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# Billboard

86th  
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Feb. 21, 1981 • \$3 (U.S.)

## OTHERS DIFFER

### Warner Sheets To \$2.50 Columbia Print Next?

By IRV LICHMAN

NEW YORK—Warner Bros. Publications has lifted the list price of its single sheets to \$2.50 from \$1.95, a move decried by many of its competitors, but likely to be matched by at least one of them shortly.

The Warners hike, far greater than an anticipated \$2.25 seen coming this year from the print industry (Billboard, Feb. 7, 1981), was lambasted with words such as "steep," "shock" and "exorbitant." Some, however, confirmed prospects of a rise to \$2.25, while others continue to declare they'll try to maintain their current list of \$1.95.

"I've stated that I wouldn't initiate a price rise, but I'm definitely following suit," claims Frank Hackinson, chief of Columbia Pictures Publications. "There's no such thing as an in-between price," noting, as others do, that wholesalers and/or retailers are likely to "stick" a \$2.50 price on all sources of single

sheets. "There's no way to hold it below \$2.50."

Hackinson publicly acknowledges fears that publishers with whom he deals would, even if the \$1.95 were maintained, seek a higher royalty comparable to that gained by Warner publishers accounts. Publisher royalty rates

(Continued on page 9)

### In Antipiracy Battle, RIAA Says: Only Holding Line

NEW YORK—The recording industry is barely "holding the line" against illegal duplicators of disks and tapes, despite a recent Recording Industry Assn. of America report showing that an estimated \$55 million in illicit recordings and equipment was seized last year by law enforcement agencies in the U.S.

According to Jules Yarnell, RIAA special counsel on antipiracy, total revenues derived from illegal duplication remain at approxi-

mately \$400 million a year, despite a concerted effort on the state, local and national levels to stamp out pirates and counterfeiters.

"Piracy and counterfeiting had grown very rapidly in recent years," says Yarnell. "It has been difficult to reduce it."

The RIAA issued a report Wednesday (11) that catalog seizures of more than 85,000 bogus LPs, more than 75,000 pirated or bootlegged tape cartridges and cassettes, approximately 700,000 counterfeit labels and many thousands of sleeves, as well as quantities of tapes and disks taken in large volume seizures that weren't itemized.

Yarnell maintains that the \$400 million mark won't be shaved until the industry comes up with a workable method to clearly identify legit product in retail bins.

"The ideal solution is a device that can be used and recognized by the general public as well as the retailer and wholesaler."

The RIAA says it bases its estimates of the

(Continued on page 14)

### Revived CBS Profits Rise By 42%

By ROMAN KOZAK

NEW YORK—CBS Records has bounced back from its sharp downturn in 1979, posting a 42% increase in profits on an 8% increase in revenues for 1980. Profits went up to \$72.3 million for the year from \$51 million in 1979, on revenues of \$1,126,700,000, up from \$1,044,800,000.

The recovery provides dramatic evidence

of the effectiveness of stricter controls and economies—from returns policies to entertainment budgets—instituted by CBS, as by other labels, to stem the profit attrition which plagued much of the record industry in 1979.

"We are all delighted with the figures," says Dick Asher, deputy president and chief oper-

(Continued on page 8)

### AOR Loses To Hit Radio

By ED HARRISON

LOS ANGELES—Hit-oriented radio formats are on the ascendancy, apparently at the expense of traditional AOR. At least that's the indication from the latest listener measurement of this key market.

Both program directors and record promotion executives are scratching their heads wondering what's gone wrong with traditional AOR programming here in the wake of the latest Arbitron, which saw most of the Hot 100 formatted stations (KHTZ-FM, KIQQ-FM, KISS-FM, KFI-AM, KRLA-FM) make dramatic increases (including 18- to 24-year-old males) at the expense of the two dominant AOR stations (KMET-FM, KLOS-FM) in particular.

(Continued on page 19)

### New Home Digital Due

By ALAN PENCHANSKY

CHICAGO — DRC - Soundstream's home digital audio technology will have its first public demonstration within the next six months, the company claims.

The DRC-Soundstream technology is the first consumer digital audio system announced by a U.S. firm and the only system employing fixed-position software technology. It uses a laser beam to read the high density digital information.

Soundstream believes it is too early in the game to line up software suppliers, although a West German firm has reportedly expressed interest in manufacturing records for the new technology.

The Soundstream prototype demonstration could quicken the pace of

(Continued on page 57)

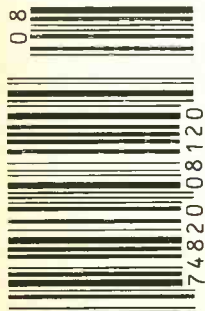


BERLIN, West Germany is the site of IMIC '81, April 26-29 with headquarters at the Bristol Hotel Kempinski. Early bird registration rates close 2/20 and hotel space is limited so act now for best possible accommodations at this important international mind-challenging conference. All room reservations must be made through Billboard. Act now! (Photo courtesy of German Information Center, N.Y.) (Advertisement)



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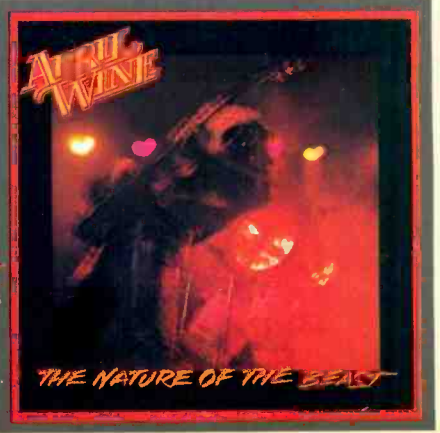


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# Judge Refers Tribunal Rate Fray To D.C.

By IS HOROWITZ

NEW YORK—Music publishers and songwriters jumped the gun in filing their New York appeals to the Copyright Royalty Tribunal decision on mechanical royalties, said a three-judge panel of the U.S. Appeals Court here in referring the case to appellate jurisdiction in Washington, D.C.

The decision was a first round victory for record company interests in what yet may turn out to be a protracted struggle over implementation of the Tribunal decision last Dec. 19 raising mechanical royalties to 4 cents a tune or 3/4 cents per minute of playing time, whichever is higher.

After little more than a half-hour of argument last Tuesday (10), Judge William H. Mulligan and his colleagues ruled that the first valid petitions for review were filed in the U.S. Court of Appeals for the District of Columbia and, by law, therefore must be heard in that venue.

The Washington petitions were filed Jan. 5 by the RIAA and CBS Records only minutes after publication of the Tribunal decision in the Federal Register.

The petitions entered in New York on Dec. 19 by the National Music Publishers Assn. and the American Guild of Composers & Authors were "premature" and therefore invalid, said the court.

Oddly enough, on the assumption that an early filing might be honored by the court, the RIAA also delivered an appeal petition on Dec. 19.

NMPA and AGAC may still seek to divert the action to New York via a motion before the Washington court. At press time, however, little more was said by a spokesman for these appellants other than "we will seek an expedited schedule in the District of Columbia Circuit, or ask for a transfer."

Publisher and songwriter interests have shown concern that adjudication of the appeals in Washington might delay implementation of the new mechanical rates beyond the July 1, 1981 date set by the Tribunal. They assert the Washington Court's median time for disposing appeals is about 14 months, while that in New York is less than six months.

Delay of the effective date could impact on anticipated mechanical royalties by as much as \$1 million a week if the old rate of 2 3/4 cents is continued beyond July 1, says AGAC.

# Lieberman Gains Gibson Racks

LOS ANGELES—Lieberman Enterprises has firmed its grip on a slot among the top three U.S. rackjobbing empires with its acquisition of from 150 to 175 Gibson discount department store record/tape/accessories departments.

Gibson's, which has been into recorded product since the middle sixties, has between 350 and 400 stores. Based at Seagoville, Tex. outside of Dallas, the chain has departments in its store served by several different rackers. These stores which Lieberman acquired were centrally served by Record Rack, an ancillary of Gibson's which is now being dissolved.

Veteran former ABC/MCA/  
(Continued on page 10)



Billboard photo by Plum Studios  
**MITCHELL'S HONOR**—Joni Mitchell is inducted to the Canadian Recording Hall Of Fame by Prime Minister Pierre Trudeau during the recent Juno Awards presentations in Toronto.

## HAWKINS EXCLUSIVE?

# CBS Forming Gospel Arm With \$3 Million

By JEAN WILLIAMS

LOS ANGELES—CBS Records will be the latest major label to launch a gospel division, but likely the only label to sign exclusively one of the music's leading record sellers. The company is reportedly set to pour about \$3 million into the venture, which will be worked through its mainstream merchandising/marketing/promotion network.

It is widely believed that Walter Hawkins, who has sold approximately 300,000 copies of "Love Alive II," is headed for Columbia.

Hawkins concludes his contractual agreement with Light Records when he hands over one more LP. He is set to go into the studio to begin recording.

Although Dr. George Butler, Columbia's vice president of jazz progressive music, a&r, will not identify the artists, he admits the company is negotiating with a major gospel performer and two lesser known acts.

All product will be released on Columbia, says Butler, with the first releases expected by summer.

While CBS is not the first major secular label to sign gospel acts—Warner Bros. signed Andrae Crouch to a lucrative four-LP deal (Billboard, June 9, 1979)—if it signs Hawkins, it will be the only major to have an exclusive with a star attraction.

Several artists have opted for split label deals with secular and gospel companies, including Al Green, who has agreements with both Word and Cream/Hi. Billy Preston, with Word and Motown, and Crouch with Light and Warner Bros. Hawkins is said to represent a large share of the Word-distributed label's sales picture.

As for gospel at CBS, Butler says, "We feel this is an important area. Gospel is on the threshold of exploding and we're very sincere about this move. We have been doing extensive research in this area."

"Record companies are beginning to realize that if they can get over the obstacles of distribution and promo-

(Continued on page 8)

# Calif. High Court Limits 'Form B' Powers Of AFM

By JOHN SIPPEL

LOS ANGELES—The long-held Form B employment contract provision mandating AFM arbitration of hassles over the binder is gutted by a recent California Supreme Court decision.

This state's top judicial body held that "arbitration provisions which designate as sole arbitrator either an affected contractual party or one with identical interests in the outcome of the dispute fail to achieve the level of basic integrity which we require of a contractually structured substitute for formal judicial proceedings."

The decision came in a review of a 1973 Superior Court complaint filed here by concert promoter Bill Graham, who alleges he was owed more than \$100,000 damages from Scissor Tail Inc., a corporate entity representing C. Russell Bridges, also known as Leon Russell, who also was a defendant, and the now defunct David Forest Agency Ltd. here.

Graham alleged that he verbally pactured with the defendants to plan and promote four summer gigs in Ontario and Oakland, Calif., Long Is-

land and Philadelphia in 1973. Graham contended the defendants failed to reimburse him for agreed-upon expenses for the California dates and reneged on the deal for him to serve in the L.I. and Philadelphia one-nighters. Graham contended he was to get 15% of gross on the concerts for his end.

Form Bs filed here show the contracts called for Scissor Tail/Russell to get scale against 85% of concert gross for the California outings.

In October 1973, Graham filed for breach of binder, declaratory relief and rescission. Scissor Tail pleaded for AFM arbitration. Superior Court here ordered arbitration in March 1976. By June 1976, the union's arbitration board awarded a \$53,000 claim to the defendants. In the meantime, Graham was placed on the AFM's defaulters list.

In October 1976, the matter was reopened and heard before the union here. The unidentified referee is described as "a former executive officer and longtime member of the union." Graham argued that because of the 85/15 split the promoter

(Continued on page 10)

# WCI Music Sees 11% Gain In Revenues; Earnings Hold

NEW YORK—The record and music division of Warner Communications, Inc. posted gains for fiscal 1980 in the midst of a record year for the company as a whole.

## WARNER MUSIC SALES \$40 M

NEW YORK—Warner Bros. Music registered its best gross revenue and income in history in 1980, according to Ed Silvers, chairman.

The music publisher had revenues of \$40 million worldwide, and profits exceeded by 5% the showing in the 1979 and 1978, previously tied as the peak periods for the firm. Silvers reports that net profit before taxes amounted to 20%, finalized at 10% after taxes.

Despite a decrease in mechanical revenues, reflecting the record industry's soft year, Silvers says the company benefitted by strong increases in performance, print and foreign business. Silvers claims an \$11 million gross for Warners print division, Warner Bros. Music Publications.

Revenues for the Recorded Music and Music Publishing Division rose 11% to \$806 million, with earnings of \$82.9 million, up slightly from \$81.7 million in 1979. The fourth quarter showed healthy gains for the division, with revenues up to \$267.5 million, compared with \$226.7 million in the same period of 1979. Income in the fourth quarter rose to \$34.6 million, compared with \$30.4 million in 1979.

The corporation as a whole posted gains of 21% to \$2.38 in per share earnings for 1980, and 26% gains in income to \$137,091,000. The fourth quarter constituted a record period for revenues, income and earnings per share for the corporation.

The big star in WCI's wide range of interests was the Consumer Electronics and Toys division, which includes Atari video games. The division more than doubled its revenue, and operating income increased tenfold.

While the film division had a disappointing year, according to WCI, the Warner Amex Cable Communications enjoyed success, although high start-up costs for the cable service ate into earnings.

# 10 Publishers Suing Over Copyrights In Home Video

By IRV LICHTMAN

NEW YORK—In two separate U.S. District Court actions here, 10 music publishers have brought copyright infringement actions over the manufacture, marketing and sale of two volumes of a prerecorded videocassette, "20 Years Of Rock & Roll."

The defendants in the actions, Media Home Entertainment, a California manufacturer of home video programming, and Video Shack, a home video retailer here, have been involved in similar litigation by Northern Songs Ltd., which charged infringements of copyrights written by members of the Beatles (Billboard, Mar. 22, 1980).

Media Home Entertainment, along with three other similar firms, reached an out-of-court monetary settlement with Northern, while Video Shack agreed to a permanent injunction on sale of the allegedly infringing videotapes.

In the action involving volume 1 of "20 Years Of Rock & Roll," the publisher plaintiffs are T.B. Harms, Wemar Music, The Hudson Bay Music Co., and Trio Music, A.D.T. Enterprises, Progressive Music, the publishers of five infringing copyrights, two of which are published by Progressive.

The complaint covering volume 2 of the videotape in question lists four plaintiffs who are publishers of five allegedly infringing copyrights.

They are Screen Gems-EMI, Six Continents Music, Williamson Music and Bonnyview Music.

Both suits call for damages as specified in the U.S. Copyright Acts of 1909 and 1976, including \$50,000 for each infringement on or after Jan. 1, 1978, the date the 1976 Act became law.

The actions also seek that the defendants be preliminarily enjoined from, among other demands, making, manufacturing, using, distributing, selling or advertising the allegedly infringing videotapes.

