rains.....	4	Your Good Girl's Gonna Go Bad.....	16
				Lovin' What Your Lovin' Does To Me.....	25	Storms Never Last.....	44	Your Memory.....	71
				My Song Don't Sing The Same.....	78	Take Me Home With You.....	91	You're The Reason God Made Oklahoma.....	22
				My Turn.....	48	Take It Easy.....	34	You've Got The Devil In Your Eyes.....	90

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Chart Fax

By ROBYN WELLS

With "Are You Happy Baby," Dottie West scores her third No. 1 single. "All I Ever Need Is You," a duet with Kenny Rogers, went to the top spot in February, 1979 and "A Lesson In Leavin'" went No. 1 in late April, 1980.

The Bellamy Brothers inch up to starred 2 with "Do You Love As Good As You Look," closely followed by Elvis Presley at starred 3 with "Guitar Man." At starred 5 is Tanya Tucker, while Willie Nelson glides to starred 6. Breaking into the top 10 are Ronnie McDowell at superstarred 8 with "Wandering Eyes," Jerry Lee Lewis at superstarred 9 with "Thirty-Nine And Holding" and the duo of Fred Knoblock and Susan Anton at starred 10 with "Killin' Time."

Mac Davis zips up the chart 26 places to superstarred 42 to the catchy tune of "Hooked On Music." Climbing 17 notches to superstarred 44 are Waylon Jennings and Jessi Colter with "Storms Never Last." Making a 13 place jump to superstarred 43 is Don Williams with "Falling Again." Moving forward 11 paces are Conway Twitty to superstarred 46, Larry Gatlin and the Gatlin Brothers Band to superstarred 47, Charlie Rich to superstarred 53 and Mundo Earwood to starred 54. Rounding out the prime movers are Billy "Crash" Craddock, Rosanne Cash, Bill Anderson, George Burns and Kris Carpenter.

The Rovers make their premier debut on the country chart at starred 73 with the artfully-penned "Wasn't That A Party." The clever ditty entered the Hot 100 at starred 81. "Somebody Led Me Away" puts Loretta Lynn at starred 75, while Gene Watson breaks on at starred 81 with "Between This Time And The Next." Ava Barber enters at starred 85, followed by Baxter, Baxter and Baxter at starred 87 with "Take Me Back To The Country." This Sun trio recorded the first tribute song to John Lennon, simply entitled "John." Jody Payne bows at starred 88 with "There's A Crazy Man," closely followed by Gene Kennedy & Karen Jeglum at starred 89. Carl Chambers, Johnny Bush and Jerry Dycke fill out the new country entries.

LP CHART ACTION:

Dolly Parton remains on top with "9 To 5 And Odd Jobs," from which the title cut garnered her the No. 1 spot on both the country and the Hot 100 charts. Other starred spots in the top 10 belong to movie soundtracks—"Any Which Way You Can" moves to starred 5, while "Honey-suckle Rose" slides to starred 10. Terri Gibbs looks strong at starred 11 with "Somebody's Knockin'."

In only its second week on the chart, Elvis Presley's "Guitar Man" bolts 15 spots to superstarred 14. Charly McClain goes to starred 35 with "Who's Cheatin' Who." Moving forward 10 slots are Willie Nelson, to starred 24 with "Stardust" and Tanya Tucker to starred 50 with "Dreamlovers."

At a potent starred 21, Emmylou Harris enters the country LP chart with "Evangeline." This powerful offering debuted at superstarred 63 on the Top LP and Tape chart. Conway Twitty & Loretta Lynn bow at starred 46 with "Two's A Party," followed by Gene Watson at starred 48 with "Between This Time And The Next." "Greatest Hits" puts Dave & Sugar at starred 55, while Earl Thomas Conley enters at starred 58 with "Blue Pearl."

KLAC's Choices

LOS ANGELES—In the latest of a series of accolades, Dolly Parton was recently named female vocalist of the year in the 10th annual KLAC-AM Listener Choice Awards. Also honored were Willie Nelson, male vocalist of the year; the Statler Brothers, group of the year; and Kenny Rogers, artist of the decade. The winners of the listeners poll were announced on a special awards program in late January.

'Drifter' EP Out

NASHVILLE—RCA Nashville is making available a 12-inch EP version of Sylvia's "Drifter" which runs five minutes in length. The promotional single is being serviced to country discos and roller rinks around the U.S.

Waylon Jennings To Open Billy Bob's

• Continued from page 29

ner of the building. Membership fee is \$300 the first year, says Taylor.

Those accepted as members will be entitled to free parking, use of a special celebrity room, a monthly newsletter, special parties and other extra-curricular events, he adds.

In another corner of the structure is the bull ring. "Real bulls and real cowboys are seen as essential to the success of the club," says Taylor. Therefore, club owners have outfitted the rodeo arena with approximately 500 seats. In addition to informal competitions, there will be staged events, including cowboys traveling the professional rodeo circuit, says Taylor.

Other concessions located at Billy Bob's are a general store and a snack bar. The bull ring, also leased from Billy Bob's, will supply its own stock. It is estimated that construction for Billy Bob's is costing in the neighborhood of \$5 million.

School Art In Hall Of Fame

NASHVILLE—"Color Me Country," an aural and visual presentation of area school children's interpretations of country music, is on exhibit at the Country Music Hall of Fame and Museum through April 30.

The presentation evolved out of the "Artists-In-Schools," a program developed by the museum's education department and funded by the Country Music Foundation and the Tennessee Arts Commission.

11 participating primary schools hosted musicians, songwriters and country music historians for five-days. In addition to lectures about Jimmie Rodgers, Bob Wills, Bill Monroe and Hank Williams, the students learned to compose song lyrics, which were subsequently self-recorded.

Accompanying the original compositions in the exhibit are self-designed album covers, murals, quilts and papier-mache projects round out the display.

Nashville songwriters and musicians participating in the project include Buddy Spicher, Annie McGowan, Tom Pallardy, Dean Crum, Richard Maizialo, Ervan James and Allan Thompson.



CONCRETE HARDHAT—Novelty singer Sheb Wooley brings the real thing into Scruggs Sound Studio in Nashville for his Sunbird single, "Jackhammer Man." Wooley (who also struck paydirt with another novelty number called "Purple People Eater" in 1958) is shown here getting into the proper mood with hardhatted background singer Hi C. Lea.

New On The Charts



KRIS CARPENTER

"My Song Don't Sing The Same"—★

"Mex-Tex" is the way Kris Carpenter describes his musical roots. A proficient guitarist, bassist and vocalist, Carpenter began his recording career during the early '60s under the guidance of Norman Petty in Clovis, N.M.

By the late '60s, Carpenter branched into radio, while experimenting with a variety of music, including bluegrass, classical and jazz. In 1979, Carpenter returned to West Texas and his country heritage, as the program director and afternoon deejay for KDJW-AM/KBUY-FM, both country stations in Amarillo.

Recently signed to Door Knob Records, Carpenter currently balances his recording career with his broadcasting position. He is presently performing with the Electric Cowboy Band at Red Steagall's club in Amarillo and can be reached at (806) 372-6543.

Hit after hit after hit after hit after...

"DO YOU LOVE AS GOOD AS YOU LOOK?" "Lovers Live Longer," "Dancin' Cowboys," "Sugar Daddy," "If I Said You Had A Beautiful Body, Would You Hold It Against Me," "You Ain't Just Whistlin' Dixie" have made two talented Florida boys look... as good as they are. Which is HOT!

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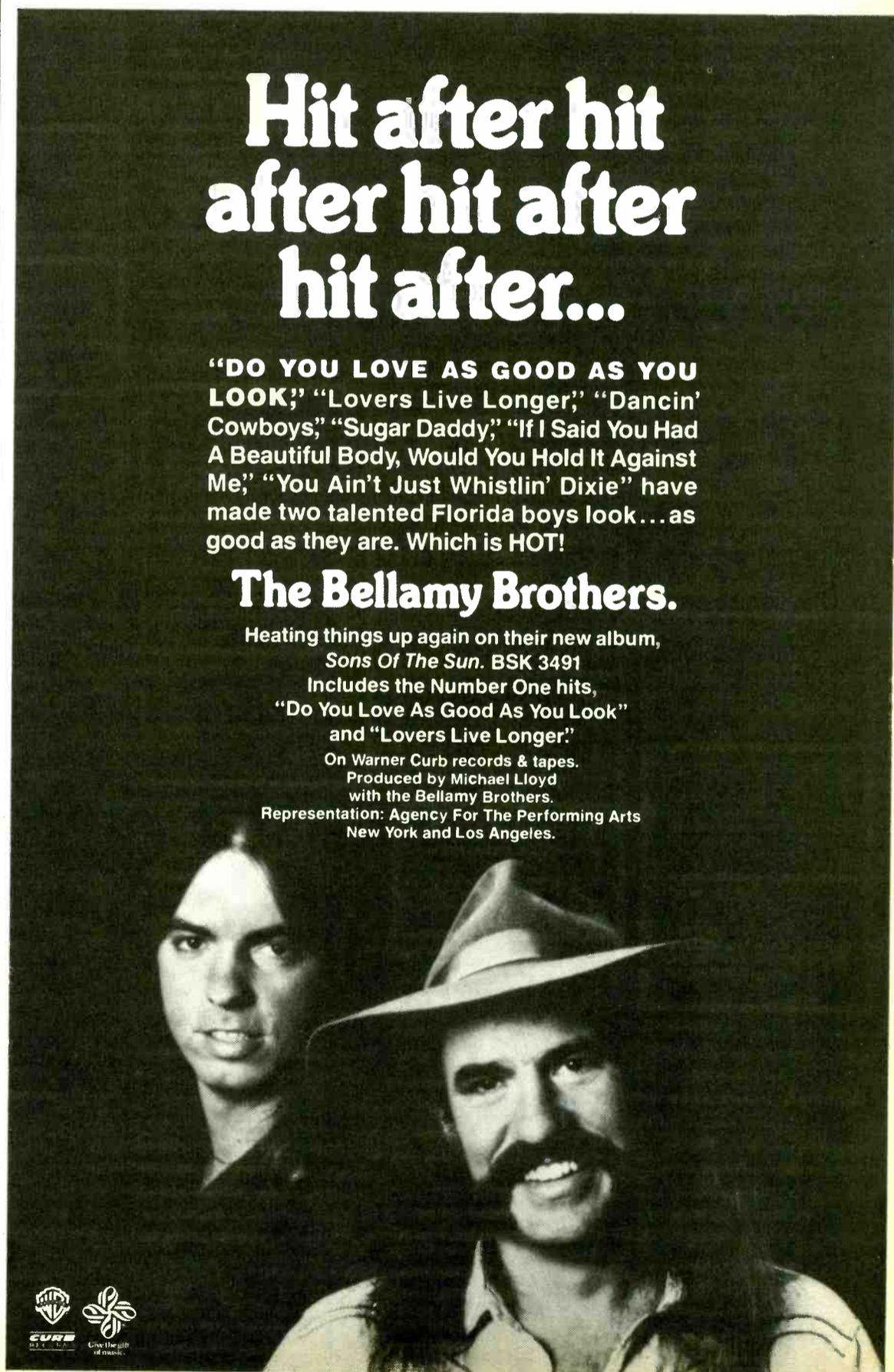
and "Lovers Live Longer"

On Warner Curb records & tapes.

Produced by Michael Lloyd

with the Bellamy Brothers.

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TRUCKERS BUT NO BULL

Bad Bob's Is Simple, Real

• Continued from page 30

lot and Charley Pride comes by whenever he's in town. Dolly Parton and Jerry Reed have both been in here with Wayne Edwards. He's now president of country music at RCA," Franklin adds, "but he once worked here as a disk jockey."

"The club's name," Franklin says, "actually originated from Bad Bob's Saloon in the movie 'Judge Roy Bean.' A friend of mine designed the caricature that has become our trademark."

Franklin has worked to make Bad Bob's a viable name on the local entertainment scene. "We probably do more advertising than any other club in town," he says. "We shot for a certain group with an act, and we want them to know what we are bringing. The average age of our crowd is 35-40. With Carl Perkins, I gave the older crowd something they haven't had in a while."

On the other hand, Franklin claims that in Memphis women country singers do not draw well.

Bad Bob's policy of booking special guests on Friday and Saturday nights differs from the other country clubs in the city that consistently book name acts Tuesday through Thursday nights. Bill Haney performs every Sunday and Monday evening, followed the remainder of the week by the house band, Nickey Wayne & Winchester, featuring Charlie Owens on steel guitar.

Franklin says a custom sound system has been designed for the club which should be ready for installation soon. "Most people are now using the house band's equipment," he says. "I'm going to buy a super, first class system where an act like Carl Perkins doesn't have to switch out anything—just plug in and be ready."

Bad Bob's opens daily at 4 p.m. with live music beginning at the happy hour from 5:30 until 8:30 p.m. The house band plays 9 p.m. to 2 a.m. on week nights. The club closes at 3 a.m. on weekends.

ROSE CLAYTON



STUDIO STEVENS—Ray Stevens takes a playback at the controls as he finishes up his newest RCA album, "One More Last Chance."

Jamboree In July

NASHVILLE—The fifth annual Jamboree In The Hills is scheduled to take place July 18-19 in Wheeling, W. Va., when an all-star lineup of 14 country performers is showcased in the outdoor arena.

Nine of this year's acts are repeat performers on the Jamboree: Alabama, Hoyt Axton, Billy "Crash" Craddock, Merle Haggard, Tom T. Hall, T.G. Sheppard, Margo Smith, Tammy Wynette and Mayf Nutter.

Newcomers to Jamboree In The Hills '81 are Emmylou Harris, George Jones, Charly McClain, Conway Twitty and Bill Monroe and the Bluegrass Boys. Jones and Wynette are scheduled to perform solo sets in addition to a duet appearance on the program.

Last year's outdoor festival drew 42,000 country fans. With ticket prices remaining at last year's level, projected attendance is high, and once again, the Jamboree is providing on-site camping for self-contained recreational vehicles.

Beginning April 1, tickets are available through the toll-free number: (800) 624-5456, and through national Ticketron outlets.

CMA Offers Condolences

NASHVILLE—During its recent board meeting in Atlanta, the CMA voted to send a formal letter of condolence to Lulu Belle Wiseman, widow of Scotty Wiseman, a pioneer in country music.

Wiseman, who died of a heart attack at the age of 71, was a featured regular with his wife on the WLS Barn Dance for nearly a quarter of a century.

Wiseman and his wife were nominated in 1980 for the Country Music Hall of Fame for their efforts in founding the Boone County Jamboree and Mid-Western Hayride. Among their most famous recordings were "Have I Told You Lately That I Love You," which they also wrote, "Mountain Dew" and "Tell Her You Love Her."

New Maddox LP

NASHVILLE—Commemorating her 45th year as an entertainer, country/bluegrass artist Rose Maddox has released a new album package. Entitled "This Is Rose Maddox," the LP includes new cuts of her old hits, including "The Great Philadelphia Lawyer," "Silver Threads And Golden Needles," "Rusty Old Halo" and "Let Those Brown Eyes Smile For Me."

'1980 BEST YEAR'

Bluegrass, Old-Time Music Holds Its Own

By EDWARD MORRIS

NASHVILLE—Bluegrass and old-time music is holding its own—and then some—despite the general pallor of the record industry.

Reasons for the relatively good health include more product, newer artists, better distribution, low overhead, increased promotion, less clogging of the sales pipeline by other kinds of records, the long shelf life of traditional music and an active bluegrass festival circuit as a sales mechanism.

"The last year or two have been good for labels of our kind," reports Martin Haerle, president of CMH. Haerle says that of the approximately 80 albums CMH has issued in its five years of existence, 20 to 25 were released last year. All of CMH albums are original productions.

Moses Asch, president of Folkways, says his company had 15 bluegrass and old-time LP debuts in 1980, compared to only five in 1979. He says he is reluctant to predict a significant sales increase, but he does note that he is hearing more and more requests for bluegrass from the general public.

Recently, Folkways produced albums in Nashville for Red Allen and Tommy Scott at a budget of \$10,000 for each. Many bluegrass projects are cut for a half or a fourth of that amount.

Most of the Folkways product is sold by the artists at their concerts and festivals, Asch concludes. Allen, Scott, and the New Lost City Ramblers (reissues) are the label's top sellers.

Jon Fox, director of promotions for Flying Fish, says the company turned out 55 albums in 1980 and 25 in 1979. Fox does not project a similar increase, he adds, for 1981.

According to Fox, Flying Fish upped its new product so sharply because there was a correspondingly sharp decrease in back catalog sales. "We've been putting out new releases to keep the cash flow going," he says.

All this activity, Fox judges, aided the label's credibility and lessened the reluctance of retail outlets to stock Flying Fish records. He says that outlets are "strongly encouraged" to carry all 155 items in the company's catalog.

"I think 1980 was the best of the nine years I've been in the business," says John Morris, president of Old Homestead. "My distribution is getting better and so is the general market. I'm finding that my sales are increasing in proportion to the number of catalogs I mail out. Festivals are extremely helpful—we sell more there than anywhere else."

To give more attention to each new release, Morris reports that he cut down the number of albums produced from 12 in 1979 to eight in 1980. "There has been a renewed interest in Charlie Moore since his death last year," Morris says. Old Homestead has five Moore albums on its active list, including one issued posthumously, "The Cotton Farmer."

Morris contends that bluegrass and old-time music is getting a larger share of the younger audience than it's had in years. This is a point that Barry Poss, president of Sugar Hill Records, concurs with. Poss says he is concentrating on producing young artists or those inclined toward playing a more progressive style bluegrass.

Recent Sugar Hill albums have been issued for Ricky Skaggs, the Seldom Scene, Byron Berline and the L.A. Fiddle Band and Carl Jackson. Poss gives a lot of credit for the widened interest in bluegrass to Emmylou Harris' "Roses In The Snow" LP. Harris has routinely used bluegrass-oriented pickers as backup musicians, including Skaggs, Buck White and the White Girls.

David Freeman, who heads County and Rebel, says the companies' combined sales have had a modest increase, but that the last half of last year was slow. The number of LPs issued last year was "about the same for Rebel and down a couple for County," according to Freeman.

A bright spot for both County/Rebel and Sugar Hill is the growing overseas market, particularly Japan, Holland, Switzerland, France and Italy.

Low production costs is another major factor in the bluegrass and old-time profit picture. "You've got to remember," says Barry Poss, "that we're talking about a field in which you can turn a profit on the sale of, say, 7,000 albums—and where one that sells 10,000 is considered a real success. Some of ours have sold in excess of 30,000."

Since opening in the fall of 1978, Sugar Hill has turned out 17 albums and has six more ready to release.

John Morris agrees that bluegrass requires only a minimal outlay. He says he has produced albums for as little as \$1,000 by using his own 8-track studio, doing all the engineering, and creating the cover design and liner notes.

Other budget averages reported are \$5,000 to \$7,000 for Sugar Hill; \$5,000 to \$10,000 for County and Rebel; and \$4,000 to \$10,000 for Folkways. Fox, of Flying Fish, says that there are too many variables to quote an average: "Some albums aren't pushed to us until they're at the master tape stage. Some are recorded live—and that brings down the price."

Fox lists among his bestsellers John Hartford, the David Grisman Quintet (on Kaleidoscope), Bryan Bowers, Vassar Clements and Norman Blake. CMH reports brisk sales on newly recorded LPs by the Osborne Brothers, Mac Wiseman, Merle Travis, Grandpa Jones and Johnny Gimble and the Texas Swing Pioneers. Adds CMH's Haerle, "We had the last three or four albums by Lester Flatt, and they're very steady sellers."

The Seldom Scene, Ralph Stanley and the Country Gentlemen, according to Freeman, provide Rebel's heaviest sales. Senator Robert Byrd, Kenny Baker and the Stanley Brothers top the charts for County.

Old Homestead, Rebel, County, Folkways and Flying Fish all do reissues, as well as new albums.

Box Car Willie Due Promotion

NASHVILLE—Suffolk Marketing, the company that sparked the Slim Whitman revival in the U.S., is now airing a similar project for Box Car Willie.

Willie recently completed a 21-day tour of Great Britain and is scheduled to start a circuit of concerts in Ireland in April.

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Billboard® Survey For Week Ending 2/28/81
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	12	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	39	39	12	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
	2	19	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	★	48	18	REST YOUR LOVE ON ME Conway Twitty, MCA 5138
	3	33	HORIZON ● Eddie Rabbitt, Elektra 6E-276	41	44	3	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
	4	20	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	42	35	40	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
★	9	12	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	43	38	36	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
	6	5	I BELIEVE IN YOU Don Williams, MCA 5133	44	50	14	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
	7	7	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	45	51	23	THESE DAYS Crystal Gayle, Columbia JC 36512
	8	6	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	NEW ENTRY			TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178
	9	10	GREATEST HITS The Oak Ridge Boys, MCA 5150	47	41	17	LOOKIN' GOOD Loretta Lynn, MCA 5148
★	14	26	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	★	NEW ENTRY		BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
★	15	4	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	49	56	116	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
	12	8	BACK TO THE BARROOMS Merle Haggard, MCA 5139	★	60	17	DREAMLOVERS Tanya Tucker, MCA 5140
☆	20	4	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	51	54	8	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207
☆	29	2	GUITAR MAN Elvis Presley, RCA AHL1 3197	52	52	2	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BKS 3474
	15	16	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	53	47	10	ED BRUCE Ed Bruce, MCA 3242
	16	11	I AM WHAT I AM George Jones, Epic JE 36586	54	55	162	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
	17	17	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	★	NEW ENTRY		GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
	18	12	RAZZY Razzy Bailey, RCA AHL1 3688	56	43	18	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239
★	25	41	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002	57	63	11	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	20	23	LOVE IS FAIR Barbara Mandrell, MCA 5136	★	NEW ENTRY		BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
★	21	NEW ENTRY	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	59	42	68	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	22	13	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	60	67	40	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	23	18	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	61	40	20	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582
★	34	147	STARDUST ▲ Willie Nelson, Columbia JC 35305	62	45	26	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700
	25	21	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571	63	49	3	IT'S THE WORLD GONE CRAZY Glen Campbell, Capitol S00 12124
	26	19	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	64	70	87	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
	27	27	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509	65	73	117	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	28	28	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820	66	69	5	CLASSIC CRYSTAL Crystal Gayle, Liberty L00 982
	29	33	SOUTHERN RAIN Mel Tillis, Elektra 6E 310	67	72	36	OUTLAWS Waylon Jennings, RCA AFL1-1321
★	36	33	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	68	62	36	WAYLON AND WILLIE ▲ RCA AFL1-2686
	31	31	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	69	58	5	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
	32	32	HARD TIMES Lacy J. Dalton, Columbia JC 36763	70	57	40	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
	33	22	ENCORE Mickey Gilley, Epic JE 36851	71	65	11	A WOMAN'S HEART Crystal Gayle, Liberty L00 1080
	34	24	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488	72	66	18	ALWAYS Patsy Cline, MCA 3263
★	46	12	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760	73	61	6	THE WAY I AM Merle Haggard, MCA 3229
	36	30	URBAN COWBOY II Various Artists/Soundtrack, Full Moon/Epic SE 36921	74	53	36	FRIDAY NIGHT BLUES John Conlee, MCA 3246
	37	26	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	75	64	52	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
	38	37	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116				

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

Country

Nashville Scene

By KIP KIRBY

Congratulations to Nashville songwriters Bob House and Wayland Holyfield for their recent honors in the Canadian Juno Awards. House and Holyfield saw their composition, "Could I Have This Dance," win single of the year kudos for Anne Murray.

Known as a personal and friendly musical climate, Nashville showed its true colors this past week-end when a group of local musicians held a benefit concert for drummer Chris "Flash" Deal. Deal is suffering from leukemia and the concert was planned as a way of helping alleviate his hospital bills. Among the artists contributing their talents for the show were Tracy Nelson, Peace & Quiet, Rick Durrett, Rick Steele, Donna McElroy and Pebble Daniel.



CASH TAPING—Rosanne Cash tapes a promotional video spot for her upcoming Columbia LP, "Seven Year Ache." The taping involved sequences shot around Nashville and at the Exit/In.