The following copyrights are listed in the complaint involving volume 1: "On Broadway" (Screen Gems-EMI), "Sixteen Candles" (Six Continents Music), "I'll Be Seeing

You" (Williamson Music), "Since I Don't Have You" and "This I Swear" (Bonnyview Music).

The following songs are involved in the volume 2 action: "Smoke Gets In Your Eyes" (T.B. Harms), "To The Aisle" (Wemar Music), "Under The Boardwalk" (Hudson Bay Music), "Stand By Me" and "Juanita" (Progressive).

Representing the plaintiffs is the New York law firm of Silverman & Shulman.

FEBRUARY 21, 1981 BILLBOARD

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# Goody, RIAA Imbroglia Drags On

## \$2G Fines Unresolved; Gortikov Twits Defense Lawyer

NEW YORK—The dispute over confidential Recording Industry Assn. of America antipiracy files is apparently headed back for a review by a federal appeals court, while the \$2,000 a day fines levied against the RIAA's attorneys are now being soft-pedaled by aides to the judge who ordered them, although they have not been officially rescinded.

Those were the key developments last week (12) in pre-trial hearings related to the government's prosecution of Sam Goody Inc. and its two top officers on charges of widespread trafficking in counterfeit recordings.

Last ditch efforts by the defense were also mounted to try and show that the RIAA is still withholding information sought in subpoenas approved by the court for files that might bolster Goody's claim that it may have unknowingly trafficked in counterfeit goods.

But repeated interrogation of RIAA attorneys under oath have so far failed to produce testimony to support that conclusion. On the contrary, testimony Wednesday and Thursday tended to diminish the defense theory that counterfeits were endemic in the retail distribution pipeline, as suggested by RIAA

president Stanley Gortikov.

Gortikov's appearance was marked by a pungent exchange between the RIAA chief and Barry Singer, a lawyer for George Levy, Goody's indicted president.

Singer, questioning Gortikov about his speech before the National Assn. of Recording Merchandisers in March, 1980, demanded that Gortikov be more specific in identifying the "familiar companies" he had accused of dealing in counterfeits.

"If the shoe fits, wear it," snapped Gortikov.

(Continued on page 78)

# WEA Confab: Droz Predicts Sales Gains

LOS ANGELES—WEA will for the 10th successive year break its prior annual sales mark in 1981, distribution giant president Henry Droz forecast as kickoff speaker of its annual spring marketing meeting Jan. 26-30 at the Doubletree Inn, Tucson.

The annual confab was moved up three months, so the national organization could review 1980 activity to insure the present year would become another record-breaker, Droz added.

Droz's enthusiasm stemmed from 1980 events such as the almost \$5 million generated by the three-pocket \$20.98 Frank Sinatra package, the two-pocket \$15.98 "Urban Cowboy" track set that rang up \$23 million to be the No. 1 dollar grosser for the year, and WEA's tripling its first year's projections in home video. Droz also noted that Jackson Browne, Queen and Rolling Stones albums released simultaneously each went on to hit the top slot on best-selling album charts. Droz also extolled overall album chart action (Billboard, Jan. 24, 1971), wherein WEA for the ninth consecutive year captured the top slot corporately.

The conference also heard new product presentations from Elektra/Asylum's Vic Faraci, Warner Bros.' Lou Dennis, Atlantic's Doug Morris and Dave Glew and WCI Home Video's Mort Fink, in conjunction with Russ Bach of WEA.

Keynoter Rich Lionetti, WEA vice president/marketing, pledged strategies to assist rackjobbers, one-stops and retailers in boosting WEA product sellthrough via regional marketing: a new artist development concept: event promotions and emphasis on the classical, jazz, country and r&b markets. Black music marketing vice president Hank Caldwell outlined new methodology for breaking acts and customizing promotions for large chains, wholesalers and small dealers.

George Rossi, vice president/sales and promotion administration, and Jody Raithel, national special projects coordinator, emphasized the growing role of the special projects coordinator in 1981.



**MOTHER'S DAY**—Lionel Richie and Milan Williams of the Commodores chat with fans at a Mother's Record & Tape Co. in Hampton, Va. as part of the three-store chain's housewarming celebration. The chain recently changed its name to Mother's from Variety Records.

# Alternative Radio Network Silenced By Dahl's Firing

By CARY BAKER

CHICAGO—The Alternative Radio Network, an emerging force in AOR syndication, appears to be in a state of collapse following the overnight dethroning of star talent, deejay Steve Dahl.

The breakdown of the satellite-transmitted network was triggered by Dahl's Feb. 6 firing from WLUP-FM here, leaving the announcer without a home base for his four-hour "Steve Dahl Breakfast Club" broadcasts.

WLUP had been the flagship station for Dahl's burgeoning network, which transmitted his morning program to two remote stations. Two more stations were committed to pick up the broadcasts this month.

Dahl is the comic but abrasive deejay who skyrocketed to fame in the summer of 1979 with his media-attracting "Disco Demolition" at Comiskey Park here. Leading Chicago's ratings among 18-24 males ever since, Dahl rose to national prominence with a single, "Do You Think I'm Disco," which became an anti-disco anthem.

Dahl's firing from WLUP is an apparent result of an inability to come to terms on details of the business agreement surrounding the year-old network. Since June, the Alternative Radio Network has operated as an informal partnership between Dahl and Hefel Broadcasting

Corp., WLUP's parent company, and had begun satellite distribution in the last 1½ months.

Dahl's program, originated at WLUP, had been fed to WABX-FM/Detroit and WQFM-FM/Milwaukee. It was scheduled to begin on Feb. 9 at both KROQ-FM/Los Angeles and WZZX-FM/Louisville.

Support among the network's stations, however, was shaken by

(Continued on page 71)

# Fire Cuts NAB Space

WASHINGTON—With the National Assn. of Broadcasters still reeling from the loss of 2,200 hotel rooms as a result of the November MGM Grand Las Vegas fire, the association is now faced with the further loss of another 1,000 rooms due to the Tuesday (10) fire in the Las Vegas Hilton. Both hotels were to play key roles in the housing of 27,000 attendees due at the NAB convention in Las Vegas April 12 to 15.

Hilton officials promise NAB that the 1,000-room East Tower of the 2,700-room Hilton will be "mostly back in operation" by convention time, but the rebuilding has also been estimated at three months.

The Hilton, which is situated right next to the Las Vegas Convention Center, where the NAB convention will take place, has been designated as the radio headquarters hotel for the convention. The Grand was to be the tv headquarters, but that will remain closed through the spring.

# Executive Turntable

In new appointments at Billboard, **Irv Lichtman** is appointed news editor and **Dick Nusser** is named international editor, both based in New York. In addition, **Sam Sutherland**, the magazine's Los Angeles bureau chief, takes on additional duties as jazz editor.



Lichtman



Nusser



Sutherland

## Record Companies

**Billy Bass** exits his post as senior vice president of promotion and creative services at Chrysalis Records in Los Angeles. . . . **Vernon Slaughter** takes over as black music and jazz promotion vice president at Columbia and **Paris Eley** moves into the post of black music and jazz promotion vice president at Epic/Portrait/Associated Labels. Slaughter was jazz/progressive marketing vice



Slaughter

president for CBS records and Eley was black music marketing national promotion vice president at CBS Records. Both are based in New York. . . . **Harry Anger** joins Arista Records in New York as international operations vice president. He comes from Polydor Records where he was marketing senior vice president. . . . **Martin Olinick** becomes business affairs division vice president for the West Coast in Los Angeles. He was West Coast business affairs director. . . . **Jerry Boulding** is named black product managing director for MCA Records in Los Angeles. Most recently, he was program manager at KDIA-AM, in Oakland, Calif. . . . **Randy Goodman** moves to RCA Records in Nashville as artist development services administrator. He was national press coordinator for Top Billing Inc. in Nashville. . . . **Richard Perlmutter** joins MCA-distributed Regency Records in Los Angeles as national sales and marketing director. He was previously regional sales manager for Time Inc. . . . **Caroline Molzan** is appointed production manager at Alfa Records in Los Angeles. She was an accounting supervisor at A&M Records.



Eley

## Marketing

**James E. Lara** joins the Largo Music Corp. in Columbia, Md. as marketing vice president. He was formerly senior vice president and general merchandise manager for the Pickwick Distribution Companies. Prior to that he was the Handleman Co.'s chief of operations. . . . The new executive echelon for the Record Shop chain (Billboard, Feb. 7, 1981) is: **Mary Ann Leavitt** former program control and administrative executive at RCA Selectavision in New York, president; **David Kaye**, founder and principal in the Emerald City Records operation in Atlanta, executive vice president; **John Regan**, formerly with TTT, controller. Also coming in are **Jane Leavitt** in merchandising and **Tom Leavitt** as purchasing vice president.



Anger



Olinick

## Publishing

**Frank Mandel** is upped to director of the copyright dept. of Chappell and Intersong Music in New York. He has been a manager of copyright since 1977. . . . **John Mahan** joins the staff of the Music Umbrella in Los Angeles. He previously headed ASCAP's West Coast office and has been with April/Blackwood Music and the Welk Music Co. **Linda Balogh**, formerly with RCA Records and April/Blackwood Music, moves to Music Umbrella as administrative assistant. . . . **Wendi Garfield** is promoted at ASCAP to West Coast public relations coordinator. She was office manager of ASCAP's West Coast membership division.



Boulding



Goodman

## Related Fields

**Jack K. Sauter** becomes a group vice president at RCA Corp. in New York. He directs both the firm's consumer electronics division and the distributor and special products division. He was vice president and general manager of the consumer electronics division. **Donald I. Cook**, division vice president and general manager of the distributor and special products division, reports to Sauter. . . . **Jonathan Dolgen**, executive vice president of Columbia Pictures, takes over direct supervision of Columbia Pictures Home Entertainment Division and Columbia Pictures Pay Television. Burbank, Calif. . . . **Daniel E. Hanlon Jr.** takes over as vice president controller at JBL Sound Inc. in Norridge, Calif. He has held posts at Raytheon, ITT and the Polaroid Corp. where he most recently served as controller. . . . **Edward**



Thagard



Hanlon

**B. Duggan**, chief executive officer at RTR Industries in Canoga Park, Calif., resigns his post March 31 to pursue additional interest in consumer electronics. . . . **Fiona Amsterdam**, formerly assistant to Danny Bramson, president of Backstreet/MCA Records, is now director of special service for the William Morris Agency in Beverly Hills, Calif. . . . **David D. Tompkins** succeeds **Tucker P. Madawick** as industrial design vice president

for RCA Video Products in Indianapolis. Madawick is retiring after 21 years in the post. Tompkins established his own design firm in Boulder, Colo. in 1979. . . . **Chuck Thagard**, formerly national field promotion vice president with RCA Records in Los Angeles, is now national sales vice president for the Nostalgia Merchant Video Co. in Los Angeles. . . . **Troy Blakely** of Detroit resigns

(Continued on page 78)

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# AIR RAID

**'THIS IS NOT A TEST!'**

**KICK-ASS ROCK 'N' ROLL FROM ATLANTA.**

**THIS IS THE REAL THING...**

**HEAD FOR 'THE BASEMENT'**

**AND TURN IT UP LOUD!**



## Signings

**Carmine Appice**, drummer/singer with Rod Stewart's group, to Riva Records worldwide. **Richie Podolor** is producing Appice's debut LP, which is due out in late May. ... Singer/composer **David Gates** to Arista Records. A debut LP from the former leader of Bread is expected this summer. ... British singer **Geoff Hughes** to WEA Records of Canada and to Paul Levesque Management of Laval, Quebec. ... **Archie Bell** to Becket Records with an LP expected in March. ... Vocalists **the Nolans** to Paul Drew of Paul Drew Enterprises, Inc. for personal manage-

ment and to Drew's Real World Records (distributed by Atco) for recordings in the U.S. and Canada. The group will continue to record for CBS, Inc. elsewhere in the world.

Texas producer **John Rollo** and his Last Minute Productions to the Brad Simon Organization for management. ... Singer/songwriter/musician **Mike Angelo** to the Jacksonville, Fla.-based Iffit Fitz Productions for record production and publishing and to the Blade Agency of Gainesville, Fla., for bookings. ... Pop group **the Meantime** to Inbetweens Records of Davis, Calif. A three-song EP featuring the songs "Two For One," "Sex Fit" and "She's So Wild" is scheduled to be released during the last week of this month. ... Country/pop artist **Sonny Flaharty**, rock band **the Muffs** and country/rock group **the Josey Wales Band** to Earthtone Records, a Columbus, Ohio-based label.

**John Mesler**, a singer/songwriter from New Jersey, to Jerry Gillespie for record production and to MCA for publishing.

### For The Record

LOS ANGELES—Trevor Lyttleton was one of the composers of original songs in "A Day In Hollywood/A Night In The Ukraine," along with Frank Lazarus, Dick Vosburgh and Jerry Herman. Lyttleton's name was omitted in the Recording Academy's recent announcement of Grammy nominees (Billboard, January 24, 1981) for best cast show album.

### NARAS To Roast Lowery In March

ATLANTA—Longtime Atlanta music executive Bill Lowery, president of the Lowery Group, will be the subject of an upcoming NARAS roast March 26 at the Century Center Hotel.

The evening will be MC'd by Bill Huie with roasters to include Kent Burkhardt, Leonard Feist, Hugh Jarrett, Lt. Gov. Zell Miller, Tommy Roe, Frances Preston, Wesley Rose,

Ed Shea, Glenn Snoddy, Ray Stevens, Joe Talbot, Buddy Buie, Cotton Carrier, Mike Clark, Jim Davenport, Ray Kinnamon, Bob Richardson and Zenas Sears.

Tickets are \$25 for the event and may be obtained through the Atlanta chapter of NARAS. The Lowery roast is sponsored as a fund raiser for the organization.

## GRAMMY RECORD NOMINEE

# 'New York, New York' Mirrors Sinatra's Show-Stopping Style

By PAUL GREIN

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

LOS ANGELES—Arranger Don Costa may have given the best capsule comment on Frank Sinatra's "New York, New York."

"Just for the record to step out—Sinatra or not—is almost a miracle in this day and age."

It's true the song wasn't exactly a chart-topper: It peaked at number 32 on Billboard's Hot 100, which gives it the rather dubious distinction of being the lowest-charting record of the year nominee in 15 years (since Tony Bennett's "The Shadow Of Your Smile" in 1965).

But "New York, New York" did shove Sinatra back into the pop spotlight in a big way. It was his first single to crack the top 40 or earn a Grammy nomination since "My Way" in 1969.

Yet, as Costa explains, it was only inserted into the "Trilogy" LP at the last minute.

"It was an afterthought," he says. "It was on our original list of songs, but for some reason we didn't do it the first time out. Then Frank had some second thoughts and called me and said, 'What do you think about throwing in 'New York, New York'?"

Sinatra first performed the song when he played a two-week engagement at New York's Radio City Music Hall in late 1978.