MDJ Records' Stephany Samone to be featured on CBS Radio's "The Subject Is Young People," airing coast-to-coast on more than 350 stations. ... Epic trio Nightstreets doing some dates with George Jones, Jerry Lee Lewis and Tammy Wynette in support of its new single, "In A Different Light."

Songwriter Roger Bowling—who counts "Lucille" and "Coward Of The County" among his credits—is getting his own recording career into high gear. He'll appear on the syndicated "Music City News Top Country Songs Of The Year" special taping April 1 at the Grand Ole Opry House in Nashville, and a tv film version of "Coward Of The County" starring Kenny Rogers is scheduled for broadcast later this season.

Concert activity on the local front saw Steve Young putting on a fine performance at the Exit/In (and doing a lovely version of his self-penned "Seven Bridges Road" which the Eagles have out now). ... Billy Joe Shaver at Cantrell's and David Loggins holding down the fort at the Exit the same night ... and Dirt Band virtuoso John McEuen over at Vanderbilt Univ. displaying his versatility on banjo, guitar, mandolin and fiddle. On hand for musical back-up during the two sets were Vassar Clements, Gary Scruggs and Marty Stewart (who plays mandolin with Johnny Cash) ... Bandera opened for Head East at Tenn. Tech. Univ. after finishing up its debut MCA LP.

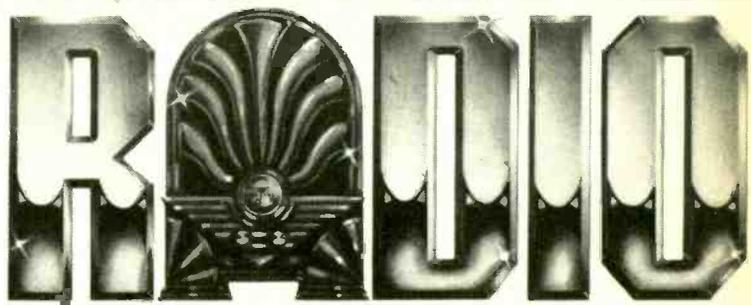
Watch for steel whiz Lloyd Green to issue his own release on King J Records ... Ronnie Milsap—on the road again after recent surgery—set an attendance record when he drew nearly 6,000 fans in Alexandria, La. to his headline concert with Sylvia and Alabama. This was the largest number of country fans in the coliseum—and attendance ran second only to a 1975 Elvis Presley concert in total audience.

Earl Thomas Conley spent part of January on the West Coast, promoting his Sunbird single, "Silent Treatment," and doing numerous local and national interviews. Then he was off to San Antonio to join Sunbird labelmates Sheb Wooley, Billy Larkin, Freddie Hart and Price Mitchell at the 9th annual Great Country Fiver Festival.

"American Country Countdown" busy interviewing artists for upcoming segments of its syndicated chart-pacer radio program. Among the acts who dropped by to chat with "Countdown" host Bob Kingsley were Terri Gibbs, Slim Whitman, Ronnie McDowell, Ed Bruce and Earl Thomas Conley.

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Billboard Photo by Chuck Pulin

COPPERFIELD MUSIC—Members of the cast of the new Broadway musical "Copperfield," perform songs from the show for an elite group of record company executives including Tom Shepard, RCA; Bob Feiden, Arista; Mike Berniker, CBS; Hugh Fordin, DRG; and Bill Cureton, Atlantic. The session, titled "Selling An Original Cast Album," was held at New York's Minskoff rehearsal studios. The show, a musical adaptation of Charles Dickens novel, features book, score and lyrics by Al Kasha and Joe Hirschhorn. It is scheduled for an April 5, 1981 opening at the Anta Theatre here.

New Companies

Sournote Productions, launched by singer/songwriter Jerry Lemmon, to promote St. Louis talent. First project is Lemmon's debut album. Address: 2110 East C St., Bellville, Ill. 62221. (618) 277-2139.

Slide Records, formed by Michael Rothschild, to record jazz, rock, Latin and funk. First releases are "The Late Bronze Age" with Hampton B. Coles and Ben "Pops" Thornton, and a jazz LP from keyboardist Dan Wall. Address: P.O. Box 723151, Atlanta, Ga. 30339. (404) 432-3877.

Fly-Girl Records, independent label whose first release is EP "King Size Cigarette" by the Law. Address: 2313 33rd St., Des Moines, Iowa 50310.

Penguin Productions, launched by Randy M. Grobelny as a mobile disco company and music consultant. Address: P.O. Box 277, Sterling Heights, Mich. 48077.

Both Sides Records started with Odis B. Catchings as president. First release is "Gotta Find A Way" by Coffee, Cream & Sugar. Address: 1730 E. 24th St., Cleveland, Ohio 44114. (216) 921-4807.

Dupuy Records, Productions, Publishing Corp. founded by Pedro Dupuy to engage in artist management, production packaging, music publishing and record production. Address: 10960 Ventura Blvd., Studio City, Calif. 91604. (213) 980-6412.

Scotland Video (U.S.A.) launched by Jesse Rae and Michael Andrews as a video software production company serving the music industry. Business management by Sassy Entertainment. Address: 635 Madison Ave., New York 10022. (212) 688-4581.

3 'Crazy' Singles

NEW YORK—Posse Records has taken the unusual step of marketing three singles from its soundtrack album of "Stir Crazy," the smash comedy featuring Gene Wilder and Richard Pryor. The cuts are Kiki Dee's "Nobody Can Stop Us Now," Randy Goodrum's "Love" and Gene Wilder's "Crazy."

Posse is the independently distributed label operated by Bill Spitalisky, Julie and Roy Ritkind.

Grandville Records, specializing in r&b/funk and gospel, launched by producer Cliff Ruben. Group Power Band's 10-inch 33 1/2 single, "Power Funk"/"Everynite," is the debut release. Ruben also has announced signing of Aretha Franklin protegee Billy Always, managed by Gene Shapiro. Address: 1 E. Scott St., Suite 408, Chicago, Ill. 60610, (312) 649-0936.

Harold Luick & Assoc., music industry consultants to leisure businesses, artist/entertainers, songwriters, recording studios, founded by recording engineer/producer Harold Luick. Private counseling and group seminar/workshops are offered. Address: Box B, Carlisle, Iowa 50047, (515) 989-3679.

Heartbeat Media formed by Derek Meade to function as a production/syndication company to produce and package music-oriented programming for broadcast and cable television. Address: P.O. Box 43, Lawrence, N.Y. 11559. (516) 239-2257.

Group Therapy launched as a management firm headed by Wynn Jackson. First act signed is rock group Fortnox. Address: 141 E. Wieuca Road, Atlanta, Ga. 30342. (404) 256-5678.

Rumble Records, formed by Richard Bone, John Schavone and Stephen A. Larkin. First releases include singles by Rhode Island-based Rubber Rodeo country new wave band, Shox Lumania of New York, and works by Bone and Schavone. Address: 2417 Quentin Rd., Brooklyn, N.Y. 11229. (212) 253-5590.

B.B. Tech Enterprises launched by Buddy Bernardo as a company involved in digital music systems design and music production. First project is Excitable Rhythm Generator, used on first 12-inch single release by band Silicon Soul. Address: 57 Greene St., New York 10012. (212) 966-0185.

The Sound Of Brooklyn (TSOB) Records, a production and record company. First releases are by the Night People and Mel Sheppard. Address: 1368 Fulton St., Brooklyn, N.Y. 11216. (212) 636-1401.

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NLDC Expands

PHILADELPHIA—NLDC (National Label Distributing Company), which specializes in distribution of independent labels, is expanding its services to include national promotion. Steve Schulman, NLDC president, said the move came in response to foreign labels wanting total representation in the U.S. With promotion, NLDC now covers all phases of representation for the labels it distributes.

Local promotion people at NLDC's distributor outlets will feed Schulman with reaction to the company's product so that a determination of direction can be made to each label and record.

Carrere Sued

LOS ANGELES—George Tobin Productions here wants a \$30,000 advance allegedly promised by Carrere Records, New York City, and \$1 million in exemplary and punitive damages in a Superior Court filing here.

The plaintiff alleges a deal was made in October 1980 for Tobin to receive a non-returnable advance of \$30,000 against royalties for producing an album by Sheila. The label also reportedly projected a \$120,000 recording budget. At the end of October, the label reneged on the entire transaction according to the suit.

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PRICE HIKE HELPED

Japan Production Up 11.5%; Tape Leaps 30% To Lead Disks

By SHIG FUGITA

TOKYO—Production of records, tapes in Japan during calendar 1980 rose to \$1,435,514,700 from \$1,287,200,900 in calendar in 1979, an increase of 11.5 percent, according to statistics released here by the Japan Phonograph Association.

In value, record production rose by 6% from \$850,191,170 in 1979 to \$888,426,470 in 1980, although the number of units dropped 2% from 198,804,000 in 1979 to 194,943,000 in 1980.

In the case of prerecorded tapes, the number rose by 30% from 61,310,000 in 1979 to 79,965,000 in 1980. Their value rose by 22% from \$447,009,800 in 1979 to \$547,088,230 in 1980.

Masakazu Namekata, executive board member of the Japan Phonograph Record Association, said that

the Japanese production record was quite good, generally speaking, when compared to the United States and European countries.

"The two-digit percentage increase was due in part to the hiking of the record prices by \$1 to \$1.50," Namekata explained. "Another reason was the unseasonably cool summer we had last year; record sales went up during the summer months when they usually drop every year."

He added, "There was also the appearance of several so-called young 'idol' singers in the latter half of 1980, plus the retirement of popular star Momoe Yamaguchi to marry Tomokazu Miura. All these things combined and interacted to bring about the increase in total production."

As for the outlook for 1981, Namekata said, "Many record and tape companies hope that there will be a two-digit percentage increase again this year, and they believe it is possible despite the not-too-good start in January because of the very cold winter after three mild winters in a row."

The record-tape ratio in production value changed from 65-35 in 1979 to 62-38 in 1980, and Namekata expressed the belief that the gap between the two will continue to narrow in 1981.

The record companies found in 1980 that the hike in record prices had practically no adverse effects on sales. They found that people will buy records even if they are higher priced if their contents are good.

IN ENGLAND

School Fined \$10,000 In Sheet Copy Case

By PETER JONES

LONDON—The first U.K. legal action taken by music publishers against a school for illegal copying of sheet music has ended in a High Court award of nearly \$10,000 in damages, plus costs, to Novello And Co., which brought the case in conjunction with the Music Publishers Assn.

Involved was one of Britain's old-

est upper-crust public schools, Oakham, and the charge (Billboard, Feb. 14, 1981) centered on the copying of Christmas carols. The school was said to have "a great and outstanding tradition in the performance of choral works" but to have photo-copied, in the school printing shop, over a long period of time, 15,000 sheets.

The school explained that the copying was more for convenience than any deliberate intention to deprive copyright owners of royalties. No money had been made from school performances.

But the MPA, which set up a code of fair practice two years ago, said after the case that the widespread copying was mainly due to lack of finance. "We sympathize with schools but they can't solve their problems by robbing other people of their rights."

"Composers are among the most hard up of the community. With no sales, they have no income and there are no redundancy or employment benefits."

The MPA, estimating that there are around eight million copyright-infringing copies made in the U.K. annually, with 60% at least from printed music, says it is paying the usual fee of 10% from the damages awarded to composers of the music involved, and the remainder goes to the "fighting fund" against other copiers of sheet music.

Around \$1.1 million is lost annually by composers through this widespread infringement in the U.K., estimates the MPA.

Johnson Dyer, a former president of the MPA, says the next move to counter copying will be against choirs throughout the country which make copies for their own members, but don't sell them for profit.

Mexico Hot For Lipps, Vice Versa

MEXICO CITY—Lipps Inc., one of the heaviest selling foreign acts to crack this market, arrives here early in March for a two week fiesta of disco and nightclub appearances, accompanied by an extensive promotion campaign.

The presence of the popular Casablanca group, headed by vocalist Cynthia Johnson, should trigger heavy sales, according to Alejandro Parodi, general director of PolyGram De Mexico which distributes the product nationally.

Lipps, Inc., ever since the huge breakout of their first single, "Funky Town," have been riding practically every chart printed in the nation. The single sold in excess of one million units.

Other numbers which followed with near equal success included "Rocket" and "How Long." Total album sales for their first entry came close to 400,000 units.

Although no fixed locations of where Lipps, Inc. would appear were yet available, it has been confirmed that the main sites would be here, in Acapulco and Guadalajara.

Longtime impresario Antonio Basurto was negotiating for a major hotel venue for them as well. He also plans television exposure.

SACEM Applauds French Police

PARIS—French copyright society SACEM has presented the country's police force with a gold disk in recognition of its efforts to combat tape piracy. The disk is a musical setting of Romain Rolland's poem "July 14th (Bastille Day)."

And television channel FR3 is to screen an hour-long documentary titled "The Cassette War," showing the sources and outlets of the pirated cassettes that are believed to account for about 10% of the total French tape market.

The program moves from Hong Kong, one of the biggest sources, to Hamburg, where, it is admitted, a

kind of clearing house distributes the tapes. With profits approaching \$8 a unit, the risk, such as it is, is clearly worth taking.

In France, most of these cassettes are sold from market stalls in and around Paris. Pirated product is hard to recognize but easily identified by its cheaper price. One stallholder comments: "Sometimes the pirates are on sale before the original disks, and as they're cheaper it's pointless trying to sell the legitimate copies."

In Italy, the program finds a high percentage of French artists have

been copied. In fact, pirated cassettes of French material are something of a speciality.

Nor is piracy confined to cassettes. Singles and albums are also uncovered. One outlet appears to be Turkey, and the example of one disk is given where only the incorrect English spelling gave the game away.

Since the discovery of a pirate factory in France, sales of genuine cassettes have risen 5%. But it's obvious the great majority of the illicit trade is in imports, so record companies are trusting the Customs authorities to stamp out the traffic.

DUTCH HUSTLE Acts Attract Global Attention As Companies Deal Worldwide

AMSTERDAM—Dutch music has been making steadily more progress on international markets, in step with the slow erosion of the barriers that used to make Continental Europe a one-sided consumer of Anglo-American sounds.

A glance at some of the leading Dutch companies shows how widespread is the distribution they can now secure for homegrown acts. At Phonogram/Polydor, for instance, international exploitation manager Ton Van Den Bremer is working on promising new wave band the Mo, signed only a few months ago to Phonogram's budget Backdoor label.

The band's debut single and album will be released in Scandinavia and the German-speaking territories

by Vertigo, in France by Backdoor itself, in Portugal by Edison. In the U.S. Casablanca or A&M will be handling the product, in Canada Rio Records. Trutone will release it in South Africa, Polystar in Japan. Negotiations are underway for Latin America.

The New Adventures, another of Van Den Bremer's acts, also have a Canadian distribution deal, via Chateau Records, and will be touring there this spring. In New Zealand, Mushroom is distributing.

Vocal duo Saskia and Serge's recent hit single "Mama, He's A Soldier Now," will soon be heard in countries Israel, Italy, Spain, Sweden, South Africa and Japan, among others.

A MIDEM deal with Yugoslavian

label RTB has resulted in 50,000 sales for the second album from disco trio Luv, in the space of a few weeks.

Fritz Hirschland, one of the two managing directors of recently formed production company QCumber Musical Enterprises, already has distribution deals with Norway and Sweden (Marian Records), Finland (Bluebird), Denmark (Tuba), Portugal (Edison), and South Africa (Transistor). Oddly enough, QCumber will not wrap up a Dutch distribution deal till the end of this year.

Noted indie CNR went to MIDEM with the priority aim of setting a Scandinavian distribution deal and found itself drawing a lot of attention for its pop compilation "Stars On 45," featuring Dutch acts like Hans Vermeulen, Piet Souer and Jody Pijper. The disk has topped Belgian charts and scored six-figure sales in Holland itself.

Another new production company, A&R Records, has lately announced distribution via Ifesa for ten Latin American countries and for Turkey with the Turkuola label. Signings include French bands Black and White and Company, and South African Magic Combo, for the Benelux countries, and U.K. singer Katie Kissoon, worldwide.

TTR Productions has another U.K. act, Rosetta Stone, also for the Benelux countries, and has been creating a good deal of interest with guitarist Francis Goya's "Moscow Nights," recorded last year in Russia with the Bolshoi Orchestra and Choir.

But Home Front Isn't So Rosy

AMSTERDAM—EMI Holland seems set to fire 29 of its 500-strong work force. According to Bert Verhelst, managing director, the action is necessary because of "truly alarming" overhead costs. EMI Holland recently lost three major U.S. record labels on license deals: Arista, MCA and Tamla Motown.

He has already contacted the works council for its advice on the matter and expects a firm decision on whether the workers will have to go by the end of February.

Of those at risk, 18 are in the administration section of the record plant in Uden, and 11 are in the administration and recording studio division in Heemstede, company headquarters.

Verhelst says overhead involved in running the company has built alarmingly in recent years. Over the past three years, the company has lost around \$11.3 million. The 1980 situation was a little better because of big-selling local productions, but there was still a loss of \$680,000.

He takes a "sombre" view of prospects this year, anticipating a financial loss of "at least 10 million guilders" (roughly \$4.5 million) because of the "weak and unbalanced situation of the Dutch record business."

EMI Holland had a turnover of between \$31-\$34 million in the last financial year. Verhelst adds ominously he cannot yet say whether the company will have to let other employees go in the near future.

Disk Rentals Passes U.K. Court Test; No C'right Infringed—Judge

• Continued from page 1

sible to suggest that the scheme contravened the Copyright Act by authorizing home recording, however likely it was that the albums borrowed (at \$1.10 for two days) would be recorded on the blank tapes purchased (at a discount).

"Hiring out a record," said the judge, "gives the hirer the right to assume that he can play it, but not that he is being authorized to do anything more."

During the hearing, Ames remarked: "I cannot understand an industry that has invented its own rope and noose and is now complaining that it is hanging itself," a reference to the fact that both blank tape and records are manufactured by the same industry.

After the Friday (13) judgment, the case was dismissed with costs. Teh BPI is considering an appeal, though this seems on balance unlikely.

Later, a BPI spokesman said the action had been regarded as a test case, and it was therefore much harder to try to establish a legal precedent. The outcome was disappointing, the spokesman adds, but serves to underline that the only practical solution to the home taping problem lay in the introduction of a blank tape levy. Nor would the BPI be deterred from future legal action where it was felt necessary. One or two cases now pending involve newspaper advertising copy.

The result was particularly disappointing to the BPI since Justice Whitford is the man whose Whitford Committee report first gave respectability to the notion that the record industry should be compensated for home-taping losses through some form of levy. The government's Green Paper on the subject is still awaited.

In the High Court, Whitford did say: "I am not out of sympathy with the plaintiff, and I accept that home-taping is having a detrimental effect on the record business." But, pointing out that home dupers had other sources of records, he added: "Can record clubs with introductory trial offers, or broadcasting authorities, or people who lend friends records, be said to be authorizing home taping?" He thought not.

The judge summarized Ames' defense. He realized borrowed records might be taped, just as purchased records might be, but rejected the BPI suggestion that he wanted to "cash in" on home taping at the expense of the record companies.

Having received a letter from Mechanical Copyright Protection Society solicitors, requesting him to cease encouraging copyright in-

fringement, Ames had put up posters warning the public home taping was illegal.

He had also put stickers to the same effect on the disks he lent out, and added a warning to the subscription forms that library members signed.

The dealer said a surprising number of people had bought the records they borrowed, and that his shops had noticed no significant increase in blank tape sales. The judge accepted that his aim was simply to encourage business generally.

Afterwards, Ames observed: "This is a silly business: the industry and I have spent thousands of pounds fighting each other when we could have spent the same amount communicating with each other and selling more records."

He was not anxious to fight an appeal, and had once considered giving up the record library idea, since many of the business gripes that had forced him to introduce it—such as recommended retail pricing—were no longer a problem.

Japan's Pop Music World Salutes Doomed Theatre

By SHIG FUJITA

TOKYO—A farewell salute to one of Japan's pop music traditions, the so-called Western Carnival featuring home grown rockabilly and pop stars, took place here recently, drawing 24,000 persons who paid \$15 each.



Pop Fest: Kenji "Julie" Sawada, left, and singer turned actor Kenichi "Shoken" Hagiwara perform a duet during the closing performances at Tokyo's Nichigeki Theatre.

Organized by former rock star Yuya Uchida, with many artists-turned-industry-executives present

on both sides of the footlights, the four-day festival paid tribute to the Ginza's venerable Nichigeki Theatre. The 2,300-seat house, which has hosted a variety of popular entertainment since it opened in 1933, is being torn down to make way for a skyscraper.

Singers, dancers and movies provided entertainment prior to World War II, and within a few years after the war American artists, led by Gene Krupa and other jazz stars, began topping the bill.

Japanese affection for American rock'n'roll inspired the first Western Carnival in the Nichigeki in 1958, with all the popular rockabilly singers and bands of Japan participating. The Western Carnival continued that tradition with updated acts until 1977.

When former rocker Uchida heard of the theatre's pending demise, he enlisted the support of about 100 former and current pop stars in staging one last Western Carnival.

Many former groups got together again, including the Spiders, the Tigers, Jackie Yoshikawa and the Blue Comets, the Wild Ones and Paradise King.

Fines Effective On U.K. Piracy, Bootlegging Front

LONDON—Nearly 160 complaints were handled in 1980 by the antipiracy squad jointly set up and financed by the British Phonographic Industry and the Mechanical Rights Society and, as in the previous year, bootlegging dominated the investigations.

More than 100 bootleg cases were referred to the squad. Against that two-a-week statistical average, there were just 23 reports of counterfeiting activities, 20 of piracy, five of Singapore imports, plus five instances of blank tape or cassette hardware advertisers considered to be inciting the public to tape at home.

Damages recovered during the year as a result of successful legal proceedings instituted by the squad amounted to around \$126,000, said to be among the highest damages figure of any territory in the world. The figure is an increase of 36% over 1979.

Biggest of the antipiracy operations was code named "Radar" and involved the infiltration and subsequent legal action against a large ring of companies and individual pirates accused of distributing and selling massive quantities of high-grade counterfeit product. Proceedings are pending against the manu-

facturer of the counterfeits.

Previously the biggest BPI/MRS operation was "Moonbeam" in 1979, which continues as trials of key figures in the syndicate are due to start soon.

John Deacon, BPI director-general, says: "We've also had continuous success in our fight to stem the flow into the U.K. of imported Singapore-pirated cassettes. Substantial quantities of these were confiscated last year.

"But we have to admit that Singapore pirated material still finds its way into Britain and proceedings are going on against various persons known to have been importing and distributing."

The antipiracy squad sees the committal for trial proceedings granted against Ian Cameron Wallace in the fall of 1980 as one of the most important events in its eight-year history.

To protect the supplier of the counterfeit cassettes in which he was dealing, Wallace gave the court a false name. He was subsequently found to be in gross contempt of court and was fined \$25,000 and ordered to pay full indemnity for BPI's costs, estimated to be around \$38,000.

Promo Managers Meeting Draws From 10 Countries

By WILLEM HOOS

HILVERSUM—The importance of communication and cooperation was stressed at Phonogram International's first promotion managers' meeting of the year here.

Delegates from 10 countries attended, with Roy Cortell, corporate head of promotion, hosting along with Jan Corduener, general manager.

Topics covered included trends, costs, quality control and production ideas in the film and video field; the rising costs and need for lower budgets in the promotional material area; and the effectiveness of artist tours in terms of record sales.

Pim Zalsman, president of PolyGram film and video division, gave a presentation on the video-disk and compact audio disk and a similar talk on satellite broadcasting, commercial television and cable tv was given by H.V.D. Wal, head of corporate planning.

Rocket Records, London, showcased upcoming product through

John Hall, managing director, and Robert Key, international manager, and Charisma, via international manager Claire King, also provided a presentation.

New Phonogram signings and product were introduced by Ed Vermeulen and Dirk de Vries, international product managers. Colin Johnson, manager of Status Quo, played tracks from the band's new album, and outlined plans for the group's upcoming tour.

JazzFest Set

COPENHAGEN — The Third Danish Jazz Festival, scheduled for July 1-12, will include at least three outdoor concerts a day.