"That was a really 'up' period for New York," remembers Costa. "Things were flying. So he did a little bit of (the jingle) 'I Love New York' and then I went into the vamp that's the opening of 'New York, New York.' Later, when he came to play Vegas, they just chopped off 'I Love New York.'"

Costa says that both he and Sinatra were frustrated before this

hit came along. "We'd been racking our brains out for the past few years trying to figure out a way to get out there," he says. "This was our way of saying, 'Dammit, they're not going to wipe us out.'"

"I'm thrilled for Frank; that he was able to prove his point. Now he walks onstage and they just play two bars of that intro and the place goes up in smoke."

Before "Trilogy," Sinatra hadn't cut an album in five years, though he did start work on three LPs which he ultimately abandoned.

"It was just a matter of material," he told Jerry Bishop of KGIL-AM last July. "We just couldn't find anything that was worthwhile doing. We got a lot of stuff sent to us, but it wasn't to my taste."

The late Sonny Burke, who produced the album, was more specific in an interview last March. "I wanted him to stop doing songs he wasn't comfortable with. This is a very mature, sophisticated, elegant kind of guy, and the music he does should fit the image his fans know him by."

"I told Frank what I honestly thought as a fan—that his style and persona weren't coming across on (Continued on page 76)



Frank Sinatra: "New York, New York—it's a hell of a town."

## Modern Sells Regional Plant

LOS ANGELES—Modern Album, oldest of the nation's album fabrication plant networks, has sold its first regional operation in its more than 40-year history.

Fabrication pioneers Rudy Froehlig and Gene Thomas of Modern have sold their more than 30,000 square foot self-sustaining printing and fabrication holding in Burbank here to Bill Pine, president of that operation for the pair for the last seven years.

Both Froehlig and Pine emphasized that the Southern California plant will work more closely than ever with the other three Modern holdings in Hauppauge, N.Y., Terre Haute and Nashville.

Modern Album in recent years has developed in-house four-color printing facilities in its factories on Long Island and here. The Burbank facility, for example, has two four-color hi-speed Koenig & Bauer presses on which it can produce more than 200,000 front cover slicks daily. Pine notes that manufacturers no longer have to stockpile large amounts of finished slicks, but can merely provide finished film from which additional covers can be made rapidly when needed. The two Modern plants are equipped to print to board or print the conventional slicks on glossy stock. Pine said Modern here is already printing record label posters and will go into larger printed pieces soon.

In the changeover, Ray Gardocki has been appointed vice president and general manager of the local Modern factory.

### For The Record

LOS ANGELES—The correct address for the Pro One-Stop is 901 S. Hohokam Dr., Phoenix, Arizona 85281.

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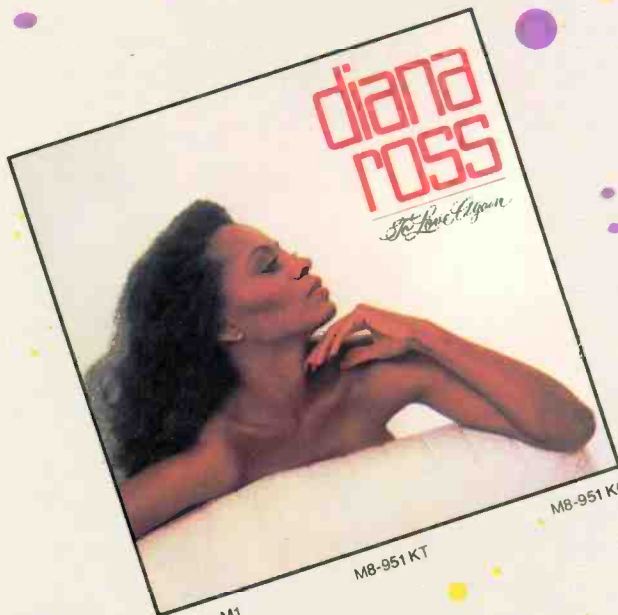
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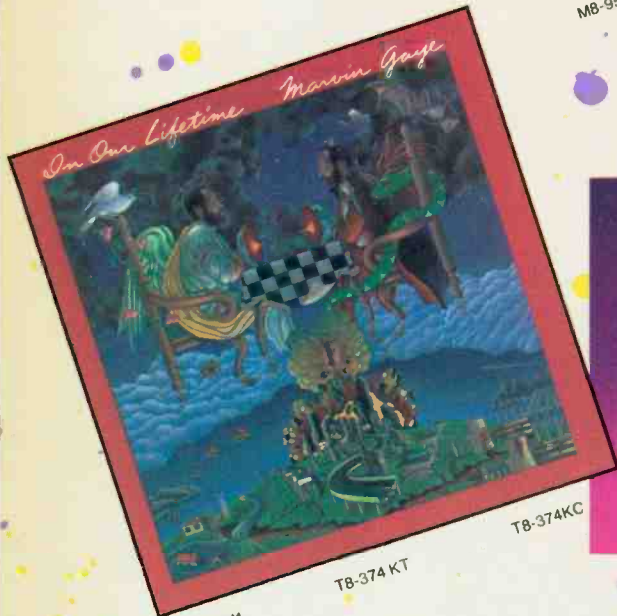
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TB-375 KT

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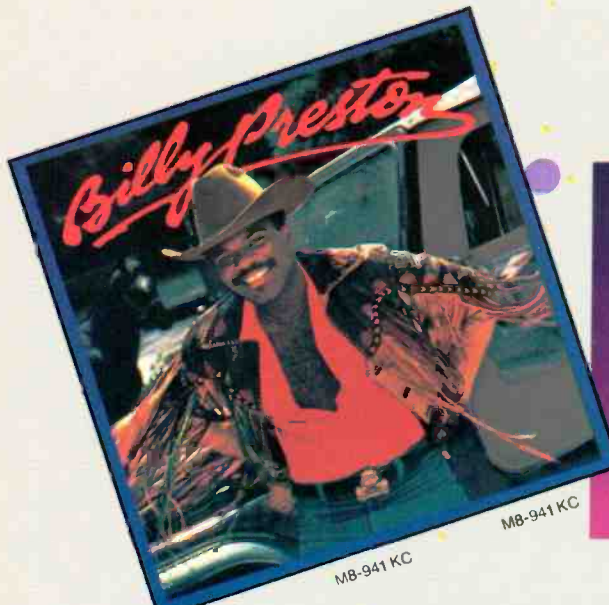
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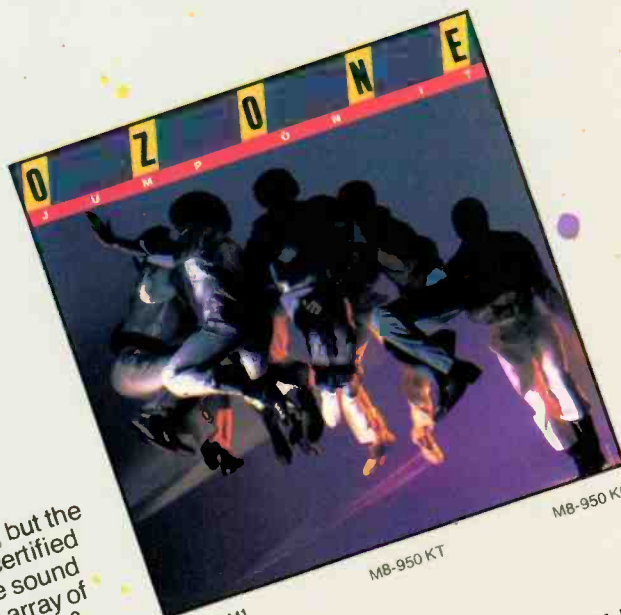
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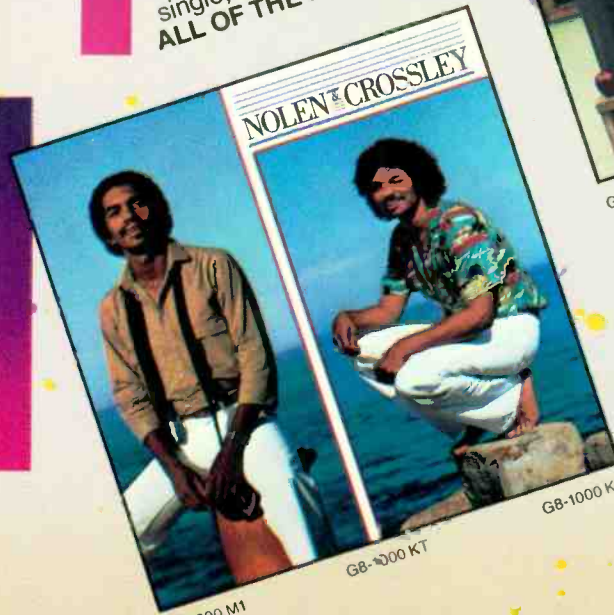
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MB-950 KT

MB-950 KC

## NOLEN & CROSSLEY

After writing songs for Thelma Houston, Ronnie Dyson, the Floaters — after laying tracks for Marvin Gaye and the Brothers Johnson — the duo stop touring long enough to vinylize their best tracks.



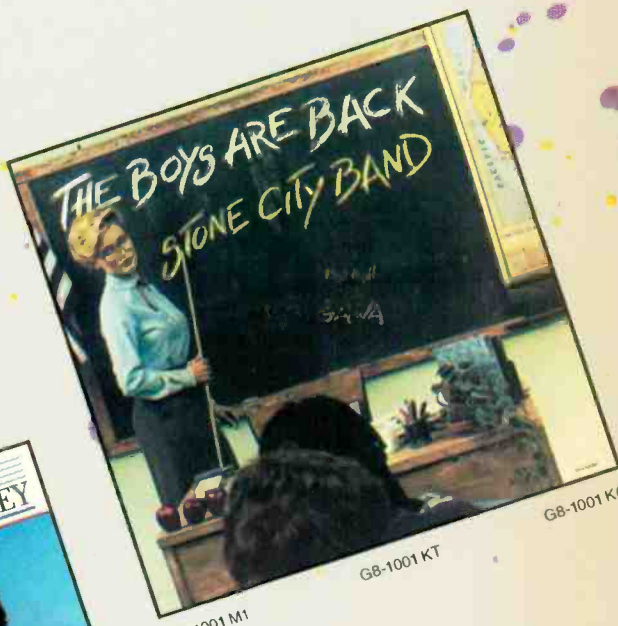
GB-1000 M1

GB-1000 KT

GB-1000 KC

## STONE CITY BAND THE BOYS ARE BACK

The band behind Rick James's classic rock/funk fusion lays down their own tracks, including their electrifying single, **ALL DAY AND ALL OF THE NIGHT**.



GB-1001 M1

GB-1001 KT

GB-1001 KC



# Integrity Sets Quarterly Record

## Financial Barometer's Earnings Climb To \$1.6 Million

LOS ANGELES—The industry's key fiscal barometer and its only sole publicly held recorded product/accessories/video software entity, Integrity Entertainment Corp. here, continues its healthy turnaround.

Its second quarter fiscal 1981, ending December 31, 1980, racked up highest sales and earnings of any quarter in the more than 10-year history of the western states retail chain. Sales of \$27.719.000 and earnings of \$1.556.000, compared to the same period a year ago, showed total sales up 14.2%, average sales per store up 23% and earnings up 150%. A year ago, second quarter net sales were \$24.280.000 with earnings of \$621.000. Earnings per share increased from 21 cents from the quarter last year to 52 cents this year.

Reflecting the consecutive quarter upturn were net sales for the six months ended Dec. 31, 1980, of \$45.456.000 with net income of \$1.581.000, reflecting per share earnings of 53 cents, compared to an 18 cent loss per share last year, when net earnings of \$39.303.000 produced a net loss of \$535.000.

Improvement resulted for second quarter fiscal 1981 despite a decrease of seven stores to a total of 136 stores in operation at second quarter's finish. Integrity is presently operating 118 stores in California, five in Washington, two in Colorado, five in Nevada and six in Arizona. Integrity bows its first Oregon outlet in a Portland suburb and new locations in Solano, Calif. and Olympia,

Washington prior to June 30, 1981.

Integrity founder/chairman Lee Hartstone attributes sales boosts to an increase in record and tape inventories and advertising and growth in sales of blank tape and prerecorded video cassettes.

Documenting Hartstone's observations was a reported merchandise inventory jump from \$16.327.000 in 1979 to \$24.202.000, gleaned from

consolidated balance sheets as of Dec. 31, 1980. Assets rose in 1980 to \$39.863.000 from prior year's \$32.035.000, despite the inclusion in 1979 of an income tax refund of \$1.814.000. There was no such refund in 1980. Cash increased from \$5.427.000 in 1979 to \$8.449.000 in 1980. Retained earnings almost doubled from \$2.377.000 to \$4.765.000.

JOHN SIPPEL

# Profits Revive For CBS Records, Home & Overseas

• Continued from page 1  
ating officer of the CBS Records Group. "It is the result of a great deal of hard work. More people were more efficient."

Asher credits more selective releases, and a stronger domestic market as other factors in the profits' increase. He notes, however, that beyond normal attrition there were no personnel cutbacks in the company.

The new figures mark a strong recovery for the Records Group, which saw its profits plummet in 1979 to \$51 million from a record high \$93.8 million in 1978. The strong showing helped offset declines in 1980 in earnings per share and net income for CBS Inc.

The profit figures for the Records

Group include income from equity-basis investment in Japan. Income for the years 1980 and 1979 was \$11.8 million, and \$3.2 million, respectively. Reflected also in these figures were foreign exchange gains of \$2.1 million in 1980, and losses of \$4.8 million in 1979.

For CBS Inc. overall, earnings per share for 1980 were \$6.92, a 4 decrease from the \$7.21 in 1979. Net income in 1980 was \$192.969.000 compared to \$200.707.000 in 1979. Although pretax income declined 6%, net income declined only 4%, due principally to favorable tax audit settlements, says CBS. Revenues for the year rose to \$4.062.052.000 from \$3.729.701.000 in 1979, a gain of 9%.

Fourth quarter 1980 earnings per share were a record \$2.50, 9% above the \$2.29 earned in the same period in 1979. Net income for the fourth quarter was \$69.614.000 compared with \$63.978.000 earned in the same quarter in 1979. That was also a 9% gain. Fourth quarter revenues were \$1.170.228.000 compared with \$1.109.572.000 in the fourth quarter of the prior year, a 5% gain.

The CBS Columbia Groups operating profit declined sharply in both the fourth quarter and for the full year, CBS says. At the Columbia Group, profits for the year went down from \$35.3 million in 1979 to \$13 million in 1980. Revenues also fell in the year from \$717.5 million to \$677.9 million.

Columbia House and the Specialty Stores Divisions experienced operating losses, and the Columbia Group has discontinued or sold a number of marginal operations in the Columbia House and the Musical Instruments Divisions, CBS says. At the end of the year it also transferred its record club operation to the Records Group.

## CBS Gospel

• Continued from page 3

tion, gospel will be very good for them. These have been the two biggest obstacles in gospel." He points out that gospel has moved from churches to concert halls to large cathedrals and other areas.

Does the label have an experienced staff to work its upcoming gospel product?

"We would defeat our own purpose if we did not go with someone who is experienced in this area," says Butler.

"We're already talking to someone about working our gospel. He would establish guidelines for the people here (Columbia) to follow."

"The person has knowledge of all outlets for gospel and the people involved in this area, including the mom and pop stores, book stores, churches and other important areas," he adds.

# Market Quotations

As of closing, February 12, 1981

1980	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4		Altec Corp.	—	6	3/4	13/16	3/4	Unch.
39	25%		ABC	5	116	29%	28%	29%	+ 1/8
36 1/2	27		American Can	7	101	29%	29%	29 1/4	Unch.
39 1/2	14%		Ampex	15	—	—	—	33%	Unch.
5	2%		Automatic Radio	5	10	3 1/4	3 1/4	3 1/4	Unch.
55 1/2	42 1/2		CBS	7	50	49%	49%	49%	Unch.
44 1/2	27		Columbia Pictures	8	44	39%	38%	39	Unch.
8 1/4	4		Craig Corp.	—	8	4%	4%	4%	Unch.
58 1/2	40 1/2		Disney, Walt	14	466	57%	56%	56 1/2	- 1/8
9 1/4	6%		ElectroSound Group	13	8 1/2	8 1/2	8 1/2	8 1/2	- 1/8
12	3%		Filmways, Inc.	—	103	5%	5%	5%	Unch.
20%	11		Gulf + Western	4	923	15%	15%	15 1/4	- 1/8
16	7%		Handleman	8	50	13%	13%	13%	- 1/8
14 1/2	5%		K-tel	10	264	14%	13%	13 1/4	+ 3/8
45 1/4	25%		Matsushita Electronics	11	—	—	—	41 1/4	Unch.
57 1/2	42 1/2		MCA	7	181	45%	44 1/2	45	- 1/8
19 1/2	10		Memorex	—	32	12	11%	11%	- 1/8
63 1/4	46 1/4		3M	10	1157	58%	58%	58 1/2	- 1/8
84	41%		Motorola	12	376	68	66%	67 1/2	- 1/4
41 1/2	23 1/2		North American Phillips	7	31	38 1/4	37%	37%	- 1/8
9%	4%		Orox Corp.	42	71	9%	9%	9%	+ 1/8
28 1/4	13 1/2		Pioneer Electronics	20	2	28	27 1/4	28	Unch.
33	18 1/2		RCA	8	652	28	27 1/2	28	Unch.
16%	6		Sony	10	3301	15%	15%	15%	+ 1/8
36	20 1/2		Storer Broadcasting	13	231	32 1/2	31%	32	+ 1/8
7	3		Superscope	—	25	4	3%	3%	- 3/8
35 1/4	24 1/4		Taft Broadcasting	9	16	26%	26%	26%	- 1/8
20%	14%		Transamerica	5	396	18%	18%	18%	- 1/8
58 1/2	29 1/4		20th Century-Fox	10	360	53%	51%	53	+ 1/8
41	17 1/4		Warner Communications	15	1021	35	34	34	- 1/8

## OVER THE COUNTER

	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1%	2%	Koss Corp	9	40	5%	6%
Certron Corp	18	160	1%	2%	Kustom Elec.	—	10	1%	1%
Data Packaging	7	—	6%	6%	M. Josephson	10	26	12 1/2	13 1/4
First Artists Prod.	13	4	4%	4%	Recoton	10	20	2%	2 1/2
Integrity Ent.	38	176	3%	3 1/2	Schwartz Bros.	—	—	1%	2%

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

# Metromedia Profits Rise

SECAUCUS, N.J.—Metromedia broadcasting operating income is up 18% to \$28.1 million for the quarter ended Jan. 3, due to "profit margin expansion in radio," chairman John Kluge says. A year ago, these quarterly profits were \$23.9 million.

For the fiscal year ended Jan. 3, broadcasting operating income is up to \$70.9 million compared to \$57.7 million in the previous year.

Broadcasting revenues for the quarter stand at \$74.4 million, up from \$60.8 million a year ago. These

revenues for the fiscal year total \$226.7 million, up from \$187.9 million.

Total revenues for the company for the quarter are \$148.6 million, up from \$137.9 million a year ago. For the fiscal year these revenues total \$453.9 million, up from \$416.7 million a year ago.

Net income for the quarter amounts to \$19.3 million, up from \$16.0 million a year and this income for the fiscal year stands at \$54.8 million, up from \$41.8 million.

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# Warner Bros. Increases Song Sheet Price To \$2.50

• Continued from page 1

are generally 20% of the list price of single sheets.

A major print executive who does not desire attribution declares, "They may tell us they can take their business to Warners, but I'll try to convince them that Warners is going to sell far less copies at \$2.50."

Ed Silvers, chairman of Warner Bros. Music, terms "idiotic" the manner in which the Warners price rise was greeted. He predicted similar pricing by other major print firms within "three to six months." Silvers claims positive feedback among print jobbers and wholesalers in a pre-price hike survey.

One major jobber, Charles Dumont of Cherry Hill, N.J. feels, through its sales manager George Bielo, Jr., who puts it this way: "The increase is kinda steep. I thought they'd hold off because of economic conditions. There'll be consumer retaliation for a while, but as in the case of the increase to \$1.95, sales will pick up again."

The print trade increased its list price level to \$1.95 three years ago from \$1.75, although Warner's move at the time reflected an increase from \$1.50.

On the retail level, Clyde McElverne, general merchandising manager of Harmony Hut, with 23 of its Northeastern outlets selling sheet music, says the size of the increase "is overwhelming, but everything else is going up and a manufacturer knows what he has to do."

He adds he might be forced to sticker a \$2.50 price on all single sheets, adding that it's "costly" to work with different pricing levels.

As for the consumer, McElverne insists single sheets at \$2.50 still represent a modest outlay for something "you can play over and over again. The consumer may not consider this investment too high."

Claiming "shock" on hearing word of the Warners increase, Lauren Keiser of Cherry Lane Music declares, "We're concerned about sticker up the marketplace. We plan to put pressure on jobbers who do it, although I'm not certain about what we can do about retailers."

"Artists and managers must realize what this can do to them. Artists want their music out there. It may be more important to them than royalties." Keiser continues to maintain that Cherry Lane will hold the line on price increases.

While he states that a \$2.25 price is "definitely a possibility," Irwin Robinson, president of Chappell/Intersong, terms the Warner hike "steep." He also fears sticker up that could force the price issue—although he stresses in Chappell's case that a \$2.50 list is unlikely.

In defense of his company's deci-

sion, Mel Bly, president of Warner Bros. Music, declares, "We're not only reflecting the cost of paper and printing, but the cost of people, too. We don't feel the same fears as oth-

ers do that the price is infringing on folios, since we have very few folios that sell in the low-line \$4.95-\$5.95 range. Folios have generally doubled in price over the last three

or four years, while single sheets have gone up fractionally."

"I'm not going to raise my price and I hope none of the others do," claims Steve Cotler, chief of Big 3

Music. Increases in paper and printing, Cotler adds, do not justify what he regards as an "exorbitant" increase. "It's yet to be determined if  
(Continued on page 70)

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# Campus Meet To Face Rising Costs

LOS ANGELES—The impact of the economy on campus entertainment will be among the most pressing topics when more than 2,000 campus activities buyers from 450 schools participate at the National Entertainment & Campus Activities Assn. (NECAA) national convention Feb. 18-22 in San Antonio.

With the escalating costs of transportation, equipment and major name talent, coupled with modest school budgets on most campuses, colleges and universities appear to be having more difficulty securing big name talent.

Additionally, a session entitled "Promoting Against The Big Promoter" will detail the complexities of schools being in direct competi-

tion with an established promoter. The discussion will include budget planning, negotiation with agents, and advantages and disadvantages of open promotions and closed campus promotions.

In all, nearly 100 educational sessions are planned and slated to be conducted by experts in the field of campus and industry programming.

Gary English, executive director of the NECAA, will lead a session on the current status of music licenses for schools that have resulted from the Copyright Act of 1976 and the state of ongoing negotiations. The session will include options available to schools.

About 250 firms representing all

facets of the entertainment business will be marketing their talent services, producers and programs via the exhibit hall, talent showcases and film screenings.

Set to perform on the mainstage showcases are: Les Ballets Jazz de Montreal, Beatlemania, the Blushing Brides, Buffo, the Chieftains, Albert Collins and the Icebreakers, Dr. Demento, Edmonds & Curley, Export, Gallagher, Innersections/Progressive Music Trio, Kinesis, La Joye de vivre, Michael Murphey, Jeanne French, Nantucket, the Neville Brothers, New Mexico, Willie Nile, Yacov Noy, Riders In The Sky, Mitch Ryder, Taj Mahal, Livingston Taylor, the Toons, Roger Voudouris, Doc Watson, Truly Original Band, Cris Williamson and Paul Winter Consort.

At presstime, record company participation is reported to be minimal, although representatives of the major agencies are expected to be in attendance.

A session called "Colleges And Agencies in the Contemporary Performing Arts. Problems And Suggestions" will explore the problems commonly encountered during negotiation for and production of contemporary performing arts events. Suggestions will be offered which will help schools and agencies to better interface with the contemporary entertainment business.

ED HARRISON

## 2 Plead Guilty In Scandal

NEW YORK—Two top executives of Warner Communications pleaded guilty last week to charges stemming from the Westchester Premiere Theater scandal of the mid-1970's. The men, Jay Emmett and Leonard Horwitz, face possible prison sentences of 20 years and eight years respectively. Sentencing is set for April 6.

The guilty pleas came as a result of plea bargaining. Each man pleaded guilty to two counts of a 17-count indictment in return for the dropping of the other charges. Presiding Judge Lloyd MacMahon will determine the sentences in Manhattan Federal Court.

Emmett pleaded guilty to two charges of transporting stolen checks, while Horwitz pleaded guilty to two tax charges. Several convictions have already resulted from the case, which involved a mob-dominated skimming operation.

## Liberty Label To Boost Ties To Nashville Writers

By KIP KIRBY

NASHVILLE—1981 is shaping up as the year for new acts at Liberty Records in country as well as pop.

So says a&r vice president Don Grierson, pointing to a label roster that includes an intriguing mix of well-known names (Kenny Rogers, Dottie West, Billie Jo Spears) with a healthy group of upcoming talents (Cristy Lane, Susie Allanson, Richard Leigh, Kin Vassey, Bill Nash, Bobby Smith, Diane Sherrill).

Grierson makes a point of commuting regularly from Liberty's West Coast headquarters to solidify the label's link with Nashville and to

tap what he calls the "incredible wealth of material" available from local songwriters.

Emphasizing Liberty's commitment to new artists, Grierson says, "You can't depend forever on a Kenny Rogers. This is going to be our year to concentrate on the new young acts who are starting to make a name for themselves."

Echoing Grierson's sentiment is Joe Petrone, vice president of marketing for the label. He notes that Liberty's game plan calls for "strong and immediate action out of the box rather than a 'wait-and-see' attitude on new releases."

Petrone points to the success the label had in 1980 with breaking acts such as Kim Carnes, the Vapors, Rocky Burnette and Cristy Lane, as well as re-establishing Dottie West at the top of the country charts.

"We are looking this year to establish our share of the market," comments Petrone, adding that a new black music division may also be on the drawing board as part of Liberty's projected growth pattern for the coming year. The label currently rosters such black-oriented acts as Earl Klugh, Eloise Laws, Wilson Pickett, Kwik, Dayton and Noel Pointer.

Liberty released albums on its three top country female singers last week, with West's "Wild West." Bill-

(Continued on page 54)

## Lieberman Gains

• Continued from page 3

Handleman Co. distribution executive Lloyd Scott and approximately a dozen employees of Record Rack, are being terminated. They will not join Lieberman, which is serving the newly acquired departments from whatever Lieberman warehouses are logistically most convenient. The new stores are primarily in Texas, Louisiana, New Mexico, Kansas and Colorado.

## Calif. High Court Limits AFM 'Form B' Powers

• Continued from page 3

was not responsible for the concert loss. In November 1976, the referee ordered Graham to fork over the \$53,000. In February 1977, the AFM International Executive Board confirmed the award to Scissor Tail/Russell.

Scissor Tail/Russell was granted its Superior Court petition to recognize the award and a judgment in favor of the defendants was ordered. Graham appealed to the State Supreme Body in 1979.

The California Supreme Court ruled the union Form B pact was "adhesive" in that it reduced Graham to the "humble role of 'adherent.'" The defendants countered that the union contracts were flexible, citing that such matters as time, date of concert and price of tickets were negotiable. The court disagreed.

The court held "particular care (must be taken) to insure that the party of lesser bargaining power is not left in a position depriving him of any realistic and fair opportunity to prevail in a dispute under its

terms." Because the AFM is involved in the arbitration of contract quarrels, the court held the "element to arbitrate is essential illusory."

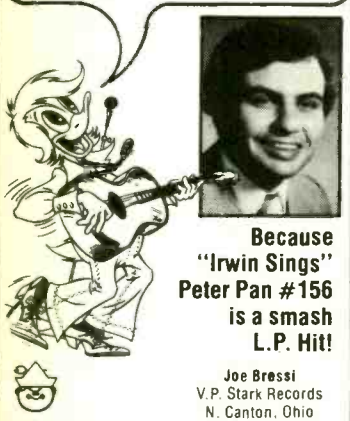
"The hearing is of little sequence if it proceeds under rules which deny a party the fair opportunity to present his side of the dispute," the court continued. Graham had argued that the first union tribunal did not afford him a chance to present his side.