The latter presentations, which will be free of charge, will take place in squares, streets and parks in the old-town area of Copenhagen. In addition, there will be a series of concerts in both halls and local jazz clubs.

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Music Gaining In China?

SINGAPORE — The music scene appears to be gaining in importance in the People's Republic of China, industry sources here and in Hong Kong believe.

That belief was further strengthened by the fact that two three-day music festivals were held simultaneously in Peking last month. They marked the second time that such events have been staged in China.

According to a Singapore journalist who attended, more than a dozen of China's top singers appeared at the festivals, which were organized by the Central

Radio.

Interestingly, the aim was said to be to "revive the links of friendship which unite the people of the mother country and their compatriots in Taiwan."

The songs chosen for the festivals were Taiwanese student numbers and other popular titles, a fact which reinforces the dearth of composing skills in the mainland.

Taiwanese songs and singers have long enjoyed immense popularity in China, especially in the provinces with access to Hong Kong.

PETER ONG

London 'Beatlemania' Big Flop; Company Liquidating

LONDON—The stage musical "Beatlemania," with actor look-alikes playing John and Paul, George and Ringo, had a five-month run in London's West End but was nevertheless a major flop, with the theatrical company which put it on landed in debt to the tune of \$500,000.

The show was initially hard hit by rumors that the Beatles themselves were planning to take legal action to ban the production. It was launched by Comar Productions, set up by producer Ray Cooney and financier Laurie Marsh, but public financial backing fell short of the requirements because of the rumors.

Also staged by the same company was "Elvis," featuring three local performers as Presley at various stages of his career, also put on at the Astoria, Charing Cross Road. This production ran into trouble when it toured Sweden, the promoter there going bankrupt with a resultant loss of revenue for Comar.

For The Record

TORONTO—RCA Records has world rights outside the U.S. to the "Uncut" album by Vancouver's Powder Blues, not Capitol-EMI as previously reported (Billboard, Jan. 24, 1981). Latter label has U.S. release rights.

International Exec Turns

Brian Shepherd, with a strong background in a&r, is the new managing director of Phonogram Ltd, here, replacing Ken Maliphant, who resigned a few weeks ago. The company has been administered by Ramon Lopez, managing director of Polygram Record Operations U.K., with Shepherd as his deputy.

Shepherd, 34, first joined Phonogram in 1969 in the a&r department of Vertigo Records. He moved to Capitol Records in Los Angeles as a&r and promotion chief, then had a stint in Holland as European director of Capitol International. He returned to phonogram last summer as a&r chief, also controlling Decca U.K. a&r activities. New a&r chief for Phonogram here is Chris Briggs, with Roger Ames taking on Decca a&r responsibilities.

★ ★ ★

Ron Kass, founder of the Beatles' Apple label and former managing director of Warner Bros. U.K., has been appointed to head up the music division of Entertainment Investments Limited (EIL), London.

His first signing is Malcolm Roberts, who was one of the most highly visible television performers of the early 1970s, before moving to the U.S. and devoting himself to artist management and songwriting.

The Kass appointment is part of the restructuring of EIL by chairman Geoffrey Rose.

★ ★ ★

Following the death last year of Viktor Kasak, Jan Kvidera has been named new president of Supraphon Records of Czechoslovakia and its music publishing arm.

He is a graduate of Prague Conservatory of Music, and prior to joining Supraphon held several important posts in the organizational sphere of Czechoslovak musical life.

★ ★ ★

Ruud Roben, a&r and product manager of CBS-Holland, becomes managing director of the new Dutch production unit, a&R Records, April 1.

Replacing him at CBS is Willem de Bois, manager of Dutch pop acts Solution and Max'n'Specs. Much of the a&r area is also covered by Koos de Vreeze, managing director of CBS here.

A&R Records was set up six months ago by Dutch producer Eddy Ouwens. Nine local acts have so far been signed to the new company, with product handled for distribution in Benelux by CBS.

Manage Goombay

COLOGNE—Local industryites Oliver Bendt and Walther Kahl have signed a worldwide management contract with the Goombay Dance Band, one of the biggest German record-selling acts of 1980.

Involved in the pact is a close liaison with CBS in Frankfurt and the Peer-Southern publishing company in Hamburg to promote further the success of the band. Kahl is also behind the management promotion of Mike Kreuger ("Der Nippel") and Peter Kent ("It's A Real Good Feeling.")

Peer To Holland

AMSTERDAM—The headquarters of Peer International Music Libraries have been moved from London to Hilversum in Holland, centered in the offices of publishing company Holland Music, part of the Peer-Southern company.

The libraries' catalog includes some 80 albums, containing music and sounds for audio-visual productions.

FOR FRENCH EUROVISION

Selection Method Changes

PARIS—France has modified the way it chooses its entry for the Eurovision Song Contest, in a bid to improve on last year's disappointing 11th place in the finals.

TV Series LP Eyed For U.S.

LONDON—"Hitchhiker's Guide To The Galaxy," the sci-fi comedy series now on television here, is fast becoming the biggest cult since "Monty Python," and Original Records, owners of the soundtrack rights, is hoping the same will happen in the U.S.

The label, which concentrates on comedy and jazz material, was set up two years ago by Laurence Aston and Don Mousseau, previously colleagues at Transatlantic. There are six albums in the catalog, three in the can, plus a number of singles releases. Mike Westbrook, respected British jazzier, is signed to the label; Hi-Tek, a melodic fusion band made up of top flight U.K. players, debuts on Original in March.

The most successful releases to date, though, have been the two "Hitchhiker" albums. The first is expected to go silver shortly; the second, out last November, sold 26,000 copies before Christmas, plus 4,500 on mail-order through coupons in the paperback book. Since then, the tv version has started showing as a weekly series, so sales are expected to take off.

A carefully selected jury of 1,000 members of the public will judge the national semi-finals and finals in a telephone operation following the performance of the competing songs on radio and television.

Official public opinion organization SOFRES, responsible for picking the jury, is keeping members' names a secret and insists it has ways and means of ensuring jurors do listen to the songs and don't come under any outside pressure.

In 1977, France introduced a system whereby the population as a whole voted on the country's entry, and promptly won the contest with Marie Myriam's "L'Oiseau et l'Enfant." In the succeeding years, though, its placing worsened, casting doubt on the efficacy of the system.

Division Sold

HELSINKI—The record division of PSO-Musiikki Oy has been purchased by Scandia-Musiikki Oy, a member of the Finnscandia group of companies. At the same time, the distribution of PSO product is switched from PEC Musiikkitukku Oy to Finnscandia Oy.

PSO-Musiikki Oy, formerly known as Pohjoismaiden Sähkö Oy, is one of Finland's oldest record companies, with a large catalog of Finnish popular music from the past five decades. The PSO label will continue as an independent outlet under Scandia-Musiikki Oy.

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GOODMAN SIGNS—Veteran jazzman Benny Goodman, left, embraces CAM managing director Giuseppe Giacchi in Rome as he signs a contract calling for him to perform the theme from the forthcoming movie "Fantasma D'Amore." Goodman is also starring in Britain's Benson & Hedges Music Festival in September, where he will perform as part of a chamber ensemble.

Label Execs In Singapore Antipiracy Move Menaced

By PETER ONG

SINGAPORE—Record company executives involved in the fight against piracy in this territory have reported being threatened by unknown callers, or by the pirates themselves.

In some instances, the pirates are linked to the secret "triad" societies that govern the Oriental underworld.

WEA's general manager in Singapore, Jimmy Wee, says he received a few threatening calls after he and other members of the Singapore Phonogram Assn. took part in raids on pirate warehouses last year. He recalls that the pirates took pictures of him and warned him to stop "meddling in their affairs."

Steven Tan, product manager of PolyGram's operation here, reports similar threats. The callers warned him to "lay off . . . or else," he says.

Another executive says the pirates caught in the raid "gave us menacing looks as if to say they will

take revenge." The SPA raiders were accompanied by police officers.

Another source says the pirates were not ordinary businessmen operating illegal duping plants as a sideline.

He said he did not report the incident to the police for fear of reprisals.

The link between the underworld and the pirates is further reinforced by the fact that secret societies have been traditionally involved in illegal operations where money is made easily and quickly, such as the running of brothels and gambling dens. Chinese secret societies are like the Mafia and are part of the societal fabric here. They have been around since the migrant workers came to Malaysia and Singapore from China one or two generations ago.

Police in both countries have been carrying out constant raids on their hideouts since time immemorial but the syndicates are so strong that it is impossible to wipe them out totally.

Rock First: Sky To Play U.K. Westminster Abbey

LONDON—Ariola chart group Sky, the quintet which plays jazz-rock and includes classical guitarist John Williams in the lineup, is playing the first rock concert to be staged at Westminster Abbey.

The performance Tuesday (24) is to commemorate the 20th anniversary of the founding in the U.K. of Amnesty International, the Nobel Peace Prize-winning human rights organization.

BBC-Television is to tape the event for a feature program to be offered for sale worldwide. While there have been a few classical presentations within the Abbey, there has been no pop, rock or jazz, and this is the first time any musical presentation has been televised.

Williams is a long-time Amnesty International supporter and has played three solo gigs to raise money for the fund, which supports the

rights of an estimated 500,000 "prisoners of conscience" throughout the world. The Dean of Westminster has given his backing for the concert, for which Sky is waiving all fees, and says: "No society deserves more the support of compassionate, caring and freedom-loving people."

Ex-MCA Exec Forms Freedom

TORONTO—MCA Canada's former general manager, Scott Richards, has formed his own record company, Freedom Records, which will be distributed in Canada by RCA.

Initial acts include the groups B.B.C. and Madcats. The latter was previously released on Quality Records.

Hits Of The World

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BRITAIN

(Courtesy of Music Week)

As of 2/14/81

SINGLES

This Week	Last Week	Title	Artist
1	3	SHADDAP YOU FACE	Joe Dolce, Epic
2	2	VIENNA	Ultravox, Chrysalis
3	1	WOMAN	John Lennon, Geffen
4	5	I SURRENDER	Rainbow, Polydor
5	4	IN THE AIR TONIGHT	Phil Collins, Virgin
6	7	OLDEST SWINGER IN TOWN	Fred Wedlock, Rockets
7	10	RETURN OF THE LOS PALMAS 7	Madness, Stiff
8	12	ROMEO AND JULIET	Dire Straits, Vertigo
9	14	ROCK THIS TOWN	Stray Cats, Arista
10	17	WE'LL BRING THE HOUSE DOWN	Slade, Cheapskate
11	28	MESSAGE OF LOVE	Pretenders, Real
12	13	FADE TO GREY	Visage, Polydor
13	8	RAPTURE	Blondie, Chrysalis
14	39	DO THE HUCKLEBUCK	Coast To Coast, Polydor
15	NEW	ST. VALENTINE DAY MASSACRE	Motorhead/Girlschool, Bronze
16	19	SGT. ROCK IS GOING TO HELP ME	XTC, Virgin
17	6	IMAGINE	John Lennon, Parlophone
18	9	ANTMUSIC	Adam & Ants, CBS
19	11	DON'T STOP THE MUSIC	Yarborough & Peoples, Mercury
20	16	A LITTLE LOVE	Cliff Richard, EMI
21	NEW	JEALOUS GUY	Roxy Music, Polydor/EG
22	15	YOUNG PARISIANS	Adam & Ants, Decca
23	34	SOUTHERN FREEZE	Freeze, Beggars Banquet
24	18	THE FREEZE	Spandau Ballet, Chrysalis
25	21	TWILIGHT CAFE	Susan Fassbender, CBS
26	29	THAT'S ENTERTAINMENT	Jam, Metronome
27	23	GANGSTERS OF THE GROOVE	Heatwave, GTO
28	26	I'M IN LOVE WITH A GERMAN FILM STAR	Passions, Polydor
29	24	BURN RUBBER ON ME	Gap Band, Mercury
30	22	IT'S MY TURN	Diana Ross, Motown
31	20	I AM THE BEAT	Look, MCA
32	27	THE ELEPHANTS GRAVEYARD	Boomtown Rats, Ensign
33	32	MUTUALLY ASSURED DESTRUCTION	Gillan, Virgin
34	NEW	SOMEBODY HELP ME OUT	Beggars & Co., Ensign
35	38	ONCE IN A LIFETIME	Talking Heads, Sire
36	31	JUST WHEN I NEEDED YOU MOST	Barbara Jones, Sonet
37	40	I MADE IT THROUGH THE RAIN	Barry Manilow, Arista
38	NEW	HOT LOVE	Kelly Marie, Calibre
39	NEW	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
40	33	CAR TROUBLE	Adam & Ants, Do It

Albums

This Week	Last Week	Title	Artist
1	NEW	FACE VALUE	Phil Collins, Virgin
2	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
3	NEW	MAKING PICTURES	Rush, Mercury
4	NEW	DIFFICULT TO CURE	Rainbow, Polydor
5	5	VIENNA	Ultravox, Chrysalis
6	2	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
7	7	DANCE CRAZE	Soundtrack, 2-Tone
8	NEW	THE MEN IN BLACK	Stranglers, Liberty
9	6	MANILOW MAGIC	Barry Manilow, Arista
10	4	MAKING MOVIES	Dire Straits, Vertigo
11	10	THE JAZZ SINGER	Neil Diamond, Capitol
12	3	THE VERY BEST OF DAVID BOWIE	K-tel
13	12	SHAVED FISH	John Lennon/Plastic Ono Band, Parlophone
14	13	BARRY	Barry Manilow, Arista
15	8	GUILTY	Barbra Streisand, CBS
16	9	IMAGINE	John Lennon/Plastic Ono Band, Parlophone
17	15	ARC OF A DIVER	Steve Winwood, Island
18	NEW	DIMINISHED RESPONSIBILITY	UK Subs, Gem
19	14	VISAGE	Visage, Polydor
20	38	HIT MACHINE	Various, K-tel
21	25	AUTOAMERICAN	Blondie, Chrysalis
22	24	SUPER TROUPER	Abba, Epic
23	16	GREATEST HITS	Dr. Hook, Capitol
24	21	HOTTER THAN JULY	Stevie Wonder, Motown
25	30	SOUTHERN FREEZE	Freeze, Beggars Banquet
26	20	ABSOLUTELY	Madness, Stiff
27	26	FAWLTY TOWERS VOL. 2	Various, BBC
28	23	DIRK WEARS WHITE SOX	Adam & Ants, Do It
29	NEW	CANDLES	Heatwave, GTO
30	19	TRUST	Elvis Costello & Attractions, F-Beat
31	11	MONDO BONGO	Boomtown Rats, Mercury

This Week	Last Week	Title	Artist
32	17	TAKE MY TIME	Sheena Easton, EMI
33	NEW	SKY 2	Sky, Ariola
34	29	BAT OUT OF HELL	Meat Loaf, Cleveland Intl/CBS
35	28	NOT THE NINE O'CLOCK NEWS	Various, BBC
36	NEW	SOUND AFFECTS	Jam, Polydor
37	18	PARADISE THEATER	Styx, A&M
38	22	SIGNING OFF	UB40, Graduate
39	NEW	MY LIFE IN THE BUSH OF GHOSTS	Brian Eno/David Byrne, Polydor
40	37	REMAIN IN LIGHT	Talking Heads, Sire

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)

As of 2/21/81

SINGLES

This Week	Last Week	Title	Artist
1	1	THE TIDE IS HIGH	Blondie, Chrysalis
2	2	PASSION	Rod Stewart, Warner Bros.
3	3	HEY NINETEEN	Steeley Dan, MCA
4	4	WOMAN	John Lennon, Geffen
5	5	KEEP ON LOVING YOU	REO Speedwagon, CBS
6	10	9 TO 5	Dolly Parton, RCA
7	11	THE BEST OF TIMES	Styx, A&M
8	9	TURN ME LOOSE	Loverboy, CBS
9	6	I LOVE A RAINY NIGHT	Eddie Rabbitt, Elektra
10	15	CELEBRATION	Kool & Gang, De-Lite
11	8	WASN'T THAT A PARTY	Rovers, CBS
12	12	THE WINNER TAKES IT ALL	Abba, Atlantic
13	7	DE DO DO DO DE DA DA DA	Police, A&M
14	14	EVERY WOMAN IN THE WORLD	Air Supply, Arista
15	NEW	GIVING IT UP FOR YOUR LOVE	Delbert McClinton, Capitol
16	16	(JUST LIKE) STARTING OVER	John Lennon, Geffen
17	NEW	TREAT ME RIGHT	Pat Benatar, Chrysalis
18	13	TELL IT LIKE IT IS	Heart, CBS
19	NEW	JUST BETWEEN YOU AND ME	April Wine, Capitol
20	NEW	A LITTLE IN LOVE	Cliff Richard, EMI

Albums

This Week	Last Week	Title	Artist
1	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	2	ZENYATTA MONDATTA	Police, A&M
3	3	AUTOAMERICAN	Blondie, Chrysalis
4	4	THE RIVER	Bruce Springsteen, Columbia
5	7	SUPER TROUPER	Abba, Atlantic
6	9	THE NATURE OF THE BEAST	April Wine, Capitol
7	6	GREATEST HITS	Kenny Rogers, Capitol
8	8	GAUCHO	Steeley Dan, MCA
9	NEW	THE JAZZ SINGER	Neil Diamond, Capitol
10	5	PARADISE THEATRE	Styx, A&M

WEST GERMANY

(Courtesy Der Musikmarkt)

As of 2/23/81

SINGLES

This Week	Last Week	Title	Artist
1	1	ANGEL OF MINE	Frank Duval Orchestra, Teldec
2	2	LIFE IS FOR LIVING	Barclay James Harvest, Polydor
3	4	BANANA REPUBLIC	Boomtown Rats, Ensign
4	3	SUPER TROUPER	Abba, Polydor
5	5	DER TEUFEL UND DER JUNGE MANN	Paola, CBS
6	6	(JUST LIKE) STARTING OVER	John Lennon, Geffen
7	9	FELICIDAD	Boney M, Hansa
8	10	FLASH	Queen, EMI
9	17	STOP THE CAVALRY	Jona Lewie, Stiff
10	7	UEBER SIEBEN BRUECKEN MUSST DU GEHN	Peter Maffay, Metronome
11	11	SOME BROKEN HEARTS NEVER MEND	Telly Savalas, EMI
12	12	IMAGINE	John Lennon, EMI
13	13	JOHNNY AND MARY	Robert Palmer, Island
14	8	WOMAN IN LOVE	Barbra Streisand, CBS
15	NEW	PISTOLERA	Dschinghis Khan, Jupiter
16	19	SAMSAT ABEND	Hanne Haller, Ariola
17	15	DE DO DO DO DE DA DA DA	Police, A&M
18	20	YE SI CA	Secret Service, Teldec
19	18	PASSION	Rod Stewart, Warner Bros.
20	NEW	ICH BIN VIEL ZU BESCHIEDEN	Peter Petrel, Hansa
21	14	EL DORADO	Goombay Dance Band, CBS
22	NEW	WOMAN	John Lennon, Geffen
23	16	SANTA MARIA	Roland Kaiser, Hansa
24	24	IN DREAMS	Bernie Paul, Ariola
25	NEW	LOOKING FOR CLUES	Robert Palmer, Island
26	NEW	WER VON UNS	Howard Cependale, EMI
27	21	CELEBRATION	Kool & Gang, De-Lite

This Week	Last Week	Title	Artist
28	22	WILLI WILLI	Der Schluempfe, Teldec
29	NEW	MARIE, MARIE	Shakin' Stevens, CBS
30	28	MARIGOT BAY	Arabesque, Metronome

Albums

This Week	Last Week	Title	Artist
1	1	HITPARADE DER SCHLUEMPFE	Die Schuempfe, K-tel
2	3	GUTERN ABEND GUTE LAUNE	Karel Gott, Polydor
3	4	REVANCHE	Peter Maffay, Metronome
4	2	SUPER TROUPER	Abba, Polydor
5	7	SOUND GIGANTEN	Ennio Morricone, K-tel
6	9	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
7	5	HITHAUS RAMBA ZAMBA '81	Rudi Rambas Party Tiger, Polystar
8	8	TRAEUMEREIEN 2	Richard Clayderman, Telefunken
9	6	DER JAHRHUNDERTBALL	Die Weiner Philharmoniker, Arcade
10	11	GUILTY	Barbra Streisand, CBS
11	10	HAPPY TRINI LOPEZ	Trini Lopez, K-tel
12	NEW	HEY TONIGHT	Creedance Clearwater Revival, Fantasy
13	19	THE TURN OF A FRIENDLY CARD	Alan Parsons Project, Arista
14	12	ZENYATTA MONDATTA	Police, A&M
15	16	IMAGINE	John Lennon, EMI
16	17	BACK IN BLACK	AC/DC, Atlantic
17	14	TRAEUMEREIEN	Richard Clayderman, Telefunken
18	13	FLASH GORDON	Queen, EMI
19	NEW	RHYTHMUS KARNEVAL	Ricky Costas Beach Company, Polystar
20	20	QE2	Mike Oldfield, Virgin

JAPAN

(Courtesy Music Labo)

As of 2/23/81

SINGLES

This Week	Last Week	Title	Artist
1	1	CHERRY BLOSSOMS	Seiko Matsuda, CBS/Sony (Sun)
2	2	KOI NO BONCHI SEAT	The Bonchi, For Life (Mirika/PMP)
3	7	MACHIKADO TWILIGHT	Shannels, Epic/Sony (Burning)
4	4	SNEAKER BLUES	Masahide Kondo, RVC (Johnny's)
5	3	KOI WA DO	Toshihiko Tahara, Canyon (Johnny's)
6	5	PEGASUS NO ASA	Hiroaki Igarashi, CBS/Sony (War/April)
7	6	OKUHIDA BOJOU	Tetsuya Ryu, Trio (Best Friend)
8	8	BANRI NO KAWA	Chage & Asuka, Warner Pioneer (Yamaha)
9	NEW	SLO NA BUGGIE NI SHITEKURE (I WANT YOU)	Yoshitaka Minami, CBS/Sony (April/Kadokawa)
10	16	TSUPPARI HIGH SCHOOL ROCK 'N ROLL	Yokohama Ginbae, King (Nichi/NTV)
11	14	MIKANSEI	Hiroki Go, CBS/Sony (Burning)
12	12	NEMURENU YORU	Hideki Saijo, RVC (JCM)
13	20	FOXY	Susan Anton, Canyon (PMP)
14	9	BRANDY GLASS	Yujiro Ishihara, Teichiku (Ishihara)
15	10	AI WA KAGERO	Gamu, Teichiku (Yamaha)
16	13	DRUM	Junko Mihara, King (Burning/JCM)
17	11	OSAKA SHIGURE	Harumi Miyako, Nippon Columbia (Sun)
18	17	MACHI GA NAITEITA	Tetsuya Itami & Side By Side, Canyon (Yamaha)
19	15	KOIBITO	Mayumi Itsuwa, CBS/Sony (People/PMP)
20	18	KAETTE KOIYO	Kazuko Matsumura, Victor (Victor)

Albums

This Week	Last Week	Title	Artist
1	2	BUCCHIGIRI PART II	Yokohama Ginbae, King
2	1	WE ARE	Off Course, Toshiba-EMI
3	3	TURN BACK	Toto, CBS/Sony
4	4	HAPPY DATE WITH THE NOLANS	Nolans, Epic
5	5	KOIBITO YO	Mayumi Itsuwa, CBS/Sony
6	6	KOGARASHI NI DAKARETE	Chiharu Matsuyama, News
7	12	NATURAL ROAD	Hiroaki Igarashi, CBS/Sony
8	9	SURF AND SNOW	Yumi Matsutoya, Toshiba-EMI
9	8	BUCCHIGIRI	Yokohama Ginbae, King
10	7	DOUBLE FANTASY	John Lennon & Yoko Ono, Warner Pioneer
11	11	WAGA KOKORO NO TOMOE	Iruka, Crown
12	10	SUPER TROUPER	Abba, Discmate
13	13	FAME	Soundtrack, Polydor
14	18	ZENYATTA MONDATTA	Police, A&M
15	NEW	FOOLISH BEHAVIOR	Rod Stewart, Warner Pioneer
16	16	MULTIPLIES	Yellow Magic Orchestra, Alfa
17	NEW	KAZEMAI	Chage & Asuka, Warner Pioneer
18	15	NORTH WIND	Seiko Matsuda, CBS/Sony
19	14	GUILTY	Barbra Streisand, CBS/Sony
20	NEW	FLASH GORDON	Soundtrack, Warner Pioneer

Billboard® Hits Of The World™

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AUSTRALIA

(Courtesy Kent Music Report)
As of 2/16/81
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	2	DUNCAN	Slim Dusty, Columbia
4	4	THE TIME WARP	Rocky Horror Picture Show, Interfusion
5	5	JESSIE	Carly Simon, Warner Bros.
6	7	STOP THE CAVALRY	Jona Lewie, Stiff
7	8	THE TIDE IS HIGH	Blondie, Chrysalis
8	6	ONE STEP AHEAD	Split Enz, Mushroom
9	9	STATE OF THE HEART	Mondo Rock, Avenue
10	10	ANOTHER ONE BITES THE DUST	Queen, Elektra
11	13	CAN YOU FEEL IT	Jacksons, Epic
12	11	ON AND ON AND ON	Abba, RCA
13	12	FEELS LIKE I'M IN LOVE	Kelly Marie, Precision
14	14	KISS ON MY LIST	Daryl Hall & John Oates, RCA
15	16	EVERY WOMAN IN THE WORLD	Supply, Big Time
16	20	I BELIEVE IN YOU	Don Williams, MCA
17	15	DON'T STAND SO CLOSE TO ME	Police, A&M
18	17	ACCORDING TO MY HEART	Reels, Mercury
19	18	SO LONG	Fischer Z, United Artists
20	19	LADY	Kenny Rogers, United Artists

ALBUMS

This Week	Last Week	Title	Artist
1	2	BACK IN BLACK	AC/DC, Albert
2	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
3	7	ICE HOUSE	Flowers, Regular
4	5	THE VERY BEST OF ELTON JOHN	DJM
5	4	GUILTY	Barbra Streisand, CBS
6	3	ZENYATTA MONDATTA	Police, A&M
7	6	ALWAYS	Willie Nelson, CBS
8	9	HITS	Boz Scaggs, CBS
9	8	MAKING MOVIES	Dire Straits, Vertigo
10	16	GREATEST HITS	Anne Murray, Capitol
11	10	GAUCHO	Steely Dan, MCA
12	17	LIVE	Eagles, Asylum
13	14	HOTTER THAN JULY	Stevie Wonder, Motown
14	12	ROCKY HORROR PICTURE SHOW	Soundtrack, Interfusion
15	NEW	GIRLS CAN GET IT	Dr. Hook, Mercury
16	13	AUTOAMERICAN	Blondie, Chrysalis
17	18	THE JAZZ SINGER	Neil Diamond, Capitol
18	NEW	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century Fox
19	11	SUPER TROUPER	Abba, RCA
20	NEW	COUNTRY THE BEAT	Swingers, Mushroom

ALBUMS

This Week	Last Week	Title	Artist
1	1	DALLA	Lucio Dalla, RCA
2	2	ZENYATTA MONDATTA	Police, A&M/CGD-MM
3	5	GUILTY	Barbra Streisand, CBS/CGD-MM
4	4	CERVO A PRIMAVERA	Riccardo Cocciantone, RCA
5	3	HOTTER THAN JULY	Stevie Wonder, Motown/EMI
6	6	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen/WEA
7	NEW	PLEASURE	Steven Schacks, Baby/CGD-MM
8	7	MAKING MOVIES	Dire Straits, Vertigo/PolyGram
9	13	DIANA	Diana Ross, Motown/EMI
10	10	KYRIE	Mina, PDU/EMI
11	9	STOP	Pooh, CGD-MM
12	8	THE WANDERER	Donna Summer, Geffen/WEA
13	12	HAWKS AND DOVES	Neil Young, Reprise/WEA
14	14	RICETTA DI DONNA	Ornella Vanoni, Vanilla/CGD-MM
15	19	MONTECRISTO	Roberto Vecchioni, Philips/PolyGram
16	18	PARIS	Supertramp, A&M/CGD-MM
17	20	ABSOLUTELY	Madness, Stiff
18	NEW	AMANTI	Julio Iglesias, CBS/CGD-MM
19	NEW	ALIBI	America, EMI
20	NEW	SONO SOLO CANZONETTE	Edoardo Bennato, Ricordi

FRANCE

(Courtesy Videomusic Actualite)
As of 1/25/81
SINGLES

This Week	Last Week	Title	Artist
1	1	WOMAN IN LOVE	Barbra Streisand, CBS
2	3	MASTER BLASTER	Stevie Wonder, Motown
3	5	BABOOSHKA	Kate Bush, EMI
4	9	SUPER TROUPER	Abba, Vogue
5	2	AMOUREUX SOLITAIRES	Lio, Arabella

6	17	UNE FEMME AMOUREUSE	Mireille Mathieu, Philips
7	4	JOHN AND MARY	Robert Palmer, Island
8	6	GABY OH GABY	Bashung, Philips
9	19	WHEN I'M WITH YOU	Sparks, Underdog
10	NEW	(JUST LIKE) STARTING OVER	John Lennon, Geffen
11	13	SALSA DU DEMON	Grand Orchestre du Splendid, RCA
12	NEW	MON FILS, MA BATAILLE	Daniel Balavoine, Barclay
13	16	DON'T STAND SO CLOSE TO ME	Police, A&M
14	NEW	THE TIDE IS HIGH	Blondie, Chrysalis
15	8	ASHES TO ASHES	David Bowie, RCA
16	NEW	WHAT YOU'RE PROPOSIN'	Status Quo, Vertigo
17	11	UPSIDE DOWN	Diana Ross, Motown
18	NEW	HAUT LES MAINS	Ottawan, Carrere
19	NEW	YELLOW NIGHTS	Five Letters, Atropa
20	15	FAME	Irene Cara, RSO

ALBUMS

This Week	Last Week	Title	Artist
1	1	GUILTY	Barbra Streisand, CBS
2	2	FERRAT '80	Jean Ferrat, Discodis
3	3	HOTTER THAN JULY	Stevie Wonder, Motown
4	NEW	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	12	SUPER TROUPER	Abba, Vogue
6	15	BACK IN BLACK	AC/DC, Atlantic
7	10	NEVER FOREVER	Kate Bush, EMI
8	NEW	THE BLUES BROTHERS	Soundtrack, Atlantic
9	7	ZENYATTA MONDATTA	Police, A&M
10	NEW	MELANCOLIE	Julio Iglesias, CBS
11	6	THE RIVER	Bruce Springsteen, CBS
12	NEW	RICHARD CLAYDERMAN	Delphine C'EST GUIGNOL, Chantal Goya, RCA
13	9	SCARY MONSTERS	David Bowie, RCA
15	20	LES MISERABLES	Tragedie Musicale, Trema
16	NEW	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
17	13	REMAIN IN LIGHT	Talking Heads, Sire
18	5	CLUES	Robert Palmer, Island
19	NEW	UN PEU, BEAUCOUP, PASSIONNEMENT	Mireille Mathieu, Philips
20	NEW	LA BOUM	Soundtrack, Barclay

HOLLAND

(Courtesy BUMA/STEMRA)
As of 2/16/81
SINGLES

This Week	Last Week	Title	Artist
1	1	STARS ON 45	Various, CNR
2	4	SHINE UP	Doris D. & Pins, Philips
3	3	NET ALS GISTEREN	Normaal, WEA
4	6	IK WIL OP M'N EEN KAMERBREED	Barry Hughes, CNR
5	NEW	EMBARRASSMENT	Madness, Stiff
6	2	FLIP FLUITKETEK	Andre Van Duyn, CNR
7	NEW	IMAGINE	John Lennon, EMI
8	5	IF YOU COULD READ MY MIND	Viola Wills, Hansa
9	NEW	WIJ ZIJN DE SLIPPERS VAN PARIJS	De Slippers, Telstar
10	10	AMOUREUX SOLITAIRES	Lio, Ariola
1	1	DAVERENDE 13 CARNAVAL	Diverse Artiesten, CNR
2	3	CUM LAUDE	Rein V.D. Broek En Rick V.D. Linden, K-tel
3	7	ABSOLUTELY	Madness, Stiff
4	4	THE BEST OF BOWIE	David Bowie, K-tel
5	2	DE GROTE PLAAT	Various, Arcade
6	10	ELVIS GOSPEL	Elvis Presley, K-tel
7	5	WOMEN IN LOVE	Various, Arcade
8	NEW	20 GROOTSTE HITS, PLATTERS	Mercury
9	NEW	ARC OF A DIVER	Steve Winwood, Island
10	NEW	GREATEST HITS	Cliff Richard, EMI

SWEDEN

(Courtesy GFL)
As of 2/17/81
SINGLES

This Week	Last Week	Title	Artist
1	1	NAR VI TVA BLIR EN	Gyllene Tider, EMI
2	5	MARTIN EDEN	Bill Hughes, CBS
3	2	WOMAN IN LOVE	Barbra Streisand, CBS
4	9	MORKRET FALLER PA	Hansa Band, Sonet
5	7	TENDER TURNS TUFF	Mikael Rickfors, Sonet
6	3	SOMMARNATT	Snowstrom, Mariann
7	6	(JUST LIKE) STARTING OVER	John Lennon, Geffen
8	NEW	FASHION	David Bowie, RCA
9	NEW	DO YOU FEEL MY LOVE	Eddie Grant, Ice
10	8	OU LEVER BARA EN GANG	Noice, Sonet
1	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	2	GUILTY	Barbra Streisand, CBS
3	8	CLUES	Robert Palmer, Island

4	3	SUPER TROUPER	Abba, Polar
5	5	BEDARANDE BARN AV SIN TID	Noice, Sonet
6	4	LINDEMAN GOKAR ANYO	Hasse Och Tage, Svenska Ljud
7	9	GYLLENE TIDER	Gyllene Tider, Parlophone
8	7	THE RIVER	Bruce Springsteen, CBS
9	NEW	PARADISE	SYTX, A&M
10	10	SCARY MONSTERS	David Bowie, RCA

SPAIN

(Courtesy El Gran Musical)
As of 2/21/81
SINGLES

This Week	Last Week	Title	Artist
1	3	WHAT'S IN A KISS	Gilbert O'Sullivan, CBS
2	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen
3	4	QUE SERA	Ana Belen, CBS
4	2	WOMAN IN LOVE	Barbra Streisand, CBS
5	5	AMAR DESPUES DE AMAR	Juan Pardo, Hispavox
6	6	ANOTHER ONE BITES THE DUST	Queen, EMI
7	7	WHAT YOU'RE PROPOSIN'	Status Quo, Vertigo
8	8	SESOR	Pecos, Epic
9	9	PERDONAME	Camilo Sesto, Ariola
10	NEW	JOHNNY AND MARY	Robert Palmer, Island
1	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	2	GUILTY	Barbra Streisand, CBS
3	3	JUAN MUCHO MAS JUAN	Juan Pardo, Hispavox
4	5	SIEMPRE	Pecos, Epic
5	4	CON LAS MANOS LLENAS	Ana Belen, CBS
6	6	PARIS	Supertramp, A&M
7	9	JUST SUPPOSIN'	Status Quo, Vertigo
8	8	20 EXITOS DE ORO	Duo Dinamico, EMI
9	7	ZENYATTA MONDATTA	Police, A&M
10	NEW	LA MEJOR DE KENNY ROGERS	Kenny Rogers, EMI

NEW ZEALAND

(Courtesy Record Publications)
As of 2/15/81

This Week	Last Week	Title	Artist
1	2	THE TIDE IS HIGH	Blondie, Chrysalis
2	3	COULD I HAVE THIS DANCE	Anne Murray, Capitol
3	1	SHADDAP YOU FACE	Joe Dolce, Polydor
4	4	GOTTA PULL MYSELF TOGETHER	Nolans, Epic
5	5	STARTING OVER	John Lennon, Geffen
6	7	I BELIEVE IN YOU	Don Williams, MCA
7	NEW	EVERY WOMAN IN THE WORLD	Supply, Wizard
8	NEW	WOMAN, JOHN LENNON	John Lennon, Geffen
9	8	GIRLS CAN GET IT	Dr. Hook, Mercury
10	6	ONE STEP AHEAD	Split Enz, Polydor
1	1	ANNE MURRAY'S GREATEST HITS	Capitol
2	2	CHAMELEON	David Bowie, RCA
3	4	FLESH AND BLOOD	Roxy Music, Polydor
4	5	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	3	HOTTER THAN JULY	Stevie Wonder, Motown
6	6	AUTOAMERICAN	Blondie, Chrysalis
7	NEW	ALWAYS	Willie Nelson, CBS
8	9	ZENYATTA MONDATTA	Police, A&M
9	NEW	OAVE MCARTNEY & THE PINK FLAMINGOES	Dave McCartney, Polydor
10	10	TRUE COLOURS	Split Enz, Polydor

BELGIUM

(Courtesy HUMO)
As of 2/13/81
SINGLES

This Week	Last Week	Title	Artist
1	2	SHINE UP	Doris D. & Pins, Philips
2	1	STARS ON 45	Various, CNR
3	4	IF YOU COULD READ MY MIND	Viola Wills, Ariola
4	NEW	IMAGINE	John Lennon, EMI
5	7	HOPELOOS	Will Tura, Topkapi
6	NEW	FADE TO GREY	Visage, Polydor
7	NEW	MY FEET WON'T MOVE	Fruitcake, EMI
8	NEW	ROLLERBOOGIE	Bisquit, CNR
9	10	RUNAROUND SUE	Racey, Rak
10	NEW	FUNKIN' FOR JAMAICA	Tom Browne, Arista
1	NEW	TURA '81	Will Tura, Topkapi
2	2	SHAVED FISHED	John Lennon, EMI
3	3	NOOIT ZONDER JOU	Louie Neefs, WEA
4	NEW	THE JAZZ SINGER	Neil Diamond, Capitol
5	NEW	ARC OF A DIVER	Steve Winwood, Island

Canada Nation Rich Mart For Big, Foreign Firms Says Gov't

By DAVID FARRELL

OTTAWA—A government report on the record industry in Canada shows that of 43 reporting companies in the survey, eight foreign-owned firms control 92% of all sales revenue and that fully 84%, or \$186.6 million, of this revenue is derived from the sale of records and tapes produced from imported masters.

The report, issued by Statistics Canada, spans the 12 months of 1979 and follows in the wake of a much more detailed analysis of the industry for 1978. Both statistical overviews are part of an even more comprehensive financial analysis being prepared by Statistics Canada for internal use.

According to the bulletin, 1979 saw the release of 1,401 new 45s, of which only 296 contained a selection with Canadian content. Of a total of 2,052 LPs released in the same period, only 373, or 19%, of these included Canadian copyrights or performances by Canadian artists.

The ability to profit from the importation of foreign owned masters is emphasized in the 1978 analysis, which notes:

"The leasing of rights, on master tapes, between companies is a very good indicator of the success or failure that independent producers are having as well as a good indicator of the intercorporate trading among companies.

"The common group of companies (reporting in the survey) registered a 56.5% increase in revenues earned from leasing rights, although the foreign-controlled companies experienced a rate of increase almost twice that of the Canadian controlled companies."

The report states that seven of the largest companies increased their lease revenues by 84.7%, while the smallest 22 companies experienced a 57.9% drop in revenues.

One of the chief eye-openers in the much more developed 1978 report is the extent and profitability of ancillary investments the major la-

bels have at their disposal. Again from the report:

"Related activities such as custom disk pressing and retail chain store sales increased at an almost identical rate to wholesale disc and tape revenues (30.1%). When revenues from related activities are looked at according to country of financial control, almost the entire increase went to the foreign-controlled companies."

The report suggests that this reflects the fact that the majority of the disk-pressing capacity belongs to the foreign-controlled companies, and that no Canadian-controlled recording company owns chain retail outlets."

Foreign controlled companies with manufacturing facilities include Capitol-EMI, CBS, and to a small extent, RCA and PolyGram (in the area of tape manufacturing). Quality Records, 100% Canadian owned, also operates a manufacturing facility.

In the area of foreign-controlled record manufacturers with interests in retail, this includes CBS, Capitol and PolyGram.

The report for the year of 1979 notes that proportionally, the number of releases containing a selection qualifying as Canadian content was greatest with the small companies, followed by medium-sized companies, and then the large companies, which had 13%, or roughly one-third, as many Canadian content releases as the small companies.

The report classified companies according to combined revenues from all sources. Those with total revenues of over \$1 million were designated "large" companies, while those earning from \$100,000 to \$1 million were assigned to the "medium" category. All other companies were designated "small."

It is noted in the same report that the large foreign-controlled companies earn as much as one-third of their total revenue from distribution, wholesaling and retailing of records and tapes.



CHUM JAM—CHUM-FM's new morning man, Tom Rivers, seated right, salutes his new post with toast and jam, supplied by PolyGram Canada promotion executive Bobby Gayle, standing left, who used the occasion to plug The Jam's new LP, "Sound Affects." Looking on are CHUM's music director, Brad Jones, seated left, and CHUM's morning show producer, Larry MacInnis. CHUM is located in Toronto.

IS U.S. NEXT?

Retailer To Franchise Rent-A-Disk Scheme

TORONTO—Local retailer David Nancoff is ready, he says, to franchise America's first rent-a-record chain.

Nancoff, owner of Rena's Record Bar, says disk rentals are so successful he is now organizing the first of three franchises to be opened in Hamilton late next month. Others will follow in nearby Kitchner and Brantford.

Start-up cost including the neon sign is \$27,500 "and I doubt that you could open your own store for much less," says Nancoff. The cost includes inventory, playback system and store fixtures.

The scheme has received widespread publicity with reports that Steve Rubell, former owner of Studio 54 who recently has been released from a U.S. federal prison, is involved with the project.

Nancoff and Rubell have known each other since Nancoff attempted to open a Studio 54 franchised club in Canada, and, he says, he has sent Rubell a proposal to get involved in the record rental plan in the U.S.

Following his conviction on tax evasion Rubell has been barred from further direct involvement with Studio 54. According to Nancoff, Rubell is considering getting into the disk rental business, but has made no definite commitment as yet.

Nancoff himself got involved in record rentals only a month ago, and he claims that the business of renting LPs at \$2.50 a day is booming "beyond belief."

A successful entrepreneur with 10

other retail establishments under his control (but not dealing in records or tapes). Nancoff was once an agent and rock promoter in the Ontario market. He mentions this, he says, because he wants it known that he is not "ripping off" the artists whose records he is renting.

"I keep a log of what goes out of the store in the way of rentals, much the same way a radio station logs airplay. I am taking 15 cents from each rental income I take in and sending the money to whichever mechanical rights organization should be receiving the royalty. That's about par with the mechanical royalty paid by a record company."

So far Nancoff has been criticized in the press by Brian Robertson, president of the Canadian Recording Industry Association.

Robertson suggests that what Nancoff is doing is not in the best interest of the artists and can't help but further hurt the record industry which is suffering from the home taping problem.

Nancoff responds that the manufacturers have brought the problem on themselves by churning out low grade pre-recorded cassette tapes for years.

The major labels, Nancoff says, have been calling his suppliers to see if he is returning defectives, but he says he isn't, so they can't quibble with what he's doing.

On one rental of a John Lennon LP, lent out for 11 plays, then sold for \$3 as a used record. Nancoff's store rang in a total of \$36 for a record that sells over the counter unopened for \$6.98.

Export Tide On Rise, Retailer Rolls Along

By DAVID FARRELL

TORONTO—More and more Canadian acts are getting some international distribution, but not through conventional foreign release channels. These are the acts which benefit from Canadian exports, and many of them are being shipped out by a local company, Records On Wheels.

Owner Vito Ierullo is a self-made man who started a retail empire from a bus service, opened a main street store in the city and hasn't looked back since. Today he controls an empire of more than 50 "rock shop" disk outlets in the Ontario market and does a bustling business importing and exporting records.

At the time of being interviewed, Ierullo had an over-sized Telex from Japan from an account requesting close to 100 separate Canadian titles in odd lots ranging from 10 to 100 copies. Many of the titles have long been deleted, and others are available but require tracing, since the companies that released the albums are in the back-water regions of the country.

"I get a good feeling tracing this kind of stuff, getting the dust off the jackets, so to speak," Ierullo says.

"It beats me how they (the customers) have heard of half of this stuff. I mean a good half of these haven't been in circulation for the past five years and here I'm getting orders in from Japan for stuff we couldn't find buyers for in Canada."

Ierullo doesn't do that much business with Japan. The greater part of

his exporting hits cities in the U.K. and Europe, although South America is beginning to burgeon as a trading account.

And while a portion of his trade includes well known releases, a growing percentage of sales are realized from the export of Canadian rock material that doesn't have foreign distribution.

Saga is a case in point. Ierullo says that he regularly services his European accounts with a couple of promotional copies of LPs that he thinks might be of interest. A debut LP by Saga went out this way and went on to sell 10,000 copies in Europe via Wheels. Ultimately the group inked a profitable contract with Polydor in Germany and has since made several tours in the U.K., France, Holland and Germany.

Another Canadian group, inked to a major and getting no support internationally, made a deal with Wheels to promote its records abroad. For contractual reasons the group's name is being withheld, but, even a year later, the group is getting foreign orders for about 50 LPs per week.

Ierullo says hot Canadian sellers in Europe and the U.K. right now include Doug & The Slugs, The Young Canadians, Battered Wives, Demics, Mike Flemming, Teaze, Nash The Slash and April Wine's back catalog (not available in Europe). Bruce Cockburn, with an extensive back-catalog, is very much in demand in Italy, the owner says.

Delay For Social Security Plan? Levy For Artists, Writers Is Constitutional Issue

This story prepared by Wolfgang Spahr in Bonn and Nick Robertshaw in London.

BONN—The West German government's new social security scheme for artists and composers, which was intended to come into effect Oct. 1 this year, now seems likely to be delayed at least another year.

The Minister of Justice has sent Parliament a letter suggesting there may be "constitutional problems" in the Green Paper proposals. It was prompted by a recent decision of the Constitutional Court on a separate, but jurisdictionally related, question, and revolves around the character of the proposed levy. Is it indeed a levy, or is it in fact a tax?

Indications are that the Social Democrats and Free Democrats, the two parties in the coalition government, are divided on the issue. The outcome may be that the Green Paper is withdrawn and redrafted in a different form. A bill then has to pass the first and second chambers of the West German parliament before becoming law, so the postponent may be lengthy.

Dr. Norbert Thuro, general manager of the West German branch of IFPI, says: "I think we will get a law, within three years, but not the one which is under consideration now."

The government's proposals have been the subject of strong opposition since they were first introduced from the Christian Democrat opposition party, from rights organization GEMA, and from the music business itself. Says Thuro: "We are not objecting generally; I think everyone is agreed something should be done. But we are against this specific shape of the law, which asks for a general levy of 5% on all fees and licenses paid. We are willing to pay individual shares for each artist, but not an overall levy."

The Christian Democrats take the same line, arguing that unless there are individual assessments, record companies and publishers may find themselves contributing to a central social security fund for artists and composers who are no longer even alive. In his letter, the Minister of Justice is said also to have agreed that the levy be made on an individual basis. As it stands, it would include piano teachers, foreign artists, and those who already have social security provision.

Certainly the publishers see the proposed legislation as an attempt to squeeze out private enterprise, and they describe the government's scheme as "a bureaucracy which is far too expensive." Rights organization GEMA sees a threat to its own social security fund, which for many years has provided support to artists and writers in the twilight of their careers. The levy would mean publishers pay social security contributions twice over: once to GEMA and once to the government fund. Says one GEMA board member: "They are trying to starve us out."

In a recent Commentary column (Billboard, Jan. 17, 1981) EMI Records Central Europe director Wilfried Jung described the planned state pension fund as simply "an additional multi-million Deutsch Mark burden on the shoulders of the record industry." With only artists and composers over 50 who can show life insurance exempted, the actual cost to the music companies has been estimated at \$75 million a

year, with the government contributing \$25 million initially, \$37 million in 1982.