"Is the contract we here consider, insofar as it requires the arbitration of all disputes arising thereunder before the AFM, to be deemed unconscionable and unenforceable? The answer to this question, we have concluded, must be yes," the decision continues. "We are of the view that the 'minimum levels of integrity' which are requisite to contractual arrangement for the nonjudicial resolution of disputes are not achieved by an arrangement which designates the union as one of the parties as the arbitrator of disputes arising out of employment, espe-

(Continued on page 76)

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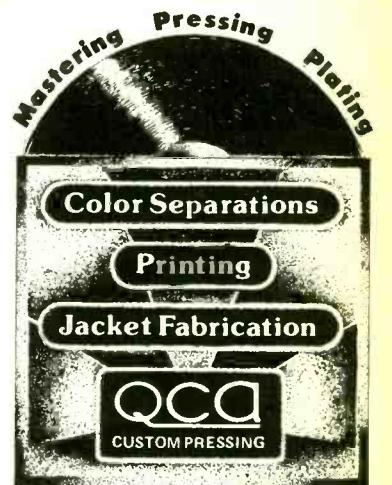
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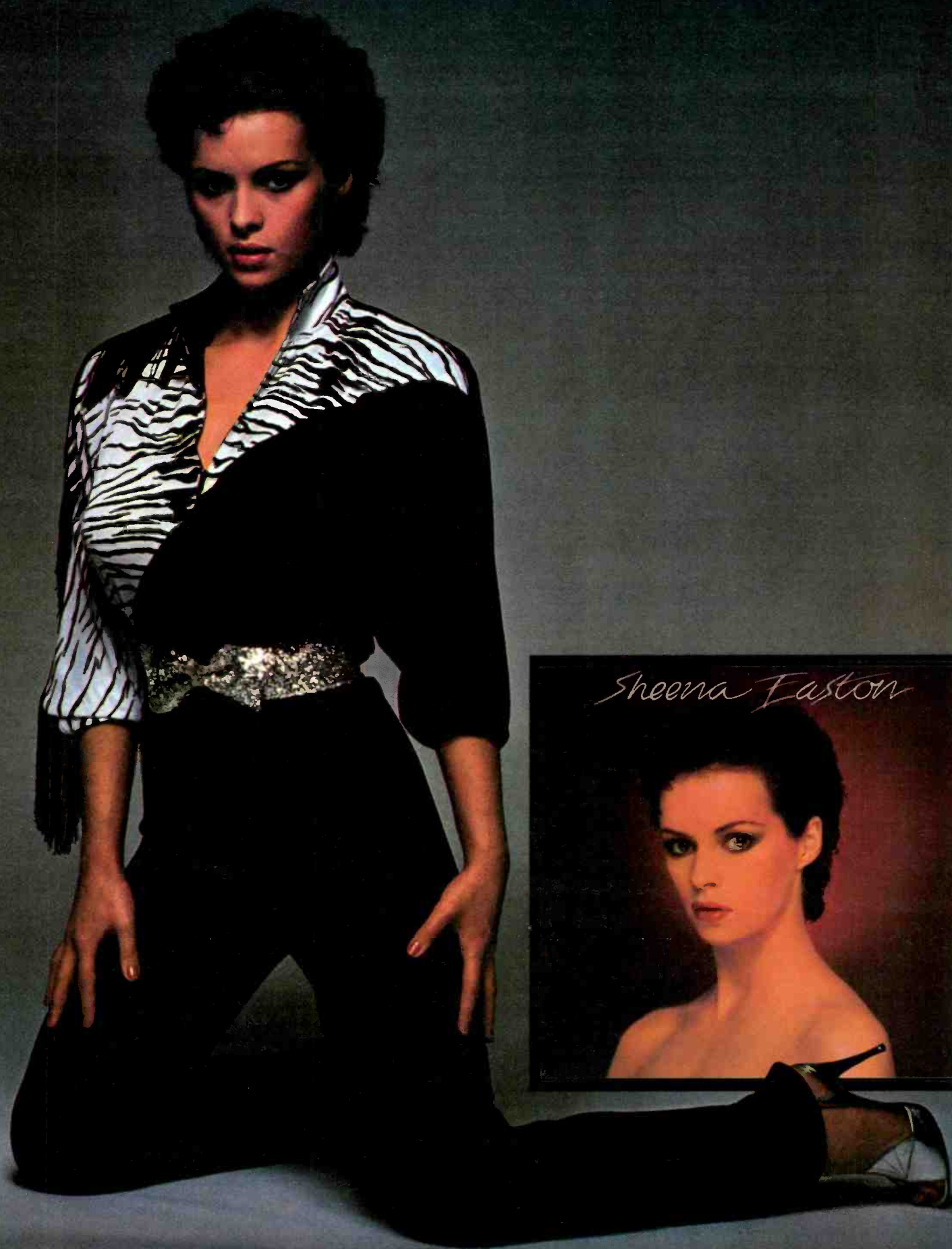
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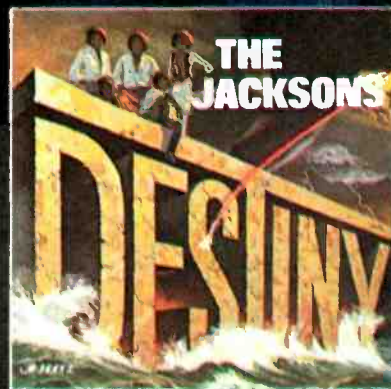
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*Produced and Written by the Jacksons*



*Produced by The Jacksons*

## DEATH AT AGE 55

# Bill Haley Was Rock Music's First Star

By ROMAN KOZAK

NEW YORK—Bill Haley, who died of a heart attack Monday (9) at age 55 in Harlingen, Texas, kicked off the rock'n'roll explosion in 1955 with "Rock Around The Clock," which went on to sell close to 25 million copies around the world.

Haley, who was born in Highland Park, Mich. on July 6, 1925, helped pave the way for the acceptance of the new music with such records as "Crazy Man Crazy" in 1953 and "Shake, Rattle And Roll" in 1954. When the rock'n'roll boom began, he was the first rock idol, though he was superseded within two years by the more handsome and dynamic Elvis Presley.

Nevertheless, Haley remained a musical force through the '50s with such hits as "See You Later Alligator," "Burn That Candle," "Razzle Dazzle," "R-O-C-K," "The Saints Rock'n'Roll," "Skinny Minnie," "Rock A Beatin' Boogie," "Rip It Up," and others.

As Haley's recording career faded, and his reported problems with the IRS grew, he increasingly performed abroad. (See separate story.) In the early '70s he played in rock'n'roll revival shows in the U.S.

Haley made his first record, "Candy Kisses" in 1945 before he was 20, and spent the next four years playing with various unknown cowboy bands. In 1949 he took a job as a disk jockey at WPWA in Chester, Pa. At the same time he recorded a number of obscure hillbilly songs on small labels, before signing with Essex Records in 1950.

In 1951 Haley recorded "Rocket 88," which was an r&b hit for Jackie Brenston. This was followed by "Rock This Joint," which sold a reported 75,000 copies for Essex. In 1952 the original Comets group was formed, and in the next year recorded "Crazy Man Crazy," which reached 12 on the charts.

"He never played country music. He was interested in r&b and he played rock'n'roll right from the beginning," remembers Milt Gabler, who began producing Haley in 1954 for Decca Records. Essex lost interest in Haley, preferring to concen-

trate on the more popular orchestral records of the time.

Haley was brought to Gabler by Dave Myers, publisher of "Rock Around The Clock," which was a reworking, with a new melody, of the blues song, "My Daddy Rocks Me," remembers Gabler. "Rock Around The Clock" was recorded at Haley's first session at Decca on April 12, 1954. It was soon released, but did not do that well. However, the followup, "Shake, Rattle & Roll," hit number 7 on the charts, prompting Decca to rerelease "Rock Around The Clock," which then shot up to No. 1.

The song was included in the opening sequences of the controversial "Blackboard Jungle" film. Gabler credits part of the success of the film and the song to the fact that it was the first time rock'n'roll was heard loud through giant theatrical sound systems. Prior film soundtracks had a much deader sound, with the orchestra muted in the background. But here the heavily rhythmic recording just jumped out at the audience.

"Rock Around The Clock" went on to become a worldwide hit, most recently hitting number 12 on the English charts in 1974. The song is still heard around the world every day as the theme song of the "Happy Days" television series.

In 1955 and 1956, with "Rock Around The Clock" an international youth anthem, Haley and the Comets were youth idols. The "Rock Around The Clock" film was released in 1956 provoking riots in the U.S. and especially in Britain. This was followed by an appearance in the "Don't Know The Rock" film. But by 1958, time was beginning to pass Haley up. Chubby, shy and soft spoken, Haley could not compete with his more aggressive or cuter rivals. Moreover, through the years Haley's music did not change with the times.

"Bill felt that he made a big enough contribution to rock'n'roll that there was no need to play anything new," recalls Joey Weiz.

(Continued on page 76)



Billboard photo by Chuck Pulin

REMEMBERING HALEY—Bill Haley at a rock'n'roll revival show in Baltimore in 1973.

## To Europeans, Haley Was Seen As Surrogate Elvis

By MIKE HENNESSEY

LONDON—Bill Haley was known in Europe as the man who began the rock'n'roll revolution, and in Britain, he achieved the astonishing feat of having his classic single, "Rock Around The Clock," in the top 20 on seven separate occasions between 1954 and 1974.

Bill Haley never quite seemed to understand why his rather brash brand of rock'n'roll had such an explosive impact in Europe. But the fact was that when in February 1957, two years after the U.K. release of his first big hit, "Shake Rattle And Roll" (which reached No. 4 on the U.K. charts), he made his first British tour. The reaction was so riotous that he was roundly condemned by magistrates and city councillors.

The image of Haley as a cult hero of the rock'n'roll generation and a provoker of riotous behavior contrasted bizarrely with his chubby, middle class, middle-aged demeanor, and the truth is that he was really the innocent harbinger of a provocative musical message, unlike Presley who was the embodiment of all the aspirations of young rock fans. In fact, the reason why Haley enjoyed so much more popularity in Europe than he did in the U.S. was that he was a kind of surrogate Elvis, required to do duty for the real idol who never did make a professional

appearance on this side of the Atlantic.

When Haley arrived at Southampton on the Queen Elizabeth in February 1957 for his first British tour, the Daily Mirror chartered a special train from London to bring fans to meet him, and at Waterloo station he was mobbed by more than 3,000 rock'n'roll enthusiasts. He was the idol of the teddy boys, the youths who dressed in drape jackets, drain-pipe trousers and thick crepe-soled shoes and their response to his music was to rip out cinema seats and generally wreck the dance halls and theaters where Haley and the Comets appeared.

Haley, whose mother came from Ulverston in Lancashire, had five singles in the British charts in September 1956, including his greatest hit, "Rock Around The Clock." This single charted in January 1955 and then again in October that year. Further chart entries were in September 1956, December 1956 and January 1957. In 1968, MCA reissued the single and it entered the top 20 for the sixth time. Then finally it was re-released again by MCA in 1974 and got to No. 12.

In the autumn of 1979, he played the Royal Variety Performance at the London Palladium. In that year, he also toured Sweden, Holland and Germany. He was due to return for a European tour in November last year but illness prevented his making the trip.

An indication of his popularity in Europe was the fact that for the last 12 years, he was signed to a European record company—Sonet of Sweden—initially for Scandinavia and Germany but ultimately (from 1970) for the whole world.

Says Dag Haeggqvist, Sonet general manager, "We achieved fantastic sales with Bill Haley. The first album we did was a recreation of all his old hits and this was the biggest seller in the 25-year history of the Sonet label. He was a very exciting performer and one whom I believe was very much underrated."

Haley made seven albums for Sonet in all, including one recorded in Nashville and produced by Sam Charters called "Rock Around The Country." Some of the Sonet albums were picked up for the U.S. by Pickwick. He also made a live album in London for Atlantic, and a movie soundtrack, both by special permission from Sonet.

Sonet still has some unreleased Haley material available but Haeggqvist says they will be deliberating at considerable length before they make any decision about releasing a memorial album.

## Marketing Division At Plain Great

By JEAN WILLIAMS

LOS ANGELES—Ron Henry, co-owner and general manager of the Plain Great Entertainment Co., specializing in personal management, television, publishing, films and record production, is adding a marketing wing.

"This will allow us inhouse availability to marketing expertise for our roster of artists," says Henry. The new division will also serve a mini-management function, responsible for the day-to-day activities of the artists.

Henry, former general manager of the defunct Shelter Records, has taken on four clients for management. They are singer/composer Moon Martin, country singer Susie Allanson, violinist Richard Greene and Broadway personality Kelly Garrett.

Signed to the publishing wing are Marc Allen Trijillo and Billy Cioffi.

Plain Great Entertainment was formed by Henry, Robert H. Becker (president) and the late Hod David Schudson, four months ago, as a subsidiary of the Wichita-based Great Plains Corp.

Becker also is chairman of the board for the parent firm, a trade and marketing company involved in oil, gas, real estate and cable tv.

In another area, Plain Great has five film properties on the burner, says Henry. He suggests that whenever possible he plans to launch some of his artists in films and tv productions. He also is looking at soundtracks for his acts.

Most of the recording artists are also actors, or have the potential to act, notes Henry. He adds that Scott Richardson, an actor, composer and screenplay writer, is helping inhouse reviewing scripts for film and tv productions. "Our intent is to develop properties in the same way we develop artists."

Although Allanson, possibly the company's best known artist, has had charted records, Henry says groundwork was only recently completed for her career development.

"We set the foundation for Susie last year and we're manifesting it this year," he continues. "This year we'll do major tours, expand her career on tv and coordinate that with her record development."

Henry maintains he and Becker are talking to major artists about packaging Allanson for tours.

## Jacksons Sued For \$10 Million

LOS ANGELES—Carlin Music wants \$10 million in punitive damages from the Jackson brothers, and accuses Warner Bros. Inc. of meddling in the plaintiff's contractual relations with the Jacksons and their affiliated music firms.

In the local Superior Court filing, the British publisher claims it worked out a deal with Peacock Music in June 1976, wherein the plaintiff became subpublisher for various British territories cleared through the Performing Right Society. Carlin alleges the deal called for each of the Jacksons, Michael, Marlin, Tito, Jackie and Randy, to be locked to Carlin as an exclusive individual writer.

Carlin claims, too, that it lived up to its pact provisions and when it attempted to exercise its option to continue through March 31, 1984, the defendants balked.

## Industry Only Holding Line Against Pirates, Despite Recent Seizures

• Continued from page 1

value of seized merchandise on the "street value" of the equipment and merchandise seized. The \$400 million figure, it says, is based on guidelines established by the government's General Accounting Office. According to the RIAA, the GAC maintains the \$400 million is the estimated value of the economic loss suffered by the industry based on the capacity of the illegal duplicating operations. If a pirate factory could produce 100,000 tapes a week, for example, the GAC advisory suggests that figure indicates a potential for churning out product with a gross worth of \$5.2 million in a year.

The RIAA report lists the major developments of 1980 relating to its antipiracy crackdown, including criminal prosecutions and key legal decisions affecting the constitutionality and applicability of federal and state antipiracy statutes.

Leading the list is U.S. District Court Judge Thomas C. Platt's decision, handed down in the Sam

Goody case, that felony charges related to the Racketeer Influenced Corrupt Organization Act (RICO) and the federal interstate transport of stolen property laws the RICO statute is sometimes linked with, can be applied to instances of alleged trafficking in counterfeit records, Bogus recordings, says Platt, meet the requirements of stolen goods.

The RIAA also cited the decision of a Florida state appeals court upholding the conviction of pirate Robert Larry Crow for dealing in stolen property, which the court says includes artists' rights to record company royalties.

New York's antipiracy statute also withstood a court test, the RIAA report notes, citing the case of Michael Rascio, accused of being a major pirate, bootlegger and counterfeiter, who dealt also in bogus picture disks.