For its own part, the government says it is keeping the promise made by chancellor Helmut Schmidt in his election campaign. "For the first time in the history of the West German music business, artists and authors will have the same social secu-

rity protection as employes in other industries."

And, it points to a recent survey, which showed that of the 36,000 artists resident in West German, very few had high incomes or social security. Only a quarter were eligible for pensions, and only 16% had elected to take out their own private annuity insurance.

STILL 'HIGHLY SUCCESSFUL'

Music Trades Fair Duller By Sheet Photo-Copying

FRANKFURT—This year's Music Trades Fair, staged here with some 60 music publishing companies among the participants, is summed up as "highly successful," with continuous business reported.

After the event, German music publishers held a press conference to emphasize the enormous damage caused to the industry by widespread photo-copying of sheet music, a practice which means substantial financial losses to composers and publishers.

One estimate was that sheet music sales were down by around 40% as a result of photo-copying, particularly in the choral sector where copies of vocal parts are easily run off on photo-copying machines.

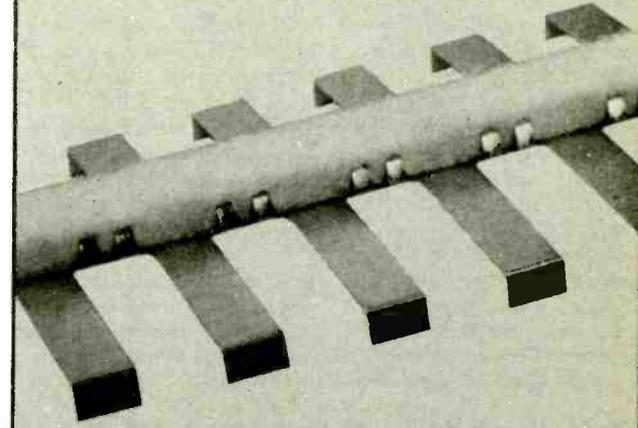
But even so, total West German

sheet music sales totalled around \$50 million last year, though publishers here stressed their keenness to increase international business at all levels. Altogether some 300 publishers are within the music publishers' association here.

Among the major publishing participants in the Frankfurt Fair this year were: Weinberger, Sikorski, Bote and Bock, Brietkopf and Haertel, Benjamin, Bosworth, Baerenreiter, Ricordi, Voggenreiter, Ufaton and Chappell.

Dr. H.H. Wittgen, chief of the publishers' group and of the German Music Trades Assn (Gesamtverband Deutscher Musikfachgeschaette), said that foreign companies were gaining dominance at the annual fair.

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Billboard photo by Lester Cohen

ASCAP FETE—Writers Jeff Harrington and Jeff Pennig aren't just "Killin' Time" here as they celebrate that hit single's recent success at a luncheon hosted by ASCAP. Pictured from left are Harrington; Pennig; Julie Horton, ASCAP director of contemporary repertoire; Kim Espey, vice president, Scotti Bros. Publishing; Scotti Bros. label vice president/general manager Johnny Musso; and Susan Anton and Fred Knoblock, who duet on the single.

AT L.A. MEET

Artist/Writer Deals Screen Gems Focus

By IRV LICHMAN

NEW YORK—Increased emphasis on artist/writer acquisitions, reflecting the greater difficulties in obtaining cover recordings, is among "the happy medium" being struck at Screen Gems-EMI Music.

This element, along with probing catalog songs for synchronization and jingles usage and still keeping an eye out for new writers, were subjects for implementation at the publishing firm's recent professional meeting in Los Angeles, according to Paul Tannen, vice president of creative and new talent acquisition. Eight of the company's U.S. professional staffers (there is one in the U.K.) attended, in addition to business affairs, copyright and accounting staffers.

"The emphasis has changed," notes Tannen. "We can't exist purely on cover recordings." Under Tannen's direction, all professional staffers "will be out on the street looking for artist/writer situations."

In making deals these days, Tannen maintains that "everyone has representation when they come through the door, whether they're managers, lawyers or accountants."

Tannen feels this may be to the

advantage of the talent involved, but stresses that deals involve a longer series of negotiations than in the past and might tend to overlook the "creative element."

"We're a believer in the old school of publisher-writer relationship, one that puts emphasis on talent who feel comfortable placing themselves in our hands."

If the stakes in deals are higher, Tannen adds, it also means the company is likely to drop a talent more quickly than it might desire if the expense of the tie-in outweighs the rewards in a reasonable amount of time.

But, even if a talent comes in on his own and makes a deal, Tannen says he insists that the writer have a lawyer take a look at it.

At the Los Angeles meeting—to be followed in June by a full-fledged Screen Gems-EMI "convention"—professional staffers from New York (two), Nashville (two) and Los Angeles (four) were present. Included were company president Lester Sill and recent addition Rick Ricobono, director of professional activities, both located at the firms' homebase in the city.

2 More Meet \$2.50 Price

NEW YORK—Two more music print firms have increased the list price of single sheets to \$2.50 from \$1.95, following a similar move by Warner Bros. Publications (Billboard, Feb. 21, 1981).

As anticipated, Columbia Pictures Publications bowed a \$2.50 tag in its "Sneak Preview" sales bulletin dated Feb. 16, listing five newcomers and 16 reprints with the new pricing. Firm's chief, Frank Hackinson, had gone on record declaring

Catalog Deal Cut

NASHVILLE—McGuffey Lane Music will be administered by Hat Band Music, owned by Charlie Daniels, under terms of a new co-publishing agreement.

The McGuffey Lane catalog contains all the songs included on the Ohio-based rock group's debut Atco album, and will be handled by Hat Band professional manager Jody Williams.

that the company could not hold the line if Warners made the move.

Another entry in a 55 cent increase is April-Blackwood, which is distributed through Bradley Publications. Bradley copresident Bill Ravics reports a \$2.50 list for April-Blackwood sheets, effective Feb. 17.

In another development, Chappell Music, which has a price increase under discussion—though its president Irwin Robinson claims the firm is unlikely to go \$2.50—has gone to \$2.25 on at least one sheet, Frank Mills' "Piano Box Dancer." This is actually an increase from a \$2 list, since Chappell had charged 5 cents more than its regular \$1.95 because the sheet is imported from Canada, where artist/writer Mills has his own print company.

Reports that Belwin-Mills would go to \$2.50 were denied by company president Martin Winkler. "We're not in the current pop market and sell mainly standard catalog," he maintains.

Mark 56 Label Flourishes With Esoteric LP Product

By DAVE DEXTER JR.

LOS ANGELES—George V. Garabedian is ignoring his 25th anniversary in the record business this month. He's much too occupied with the production of albums which his Mark 56 label will issue throughout 1981.

From his suite of offices in suburban Anaheim, Garabedian sheepishly recalls how he entered the business in February 1956. "A 'friend' of mine sold me a couple of stampers for \$5,000," he says, chortling over the memory. "The stampers were cracked, the artists were unknown and unsaleable and I got stuck with the 600 pressings I had made.

"But," he philosophizes, "maybe it was a good, quick, painful education."

Garabedian's Mark 56 label has since blossomed into a catalog of more than 350 albums. It is distributed nationally by George Hocutt of California Record Distributors.

Garabedian ignores music trends. His interests are unconventional. Right now he's working on these LPs for imminent release:

- An oral interview with 121-year-old Sitting Bull Jr., son of the Indian chief who massacred Gen. Custer's troops in the Dakotas. "I taped nine hours of dialog with the old man," Garabedian notes, "in a Torrance rest home last year. He died two days later. But I have rare and fascinating insights into the American Indian's ways that will become increasingly valuable as time moves on."

- The late singer and lyricist Johnny Mercer singing a dozen songs off 1940s radio transcriptions.

- Radio airchecks of Hoagy "Stardust" Carmichael singing several of his own compositions from the '40s.

- A dance program by trumpeter Henry Busse and his "Hot Lips" orchestra from 1939.

- Two albums by who is believed the first country artist ever to make records, Vernon Dalhart, dating back to the 1920s.

- Five packages of songs from Broadway musical shows dubbed off ancient Thomas A. Edison masters, including Earl Carroll's "Vanities," George White's "Scandals" and Flo Ziegfeld's "Follies."

- Three albums, also from turn of the century Edison masters, of near-ancient opera performers.

Garabedian obtained rights to thousands of Edison records, most of them on cylinders, about five years ago.

"All of them," Garabedian declares, "have been electronically reproduced by special equipment to

London Equalizes Collectors Prices

NEW YORK—London Records has equalized at \$5.98 its 11-album pop line of Collectors Edition (LC Series) tapes and LPs.

The 8-tracks and cassettes previously listed at \$6.98, while the LPs have carried a \$5.98 list. Also, with the exception of two double-record Rolling Stones sets, the label has restructured pricing of its doubles to \$11.98. They previously listed at \$13.98.

Artists represented in the Collectors Edition line include Savoy Brown, Them, John Mayall, Eric Clapton, David Bowie, Tom Jones, Mantovani and Engelbert Humperdinck.

reproduce Edison's famed 'hill and dale' recording technique. His was a vertical cut that was far superior to other systems in the first quarter of this century, and after 1926 the Edison masters were all recorded electrically. So the quality today is remarkably good."

Garabedian plainly rushes in where angels fail to tread, from an artist and repertoire standpoint, but for 25 years now his eccentric ideas have paid off.

And how's business? "It's good again," he responds. "We hit rock bottom in 1979 along with all the other labels. But 1980 saw a pickup and this year has started stronger than '80. I think I can project 1981 as winding up next Dec. 31 from 30% to 35% better than 1980. We don't do a lot of live recording. We don't have to. Mark 56 has 26,000 original Edison masters from which to choose, and several hundred radio airchecks and transcriptions awaiting mastering. It isn't likely that I'll run out of material to package and market."



WINNER'S KISS—Fan Janet McQueenie wins a bouquet, a new hairstyle, a rockabilly outfit and a big kiss from the date of her choice, Dibbs Preston, lead singer of the Rockats after winning the Rockabilly Doll Dance Contest, sponsored by the Rockats at the Peppermint Lounge in New York.

Survey For Week Ending 2/28/81

Billboard® Special Survey Hot Latin LPs™

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Mi vida en canciones CBS 50301	1	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
2	JOSE LUIS RODRIGUEZ Atrevete TH 2095	2	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
3	CAMILO SESTO 15 exitos mas grandes America 1011	3	CARLOS Y JOSE El chubasco TH 20999
4	ROCIO JURADO Sra. Arcano 3485	4	JULIO IGLESIAS Hey CBS 50302
5	ROBERTO CARLOS Grandes exitos CBS 12303	5	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
6	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	6	RUBEN NARANJO El sarape 1158
7	CAMILO SESTO Amaneciendo Pronto 1086	7	JOSE LUIS RODRIGUEZ Atrevete TH 2095
8	JOSE JOSE Amor amor Pronto 1085	8	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044
9	NELSON NED Mi manera de amar West Side latino 4120	9	GRUPO MAZZ Class Cara 023
10	JULIO IGLESIAS Hey CBS 50302	10	ROBERTO CARLOS Grandes exitos CBS 12303
11	ESTRELLAS DE ORO Vol #3 Telediscos 1013	11	EMMANUEL Intimamente Arcano 3535
12	JOSE AUGUSTO El mejor de mis amigos Odeon 71106	12	CAMILO SESTO Amaneciendo Pronto 1086
13	JUAN GABRIEL Recuerdos Pronto 1076	13	CHELO Puros boleros Musart 1790
14	LEONARDO PANIAGUA Sr. Paniagua Discolor 4430	14	ESTRELLAS DE ORO Vol #3 America 1013
15	RAPHAEL Y sigo mi camino Al 60149	15	GRUPO PALOMA Mex. Arg. 1001
16	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	16	RAMON AYALA Pistoleros famosos Fredy 1185
17	JUAN GABRIEL Con mariachi Pronto 1080	17	JUAN GABRIEL Recuerdos Pronto 1076
18	EMMANUEL Intimamente Arcano 3535	18	LOS DOS GILBERTOS Hacienda 7239
19	BASILIO Karen 54	19	VICKY CARR En español CBS 20463
20	PAQUITO GUZMAN Dedicado a esa mujer LAD 349	20	ANICETO MOLINA Atlas 5081
21	NELSON NED Primavera de una vida Al. 10501	21	RIGO TOVAR 14 de oro Profono 3034
22	ROCIO DURCAL Con mariachi Pronto 1078	22	SUPER ESTRELLA Sorpresas Viza 1031
23	JOSE LUIS RODRIGUEZ TH 2021	23	GUALBERTO CASTRO Que mal amada estas CBS 20394
24	MANOELLA TORRES Ahor no CBS 20468	24	ROCIO DURCAL Con mariachi Pronto 1078
25	DANNY RIVERA TH 2102	25	RENACIMIENTO 74 Ramex 1058



Billboard photo by Neil Zlozower

LABEL VISIT—Rich Fitzgerald, RSO senior vice president, and Al Coury, label president, chat with Al Stewart, center, and members of his backup band *Shot In The Dark*, who will debut on RSO with an LP scheduled for March. Stewart is producing the group with John Desmond.

Reunion For Band Leaders

LOS ANGELES—Old-time band leaders whose records dominated the pop charts in the 1940s will assemble March 2 in suburban Sherman Oaks for a reunion sponsored by the Hollywood Press and Entertainment Industry Club headed by Leo Walker.

"It will be a strong turnout," says Walker. "Benny Carter, Tex Beneke, Freddy Martin, Billy May, Orrin

Tucker, Johnny Green and Frankie Carle are firmed for the party. Buddy Rogers, Alvino Rey and Rob Crosby are expected to show, as well."

Emceeding the event will be Chuck Cecil, big band authority whose "Swingin' Years" radio show is syndicated to 70 stations throughout the nation, and Ron Kemper, pianist-vocalist who enjoyed hit singles with the old Dick Jurgens orchestra.

Executive Turntable

• Continued from page 4

Bob Dean Hively becomes sales and marketing vice president for Custom Duplication Inc. in Los Angeles. He also has been elected to the board of directors of CDI. He has resigned from the Bank of America, San Francisco, as retail market planning vice president. . . . **James W. Savage** joins Macmillan Electronic Media in New York as senior business analyst. He was controller and business manager for the Performing Arts Foundation of Long Island, Inc. . . . **Roberta Blomquist** becomes administrative assistant to Ron Henry, executive vice president/general manager of Plain Great Entertainment Corp. in Los Angeles. She was a rock tour travel consultant. . . . **Virginia Berger Cooper** resigns as general manager of Sound Labs, Los Angeles. . . . **Albert R. Santoro** is elected sales executive vice president at Preferred Sounds in Northvale, N.J. . . . **Harold Shelton** takes over manager of traffic and distribution at JBL, Inc. in Northridge, Calif. He has had traffic and distribution experience with Nationwide Papers, Celanese Fibers Marketing Corp. and the Warner-Lambert Co. . . . Also at JBL, **Karen Conemac** is now administrative services manager. She was executive secretary to the head of personnel.

Dan Newman is now sales manager of consumer products in the Western region for the Audiovox Corp. in Hauppauge, N.Y. He has worked for two decades in the car stereo and automotive product sales business with posts at AIWA and Sony. . . . **Richard L. Paulus** joins Convergence Corp. in Irvine, Calif.—a manufacturer of videotape editing systems—as director of communications/services. He was a management consultant with Rollins & Co. in La Jolla, Calif. . . . **Chuck Barnett**, who was with Magna Artists, joins the ICM Locations dept. in Los Angeles. . . . Two additions at the Bruce Merrin Organization, a public relations firm in Los Angeles. **Anne Weinberger**, formerly an account management secretary, and **Scott Bohlman**, a recent graduate from North Arizona Univ., are now account executives. . . . **Dana Graham** is upped to Western regional sales manager at JBL, Inc. in Northridge, Calif. He was Southern California Audio Team district manager for JBL. . . . **Jane Elizabeth Sherwin** takes the slot of account executive with the Goddard Co. in Los Angeles, a public relations firm. She has worked as an assistant medical science writer. . . . **Terry O'Rourke** moves to Reeves Teletape in New York as account executive and sales representative. O'Rourke has worked independently, producing educational documentaries for schools and colleges. . . . **Edward J. Haddad** is named executive vice president of Marquee Entertainment Corp. in Los Angeles. He previously worked in artist management in California. . . . **Stan Strickland** is now tour publicist and national radio coordinator of Top Billing Inc. in Nashville. He was an account executive at Atwell Advertising in Panama City. . . . **Johnnie Massey** advances to executive vice president of One Neters Inc. in Nashville. She has been with the booking agency for a year. . . . **Helene Greece** joins Peter Levinson Communications in New York as an account executive. She has been involved in publicity campaigns for various firms and artists before joining Levinson. . . . **Margaret Holmes** is named administrative assistant at Wolf & Rissmiller Concerts in Beverly Hills, Calif. Formerly, she was in an administrative capacity with Elliot Roberts of Lookout Management. . . . **Lyle Schatz** is upped to vice president in charge of tour merchandising for Roadrunner Tour Merchandising in Los Angeles. He was merchandising manager with the group Foghat for the band's last five month tour. . . . **Joe Dera** becomes vice president of the New York music division of Rogers & Cowan public relations. Dera joined Rogers & Cowan in 1976 and has served as New York music division director since 1978. . . . **Julie Rader**, director of national promotion for Contemporary Communications Corp. in New York, has resigned to pursue independent projects. Currently, she is working independently for Jet Lag Productions which manages Joan Jett. . . . **Rick Lester** is the new director of marketing for the Cincinnati Symphony Orchestra. He was with the Taft Broadcasting Co., Amusement Park division of Cincinnati before joining the CSO. . . . **Robert J. Grassi** is now Eastern district industrial/professional sales manager for TDK Electronics Corp. in Garden City, N.Y. He was with Memorex Corp. as area manager in the company's audio/video professional division. . . . **Gary Caton** joins the telecine dept. at the Los Angeles facility of U.S. Video Corp. He was with the Video Tape Co. in Burbank, Calif.

701 LABELS

Schwann: New Product Down

CHICAGO—The number of new classical and audiophile record and tape listings in the Schwann catalog rose in 1980 while the publication's overall new product total slumped for the second straight year.

According to Schwann's annual tabulation, record and tape new listings for 1980 totalled 8,062, down from 8,690 in 1979 and the 1978 total of 10,557.

Schwann currently lists product of 701 labels judged to be generally available in U.S. record shops. Though not all new releases appear, the publication's annual statistics are an excellent barometer of industry trends.

For 1980, classical stereo listings rose to 2,655, up from 2,420 the previous year. There were also 81 new listings of classical product in mono or simulated stereo.

Classical cassettes rose from 533 in 1979 to 768, while classical 8-track listings dropped to a mere one release, Schwann says. Ten classical 8-tracks were listed the previous year.

The increased representation of audiophile product was paced by 157 new digital listings (152 LP, five cassette), reports Schwann. In all, 501 digital, direct-disk and other "high technology" releases were being catalogued, an increase from 344 in 1979 and 167 in 1978. Audiophile product appears under a separate "specialty records" heading in the publication.

Continuing attrition in new Quad releases also is shown by the report. For 1980, the catalog listed only 17 4-track recordings, down from 64 the previous year and 139 in 1978.

Schwann said the 157 new digital listings included 132 classical, four musicals, three popular and 13 jazz. The five digital cassettes were four classical and one popular.

There were 20 new direct-to-disk listings and 29 "high technology" additions in the specialty category.

Total new releases and reissues on monaural and simulated stereo were 199, down from 376 in 1979, it was also reported.

The 5,191 stereo non-classical listings (2,575 LP, 1,183 8-track, 1,433 cassette), including popular, jazz, musicals, spoken and international in 1980 are down from 1979's 5,894 stereo non-classical (2,865 LP, 1,504 8-track, 1,525 cassette).

STERN DISK GETS AUDIO, VIDEO PROMOS

NEW YORK—CBS Records' field marketing staff will work with special audio and video promotional materials to support the new Master-sound release of the Isaac Stern gala 60th birthday concert. The \$14.95 list digital recording, also featuring violinists Itzhak Perlman and Pinchas Zukerman and conducted by Zubin Mehta, contains works of Bach, Vivaldi and Mozart.

A seven-inch record, containing a Stern interview, album excerpts and an exclusive "Happy Birthday" rendition taken from the program, is being distributed to salesmen and retailers. CBS says a videocassette for branch use contains clips of the PBS telecast of the September 1980 Avery Fisher Hall concert.

Classical

IN BUFFALO

QRS Concerts Growing With Low-Cost Classics

By HANFORD SEARL

BUFFALO—QRS Arts Foundation, in its eighth year of showcasing internationally known classical artists, is recording its best-ever attended series as plans proceed to book the 1981-82 season.

Sponsored by QRS, the largest manufacturer of player piano rolls and headquartered here, the five-concert schedule is receiving more support from the community, private business and various grants.

"This year we've sold about 1,200 season tickets compared to last year's 600," reports Ann Shub, director. "Our booking policy will remain exclusively for classical artists."

Founded in 1973 by QRS president Ramsi P. Tick, a classical music fan who moved the player piano roll firm from New York City to Buffalo in 1966, the foundation's first concert artist was Van Cliburn.

Since then, such luminaries as Isaac Stern, Beverly Sills, Rudolf Serkin, Vladimir Horowitz and Jean-Pierre Rampal have appeared in the series as well as Leontyne Price, Andres Segovia, Roberta Peters and Robert Merrill.

Housed at the 2,839-capacity Kleinhans Music Hall, also operations base for the Buffalo Philharmonic, the QRS concerts don't compete for the same classical dollar by signing different artists, says Shub.

A non-profit group, QRS recently received a grant from the New York State Council on the Arts as it continues to seek additional government and private sector support.

The Goldovsky Grand Opera Theatre opened QRS's 1980-81 series Oct. 2 with Rossini's "Barber Of Seville," staged in English, followed by soprano Victoria De Los Angeles.

Pinchas Zukerman and Eugenia Zukerman performed before an overflow, SRO house which included audience seating on the stage area Jan. 29.

The remainder of the five concert series includes native Buffalonians flutist Carol Wincenc, violinist Henry Rubin and pianist Judith Buranger on March 22 with Misha and Cipa Dichter set for May 12.

According to Shub, the recital-formatted series includes a relatively

low ticket range—from \$7-10 including a \$40 season ticket package—compared to other major metropolitan areas.

While admitting a need to scale down prices to counter Buffalo's recovering economic situation, director Shub maintains the less expensive ticket policy is aimed to attract new fans to classical music as well.

"We're getting all ages as well as a mixture of city and suburban patrons," says Shub. "The private business sector is helping tremendously, similar to what they've done for the philharmonic and Albright-Knox Art Gallery."

The QRS program usually comprises at least one acclaimed pianist, a string artist and vocalist with the other two categories varied from dance troupes to touring operatic companies.

The next concert series schedule will be set by March 22, reports Shub, who adds that QRS utilizes all major booking agencies and the "Musical America" catalog to firm up dates and artists.

Ticket outlets include the State University of New York, Buffalo campus, Central Tickets and the Community Music School, a privately owned and operated institution.

Chicago Lyric Opera Expanding '81 Season

CHICAGO—Lyric Opera of Chicago will launch its 1981 seven-opera season Sept. 25 with a new "Samson And Delilah" production starring tenor Carlo Cossuta and mezzo-soprano Yvonne Minton in the title roles. Only five operas were presented in the 1980 season as an "austerity" measure.

Also scheduled are performances of Donizetti's "L'Elisir d'Amore," Strauss' "Ariadne Auf Naxos," Verdi's "Macbeth," Beethoven's "Fidelio," Massenet's "Don Quichotte" and Gounod's "Romeo And Juliet." Saint Saens' "Samson And Delilah" is a joint production with the San Francisco Opera and the Gramma Fischer Foundation of Marshalltown, Iowa.

Richter Leaves Recording Legacy

CHICAGO—German conductor and organist Karl Richter, whose sudden death Feb. 15 stunned the musical world, leaves behind a massive recorded legacy of Bach performances.

Richter, 54, who suffered an apparent heart attack in a Munich hotel room, specialized in performing the music of J.S. Bach and was known throughout the world through recordings.

Born in Plauen in what is now

East Germany, Richter at 21 became organist at Leipzig's Thomaskirche, the same church in which Bach himself had been choirmaster. In 1951, he went to Munich and later founded the Munich Bach Orchestra.

Richter's contribution to the post-World War II Baroque music revival was tremendous. His numerous recordings as organist, harpsichordist and conductor were made mostly for the DG Archiv label, and many remain staples in that catalog.

Classical Notes

Riccardo Muti and the Philadelphia Orchestra have taped Tchaikovsky's "1812 Overture" and "Serenade For Strings" for EMI. Also recently recorded were the "Romeo And Juliet" ballet suites Nos. 1 & 2 of Prokofiev. . . . **Antal Dorati** will lead the Detroit Symphony at Carnegie Hall March 23 and 25 in two all-Bartok centenary programs. March 25 is the Hungarian composer's birthdate. And Dorati himself will turn 75 this April 9. . . . **Leonard Bernstein's**

"Mass" this month became the first work by an American-born composer ever produced at the Vienna State Opera. The premiere of the German-language production took place Feb. 16 with **Maurice Peress** conducting and **Franz Waechter** in the role of the Celebrant.

The **American Symphony Orchestra League** holds its annual conference in Dallas this year. Dates are June 15-19. Information: (703) 281-1230.

Pop

SMOKEY ROBINSON—Being With You, Tamla TB375 (Motown). Produced by George Tobin, Smokey Robinson, Michael Lizzio. Robinson's latest LP includes cuts as diverse as "Food For Thought," a lively, rhythmic reggae tune, and "Can't Fight Love," a dance party smoker along the lines of the Jacksons. But most of the tracks are the sort of silky, romantic ballads that are Robinson's specialty. The singer conveys a softness, purity and grace that makes the songs immediately distinctive. The principal producer is George Tobin, who handled Kim Carnes' top 10 remake last year of Robinson's "More Love."

Best cuts: Those cited plus "Being With You," "As You Do," "Who's Sad."

DIANA ROSS—To Love Again, Motown M8-951M1. Produced by Michael Masser. This is virtually an anthology of writer/producer Masser's work with Ross, from "Touch Me In The Morning" through "Theme From Mahogany" to "It's My Turn." Yet the inclusion of previously released material (five of the nine tracks date from 1973-78) must be considered a disappointment, particularly following the singer's "Diana" album. The lush, string-soaked ballads on show here are in striking contrast to the spare, urban contemporary flavor of the Chic-produced package, and that may hinder the new disk's sales prospects, even if it underscores Ross' versatility. The three new songs are "Stay With Me," "One More Chance" and "Cryin' My Heart Out For You," each less than subtle in the orchestrations and the hooks, but not without appeal, largely thanks to the artist's sultry delivery.

Best cuts: Pick and choose.

Country

RAY PRICE—A Tribute To Willie & Kris, Columbia JC37061. Produced by Don Law, Frank Jones. Commerce may have been the inspiration, but art is the winner in this repackaging of 10 of Price's best songs. It has to be when the best work of these three country titans is combined. All the numbers are good, but "Night Life," "Crazy," "For The Good Times" and "Nobody Wins" have the kind of contemplative lyrics that Price excels on.

Best cuts: All.



First Time Around

PHIL COLLINS—Face Value, Atlantic SD16029. Produced by Phil Collins, Hugh Padgham. Genesis' lead singer steps away for his first solo album and it's full of the ethereal progressive rock sounds his fans would expect. There is an underlying commerciality, though, that makes most of these tracks acceptable to a mainstream pop audience. The sound of the LP is immaculate with the Earth, Wind & Fire horn section, guitarist Eric Clapton, Stephen Bishop and violinist Shakkar all contributing. Arif Mardin arranges the string section on several tracks. A Genesis song, "Behind The Lines," is given a more pulsating, upbeat arrangement here. There are many fans waiting for this one.

Best cuts: "This Must Be Love," "I'm Not Moving," "Behind The Lines," "I Missed Again," "Tomorrow Never Knows."

PATRICK D. MARTIN, International Record Syndicate SP70403 (A&M). Produced by Patrick D. Martin. Is the world ready for another eccentric English singer/songwriter? If he likes electronics, will that help his career? How about an ability to write interesting and catchy songs? Will radio like him? Or will Martin find a comfortable niche as a cult artist? Only time will tell.

Best cuts: "I Like 'lectric Motors," "Police Patanoia," "Computer Datin'."

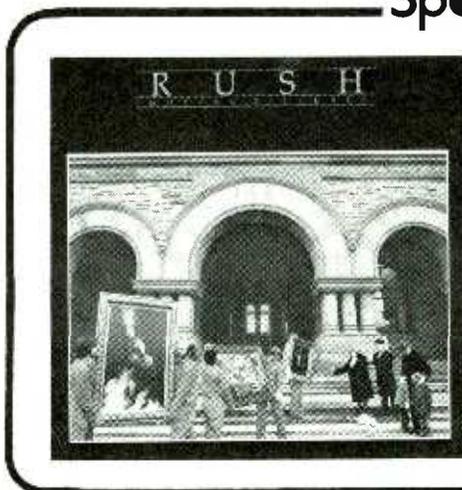
TRAPEZE—Hold On. Paid 2003. Produced by Trapeze, Jimmy Miller. This is a noticeably strong debut LP that takes its strength from the tight vocal harmonies and solid original material. Trapeze is a four-piece British rock group that displays scorching and flashy instrumental pyrotechnics against a framework of affecting vocal work. Several of the songs included here could become AOR staples.

Best cuts: "Don't Ask Me How I Know," "Hold On," "Your Are."

TOYS—Dashboard Music, Sectet Records SR8801. Produced by Jon Maye, Toys. Rochester, N.Y. is the home of both the label and the band. Its debut LP is ostensibly designed to parody the various permutations among current rock radio formats. As it is, this three man, two-woman band plays generally mainstream pop/rock with a few Frank Zappa-inspired surprises thrown in. It's an ambitious attempt for a debut LP, and the band has the chops to pull it off.

Best cuts: "Lights Of LA," "Heart On Fire," "Jesus Was A Rock'n'Roller."

Spotlight



RUSH—Moving Pictures, Mercury SRM14013. (PolyGram). Produced by Rush, Terry Brown. This Canadian trio uses the same formula here that has worked so well for it in the past: a mix of Ayn Rand-influenced libertarian philosophy and complex heavy rock with a slight jazz touch. As on its last LP, the top five "Permanent Waves," the compositions are fairly short compared to some of the band's earlier works. Thus the seven-song set is fairly commercial and stands a good chance of following in the platinum path of its predecessor. Lead singer Geddy Lee keeps his vocals in a listenable octave, unlike in the past when he would sometimes shriek. The anti-authoritarian "Witch Hung," "Tom Sawyer" and "Red Barchetta" should satisfy the more philosophically-oriented while the instrumental "XYZ" and rocking "The Camera Eye" should go down well with rockers.

Best cuts: Those mentioned.

Classical

BACH: THE SIX PARTITAS—Martins, piano, Arabesque 65013. Brazilian pianist Joao Carlos Martins is able to make Bach speak on a modern piano in very forceful, dynamic and human terms. Collectors will remember his Bach recordings of more than a decade ago, but this three-record set, the first installment in a promised digital recording survey of all solo Bach keyboard music, is the artist's first release since recovering from a soccer injury that halted his career. It contains six pieces made up of many short movements offering a kaleidoscopic view of Bach's musical world. Beautifully balanced and clear piano sound but a pressing not quite up to the same high standard unfortunately.

SHOSTAKOVICH—SYMPHONY NO. 7, "LENINGRAD"—London Philharmonic, Haitink, London Digital LDR10015. This famous war symphony is one of the century's most grandiose works so a digital recording should stir considerable interest. Also, most versions of the piece require two whole disks while here a Shostakovich ballet suite is added for good measure. Haitink has a reputation as one of the most solid and consistent performers on the podium today.

R. STRAUSS: ELEKTRA, SCENES—Borhek, Chicago Symphony Reiner, RCA Gold Seal AGL13879. The incredible intensity and virtuosity of the Chicago Symphony's playing under Fritz Reiner was nowhere more evident than in the opulent Romantic scores of Richard Strauss. Now RCA makes one of the prime examples of this collaboration available again, and for the first time in stereo sound—a superb audio document. The record also shows off one of the great sopranos of the last generation in scenes from the famous opera.

Billboard's Recommended LPs

pop

EDGAR WINTER—Standing On Rock, Blue Sky JZ36494 (CBS). Produced by Edgar Winter. On this LP Edgar Winter continues to mine the blue-eyed rock/soul vein that has been the bedrock of his career, and in "Martians" he returns to the "Frankenstein" theme that provided him with his greatest hit. This is a solid LP for Winter with no frills, but with a tight four-man band behind him. Three songs of love, stardom and rock'n'roll are strictly within the rock mainstream. AOR should love them. **Best cuts:** "Star Garbage," "Martians," "Everyday Man."

FOOLS—Heavy Mental, EMI America SW17046. Produced by Vini Poncia. As the title implies, this second set from the Massachusetts quintet is more hard rocking than its debut LP. Still, there is an element of pop which keeps this from becoming just another hard rock album. "Lost Number" and "Running Scared" even have a slight 1950's flavor. "Mind Control" has an irresistible guitar riff. The music is the type in which AOR radio is specializing in these days. **Best cuts:** "Mind Control," "Dressed In White," "What I Tell Myself," "Running Scared," "Around The Block."

VARIOUS ARTISTS—Dance Craze, Chrysalis CHR1299. Various producers. This is a best of English ska bands, recorded live. Included are selections from the repertoire of the Specials, English Beat, the Selector, and Madness as well as Bad Manners and the Body snatchers. This compilation LP points to the best of the relatively shortlived ska revival in Britain. The energy-spirit and good times are here, but unfortunately the genre is so limited that all the selections here could have been done by one group. **Best cuts:** "Three Minute Hero," "Inner London Violence," "Mirror In The Bath."

VARIOUS ARTISTS—I.R.S. Greatest Hits Vols. 2 & 3, I.R.S. SP70800 (A&M). Various producers. Four sides of the strangest vinyl ever to see the light of the day. This two-disk compilation of acts that have been on the I.R.S. roster ranges from excellent to unlistenable. Police fans may be glad to get the rare "Fallout" track which has not been on any of its

three LPs. Also, Police's Stewart Copeland (under the alias of Klark Kent) has two tracks. Patrick D. Martin's infectious "Computer Datin'" is great rock disco fare. **Best cuts:** Those mentioned plus Oingo Boingo's "Only A Lad," Wazmo Nariz's "Lips" and Flestones' "Cold, Cold Shoes."

BOSTON INCEST ALBUM—Sounds Interesting Records SILP005. Various producers. There's a variety of rock on this LP (14 cuts and nine different groups, some with overlapping personnel) and it's mostly bubbly pop rock with off-beat lyrics. Best groups are the Peytons, the Sidewinders and Professor Anonymous. **Best cuts:** "Matter of Time," "Streetwalker," "AM."

THE GOOD RATS—Great American Music, Great American Records GAR8003. Various producers. The "Rats" are back to manufacturing their own records. The group is good, and they won't give up. The strictly AOR fare served is polished and professional, and the vocals are fine. The songs approach the upper echelon of rock, and some succeed. The band has a loyal following. **Best cuts:** "New York Survivor," "Rock And Roll Point Of View."

SNOPEK—First Band On The Moon, Mountain Railroad MR52795. (Jem). Produced by Stephen Powers. A most eclectic band. Snopak is popular in parts of the Midwest. The material here ranges from pure pop to jazz to Zappa-styled humorous rock. The best cut isn't on the LP itself but on a bonus single which is part of the package. Titled "If You Love Me, Kill Yourself," it is a witty, pointed look at love. This band could attract a large following if exposed. **Best cuts:** "If You Love Me, Kill Yourself," "Dr. Alles," "The Armpit Shuffle," "Living Out Loud."

VARIOUS ARTISTS—Green Bullfrog, EGY Street Records EGY16. Produced by Derek Lawrence. This LP, recorded in 1971, is a loose rock-blues jam featuring the talents of Ritchie Blackmore, Albert Lee, Ian Paice Roger Glover and Jim Sullivan. The LP features some flashy guitar playing though in keeping with the informal quality of the production, this is a jamming, not a hard rock LP. It's obvious the musicians here had a good good time playing and the tape machine was secondary. **Best cuts:** "My Baby Left Me," "I Want You," "Bullfrog."

soul

BILLY PRESTON—The Way I Am, Motown M8941. Produced by Paul Jabara, Bob Esty, Billy Preston, Hal Davis, Arthur G. Wright, Marty Paich, Berry Gordy, David Shire, David Paich. Preston's latest is a from-the-vaunts grab-bag mixing up-tempo danceable numbers in a funk groove with intense, passionate ballads. Among the more interesting cuts are covers of Van McCoy's "Baby I'm Yours" and the Eddie Kendricks' hit "Keep On Truckin'." **Best cuts:** Those cited plus "A Change Is Gonna Come."

MYSTIC MERLIN—Sixty Thrills A Minute, Capitol 12137. Produced by Alan Abrahams. Funky rhythms and catchy beats dominate this LP, whose most appealing uptempo cut, "Goddess Of The Boogie," contains an innovative percussion arrangement as part of the hook. Impressive vocals highlight the smooth ballad "Searching For The Meaning Of Love" and horns pace the title track. **Best cuts:** Those cited.

UNLIMITED TOUCH, Prelude, 12184. Produced by Raymond Reid, William Anderson. The repetitious beats and catchy melodies of disco music are used extensively on this seven-song album. "Feel The Music," "Private Party" and "I Hear Music In The Streets," all uptempo, are dominated by riveting guitar. Fluid vocals on the ballads "Happy Ever After" and "Searching To Find The One" make both appealing. **Best cuts:** Those mentioned.

country

BURRITO BROTHERS—Hearts On The Line, Curb JZ37004 (CBS). Produced by Michael Lloyd. This LP bears only faint resemblance to the witty, manic, rock-influenced days when the group was called the Flying Burrito Brothers, Gib Guilbeau, Pete Kleinow, Skip Battin and John Beland have come down to earth since then, and are not producing very good country MOR. It would have been nice to include some of the old flash for old fans, but such is not the case. **Best cuts:** "She's A Friend Of A Friend"

jazz

WARREN JAMES & FRIENDS—Floating On A Dark Wind, Waja JRC80864. Produced by Warren James. Seven-piece group with Carol Hedges, pianist, and the leader playing three different flutes produces pleasing sounds throughout its six-song program. The Ohio group rates kudos for its originality and musicianship. **Best cuts:** "Gymnopedie No. 2," "Pensive," "If I Love Again"

TED HARRIS PRESENTS—Five Giants Of Jazz, HD label unnumbered. New Jersey firm headed by saxophonist Harris presents Charles Williams, Richard Williams, Bill Edwards, Vernel Fournier and Tommy Flanagan in a seven-track program of modern small combo fare. The music is pleasant, if unspectacular. The charts are by Wilbert Dyer and Bill Lee. **Best cuts:** "Polka Dots And Moonbeams," "Bug's Delight."

FULL FAITH & CREDIT BIG BAND—Debut, Palo Alto PA8001. Produced by Dent Hand. Odd collection of California businessmen and musicians are presented here on seven highly contemporary charts by Ray Brown and Paul Potyten. It's powerful jazz, reminiscent of Stan Kenton's 1970s book. Herb Wong's notes are commendable. **Best cuts:** "The Song Is You," "Fast Bucks."

LAWRENCE WELK—Plays Dixieland, Ranwood R8194. Producer unlisted. This reissue from about 20 years ago brings together a super group including Van Eps, Fatool, Thow, Stephens, Schneider, Schaefer, Hurley and the late Stanley Wrightsman. And Peter Fountain on clarinet. It's a generous concert with 12 swinging evergreens cooked to a P (for perfection). Welk's accordion is missing—he knows his limitations—but credit him for assembling an extraordinary gang of two-beat experts and choosing the right tunes to show it off. **Best cuts:** "Sweethearts On Parade," "Should I," "S Wonderful."

VARIOUS ARTISTS—On Stage, Concord Jazz CJ143. Produced by Carl E. Jefferson. The producer and label chief mixes the talents of Red Norvo, Tal Farlow, Hank Jones, Jake Hanna and Ray Brown neatly through six lengthy tracks, taped live in 1976 in California. The dependable Norvo and his vibes and Farlow's guitar are the stars of this session. Both weave wondrous patterns with delicacy and taste. Tunes are all choice evergreens. **Best cuts:** "My Romance," "The Very Thought Of You."

WOODY HERMAN—Presents A Concord Jam, Concord Jazz CJ142. Produced by Carl E. Jefferson. A forceful live LP, taped last August at a California Jazz fest. Herman and a selected group of highly regarded jazzmen knock off eight cuts, and it's all hardcore swinging. Shining on their horns, with Herman, are Warren Vache, Scott Hamilton, Dave McKenna, Cal Tjader, among others. Another volume of this inspiring jam is due later in 1981. **Best cuts:** "Rose Room," "Apple Honey," "Just Friends."

PAUL ROBERTSON—The Song Is You, Palo Alto 8002. Produced by Paul Robertson. Northern California flutist and alto saxophonist is backed by a rhythm section, sans guitar, as he flies through six superior standards. Some of the tracks run too long (nine minutes of "Autumn Leaves") but Robertson maintains interest doubling on the two instruments. A model example of intimate, moving chamber jazz. **Best cuts:** "You Are Too Beautiful," "Here's That Rainy Day."

RAY LINN'S CHICAGO STOMPERS—Empty Suit Blues, Trend DS823. Produced by Albert Marx. Twelve well-selected titles comprise this dixieland entry by the veteran trumpeter, surrounded by Mary Ann McCall, singer, and Eddie Miller, Gary Foster, Bob Havens, Dave Frishberg, Dick Berk and Jim Hughtart. They make for a convivial, coherent combo with solos by Miller and Foster (reeds) particularly musical. Good notes by Harvey Siders. **Best cuts:** "I'm Sorry I Made You Cry," "What Is There To Say," "Empty Suit Blues."

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 Panchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

Capitol Promo

LOS ANGELES—Capitol has sent 6,000 copies of A Taste Of Honey's "Sukiyaki" to Hot 100 and r&b radio stations—die-cut in the shape of Oriental fans. They're the first special promotional disks issued by the label since a series of colored vinyl LPs in 1978-79.

In January the same stations were serviced with ornamental Oriental fans, with an attached four-inch by four-inch card featuring the LP graphic. It depicts group members Hazel Payne and Janice Marie Johnson crossed in traditional Oriental costume, standing on a wooden bridge surrounded by foil-age.

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EMMYLOUS HARRIS—Mister Sandman (2:20); producer: Brian Ahern; writer: Pat Ballard; publisher: Edwin H. Morris, ASCAP. Warner Bros. 49684. Harris' strongest bid for singles acceptance to date is a new mix of this Chordettes hit from 1955. Harris does all the vocals here, unlike on her album, where she has all-star backup from Dolly Parton and Linda Ronstadt. It's cute and nostalgic.

.38 SPECIAL—Hold On Loosely (3:54); producer: Rodney Mills; writers: Barnes, Carlisi, Peterik; publishers: Rocknocker, W.B. Easy Action, ASCAP. A&M 2316. This bristling track, which enters the Hot 100 this week at number 85, has the punchy dynamics of the best of the Cars' hits. It's upbeat, energetic rock.

recommended

BOOMTOWN RATS—Up All Night (3:33); producers: Tony Visconti, Boomtown Rats; writer: B. Geldof; publisher: Zomba, BMI. Columbia 1160512.

KINGS—Don't Let Me Know (3:38); producer: Bob Ezrin; writer: David Diamond, Aryan Zero; publisher: Diamond-Zero, BMI. Elektra 47110.

IAN GOMM—Here It Comes Again (That Feeling) (3:06); producer: Martin Rushent; writer: I. Gomm; publishers: Albion, Koppelman-Bandier, BMI. Stiff 1951006 (Epic).

ALI THOMSON—Foolish Child (3:38); producers: Ali Thomson, Jon Kelly; writer: Ali Thomson; publishers: Rondor, Almo, ASCAP. A&M 2314.

AMY HOLLAND—I'm Wondering (3:07); producers: Michael McDonald, Patrick Henderson; writers: Wonder, Crosby, Moy; publishers: Jobete, Stone Agate, ASCAP, BMI. Capitol 4964.

FRANKIE VALLI & FOUR SEASONS—Heaven Must Have Sent You (Here In The Night) (Edit) (3:18); producers: Bob Gaudio, Charles Calello; writers: M. Price, D. Walsh; publishers: Golden Clover, World, ASCAP. Curb 49685 (Warner Bros.).

THIN LIZZY—We Will Be Strong (Edit) (4:08); producers: Thin Lizzy, Kit Woolven; writer: Lynott; publishers: Pippin The Friendly Ranger, Chappell, ASCAP. Warner Bros. 49679.

GRACE SLICK—Sea Of Love (3:39); producers: Sherbs, Richard Lush; writers: Porter, Mitchell, Braithwaite; publisher: Sherbert, ASCAP. Atco 7325 (Atlantic).

GARLAND JEFFREYS—96 Tears (3:06); producers: Garland Jeffreys, Bob Clearmountain; writer: R. Martinez; publisher: Abkco, BMI. Epic 1951008.

HENRY GROSS—How Long Is Forever (3:58); producer: Bobby Colomby; writer: Henry Gross; publishers: Little Stinker, Blendingwell, ASCAP. Capitol 4980.

RY COODER—The Girls From Texas (Edit) (4:08); producer: Ry Cooder; writers: James Lewis, Jimmy Holiday, Cliff Chambers; publisher: Unart, BMI. Warner Bros. 49677.

FOOLS—Running Scared (2:28); producer: Vini Poncia; writers: R. Orbison, J. Melson; publisher: Acuff Rose, BMI. EMI 8072.

JOAN JETT & THE BLACKHEARTS—You Don't Own Me (2:47); producers: Steve Jones, Paul Cook; writers: J. Madara, D. White; publisher: Merjoda, BMI. Boardwalk 85706.

HAWKS—Right Away (3:39); producer: Tom Werman; writer: D. Steen; publisher: Junior Wild, ASCAP. Columbia 1160500.

JOHN VALENTI—That's The Way Love Goes (3:08); producer: George Tobin; writers: M. Piccirillo, G. Goetzman; publisher: Chardax, BMI. RCA 12160.



MANHATTANS—Do You Really Mean Goodbye? (3:41); producer: Leo Graham; writers: L. Graham, P. Richmond; publisher: Content, BMI. Columbia 1160511. The veteran r&b/pop group perform this soulful ballad with crisp, harmonic vocals complimented by a smooth melody.

RAY PARKER JR. & RAYDIO—A Woman Needs Love (Just Like You Do) (3:46); producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola, ASCAP. Arista 0592. A rhythmic, medium tempo cut, this track is highlighted by fluid vocals. The melodic arrangement makes it a strong r&b single.

ROSE ROYCE—Golden Touch (3:50); producer: Norman Whitfield; writers: N. Whitfield, W. Downing, M. Kenoly; publishers: May Twelfth, Warner Tamerlane, BMI. Whitfield 49681 (Warner Bros.). Impressive vocal stylings are combined with lush strings on this ballad that is delivered with sincerity.

JAMES BROWN—Stay With Me (4:09); producer: James Brown; writers: S. Byrd, S. Brown; publisher: Third World, ASCAP. T.K. 1042. Brown's characteristically rough vocals are smoothed out on this sophisticated, slickly produced, medium tempo cut. The rhythm arrangement is reminiscent of previous Brown hits.

recommended

PEACHES & HERB—Surrender (3:22); producer: Freddie Peron; writer: Keni St. Lewis; publisher: Bull Pen, BMI. Polydor 2157.

LOU RAWLS—Hoochie Coochie Man (3:42); producer: Joel Dorn; writer: W. Dixon; publisher: Arc, BMI. Philadelphia Int'l 670051 (CBS).