One of the highlights on the legal front was the U.S. Supreme Court's refusal to consider an appeal from

accused pirate David Heilman, the report notes.

Another was the seven-year jail term meted out to another Floridian, Richard Turner, charged with a RICO violation and copyright infringement for piracy of recorded music. Turner and 17 others were indicted on charges stemming from the Federal Bureau of Investigation's "Operation Turntable," a sting that resulted in more than 33 guilty pleas, with other trials still in progress. Turner's sentence is the stiffest handed down thus far to a convicted pirate.

Another sting set up by the feds, New York's "Operation Modsoun," has resulted in convictions and jail terms for Velma Hydock of Georgia's Morgan Custom Tape, and New Jersey's George Tucker, a convicted tape duper who was sentenced to five years in prison and fined \$25,000. Tucker is alleged to be part of the chain of illegal manufacturers and distributors who sup-

(Continued on page 70)

## General News

# Future Of Canada's Juno Awards Open To Speculation

By DAVID FARRELL

TORONTO—The Juno awards, Canada's version of the American Grammy, were hardly over when speculation began over their future. Critics attacked the nationally televised ceremony (Billboard, Feb. 14, 1981) for its lack of creativity, its predictability, and cited the growing influence of regional awards that promote new talent.

The best example of the prevailing attitude was the absence of singer Anne Murray, although she swept the event by winning four Junos, best female singer in the pop and country categories, best album and best single. Murray's manager, Len Rambeau, is among those who believe the show lacks the pizzazz needed for prime time tv. He sees it now strictly as an industry function.

Others believe the show would benefit by being moved to Vancouver, although most record companies are headquartered here. The high cost of the tv production is cited as another drawback, and so is the emphasis on tried-and-true acts.

This factor was diminished, however, by the showing made by Rough Trade's Carol Pope, who won most promising female vocalist, and the Powder Blues, voted most promising new group. Other surprises included the vote for Prism as top group, the appearance by Ginnette Reno and Diane Tell, two bright hopes for the Francophile market, and songwriter Eddie Schwartz' award.

Another highlight was the visit by Joni Mitchell, who accepted the coveted Hall of Fame Award from Prime Minister Pierre Trudeau.

The 11th annual show, staged in the O'Keefe Center here Feb. 5, was definitely not without its comical moments. Singer co-host Ronnie Hawkins, for instance, stepping out of a Rolls Royce on stage, had his pant leg caught up in the front fender, causing a giant-sized rip on camera. Then, flustered, he found himself unable to read the cue-cards without his glasses. Co-host and country singer Carroll Baker almost missed a tie in the single of the year category as she read from the envelope. A pregnant pause occurred after it looked as if Anne Murray had won with "Could I Have This Dance." With some prodding, Baker realized there was more on the card, then announcing the split vote with new band Martha and the Muffins' own "Echo Beach."

Priorities seemed confused as well. When Trudeau mounted the stage he was met with a round of applause. When Joni Mitchell appeared, the audience gave her a standing ovation.

This year, Trudeau's speech touched on the issue of "creative freedoms" and the first minister made mention of the fact that the Juno Awards were named after his long-time friend and deputy minister, Pierre Juneau, who introduced the Canadian content legislation for radio. In fact, this is only a half-truth; Juno is the name of a mythological Roman goddess. When the name of the awards was chosen, it

was made clear that it was not a political choice.

The awards showed that the management companies of Balmur and True North won the day. Balmur with Anne Murray and instrumental

winner, Frank Mills. True North with a quartet of awards presented to Carole Pope and Rough Trade, most promising male vocalist Graham Shaw, and Bruce Cockburn, who won in the folk artist and male

vocalist of the year categories. True North's in-house producer Gene Martynec also won as producer of the year for his work on Rough Trade's "High School Confidential" and Cockburn's "Tokyo." Both

songs were successful singles in this market.

Surprise winner in the highly competitive group of the year category was evidenced in Vancouver (Continued on page 64)

## Kid Leo goes on record ...about getting the goods on artists.



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### Mancini Directing

LOS ANGELES—Henry Mancini will serve as music director for the 53rd annual Academy Awards show March 30 at the Dorothy Chandler Pavilion here.

It is the fifth assignment on an Oscar show for Mancini, who has collected 16 Oscar nominations and three awards since 1954. The show will be televised live on ABC-TV.

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Vol. 93 No. 7

## Commentary

### Editorial

# Protecting A National Asset

It all begins with the song.

That bedrock perspective of the music industry is a truism that constantly emphasizes the importance of the song, its writers and publishers.

This month marks the 150th anniversary of a different type of lyric—the law signed by President Andrew Jackson in 1831 extending federal copyright protection to U.S. music.

No copyright law means no protection for creators, and no protection for creators means that creativity would suffer, leading to a Sahara of song. Where would the music industry be without the song and its compensated creator? Where would radio be? Television? Broadway? Hollywood?

The copyright law is our nation's official, tangible statement of support for American creators and their work. While segments of the music world disagree on various aspects of their

business, the importance of copyright is one solid area of agreement and unity.

This month's celebrations of the 150th anniversary have touched the music communities in Los Angeles, Nashville, Washington, Atlanta and New York. National Music Publishers' Assn. president Leonard Feist deserves credit for launching some of the festivities, along with copyright register David Ladd, ASCAP, BMI, the American Federation of Musicians, Country Music Assn., Gospel Music Assn., Library of Congress, U.S. Copyright Office, American Guild of Authors & Composers, National Federation of Music Clubs and the National Academy of Popular Music/Songwriters Hall of Fame.

The work of these creators and organizations insures that not only does the music business begin with a song, the melody lingers on ... and on ... and on.

# They've Come A Long Way

By JAY S. LOWY

"How important have the Grammys really become?" That's a question that has been asked of the Recording Academy in one form or another for quite some time now.

It would be very easy to reply simply "very," and to let it go at



Jay Lowy: "We often had to explain what the Grammy really was."

that. But an answer to such a question does demand some specific evidence, and so, at the risk of possibly blowing our horn a bit too loudly, here are some illuminating facts:

1. Next to the Oscars, the Grammy Awards Show, which will be telecast over CBS on Wednesday, Feb. 25, has been drawing the highest ratings of any awards show on television.

2. Each year, more and more artists, or else their managers, have been contacting the Academy or Pierre Cossette, our executive producer about appearing on the show.

3. According to reports of NARM, which has been very cooperative in publicizing the Grammys, an across-the-board buying surge sets in the day after our awards telecasts. Winners, especially, benefit from the exposure and often attain a "second life." Last year, for example, the Doobie Brothers' Grammy-winning album of "Minute By Minute" returned to the charts directly after our telecast.

4. More and more radio stations, publications and record stores have been tying in with special Grammy promotions, such as contests, drawings, etc., all in connection with our telecast.

5. Special kits, distributed with the help of NARM to record outlets throughout the country, are receiving excellent display, including special Grammy browser boxes that before the telecast contain nominated product and after the telecast feature many winners.

6. This year the City of New York actively supported the New

York chapter's campaign to bring the awards show into Radio City Music Hall in an obvious acknowledgement of the importance of the awards to the city from both a cultural and an economic point of view.

7. Interest within the New York recording community has been tremendous, as evidenced by a surge of ticket orders for the telecast right after the mailing of invitations.

## 'Today, there's no longer any doubt of what we are'

So much for the depth of interest in the Grammys. Now about the breadth?

Here we are happy to document that this year the nominations are spread over a total of 88 assorted record labels, some quite major and many rather minor. And they cover by far the widest spectrum of any awards in our industry—all the way from pop to classical to jazz to r&b to country to rock to Latin to comedy to the musical theater and more, including awards in all the craft categories.

In other words, we have tried to include and to involve all the varied and various creative people within the recording field.

Some years ago things were very different. Then we were struggling for recognition, and we often had to explain what the Grammy really was.

Today, fortunately, there's no longer any doubt of who or what we are, thanks, by the way, to a great deal of hard work by a very dedicated group of people. For instance, there probably isn't a single opening paragraph of a bio of an artist who has been nominated for or has won a Grammy that doesn't mention this honor in the very first paragraph.

In fact, come to think of it, if you should ask any of them how important the Grammys have become, they too would probably reply as we often have, with simply "very!"

Jay Lowy, vice president and general manager of Jobete Music, in Los Angeles, is also national president of the National Academy of Recording Arts & Sciences.

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 am a small record retailer in northeast Michigan. After reading the commentary ("1981: Pitfalls & Opportunities" by John Hall—Billboard, Jan. 24, 1981) on piracy and home taping, I had to comment.

A reference to home taping struck a nerve. The suggestion was made that royalties should be imposed on blank tape sales to protect artists and composers from home taping. The suggestion that the record industry improve the quality of its prerecorded tapes was quickly stepped over in favor of imposing the royalty.

I've been selling prerecorded tapes for quite some time and the general feeling among customers is that you don't get what you pay for. The sound quality is inferior to that of an album when the cost is the same. Considering that the cost of a prerecorded tape is only a couple of dollars more than a blank tape, I feel improving the quality of prerecorded tapes would curtail the problem of home taping considerably.

The music industry as a whole has been in quite a slump lately, and it's not the fault of the artists or the retailers. The pure and simple fact is that the manufacturers of recorded music can't see past their noses when it comes to satisfying the consumer. It's hard

enough to keep our sales figures up in these times of economic drought without having to sell an inferior product.

Victor A. Marchione  
Rock Garden Records & Tapes  
Alpena, Mich.

Dear Sir:

Some months ago your readers read on this page the position taken by the New York Chapter of the National Academy of Recording Arts & Sciences on the sale by CBS of its 30th St. studio (Billboard, Nov. 22, 1980).

Here is an update:

We have received letters and verbal communications from artists, producers, engineers, record company presidents, Academy members and other interested persons supporting our view. All letters have been sent to the Landmarks Preservation Commission for its investigation into declaring the studio a landmark.

We urge all who agree with us that the 30th St. Studio should remain a recording studio and not become a high rise apartment building to send their written com-

ments to: Mr. Kent Barwick, Landmarks Preservation Commission, 20 Vesey Street, New York, N.Y. 10007.

Ray Moore, President  
New York Chapter, NARAS

Dear Sir:

While back I was basking in the glow of some Chivas Regal and thinking about being a mid to 6er for the last 18 months. Then I thought about all the rest of my brethren and scribbled this little tidbit for them as well as myself.

"On that first tough step to broadcast fame sits the midnight man, what was his name?/night after night you'll find him there/as he proudly claims his broadcast chair/working on a dream as his radio goal for that elusive shift, a daytime show/trying to entertain those insomniacs/or all night workers with their broken backs.

"But does he complain? no, never a sound/as time and temp and records go 'round/So program directors give him a listen/for your next day star at night does glisten/and those of you who are on the streets/give him a call, so he won't fall asleep."

Smokey Garrett, KARM-AM  
Fresno, Calif.



# Radio Programming

## REQUESTS NEW LETTERS

### KENO-FM Back To AOR, Staff Changes

By TIM WALTER

LAS VEGAS—In the continuing saga of format upheavals here, KENO-FM unveiled a swing back to AOR from mass appeal contemporary Saturday (14), complete with a 100% new staff. An application for new call letters is on file.

Nancy Reynolds, the new general manager from KTKT-AM/FM Tucson, claims the Burkhardt/Abrams Superstar format was "a gift from KFMS-FM" (Billboard Feb. 7, 1981).

The new format will include dropping the commercial load to eight minutes per hour from a current level around 12. "We want to keep the commercial load consistent through the week," explains Reynolds. She has an AOR background with KTKT-FM.

"We're real excited about the move. I knew I was going to do it the minute KFMS-FM announced their change Dec. 26. We kept it under wraps while we put together our plan and assembled the product and staff, but I had called Burkhardt/Abrams immediately and picked up the format," she continues. "It's impossible to be in a market this size without an AOR station."

Reynolds hired new program director Jesse Summers from KPRI-FM San Diego. "He was recommended by Burkhardt/Abrams. They told me he was 'the' up and coming AOR programmer."

The station has also filed with the FCC for new call letters, changing KENO-FM to KMOB. KENO-AM, the oldest station in Las Vegas, will remain with the traditional call letters. "I think the promotional possibilities are tremendous," bubbles Reynolds. "We're the only MOB in Las Vegas, join the Musical MOB, we can go on and on." The station is holding back heavy promotional plans until the new letters are approved. "We don't want to invest a lot of bucks in the old name," she adds.

The staff rollover, she regrets, falls on Friday the 13th. "We have wonderful people here, but they're all top 40 oriented. It's important to have a rock background for what we're doing. Everyone of our new deejays has worked the Burkhardt/Abrams SuperStars format before."

Morning drive opens with Keith Richards from WRXL-FM Richmond Va., 10 a.m. to 3 p.m. is covered by Lark Williams, formerly of WFMS-FM here, and program director Jesse Summers has the 3 to 7 p.m. shift, Scott Jameson from WKLS-FM Atlanta carries the 7 p.m. to midnight shift. Midnight to 6 a.m. is handled by Francis Frampton from KTKT-FM Tucson.

The only change at KENO-AM will be when Don Beetcher takes over as operations director on Feb.

(Continued on page 27)



Billboard photo by Chuck Pullin

**SPECIAL GUESTS**—Former hostages in Iran Alan Golacinski, left, and Michael Howland, holding pamphlet, meet members of the Moonshine Express band, which put on a special show for the former hostages at the Lone Star Cafe in New York. The band members, right to left, are Butch Kania, who is also the group's manager, Wally Phelps and Pete Crisman. The event was co-sponsored by WHN-AM New York. During the 444 days of captivity in Iran, Howland and other hostages listened over and over to an air check of WHN that had been sent to him.

## Cincy's WSAI-AM/FM For Sale

By VICTOR HARRISON

CINCINNATI—Not only did a poor showing in the latest Arbitron push WSAI-FM out of AOR and into country, but station owner Affiliated Broadcasting decided to throw in the towel and put the station and its sister station, WSAI-AM, on the block for \$8.5 million.

WSAI-AM gave up top 40 for country in 1979. Now that both are country, the stations are being simulcast in drive periods. Management of the two stations is claiming

the most powerful country signals in the market: 32 kw for the FM and 5 kw for the AM.

Pat Breuer, manager of both stations, says that despite the fact that the stations could be sold at any time "we are going to conduct business as usual." She also suggested that possibility that Affiliate would not sell out.

Over at Mariner's adult contemporary WSKS-FM program director Tom Rivers interprets the 3.0

achieved in the latest Arbitron as "quality, not quantity."

Future efforts will be put towards "clearing up the air sound by playing the hits without the hype." Rivers adds. A move to adult contemporary or "warm" music was made by WLQA-FM. The Susquehanna station went from beautiful music to the new format halfway through the rating period. The new call letters, WRRM, went into effect on Thanksgiving night. There was a slight jump in the ratings with the format change, from 3.1 in the spring to 3.4. Program director and music director Tom Walker feels WRRM, or "Warm 98," is "filling the gap between rock and beautiful music."