SUN—Reaction Satisfaction (Jam Ya'll: Funk It Up) (3:55); producers: Beau Ray Fleming, Byron Byrd; writer: Byron Byrd; publisher: Glenwood, ASCAP. Capitol 4981.

BARRY WHITE & GLODEAN WHITE—Didn't We Make It Happen, Baby (3:43); producer: Barry White; writers: D. Pearson, B. White; publishers: Sa-vette, Six Continents, BMI, My Baby's, World Song, ASCAP. Unlimited Gold 670064 (CBS).

SHO-NUFF—What Am I Gonna Do (4:20); producers: Jim Veal, Sho-Nuff; writer: Lyn Chambers; publishers: Malaco, Sho-Nuff, BMI. Malaco 2072.

DENNIS BROWN—Foul Play (3:20); producers: Joe Gibbs, Clive Hunt; writer: Joe Gibbs; publisher: Irving, Joe Gibbs, BMI. A&M 2313.

GENE DUNLAP FEATURING THE RIDGEWAYS—Before You Break My Heart (4:19); producer: Gene Dunlap; writers: Dunlap, Hemphill, Praeg; publisher: Akerue, ASCAP. Capitol 4978.

EL COCO—Something Ya Got Makes Me Hot (3:30); producers: Laurin Rinder, W. Michael Lewis; writers: W.M. Lewis, L. Rinder, R. Banuelos; publisher: Equinox, BMI. AVI330.

BILL SUMMERS AND SUMMERS HEAT—Call It What You Want (3:55); producer: Bill Summers; writers: Summers, Toney, Batiste; publisher: Bilsum, BMI. MCA 51073.



T. G. SHEPPARD—I Love 'Em Every One (3:23); producer: Buddy Killen; writer: Phil Sampson; publisher: Tree, BMI. Warner Bros. WBS49690. This valentine to past sweets may earn Sheppard some crossover action—if not the esteem of feminists. In spite of the subject matter, the song manages to sound more subdued than boastful. The production is characterized by a determined bass line and unaccountably soulful piano touches.

MOE BANDY & JOE STAMPLEY—Hey Joe (Hey Moe) (2:16); producer: Ray Baker; writer: B. Bryant; publisher: Acuff-Rose, BMI. Columbia 1160508. Carl Smith did this one in 1953, but the Twins of Twang have flashed out its original duet potential and made it into a high-spirited romp. A sassy fiddle intro kicks off the galloping rhythm.

JANIE FRICKE—Pride (2:19); producer: Jim Ed Norman; writers: W. Walker-I. Stanton; publisher: Cedarwood, BMI. Columbia 1160509. Fricke hits her stride with Norman's production and solid country material to back up her fine voice. This light-spirited tune features smooth guitar and traces of fiddle underneath a charming arrangement that's uncluttered and clean.

EMMYLOU HARRIS—Mister Sandman (2:20); producer: Brian Ahern; writer: Pat Ballard; publisher: Edwin H. Morris, ASCAP. Warner Bros. WBS49684. Harris herewith restores pajama-party music to the place it once occupied in American culture. "Your Hit Parade" lives on. To make the number perfectly '50s, Harris even keeps in the allusion to Liberace. The whole thing is as pretty as a new soufflé.

REX ALLEN JR.—Just A Country Boy (3:11); producers: Rex Allen Jr. & Curtis Allen; writer: Rex Allen Jr.; publisher: Boxer, BMI. Warner Bros. WBS49682. This is the oft-told tale of the country lad of no discernible merit who plows through life puzzled by his lack of stature. Allen sings the story pleasantly and convincingly in a spare arrangement that highlights his considerable vocal talent.

NIGHTSTREETS—(Lookin' At Things) In A Different Light (2:45); producer: Jerry Taylor; writer: J. Taylor; publisher: First Lady, BMI. Epic 1951004. Nightstreets' polished and refreshing sound finds an effective vehicle in this uptempo breezy number. Joyce Hawthorne carries the ball with supportive harmonies from Jerry Taylor and Rick Taylor; instrumentation is nicely understated.

DANNY WOOD—Fool's Gold (2:26); producer: Jim Vienneau; writers: Jerry Abbott/Charles Stewart/Danny Wood/Vic Stewart; publishers: Hall-Clement (Welk)/Upstart, BMI. RCA JH12181. In this song of soured love, Wood laments that appearances can be deceiving. Nice contrasts between guitars and orchestration spice this western-flavored production.

DONNA FARGO—The Baptism Of Jesse Taylor (2:54); producer: Stan Silver; writers: Dallas Frazier/Sanger D. Shafer; publisher: Acuff-Rose, BMI. On this remake of a 1973 Johnny Russell hit, Fargo juxtaposes gospel lyrics against a country arrangement. Strong percussive beat and backup vocals add zest to lively production.

recommended

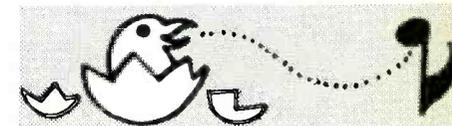
CONNIE CATO—What About My Heart (3:48); producer: Blake Mevis; writer: Blake Mevis; publisher: Pi-Gem, BMI. MCA 51071.

RY COODER—The Girls From Texas (4:08); producer: Ry Cooder; writers: James Lewis/Jimmy Holiday/Cliff Chambers; publisher: Unart, BMI. Warner Bros. BSK3489.

ORION—Crazy Little Thing Called Love (2:35); producer: Singleton & Smith; writer: Freddie Mercury; publishers: Beechwood/Queen, BMI. Sun 1162.

CINDY HURT—Single Girl (2:22); producer: Bob Millsap; writer: Martha Sharpe; publisher: Combine, BMI. Churchill CR7767.

LUCILLE STARR—Real Love (3:00); producer: Howard White; writer: Laney Smallwood; publisher: Taylor Made, BMI. Great Record Factory GRF777.



First Time Around

PLIMSOUHS—Now (2:58); producer: Danny Holloway; writers: Peter Case, Joey Alkes, Chris Fradkin; publisher: Skyhill, BMI. Planet 47923. One of L.A.'s finest, the Plimsouhs play a deft brand of pop which in this case has an extremely catchy chorus. Playing is tight and vocals have a fresh crispness.

BRIAN BRIGGS—See You On The Other Side (3:33); producers: John Holbrook, Ian Kimmet; writers: John Holbrook, Ian Kimmet, Randy Vanwarmer; publisher: Fourth Floor, ASCAP. Bearsville 49653 (Warner Bros.). This is an odd but danceable piece of pop-rock which is immediately arresting. Brian's voice is weird but captivating.

KIERAN KANE—The Baby (3:20); producer: Jimmy Bowen; writer: Kieran Kane; publisher: Cross Keys, ASCAP. Elektra 47111. Kane showcases his pleasing baritone on a self-penned tune, a heartwarming tale of a man who falls in love with a girl in the family way. There's a traditional country sound to the arrangement, capped off with a powerful instrumental ending.



Adult Contemporary

JULIE BUDD—Roses And Rainbows (3:12); producer: Marvin Hamlisch; writers: Marvin Hamlisch, Carole Bayer Sager; publishers: Walt Disney, Wonderland, Red Bullet, Chappell, Begonia Melodies, A&M 2315.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Grammy Record Nominee

• Continued from page 11

five weeks before the album to make sure it took hold before everybody was exposed to the combined effort.

As for the wags who suggest that at the rate she's going, Streisand will someday run out of artists to team up with, Koppelman quips: "She could always do harmonies with herself."

Koppelman recalls that he first contacted Gibb in the summer of 1979, shortly before Streisand cut the duet with Donna Summer. A couple of months after Gibb's first meeting with Streisand, the first five songs were completed.

"When I first heard Barry's demos, I was blown away," Koppelman says. "I said to myself, 'holy mackerel: I sure hope Barbra will make me forget I ever heard Barry singing these songs.' Well, that concern lasted about two minutes, until the first time Barbra opened her mouth to sing.

"I was always a Barry Gibb fan from way back," Koppelman says. "When we talked about the collaboration, the idea was to go back to the old Barry Gibb songwriter of years back and all those wonderful old songs—'To Love Somebody' and 'Massachusetts' and some great melodies.

"As the album progressed," Koppelman says, "it became more and more a collective effort between Barbra and Barry. The whole thing kind of evolved into a real team involvement."

That collective aspect led to the LP cover which gives Streisand and Gibb equal prominence. The cover, in turn, led to a complaint from RSO that it should be paid a fee for the extensive use of Gibb's likeness. But it never received payment, according to Koppelman.

In the final analysis, "Guilty" is one of the most charmed albums of recent years, in terms of sales response, critical acceptance and industry reaction.

Solid Smoke Has Bride

By JACK McDONOUGH

SAN FRANCISCO—Solid Smoke Records has created a new subsidiary, War Bride Records, for its contemporary acts, while Solid Smoke itself will continue as the exclusive home of the company's reissues of out-of-print albums.

Solid Smoke has gained notice over the past year with newly packaged reissues of albums like "James Brown Live At The Apollo Vol. I," "The Sheppards" and "Together Again" by Johnny and Dorsey Burnette, after having licensed the original masters from majors such as Polydor and MCA.

Three albums are set for March release on the War Bride label: "Contents Under Pressure" by Roy Loney & the Phantom Movers, "Temptation" by Holly Stanton and "Rising Stars Of San Francisco," an anthology of new wave bands.

Lawyers Seek Probe Info

• Continued from page 4

U.S. Appeals Court for the Second Circuit, which upheld the confidentiality of certain RIAA antipiracy files. However, no official word on the fines has been released.

It now appears, also, that an additional trip to the Second Circuit for further clarification of its order may not be necessary, since Platt has avoided signing the contempt order that would allow another appeal.

This would mean that no further delays are anticipated and the Goody trial will get underway on March 2, as scheduled.

In a related matter, Frank Carrol, head of the Long Island tape duplicating plant that allegedly manufactured some of the tapes involved in the Goody bust, pleaded guilty to two counts of a criminal information that ties him to the sale of counterfeits to the Goody chain.

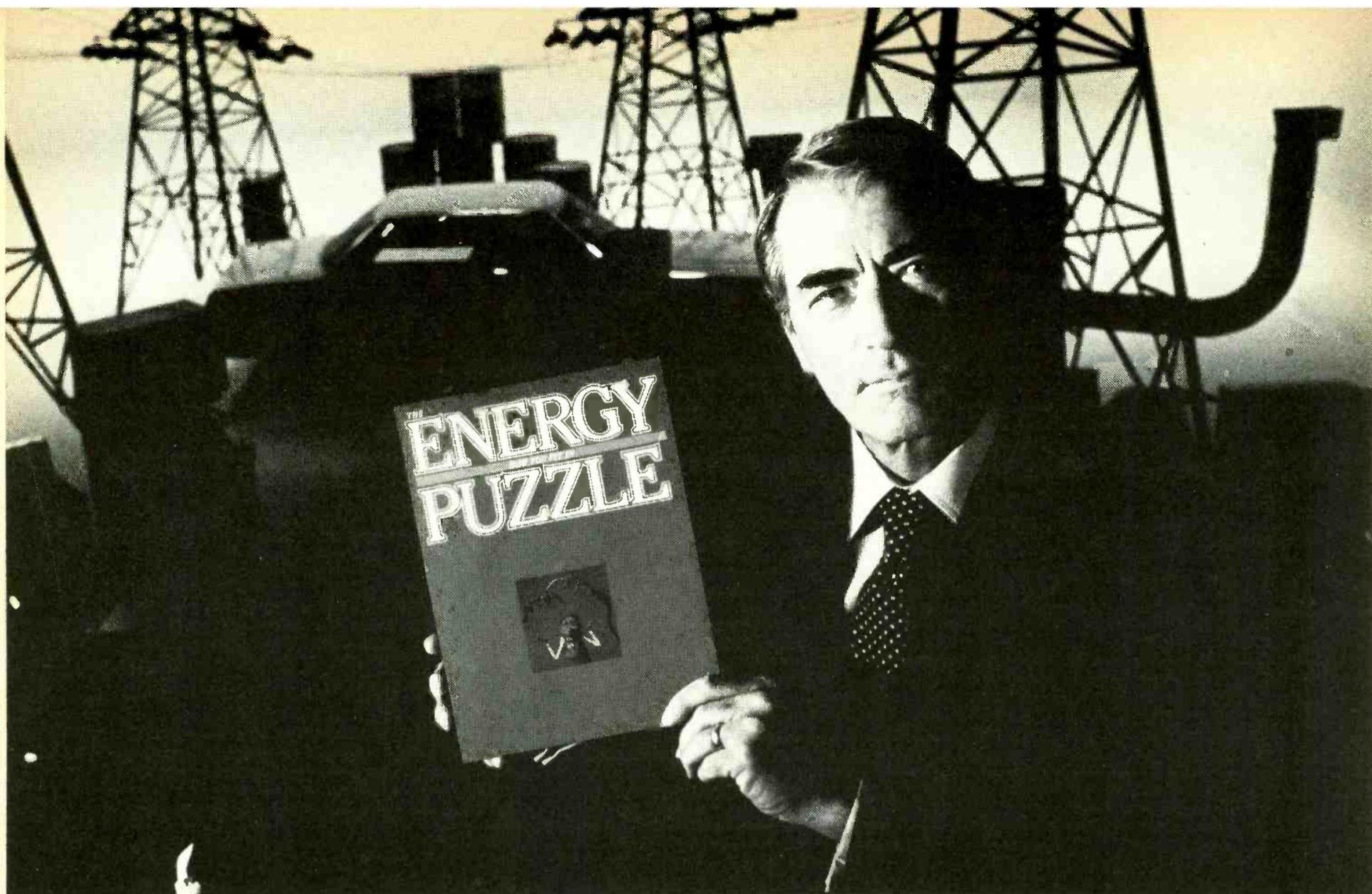
Carrol copped a plea with Justice Dept. officials in return for promising to testify "at any and all trials"

linked to counterfeiting and copyright infringement claims he may have knowledge of. His cooperation will no doubt affect his sentence, for which no date was set. He pleaded guilty to a charge of wire fraud (using the telephone on illegal interstate transactions) and copyright infringement. Carrol allegedly sold tapes to Norton Verner, who is supposed to have sold them, in turn, to Goody.

Rhino Expands

LOS ANGELES—Rhino Records, the independent label arm of a West Los Angeles retailer, has expanded distribution through four new affiliations.

Included are Progress Distributors for Chicago, Pickwick International in Atlanta, Minneapolis and Texas, W. M. Distributors in Denver and Music Craft in Honolulu.



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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	12	RED SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	37	19	RONNIE MILSAP Greatest Hits RCA AHL1 3772	●	7.98	CLP 4	☆	81	11	CREEDENCE CLEARWATER REVIVAL The Royal Albert Hall Concert Fantasy MPF 4501		5.98	
	2	13	JOHN LENNON/YOKO DND Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		37	32	42	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98		☆	78	18	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 7
☆	3	14	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		38	21	10	FLEETWOOD MAC Live Warner Bros. 2WB-3500	●	13.98		☆	83	22	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98	
☆	5	5	STYX Paradise Theater A&M SP 3719		8.98		☆	45	5	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98		☆	98	3	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 14
☆	6	19	THE POLICE Zenyatta Mondatta A&M SP 4831	●	7.98		☆	47	4	MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 11	75	76	16	THE JIM CARROLL BAND Catholic Boy Alco SD-38-132 (Atlantic)		7.98	
6	4	28	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		41	31	10	QUEEN Flash Gordon (original soundtrack) Elektra SE-518		8.98		☆	84	4	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		7.98	
7	7	12	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		42	41	15	XTC Black Sea Virgin VA 13147 (RSO)		7.98		77	77	5	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98	
8	8	20	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 2	☆	49	4	TOTO Turn Back Columbia FC 36813		8.98		☆	120	2	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		7.98	
9	9	28	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	46	10	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 15	☆	89	12	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98	
10	10	16	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 3	45	44	13	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 17	80	80	7	WARREN ZEVON Stand In The Fire Asylum SE-519 (Elektra)		8.98	
☆	11	20	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	●	7.98	SLP 6	46	43	50	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		☆	124	2	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 28
☆	12	13	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 23	47	40	22	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 8	82	71	7	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98	
13	13	16	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98		48	48	38	DIANA ROSS Diana Motown M8-936M1	▲	8.98	SLP 42	☆	100	5	JOE SAMPLE Voices In The Rain MCA MCA-5172		7.98	SLP 37
☆	15	13	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 1	49	34	13	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98		84	72	7	JOHN LENNON Imagine Capitol SW 3379		7.98	
15	14	18	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		50	52	55	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		☆	128	5	LOVERBOY Loverboy Columbia JC 36762		7.98	
16	16	14	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 4	☆	92	2	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98		☆	96	23	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
☆	18	12	ABBA Super Trouper Atlantic SD 16023	●	8.98		52	51	33	QUEEN The Game Elektra SE 513	▲	8.98		87	64	11	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 10
☆	19	10	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 1	53	53	20	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 14	88	54	21	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	
19	17	21	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		☆	61	18	RANDY MEISNER One More Song Epic NJE 36748		7.98		☆	117	3	NAZARETH The Fool Circle A&M SP-4844		8.98	
☆	30	2	JOURNEY Captured Columbia KC-2-37016		13.98		55	55	51	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		90	69	18	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98	
☆	23	7	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		8.98		56	57	12	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 13	☆	NEW ENTRY		SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	
☆	24	34	EDDIE RABBITT Horizon Elektra SE-276	●	7.98	CLP 3	☆	91	2	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		☆	110	2	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786		11.98	
☆	28	10	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 2	☆	65	6	RY COODER Borderline Warner Bros. BSK 3489		7.98		93	95	5	BEATLES Abbey Road Capitol SO-389		7.98	
24	26	16	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		59	60	7	JOHN LENNON Shaved Fish Capitol SW 3421		7.98		94	97	22	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 6
25	25	12	OUTLAWS Ghost Riders Arista AL 9542		7.98		☆	68	8	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 9	95	70	22	KENNY LOGGINS Alive Columbia C2X 36738		11.98	
☆	29	4	THE CLASH Sandinista Epic E3X 37037	●	14.98		61	50	15	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	●	13.98	SLP 27	96	56	10	BLUES BROTHERS Made In America Atlantic SD 16025		8.98	
27	22	13	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	●	8.98		62	42	12	BARRY MANILOW Barry Arista AL 9537	▲	8.98		97	85	13	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 19
28	20	14	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		63	59	16	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		98	74	13	CAMEO Feel Me Chocolate City CCLP 2016 (Polygram)	●	7.98	SLP 20
29	27	18	THE DOORS Greatest Hits Elektra SE-515	●	8.98		64	58	38	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		☆	111	2	HANK WILLIAMS, JR. Rowdy Elektra SE-330		7.98	CLP 13
☆	38	3	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98		☆	75	3	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98		100	86	7	JOHN LENNON Mind Games Capitol SN 16068		7.98	
☆	36	16	GROVER WASHINGTON JR. Wavelength Elektra SE-305		7.98	SLP 12	66	66	7	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98		101	87	25	TEENA MARIE Irons In The Fire Gordy GB-997M1 (Motown)		8.98	SLP 38
☆	35	7	THE WHISPERS Imagination Solar BZL1-3578 (RCA)		7.98	SLP 5	☆	99	3	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		102	88	19	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 18
33	33	14	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		68	67	6	BEATLES White Album Capitol SWBO 101		13.98		☆	113	6	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98	
☆	63	2	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 21	69	62	6	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98		104	104	4	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98	
☆	39	15	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		70	73	29	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98								

★ 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 28, 1981 BILLBOARD

Closeup

THE CLASH—Sandinista!, Epic E3X37037 (CBS). Produced by the Clash.

On stage and record, the Clash can be either shamelessly awful or hectically wonderful. Their gargantuan three-record, 36-song "Sandinista!" sprawls massively between the two points. One moment it's painfully naive, the next it's light years ahead of the rest of rock'n'roll. At all moments, it's a major work.

The British quartet hasn't lost the political consciousness born amidst the storm of the punk movement in 1977. The utopian, multi-racial society it seeks seems hopelessly idealistic when the lyrics are read on paper. When fused with the headstrong vocal and musical delivery of vocalist/guitarist Joe Strummer, vocalist/guitarist Mick Jones, bassist/vocalist Paul Simonon and drummer Topper Headon, somehow the dream becomes shatteringly real.

Against a hypnotic rap disco rhythm (the Clash has never been part of the subtly racist anti-disco movement), "The Magnificent Seven" kicks things off by taking a sledgehammer to middle class petty consumerism: "A.M. F.M., the P.M. 100/Churning out that boogaloo/Gets you up and gets you out/How long can they keep it up?/Gimme Honda, gimme/Sony/So cheap and real phony."

With Ellen Foley on background vocals, the 1960s r&b-styled "Hitsville U.K." supports the small, independent record labels that have sprung up in Britain at the expense of the majors. Admitted socialists coming out in favor of cottage industry capitalism? The contradiction is not explained, but the sound of the song is so good that it's hard to find fault.

The Clash's obsession with reggae borders on the fanatical. Ironically, it is its weak point musically. They are much more capable of melding rock, r&b and even jazz into their

style. Yet their slightly altered brand of reggae and reggae rock rears its head all over the place, making most of sides five and six unlistenable except to the most patient ear. Still, that a band would offer such uncommercial, brow-furrowing material at all is testament to the Clash's willingness to experiment. Sometimes they do write a reggae song that doesn't make the listener want to run and hear the real stuff. "One More Time" and "Midnight Log" surprisingly do work.

Mose Allison's "Look Here" is turned into a snazzy, slick jazz piece featuring solid piano work. "Let's Go Crazy" has a carefree calypso element. "The Sound Of The Sinners" is a stab at the Born Again movement yet it uses a gospel style. "Lightning Strikes" is more rap disco while "Ivan Meets G.I. Joe"—with its great antimilitaristic lyric—is hyped up disco. A tender and commercial side of the group is seen in "Something About England," a tense ballad.

As good as these strays from the rock mainstream are, the Clash is best at straight ahead, pungent rock'n'roll with stinging political overtones. Eddy Grant's "Police Is On My Back" is turned into a riveting slice of rock about the pursuit of the wrong man for murder. "Somebody Got Murdered" is a slightly less raucous look at lower class life. "Up In Heaven (Not Here)" is a rocking attack at modern day living and "Charlie Don't Surf" is a midtempo, cool glance at the current world situation.

Coming on the heels of last year's equally brilliant two-record "London Calling," this mammoth two hours-plus of music shows how prolific the Clash is. Sure, it's often a mess and fraught with lyrical and musical dichotomies. Yet, it's a gamble thrown with a confident flick of the wrists. These days, any musical gamble is to be cherished and encouraged. **CARY DARLING**

REO Speedwagon Follows Mac, Frampton No. 1 Route

By PAUL GREIN

LOS ANGELES—REO Speedwagon's ascension to No. 1 with "Hi Infidelity" constitutes the most dramatic stride to the top of the charts since the 1976 breakthroughs of Fleetwood Mac and Peter Frampton.

In most cases, No. 1 albums are preceded by LPs that crack the top 10—or at least the top 20. But "Nine Lives," REO's previous studio LP, climbed no higher than number 33.

In much the same way, prior to hitting No. 1 with its "Fleetwood Mac" LP five years ago, the Warner Bros. group peaked at number 34 with "Heroes Are Hard To Find." And "Frampton," the predecessor to the top-charted "Frampton Comes Alive," crested at number 32.

All three acts paved the way for their ultimate album emergence with years of constant touring. And in all three cases, when the hit finally came, it was accompanied by a top 20 single.

The move to No. 1 of "Hi Infidelity" is doubly impressive in that it is one of only three albums to enter the top 10 thus far in 1981, along with Blondie's "Autoamerican" and Styx's "Paradise Theater." The rest of the albums that have jammed the top 10 in the first nine weeks of this year first hit that level in 1980.

As a result, the top of the charts has been rather static. The average LP in this week's top 10 has been positioned there for 12.8 weeks. On the high end are Pat Benatar's "Crimes Of Passion" with 24 top 10 weeks, AC/DC's "Back In Black" with 22 and "Kenny Rogers' Greatest Hits," with 18.