In a move away from adult contemporary, WCKY-AM has just become Cincinnati's first news and information station. The Arbitron report won them a 6.4 under the old format, down from 8.0 in the spring. In addition to the morning and evening drive times devoted to news, sports, features, consumer information, and a call-in sports program the music during the remaining segments will return to beautiful music (the station's original format, and that of sister FM station WVEZ-FM).

## WEVL-FM In Memphis Hosts A Fundraiser

MEMPHIS — Listener-sponsored WEVL-FM hosted a 60-hour Blues-a-thon from Jan. 30 through Feb. 1, seeking funds to raise its wattage from 10 watts to 63 kw as allowed by the FCC.

The continuous programming included rare records, historic tapes, remote broadcasts from clubs, and live music and interviews from the station's studios.

According to Bob Sinisky, the program's coordinator and host, the overall theme was "a celebration of the blues heritage and the critical role Memphis plays and has played in the development of American music."

Segments on specific aspects of the blues included: "1920s and '30s Jugbands," "Big Joe Williams," "Memphis and the Mid-South Blues Artists," "The Origins of Slide Guitar," "Texas Blues," "Northern Urban Electric Blues," and "White Boys in Blues."

## DIR Focus: Emerging Acts, Programming

### Took Year To Sell First Show

By RICHARD M. NUSSER

NEW YORK — Bob Meyrowitz and Peter Kauff have come a long way from the days when they first decided to try and put radio networks back in the programming business. Now they head the successful DIR Broadcasting Corp., producers of the King Biscuit Flower Hour and other syndicated shows, with a contract to supply the ABC Radio Networks with a variety of musical programming.

"When we began it was very hard to convince the networks of the merits of an hour program," recalls Meyrowitz. They just couldn't conceive it."

"And," adds partner Kauff, "they were the ones who invented it."

Luck and pluck enabled the pair to produce a concert package in 1971 for NBC radio starring Three Dog Night. But it took another year to sell another show.

"NBC's reasoning was that station's wouldn't carry an hour of live rock, so I called 70 stations and got them to carry it," says Meyrowitz. "But then I had to find a sponsor."

Meyrowitz was selling time at NBC in those days (he had also worked for ABC Radio as research director and in station relations), and he knew that when the World Series ended in five games that year instead of seven, Dodge Trucks had money left over for time buys. He locked up Dodge and Avon Products and cut a deal with the Mahavishnu Orchestra and Blood Sweat & Tears to tape live concerts in two different locations, Buffalo, N.Y.,



Peter Kauff and Bob Meyrowitz; Coming along way with luck and pluck.

and Texas. The opening act was an unknown named Bruce Springsteen.

Kauff and Meyrowitz hadn't come up with the King Biscuit tag at that time, but they did begin the tradition of featuring some acts that hadn't yet become chart toppers.

"We try to reflect what's happening on the music scene," Kauff says. "That hasn't changed. We're not entirely chart sensitive and we don't just chase the hits."

"We'll work with a new act as quick as an established one," Meyrowitz adds, naming the Police, Tom Petty, the Cars and Springsteen as some of the acts who were featured before they began topping the charts.

DIR endeavors to latch on to an act while it's making its ascent, and many shows reflect this.

"We had Eddie Rabbit taped be-

fore his album topped the charts, and the program aired conveniently the week he hit number one," recalls Meyrowitz. "We've done that before, too. It may look like luck, but after eight years it's not luck. It's knowing what's hot."

After the first two shows Meyrowitz linked with Kauff in a more formal arrangement, leading to the formation of DIR, which initially meant Directions In Radio. Kauff, at the time, was promoting rock concerts in the Northeast after stints with Premier Talent and the Cannon Film Group, where as vice president he produced more than 18 feature films.

They lifted the name King Biscuit from one of the first (1930) interstate live broadcasts, the King Biscuit Flour Hour, altering the title to reflect the heyday of flower power

### King Biscuit On 250 Stations

rather than the original sponsor, a bakery firm.

King Biscuit now clears more than 250 stations, and is one of the programs picked up by ABC in its deal with DIR, which is now entering its second year.

During that time DIR has also launched the Rock Radio Awards, the Armstrong Award-winning A Conversation With ... that spotlights an artist in a two-hour magazine format, with extensive interviews; Schaefer Rock City, a precedent afternoon live studio series, and The Way It Went Down, a documentary with music about the Sixties.

DIR has also produced Direct News, a featured series of interviews and comment geared to the rock lifestyle, and the Robert Klein Hour, which has since gone independent.

The affiliation with the ABC Radio Networks led to the creation of The Silver Eagle, a 90-minute special highlighting the best in country music, which now airs on 400 stations. ABC also picked up King Biscuit and the Rock Radio Awards.

Capturing the sound and atmosphere of a live concert has, of course, become DIR's stock-in-trade, and Kauff and Meyrowitz are quick to agree on the merits of their packaging, which doesn't include actual live broadcasts.

"There are tremendous drawbacks to 'live' live broadcasts," notes Kauff.

"Fifteen or 20 second time delays (Continued on page 27)

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (2/10/81)

## PRIME MOVERS-NATIONAL

**BLONDIE**—Rapture (Chrysalis)  
**JOHN LENNON**—Woman (Geffen)  
**DON McLEAN**—Crying (Millennium)

## TOP ADD ONS -NATIONAL

**PHIL SEYMOUR**—Precious To Me (Boardwalk)  
**THE POLICE**—Don't Stand So Close To Me (A&M)  
**BARBRA STREISAND & BARRY GIBB**—What Kind Of Fool (Columbia)

## BREAKOUTS-NATIONAL

**SHEENA EASTON**—Mornin' Train (EMI)  
**STEVE WINWOOD**—While You See A Chance (Island)  
**APRIL WINE**—Just Between You And Me (Capitol)

★ **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

**BLONDIE**—Rapture (Chrysalis)  
**DOLLY PARTON**—9.5 (RCA)  
**L.T.D.**—Shine On (A&M)

### ● TOP ADD ONS

**RANDY MEISNER**—Hearts On Fire (Epic)  
**THE JOHNNY AVERAGE BAND**—Ch Ch Cherie (Bearsville)  
**PHIL SEYMOUR**—Precious To Me (Boardwalk)

### BREAKOUTS

**SHEENA EASTON**—Morning Train (EMI)  
**EMMYLOU HARRIS**—Mr. Sandman (WB)  
**SMOKEY ROBINSON**—Being With You (Tamta)

**KFI**—Los Angeles (R. Collins—MD)

- ★★ **BLONDIE**—Rapture 13-5
- ★★ **DOLLY PARTON**—9 To 5 16-7
- ★ **THE JACKSONS**—Heartbreak Hotel 19-13
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 15-11
- ★ **PAT BENATAR**—Treat Me Right 26-19
- **EMMYLOU HARRIS**—Mr. Sandman
- **JOHNNY AVERAGE BAND**—Ch-Ch-Cherie
- **YARBROUGH & PEOPLES**—Don't Stop The Music
- **CHAMPAGNE**—How Bout Us
- **LEO SAYER**—Living In A Fantasy—D-30
- **ABBA**—The Winner Takes It All—D-27
- **JUICE NEWTON**—Angel Of The Morning
- **ROVERS**—Wasn't That A Party

**KRLA**—Los Angeles (R. Stancatto—MD)

- ★★ **YARBROUGH & PEOPLES**—Don't Stop The Music 21-10
- ★★ **GRAF**—Burn Rubber 26-16
- ★ **KOOL & THE GANG**—Celebration 4-1
- ★ **JOHN LENNON**—Woman 6-4
- ★ **DOLLY PARTON**—9 To 5 15-6
- **THE WHISPERS**—It's A Love Thing
- **LTD**—Shine On
- **A TASTE OF HONEY**—Sukiyaki
- **PAT BENATAR**—Treat Me Right—D-25
- **TIERRA**—Memories

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

- ★★ **LTD**—Shine On 28-9
- ★★ **KANO**—I'm Ready 15-6
- ★ **EDDIE RABBITT**—I Love A Rainy Night 14-10
- ★ **BLONDIE**—Rapture 27-22
- ★ **STYX**—The Best Of Times 18-13
- **SHEENA EASTON**—Morning Train
- **RANDY MEISNER**—Hearts On Fire
- **TERRI GIBBS**—Somebody's Knockin'—X
- **SMOKEY ROBINSON**—Being With You

**KFMB-FM (B100)**—San Diego (G. McCartney—MD)

- ★★ **JOHN LENNON**—Woman 3-1
- ★★ **RONNIE MILSAP**—Smokey Mountain Rain 12-7
- ★ **LEO SAYER**—Living In A Fantasy 28-24
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 25-21
- ★ **NEIL DIAMOND**—Hello Again 19-12
- **SMOKEY ROBINSON**—Being With You
- **PETER ALLEN**—Fly Away—D-28
- **CHAMPAGNE**—How Bout Us—D-30
- **GROVER WASHINGTON JR**—Just The Two Of Us—D-29
- **STEVE WINWOOD**—While You See A Chance—D-25

**KGB(13K)**—San Diego (P. Hamilton—MD)

- ★★ **JOHN LENNON**—Woman 10-5
- ★★ **EDDIE RABBITT**—I Love A Rainy Night 12-6
- ★ **THE POLICE**—Don't Stand So Close To Me 28-24
- ★ **BLONDIE**—Rapture 26-16
- ★ **PAT BENATAR**—Treat Me Right 15-11
- **LAKESIDE**—Fantastic Voyage—30
- **DON McLEAN**—Crying—D-29

**KERN**—Bakersfield (G. Davis—MD)

- ★★ **JOHN LENNON**—Woman 7-1
- ★★ **DOLLY PARTON**—9 To 5 5-3
- ★ **BLONDIE**—Rapture 24-18
- **PHIL SEYMOUR**—Precious To Me
- **CON FUNK SHUN**—Too Tight
- **SHEENA EASTON**—Morning Train
- **OUTLAWS**—Riders In The Sky
- **BRUCE SPRINGSTEEN**—Fade Away—D-22

**KOPA**—Phoenix (J. McKay—MD)

- ★★ **DON McLEAN**—Crying 24-18
- ★★ **ABBA**—The Winner Takes It All 22-17
- ★ **THE JACKSONS**—Heartbreak Hotel 19-15
- ★ **STYX**—The Best Of Times 10-6
- ★ **DOLLY PARTON**—9 To 5 20-16
- ★ **THE ALAN PARSONS PROJECT**—Games People Play—HB-28
- **TERRI GIBBS**—Somebody's Knockin'—HB-26
- **STEVE WINWOOD**—While You See A Chance—HB-30
- **SHEENA EASTON**—Morning Train—HB-29
- **DONNA SUMMER**—Who Do You Think You're Foolin'

**KRQQ(KRQ94)**—Tucson (K. Lacy—MD)

- ★★ **JOHN LENNON**—Woman 8-4
- ★★ **REO SPEEDWAGON**—Keep On Loving You 4-1
- ★ **DOLLY PARTON**—9 To 5 15-9
- ★ **ALAN PARSONS PROJECT**—Games People Play 14-10
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 25-20
- **TERRI GIBBS**—Somebody's Knockin'—29
- **DONNA SUMMER**—Who Do You Think You're Foolin'—30

**KENO**—Las Vegas (B. Alexander—MD)

- ★★ **PAT BENATAR**—Treat Me Right 14-9
- ★★ **BLONDIE**—Rapture 17-7
- ★ **DON McLEAN**—Crying 23-16
- ★ **DOLLY PARTON**—9 To 5 10-3
- ★ **STYX**—The Best Of Times 11-4
- **SHEENA EASTON**—Morning Train
- **PHIL SEYMOUR**—Precious To Me
- **EARTH, WIND & FIRE**—And Love Goes On—D-30
- **BRUCE SPRINGSTEEN**—Fade Away—X
- **THE POLICE**—Don't Stand So Close To Me—X
- **ELVIS PRESLEY**—Guitar Man—D-28
- **APRIL WINE**—Just Between You & Me
- **TERRI GIBBS**—Somebody's Knockin'
- **FIREBALL**—Staying With It—D-29
- **CON FUNK SHUN**—Too Tight—D-27
- **LOVERBOY**—Turn Me Loose—X
- **STEVE WINWOOD**—While You See A Chance—X

**KLUC**—Las Vegas (D. Anthony—MD)

- ★★ **STYX**—The Best Of Times 9-5
- ★★ **CLIFF RICHARD**—A Little In Love 13-8
- ★ **PAT BENATAR**—Treat Me Right 17-13
- ★ **STEVE WINWOOD**—While You See A Chance 27-23
- ★ **BRUCE SPRINGSTEEN**—Fade Away 25-19
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **SHEENA EASTON**—Morning Train
- **THE POLICE**—Don't Stand So Close To Me—D-27
- **LEO SAYER**—Living In A Fantasy—D-28
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool

## Pacific Northwest Region

### ★ PRIME MOVERS

**BLONDIE**—Rapture (Chrysalis)  
**HALL & OATES**—Kiss On My List (RCA)  
**JOHN LENNON**—Woman (Geffen)

### ● TOP ADD ONS

**THE POLICE**—Don't Stand So Close To Me (A&M)  
**PHIL SEYMOUR**—Precious To Me (Boardwalk)  
**ALAN PARSONS PROJECT**—Games People Play (Arista)

### BREAKOUTS

**MARVIN GAYE**—Praise (Tamla)  
**JUICE NEWTON**—Angel Of The Morning (Capitol)  
**SMOKEY ROBINSON**—Being With You (Tamla)

**KFRC**—San Francisco (J. Peterson—PD)

- ★★ **REO SPEEDWAGON**—Keep On Loving You 18-10
- ★★ **LAKESIDE**—Fantastic Voyage 14-7
- ★ **DON McLEAN**—Crying 31-25
- ★ **BLONDIE**—Rapture 37-29
- ★ **STYX**—The Best Of Times 30-20
- **MARVIN GAYE**—Praise
- **ALAN PARSONS PROJECT**—Games People Play
- **PHIL SEYMOUR**—Precious To Me—X
- **ABBA**—The Winner Takes It All—X

**KXOA**—Sacramento (C. Mitchell—MD)

No List

**KIOY(K104)**—Fresno (M. Driscoll—MD)

- ★★ **BLONDIE**—Rapture 15-6
- ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 7-3
- **DONNA SUMMER**—Who Do You Think You're Foolin'—30
- **GROVER WASHINGTON JR**—Just The Two Of Us—29
- **RUPERT HOLMES**—Blackjack
- **THE POLICE**—Don't Stand So Close To Me—33
- **JIMMY BUFFETT**—It's My Job—34
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-20
- **JUICE NEWTON**—Angel Of The Morning
- **SHEENA EASTON**—Morning Train—32
- **JOHNNY AVERAGE BAND**—Ch-Ch-Cherie—D-35
- **EARTH, WIND & FIRE**—And Love Goes On—d-28