In recent years, there have been other startling No. 1 breakouts. Prior to hitting No. 1 with "Live And More" in 1978, Donna Summer peaked at number 26 with "Once Upon A Time." Before topping the chart with "Heart Like A Wheel" in 1975, Linda Ronstadt topped out at 45 with "Don't Cry Now." And prior to the No. 1 "A Star Is Born" soundtrack, Barbra Streisand crested at 46 with "Classical Barbra" (admittedly, a special case).

George Benson's "Bad Benson," the forerunner to the No. 1 "Breezin'," peaked at number 78; while Janis Ian's "Stars," the album before her top-charted "Between The Lines," climbed no higher than number 182.

And albums by Average White Band and Gerry Rafferty failed to even dent the charts in front of their No. 1 breakouts with "Average White Band" in 1975 and "City To City" in 1978.



T-NECK TIME—CBS welcomes the Isley Bros.' T-Neck Records stay within the CBS Associated Labels' fold with a party celebrating the re-signing at CBS headquarters in New York. Seen, from left, are: Bruce Lundvall, president of the CBS Records Division; Kelly Isley and Rudolph Isley of the Isley Brothers.

Motown Unit Sets Music Section For Soundtracks

• Continued from page 8

you can worry about how commercial the package is," she explains. Motown's earlier diversification following its first screen hit, the musical drama "Lady Sings The Blues," has found the Berry Gordy-founded combine behind non-musical tv properties and involved via its label in recent soundtrack packages like "It's My Turn" and "Loving Couples."

With future soundtrack assignments for Motown's own properties to be directed from within the production unit rather than Motown Records itself, dePasse believes she can avoid the pitfalls of those projects that package screen music to the detriment of the film itself. "I think we have great expertise in understanding the value, where appropriate, of what a hit record means for a film's exposure," she says.

That view, coupled with the division's independence, means Motown's production arm will actively screen non-Motown talent for its soundtracks—and, if needed, negotiate with outside labels for soundtrack placement.

Guitarist Bloomfield Dies

• Continued from page 16

years, while the Takoma LP, "Cruisin' For A Bruisin'," was finished only three months ago, and contains new material, says Dayron.

Dayron says that since Bloomfield was independently wealthy, he enjoyed recording for small labels and playing to school and club audiences. In 1980, he did three tours, playing one-man shows in Europe, the East and West Coasts.

Bloomfield, who wrote music for Andy Warhol's "Bad" film and earlier for Peter Fonda's "The Trip," enjoyed scoring films, collaborating with Nick Gravenites on the "Steelyard Blues" soundtrack. "We also did some porn. When the Mitchell Brothers (porn filmmakers in San Francisco) asked if we would like to work on some of their films, it was an opportunity to do soundtracks. Michael was into that. But we saw it as a big joke. We wouldn't even look at the rushes."

Dayron says he knew Bloomfield since their days together in the early '60s at the Univ. of Chicago, when they and fellow blues fans Paul Butterfield and Gravenites were known as the "Hyde Park Mafia."

From this friendship grew into the Paul Butterfield Blues Band, which

"I intend to function as an independent division," stresses dePasse. "I'd say Motown should have the inside track on an album, but if a given project makes more sense given the personalities and outside companies involved, then we'll be open to that." As an example, she gives the hypothetical case of a property destined for distribution through a major film outlet like Warner Bros. where there are existing close ties to another record company.

Motown's production arm has had its share of ups and downs, with product flow into films and tv varying over the years despite such successes as its first two movies, "Lady ..." and "Mahogany." Right now, no major feature films are in production, but dePasse reports a large development is underway for "Satchmo," "Hitsville, U.S.A." and "Daddy Goodness," the last now being eyed for revision following an earlier, unsuccessful Broadway incarnation that stalled after previews in Washington, D.C.

As for television, properties include a dramatization of a Stevie Wonder hit, "All In Love Is Fair."

was one of the headliners at the famous Monterey Pop Festival. Bloomfield also worked with Bob Dylan on "Highway 61 Revisited." In 1967, Bloomfield left Butterfield to form the Electric Flag with Gravenites and Buddy Miles.

At the time, Bloomfield was considered one of the top white blues guitarists in the growing rock scene. He went on to take part in the first big rock superstar collaboration LPs, "Super Sessions with Steve Stills and Al Kooper," and the "Live Adventures Of Mike Bloomfield And Al Kooper," which turned out to be Bloomfield's most successful recordings.

About this time last year, we predicted here that Blondie's "Call Me," theme song of "American Gigolo," which went on to become the top single of 1980, would not get nominated for a "Best Song" Oscar. It didn't.

Congratulations, though to J. B. Moore and Bob Ford, former Billboard staffers both, who produced Kurtis Blow's "The Breaks," voted by rock critics as the best single of last year in Robert Christgau's Pazz & Jop Poll in a recent Village Voice. Best LP was "London Calling" by the Clash.

Lifelines

Marriages

Joel Allen Samberg, to Bonnie Bass in New York. Husband is assistant editor of The Video Programs Retailer.

Montez Bivens, vice president of Creative Workshop, to Terry Nugent, Feb. 14, in Nashville.

Bob Stabile, general manager of Warner Bros. Music in Los Angeles, to actress Beckie Price aboard the Queen Mary at Long Beach, Calif., Jan. 30.

Eileen Schneider, West Coast director of press and artist relations for PolyGram Records, to Rob Wunderlich, associate director of product management at Columbia, Feb. 7, at the Magic Castle in Los Angeles. Singer Kenny Loggins sang "Now And Then" at the ceremony.

Daryl Boone, staff accountant for the Washington Education Research Associates, to Dan Pine, West Coast press and artist relations for PolyGram Records, Feb. 14 in Beverly Hills, Calif.

Deaths

Michael B. "Mike" Bloomfield, 37 prominent blues guitarist, Feb. 15 in San Francisco. He is survived by his parents and a brother, Allen, of Hastings, N.Y. See separate story, p. 16.

Jack Dubin, 72, who operated the Rittenhouse Hotel, Philadelphia, and its famed Hi-Fi Room—the first U.S. discotheque featuring recorded music for dancing—Feb. 7 in Hallandale, Fla. Surviving are his wife, Lorraine, a son, a daughter, a sister and two grandchildren.

Joye Wright, 7, daughter of Larry Wright of Philadelphia, in an automobile accident in San Francisco, Feb. 9. Father is an artist manager.

Ray Ashman, 71, photographer at James J. Kriegsmann Inc. (JJK Copy-Art), Feb. 14. With CopyArt for 32 years, he was known for his portraits of Gov. Nelson Rockefeller of New York, the Supremes and other show business acts.

Promoter Barg Dies At Age 82

CHICAGO—Erwin Barg, a record promoter who for more than 60 years was part of the Chicago music scene, died here Feb. 15 of a heart attack. His age was listed as 82.

Barg started as a song-plugger in vaudeville days and helped launch many hits here during the golden era of ballroom radio broadcasts. Later he became a record promoter, spending 15 years at London Records in the mid-'60s and 1970s. Before that he was with Dot/Paramount. He never left the business.

As a song-plugger, Barg took credit for helping launch such hits as "Yes We Have No Bananas" and "Ain't She Sweet." He worked for Irving Berlin and Mills Music.

Barg remained active up until the time of his death, working MOR and classical product in later years. He was most recently employed by Progress Distributing here.

Barg is survived by a wife, Gertrude and son, Myron.

TOP LPs & TAPE

POSITION
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105	105	22	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		136	140	30	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 25
106	106	18	SPYRO GYRA Carnaval MCA MCA 5149		8.98	SLP 50	137	141	42	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	CLP 19
107	90	33	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98		138	167	2	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	
108	108	16	THE POLICE Regatta De Blanc A&M SP 4792		7.98		139	142	39	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 26
109	82	13	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98		140	150	4	SHOES Tongue Twister Elektra 6E-303		7.98	
110	93	26	SOUNDTRACK Honeysuckle Rose Columbia SZ-36752	▲	13.98	CLP 10	141	131	24	B-52'S Wild Planet Warner Bros. BSK-3471		7.98	
111	94	12	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 8	142	148	17	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 41
112	101	21	SUPERTRAMP Paris A&M SP-6702	●	13.98		143	149	7	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 5
113	115	96	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 7	144	134	12	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98	
114	107	7	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98		145	135	4	STYX The Grand Illusion A&M SP-4637		7.98	
116	116	72	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		146	156	5	T.S. MONK House Of Music Mirage WIG 19121 (Atlantic)		7.98	SLP 35
118	119	13	EARL KLUGH Late Night Guitar Liberty LF 1079		7.98	SLP 52	147	143	14	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
119	102	8	FIREBALL Clouds Across The Sun Atlantic SD 16024		8.98		148	158	2	PLASMATICS New Hope For The Wretched Sire USE-9		7.98	
120	122	7	ORIGINAL CAST 42nd Street RCA/Red Seal CBL-1-3891		8.98		149	152	20	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 16
121	123	14	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 32	150	144	11	YES Yesshows Atlantic SD-2-510		11.98	
122	146	3	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98		151	151	4	STYX Pieces Of Eight A&M SP-4724		7.98	
123	125	14	PETER ALLEN Bi-Coastal A&M SP 4825		7.98		152	168	2	BOOMTOWN RATS Mondo Bongo Columbia JC 37062		7.98	
124	114	7	BEATLES Rubber Soul Capitol SW 2442		7.98		153	139	26	THE CARS Panorama Elektra SE-514	▲	8.98	
125	129	4	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444	●	13.98		154	153	30	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 39
126	126	21	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98		155	154	352	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
127	103	10	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century T-627 (RCA)		7.98		156	145	14	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98	
128	79	20	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98		157	138	50	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 24
129	112	28	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (Epic)	▲	8.98	SLP 21	158	170	4	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG-34494		7.98	
130	130	5	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98		159	170	4	707 The Second Album Casablanca NBLP 7248 (Polygram)		8.98	
131	133	4	STYX Cornerstone A&M SP-3711		7.98		160	165	26	L.T.D. Shine On A&M SP-4819		7.98	SLP 31
132	109	34	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		161	137	4	MILLIE JACKSON I Had To Say It Spring SP-1-6730 (Polygram)		7.98	SLP 25
133	118	17	LINDA RONSTADT Greatest Hits Vol. 2 Asylum SE-516 (Elektra)	●	8.98		162	162	79	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	
134	136	7	THE BLACKBYRDS Better Days Fantasy F-9602		7.98	SLP 46	163	164	15	OAK RIDGE BOYS Greatest Hits MCA MCA-5150	●	8.98	
135	121	14	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.98		164	163	5	BEATLES Love Songs Capitol SKBL-11711		7.98	

TOP LPs & TAPE

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ASCAP Paid \$123M In 1980; Up 22.5%

LOS ANGELES—Anchored by a 21% boost in licensee payments, ASCAP distributed another record-shattering high \$123,331,000 to its members in 1980, an overall 22.5% increase over 1979's \$100,639,000.

In a year of general industry slack, domestic licensees forked over \$121,110,000 to the licensing organization as opposed to \$99,765,000 contributed in 1979.

Total domestic receipts rose to \$126,392,000, \$22,919,000 more than 1979's \$103,473,000 for a 22% hike. Interest on investments upped from \$3,319,000 in 1979 to \$4,945,000 in 1980, while membership dues ironically plummeted from \$389,000 the prior year to \$337,000 in 1980.

In 1980, ASCAP disbursed \$88,147,000 from domestic sources, up \$8,720,000 over 1979's \$79,427,000 for an 11% jump. In addition, in August 1980, the society paid out \$9,270,000 representing fees and interest from CBS-TV covering April 1978 through March 1980.

ASCAP overhead rose 15% with total 1980 expenses of \$28,003,000 of which \$13,194,000 was salaries for 716 employees. Other expenses totalled \$14,809,000 in 1980. Salaries the year before totalled \$11,530,000

for 692 employees. Other expenses in 1979 totalled \$12,819,000.

Foreign distribution climbed to \$25,914,000 during the past year, a 22% gain over 1979's \$21,212,000.

For the first time in years, the ASCAP financial report to a general membership meeting here last week did not break down individual payments per country. In July 1980, a foreign distribution of \$12,560,000 representing monies due from England, France, Germany, Sweden and South Africa, was made.

In December, \$13,354,000 was distributed from payments made by the following countries: Australia, Austria, Belgium, Canada, Denmark, Holland, Italy, Japan, Norway, Spain and Switzerland.

In prior years' financial statements, ASCAP had, too, provided the time periods covered by the payments from foreign countries.

ASCAP's practice of advancing money to members showed an increase to \$5,745,000 in total compared to \$4,512,000 cumulative total the prior year. In 1980, ASCAP wrote off advances amounting to \$182,000 and recovered \$56,000 from advances written off in prior years, resulting in a net of \$126,000 for the year.

MCA, Azoff Locking Horns Over Steely Dan B-Side

LOS ANGELES—A new dispute between Steely Dan and MCA Records is brewing, centering on the label's handling of the second single release from the duo's hit "Gaucho" album.

Triggering the confrontation was the label's rejection of the group's proposed B side for "Time Out Of Mind," the follow-up to "Hey Nineteen." The group and producer Gary Katz had agreed on another LP track, "Third World Man," to accompany the new release, but were told MCA had already decided to use the same B side pressed onto copies of "Hey Nineteen."

That song, "Bodhisattva," was a

JUDGE OKAYS MCA \$ WRIT

LOS ANGELES—Tower Records' Russ Solomon is determined to carry on the legal hassle with MCA Records over a returns/discount controversy, even though Superior Court judge George Kolinski here has granted the writ of attachment sought by the label (Billboard, Jan. 31, 1981). Late last week, the judge granted a writ for \$486,000. MCA's original complaint sought \$588,772.46 (Billboard, Dec. 13, 1980).

Solomon notes that the amount in the judge's decision is less than \$1,000 off the amount of the return he is holding on MCA product of \$486,577.44.

Solomon intends to meet the attachment. "MCA ought to take back the returns if they have faith in their product. If they don't agree, we will meet the writ's demand with cash."

Solomon added that he is still supporting his mid-January cross-complaint, in which he claims MCA's procedure in instituting the suit was an abuse of process, and is seeking \$1 million in punitive damages from the plaintiff. **JOHN SIPPPEL**

previously unreleased live rendition of a song from the group's second ABC album, "Countdown to Ecstasy."

Personal manager Irving Azoff responded to the news by recounting his earlier wrath over MCA's insistence on pricing "Gaucho" at \$9.98, thus making it the first album other than a soundtrack to carry the higher suggested list price.

"They went to \$9.98 over my screaming objections," an angry Azoff said last week, theorizing that the higher price had in part influenced the album's failure thus far to match the top 10 chart success of "Hey Nineteen."

"To add insult to injury, they've now maliciously removed 'Third World Man' from the B side of 'Time Out of Mind' under the pretext that since there are only seven cuts on the album, it would hurt the LP's sales to include another album track as the next B side," he charged.

Azoff views the move as one with dire implications. "I contend that they're foolish enough to be considering seven singles from the album," he asserted.

MCA Records Bob Siner dismissed that forecast outright, saying the decision to again use "Bodhisattva" had stemmed from radio's demand for a new single, not from any formal singles sales strategy.

According to Siner, delay in finalizing production plans led to a minor crisis when several major radio stations, including WABC-AM in New York, began airing "Time Out Of Mind" prior to its release as a single.

Siner also noted that the current album's predecessor, the multiple platinum "Aja," had also had only seven tracks but nonetheless spawned three single hits—"Peg," "Deacon Blues" and "Josie"—after the LP's release in 1977.

That album, originally released by ABC, was brought under MCA's aegis a few months later as the result of its acquisition of ABC Records.

Inside Track

CBS Records has reportedly joined PolyGram in the waiting line at the Motown HQ, Hollywood. Both firms are pitching the **Berry Gordy** brigade to sign domestic distribution deals. Grapevine has recently-appointed president **Jay Lasker** listening but making no decisions. Rumor is denied by Motown. The company's reported yearly billing of between \$50 million and \$60 million is a ripe plum in today's sagging marketplace. If and when Lasker gets down to the nitty gritty, expect the veteran of independent and branch distribution to huddle with his present indie distributors to probe the situation.

That was **Natalie Cole** who suffered smoke inhalation at the Las Vegas Hilton and not her mom! Sorry!... **The L.A. NARAS Chapter has scrapped plans for its Wednesday (25) gala here in conjunction with the New York-based tv bash. Instead of the banquet, NARAS will stage a cocktail soiree, starting at 8 p.m. in the Versailles Room of the Beverly Hilton.** Seems that expected reservations were very light when most local industry brass opted for the Gotham event.

PolyGram's prexy Dave Braun priming the pump to back country more strongly. Recent on-boards include onetime MCA national promo boss **John Brown**, now covering the West, and **Steve Massey** covering the Midwest to round out the 48. Big "if" is whether **Statler Brothers' personal manager Bill Utz** will re-sign with PolyGram. Utz is known to be shopping labels presently. ... **Lieberman Enterprises** closed its St. Louis warehouse doors late last year, as did **Pickwick** earlier in the year. But expect Pickwick to reopen by June 15 in the Missouri. ... **Nautilus Recordings of Shell Beach, Calif.**, one of the icebreaking audiophile labels, will increase their annual album output in 1980, with regular monthly releases expected. **Steve Krauss and Baxter Boyington** see that mart exploding.

No more record/tape/accessories departments in the nation's 34 **Treasury** discount stores after June. In fact, no more of the ancillary **J.C. Penney** discount outlets will be open after that month. Penney's is shucking the entire chain, long beset by lagging profits. Pickwick racked the departments ... **Musicologist Harvey Bacal** discusses "Plagiarism, What Is Truly Original?" at the **American Society Of Music Arrangers' luncheon Wednesday (25) at Gio's, Hollywood.** Call (213) 938-5674 for details. ... **AFM topper Victor Fuentealba** warns that the **California Supreme Court** decision (Billboard, February 21, 1981) kayoing union arbitration of contract disputes will make hassel-settling more expensive. Parties now must hire an outside arbitrator or resort to civil legal action, he adds.

Cross Pollinating Merchandising: Record Bar, Chapel Hill, N.C., redeems monthly gift certificates for albums given by **Woofers & Tweeters**, when a customer purchases a stereo system. The Bar, **Gautier, Miss.**, has a deal working with the local **Stereo Showcase**, wherein component buyers get 20% discounts on selected albums. Beautiful concept because that new component buyer usually is building or rebuilding his album stockpile.

Track found onetime **Island and Capitol** marketing executive **Charley Nuccio** running refrigerator rigs out of the Coachella Valley from his home in Palm Desert, Calif. ... Expect **Bruce Bird** to wind up distribution for his **Badlands Records** through CBS because **Jeff Franklin** of **ATI** is on the case. ... **Concord Jazz Records** no longer handles its domestic distribution through **Earl Horowitz**. The jazz label's president, **Carl Jefferson**, is building his own marketing staff and going direct through independent distributors. Anticipate a Jefferson jet junket to South America soon, when he'll sew up

more Latin licensees. ... **Takoma** co-founder and **NAIRD** founding member **Charlie Mitchell** quietly running an industry consultancy, **Silver Tree Merchandising, Santa Monica.**

Track apologizes. We missed **Mike Spector** in our review of industryites involved in banking endeavors. The young boss of **MJS**, the one-stop chain in Miami, Atlanta and New York, is second largest stockholder in the **Plaza Bank of Miami**. MJS, Miami, out to become a strong independent label entity in its Miami branch. ... A formal creditors' confab was slated Friday (20) to ponder **Record Shack's** filing for reorganization under the bankruptcy act. To be held at the office of merchandiser's legal counsel, **Ronald Itzler**, it aimed to form a creditors' committee and provide insight into future operation. ... **Attorneys Joe Dubin and Abe Marcus** discuss aspects of the **Copyright Law** at the monthly **California Copyright Conference** meeting Tuesday (24) at the Sportsmen's Lodge in the Valley. Call (213) 658-5863 for reservations.

Gotham attorney Lee Eastman turned down a request from the state of **Wisconsin** that royalties from the state song, "On Wisconsin," be donated to the Dairy State as a **John Lennon** memorial. Eastman administers the song, which is part of the **Edwin H. Morris** catalog, owned by his son-in-law **Paul McCartney**. ... **Songwriters Resources And Services** has corraled songwriters **Chuck Jackson, Bruce Johnston, Dave Pomeranz and Barry Mann and Cynthia Weil** for a public forum on composing March 5th eve at the Musicians' Union Hall on Vine St., Hollywood. Phone (213) 463-7178 for details. ... When they make up a batch of new letterheads at **Pickwick Wholesale** rackjobbing division, **Dave Hutkin**, who was director marketing, will have assumed the duties of **Jim Lara**, senior vice president and general merchandising manager, who is now with **Largo Music**, the Baltimore rack. ... **Jeff Franklin**, reported here several weeks ago as agenting U.S. talent to Mongolia, jets to that faroff Asiatic land to work out an exchange, wherein a Chinese-Mongolian horsemen's show works the U.S. while a rodeo and country music package tours there, starting in Peking in late 1981.

New York retailer **Video-To-Go** is going public with an offering of 500,000 shares on a 340,000 shares or none basis at a price of \$3 per share. Video-To-Go is a subsidiary of **Videovision, Inc.**, which is in the record business through other subsidiaries. There are three Video-To-Go stores in New York, and the company needs the capital to expand. ... Copies of "**Songs And Pictures Of The Fabulous Beatles**" on **Vee-Jay Records**, which industry oldtimers remember being on the cutout lists for a decade, are turning up in record stores again, with album artwork pasted over covers from **Gladys Knight's "Pipe Dreams" LP**, released about five years ago.

In an apparent commitment to its current adult contemporary format, **WABC-AM, New York**, has moved to get out of the ratings doldrums by hiring a new morning drive team: **Ross Brittain and Bryan Wilson**, who have been working together since 1977 on **WZGC-FM (Z-93)** Atlanta. They succeed **Dan Ingram**, who is moving back to afternoon drive, which confirms long standing rumors. ... **Frank Sinatra**, in a 4-1 decision, was granted an unrestricted key employe gaming license Thursday (19) by the Nevada Gaming Commission. The five-member authority did not follow the recommendation of the Nevada Gaming Control Board, an investigative affiliate, for a temporary, six-month license.

High Costs Hurt College Concerts

• Continued from page 3

"The smaller acts won't make money," says Hubbard. "If you can't afford to give it away, don't do it unless it's a superstar. I think it will get worse in the next two years," she warns.

Gary English, executive director of the **NECAA**, feels that the college market is stable but also detects conservatism. "The economic risk is pulling schools to slightly more conservative situations because an error in judgment can hurt you badly now."

English sees promoters becoming more involved in campus programming to reduce the school's financial risk. "The day of the big show doesn't seem to be over. But the promoter of big acts who underwrites it has changed."

"Schools with facilities will continue to do shows with promoters," offers **Mary Jo Mertens**, director of

the student center at Northern Illinois University.

"Economics are affecting schools' ability to operate. The \$5,000 show, if you can afford to do it, is where it's at. It's kind of sad because it was nice doing the monster show," she says.

Says **Keith Case** of **Denver's Stone County Agency**: "People in general are taking less risks."

Maria Cooper, of **Everett Community College** in the competitive Seattle market, says she has been forced to pass on a lot of acts because of their high price.

"Everyone is charging more because of the drive to get here (23 miles from Seattle). Because of the price of gas, the group becomes more expensive, sometimes double. It's one thing for prices to go up because of inflation, but colleges are not supplying adequate budgets. Student activities fees are not being increased and I can't be like a promoter."

Victor Irving, college board chairman at **Syracuse University**, says he hasn't been greatly affected by the economy so far. "We push a little harder and start our campaigns earlier," he says.

But, adds **New Mexico State's** **Hubbard**: "It's like padding upstream."

Format Wars

• Continued from page 3

stream than country. **Mickey Gilley** is mainstream now." **Candea**, who was a jock now as **Capt. Jack on KILT-AM**, succeeds **Bill Young**, who's left the station.

Why did he take the station country? "We're tired of a 3.0 share," he says and indicates the station will go after **KIKK-FM's** country audience. **KIKK** scored a 10.5 share in the last Arbitron.

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