**KGW**—Portland (J. Wojniak—MD)

- ★★ **CLIFF RICHARD**—A Little In Love 21-15
- ★★ **JOHN LENNON**—Woman 29-19
- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 18-17
- ★ **RANDY MEISNER**—Hearts On Fire 25-21
- ★ **EAGLES**—Seven Bridges Road 13-11
- **REO SPEEDWAGON**—Keep On Loving You
- **RONNIE MILSAP**—Smokey Mountain Rain

**KMJK**—Portland (C. Kelly—MD)

- ★★ **RANDY MEISNER**—Hearts On Fire 28-22
- ★★ **RONNIE MILSAP**—Smokey Mountain Rain 27-21
- ★ **THE POLICE**—Don't Stand So Close To Me 31-25
- ★ **BRUCE SPRINGSTEEN**—Fade Away 32-26
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 24-19
- **APRIL WINE**—Just Between You And Me
- **OUTLAWS**—Riders In The Sky
- **LEO SAYER**—Living In A Fantasy—D-28
- **STEVE WINWOOD**—While You See A Chance—D-29

**KJR**—Seattle (T. Buchanan—MD)

- ★★ **BLONDIE**—Rapture 22-16
- ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 18-12
- ★ **REO SPEEDWAGON**—Keep On Loving You 11-5
- ★ **TEDDY PENDERGRASS**—Love T.K.O. 19-15
- ★ **STYX**—The Best Of Times 16-10
- **THE POLICE**—Don't Stand So Close To Me
- **PHIL SEYMOUR**—Precious To Me
- **CLIFF RICHARD**—A Little In Love—D-28
- **NEIL DIAMOND**—Hello Again—D-26
- **LEO SAYER**—Living In A Fantasy—D-28
- **STEVE WINWOOD**—While You See A Chance—D-27
- **JUICE NEWTON**—Angel Of The Morning
- **SHEENA EASTON**—Morning Train

**KYYX**—Seattle (S. Lynch—MD)

No List

**KJRB**—Spokane (B. Gregory—MD)

- ★★ **BLONDIE**—Rapture 25-17
- ★★ **NEIL DIAMOND**—Hello Again 20-15
- ★ **CLIFF RICHARD**—A Little In Love 17-13
- ★ **RONNIE MILSAP**—Smokey Mountain Rain 10-7
- **EMMYLOU HARRIS**—Mr. Sandman
- **JUICE NEWTON**—Angel Of The Morning
- **BRUCE SPRINGSTEEN**—Fade Away
- **DARYL HALL/JOHN OATES**—Kiss On My List—D-26
- **STEVE WINWOOD**—While You See A Chance
- **SMOKEY ROBINSON**—Being With You—D-30
- **SHEENA EASTON**—Morning Train—D-29

**KTAC**—Tacoma (S. Carter—MD)

- ★★ **CLIFF RICHARD**—A Little In Love 11-6
  - ★★ **STYX**—The Best Of Times 12-7
  - ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 25-20
  - ★ **DARYL HALL/JOHN OATES**—Kiss On My List 23-19
  - ★ **TEDDY PENDERGRASS**—Love T.K.O. 29-24
  - ★ **BLONDIE**—Rapture 19-11
  - **STEVE WINWOOD**—While You See A Chance
  - **SMOKEY ROBINSON**—Being With You
  - **TERRI GIBBS**—Somebody's Knockin'
- KCBN**—Reno (L. Irons—MD)
- ★★ **STYX**—The Best Of Times 21-9
  - ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 35-29
  - ★ **PAT BENATAR**—Treat Me Right 17-10
  - ★ **DON McLEAN**—Crying 31-19
  - ★ **RANDY MEISNER**—Hearts On Fire 11-6

- **SHEENA EASTON**—Morning Train
- **PHIL SEYMOUR**—Precious To Me
- **NICOLETTE LARSON**—OOO-EEE—D-38
- **BRUCE SPRINGSTEEN**—Fade Away—D-40
- **ELVIS PRESLEY**—Guitar Man
- **CLIMAX BLUES BAND**—I Love You
- **APRIL WINE**—Just Between You & Me—D-39
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **LOVERBOY**—Turn Me Loose—D-37
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-22
- **JOE CHEMAY**—Proud—D-35

**KCPX**—Salt Lake City (G. Waldron—MD)

- ★ **TERRI GIBBS**—Somebody's Knockin' 29-23
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 32-24
- ★ **NEIL DIAMOND**—Hello Again 15-9
- ★ **JUICE NEWTON**—Angel Of The Morning
- **SMOKEY ROBINSON**—Being With You
- **SHEENA EASTON**—Morning Train—D-27
- **STEVE WINWOOD**—While You See A Chance
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-26
- **POINTER SISTERS**—Where Did The Time Go
- **JOHNNY AVERAGE BAND**—Ch-Ch-Cherie
- **CLIMAX BLUES BAND**—I Love You

**KRSP**—Salt Lake City (L. Windgar—MD)

- ★★ **RANDY MEISNER**—Hearts On Fire 15-6
- ★★ **STYX**—The Best Of Times 14-5
- ★ **THE POLICE**—Don't Stand So Close To Me 22-16
- ★ **BRUCE SPRINGSTEEN**—Fade Away 29-25
- ★ **LEO SAYER**—Living In A Fantasy 28-24
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
- **APRIL WINE**—Just Between You And Me—D-28
- **STEVE WINWOOD**—While You See A Chance—D-26
- **JOURNEY**—The Party Is Over—D-29

**KIMN**—Denver (D. Ericson—MD)

- ★★ **JOHN LENNON**—Woman 2'1
- ★★ **DOLLY PARTON**—9 To 5 5-2
- ★ **CLIFF RICHARD**—A Little In Love 15-8
- ★ **DON McLEAN**—Crying 18-12
- ★ **REO SPEEDWAGON**—Keep On Loving You 3-3
- **THE POLICE**—Don't Stand So Close To Me
- **SHEENA EASTON**—Morning Train
- **BRUCE SPRINGSTEEN**—Fade Away—D-25
- **GROVER WASHINGTON JR**—Just The Two Of Us
- **FIREBALL**—Staying With It—D-30
- **STEVE WINWOOD**—While You See A Chance—D-28

## North Central Region

### ★ PRIME MOVERS

**BLONDIE**—Rapture (Chrysalis)  
**THE POLICE**—Don't Stand So Close To Me (A&M)  
**JOHN LENNON**—Woman (Geffen)

### ● TOP ADD ONS

**PHIL SEYMOUR**—Precious To Me (Boardwalk)  
**BARBRA STREISAND & BARRY GIBB**—What Kind Of Fool (Columbia)  
**NEIL DIAMOND**—Hello Again (Columbia)

### BREAKOUTS

**SHEENA EASTON**—Mornin' Train (EMI)  
**STEVE WINWOOD**—While You See A Chance (Island)  
**THE SPINNERS**—Yesterday Once More (Atlantic)

**CKLW**—Detroit (R. Trombley—MD)

- ★★ **CLIFF RICHARD**—A Little In Love 27-13
- ★★ **BLONDIE**—Rapture 29-14
- ★ **STYX**—The Best Of Times 20-17
- ★ **NEIL DIAMOND**—Hello Again 12-9
- **APRIL WINE**—Just Between You And Me
- **ROVERS**—Wasn't That A Party
- **THE POLICE**—Don't Stand So Close To Me—D-22
- **XTC**—Generals And Majors—D-26
- **LOVERBOY**—Turn Me Loose

**WDRQ**—Detroit (J. Ryan—MD)

- ★★ **BLONDIE**—Rapture 25-9
- ★★ **THE POLICE**—Don't Stand So Close To Me 29-20
- ★ **DON McLEAN**—Crying 24-19
- ★ **CLIFF RICHARD**—A Little In Love 22-18
- ★ **NEIL DIAMOND**—Hello Again 8-5
- **PHIL SEYMOUR**—Precious To Me
- **SPINNERS**—Yesterday Once More
- **TOUCH**—Don't You Know What Love Is—D-29
- **JUICE NEWTON**—Angel Of The Morning
- **JOURNEY**—The Party's Over

**WAKY**—Louisville (B. Modie—MD)

- ★★ **JOHN LENNON**—Woman 6-2

★★ **ALAN PARSONS PROJECT**—Games People Play 9-5

- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 12-9
- ★ **ABBA**—The Winner Takes It All 13-8
- **THE POLICE**—Don't Stand So Close To Me—30
- **ELVIS PRESLEY**—Guitar Man—31

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

No List

**WGCL**—Cleveland (D. Collins—MD)

- ★★ **NEIL DIAMOND**—Hello Again
- ★★ **BLONDIE**—Rapture 3-1
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 21-15
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 20-17
- ★ **BOZ SCAGGS**—Miss Sun 14-9
- **SHEENA EASTON**—Morning Train
- **STEVE WINWOOD**—While You See A Chance
- **EARTH, WIND & FIRE**—And Love Goes On—D-30
- **FIREBALL**—Staying With It
- **SMOKEY ROBINSON**—Being With You

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

- ★★ **JOHN LENNON**—Woman 13-8
- ★★ **KOOL & THE GANG**—Celebration 9-5
- ★ **STYX**—The Best Of Times 14-9
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 20-16
- ★ **RANDY MEISNER**—Hearts On Fire 29-25
- **LEO SAYER**—Living In A Fantasy—33
- **NEIL DIAMOND**—Hello Again—32
- **THE POLICE**—Don't Stand So Close To Me—34
- **LOVERBOY**—Turn Me Loose—35
- **PAT BENATAR**—Hell Is For Children—LP
- **FLEETWOOD MAC**—Farmer's Daughter—LP
- **STEVIE WONDER**—Happy Birthday—LP

**WNCI**—Columbus (S. Edwards—MD)

- ★★ **DON McLEAN**—Crying 22-13
- ★★ **STYX**—The Best Of Times 14-7
- ★ **JOHN LENNON**—Woman 8-5
- ★ **PAT BENATAR**—Treat Me Right 16-8
- ★ **CLIFF RICHARD**—A Little In Love 21-14
- **PHIL SEYMOUR**—Precious To Me
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool
- **FIREBALL**—Staying With It

**WXGT(92X)**—Columbus (T. Nudder—MD)

No List

**WZZP**—Cleveland (B. McKay—MD)

- ★★ **DOLLY PARTON**—9 To 5 8-2
- ★★ **STYX**—The Best Of Times 15-6
- ★ **DELBERT McCLINTON**—Giving It Up For Your Love 13-7
- **REO SPEEDWAGON**—Keep On Loving You
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool
- **DON McLEAN**—Crying—D-17
- **STEVIE WONDER**—I Ain't Gonna Stand For It
- **DARYL HALL/JOHN OATES**—Kiss On My List—D-19

**WKWK(14WK)**—Wheeling (R. Collins—MD)

No List

## Southwest Region

### ★ PRIME MOVERS

**REO SPEEDWAGON**—Keep On Loving You (Epic)  
**DON McLEAN**—Crying (Millennium)  
**RONNIE MILSAP**—Smokey Mountain Rain (RCA)

### ● TOP ADD ONS

**BARBRA STREISAND & BARRY GIBB**—What Kind Of Fool (Columbia)  
**LEO SAYER**—Living In A Fantasy (WB)  
**DELBERT McCLINTON**—Giving It Up For Your Love (Capitol)

### BREAKOUTS

&lt;

# Country Strong Winner In Latest Arbitrons

NEW YORK—Country is showing up as a winner in some sizeable markets, as the Arbitron reports continue to pour out.

Country radio is doing particularly well in Indianapolis and New Orleans, and showing some gains in other markets, too. The past week produced Arbitron reports from Indianapolis; New Orleans; San Diego; Peoria, Ill.; Wilmington, Del.; Albuquerque, N.M.; Allentown-Bethlehem-Easton, Pa.; Davenport, Iowa; Rock Island-Moline, Ill.; El Paso, Tex.; Columbia, S.C.; Charleston-North Charleston, S.C.; San Jose, Calif.; Eugene-Springfield, Ore.; Lexington-Fayette, Ky.; McAllen-Brownsville, Tex.

INDIANAPOLIS — Country WFMS-FM has jumped to a 9.0 share from 7.4 in the spring and 8.4 a year ago, but country WIRE-AM is keeping three-tenths of a share point ahead by climbing to 9.3 from 8.8 in the spring. WIRE, however had a 9.5 share a year ago.

MOR WIBC-AM continues to hold on to first place with a 15.6 share, down slightly from 15.7 in the spring and 15.9 a year ago. AOR WNAP-FM is up to 9.9 from 7.1 in the spring and 8.1 a year ago. Adult contemporary WIKS-FM has an 8.0 share, down from 9.0 in the spring, but up from 4.6 a year ago. But adult contemporary WIFE-AM is down again to 1.8 from 2.9 in the spring and 3.4 a year ago.

NEW ORLEANS—The syndicated format from TM Programming, TM Country is a solid winner in this market. The format was installed on WNOE-FM in August and the first Arbitron measurement has taken the station to a 9.9 share, up from 4.2 in the spring and 4.6 a year ago. No wonder owner Jim Noe has taken his AM station, WNOE-AM, into a country format too (see related story this section).

The new competition from WNOE-FM has apparently taken a number of listeners away from country WSHO-AM, which is down to 2.7 from 6.6 in the spring and 4.4 a year ago. AOR WRNO-FM is up solidly to a 6.5 share from 4.8 in the spring and 4.4 a year ago. Adult contemporary WEZB-FM continues as the market leader with a 10.7, up from a 10.3 in the spring and 4.2 a year ago.

Black WAIL-FM, which used to be WXEL, is up to a 5.2 share from 3.7 in the spring and 4.4 a year ago, while black WNNR-AM has lost a share point to 1.8. Hot 100 formatted WTIX-AM is down to 6.9 from 8.4 in the spring, but almost unchanged from 6.8 a year ago.

SAN DIEGO—AOR KGB-FM is up to 7.0 from 5.4 in the summer and 5.7 a year ago. Adult contemporary KFMB-AM is down to 4.0 from 6.4 in the summer but up from 3.8 a year ago, while KFMB-FM, (B-100), which runs a Hot 100 format with some top album tracks, is up to 5.1 from 4.3 in the summer and 4.2 a year ago. Oldies KBZT-FM is down to 2.2 from 3.9 in the summer and 3.7 a year ago. KCBZ-AM's switch to country earned it a half share point to 2.5, which did not disturb KSON-AM-FM's country formats. KSON-AM is up to 3.2 from 3.1 in the summer and KSON-FM is unchanged at 2.3.

PEORIA—The four-way adult contemporary race here finds WMBD-FM and WKQA-FM the

winner while WIRL-AM and WKZW-FM have lost audience. WMBD-FM is up to 16.0 from 13.9 in the spring and 13.6 a year ago. WKQA-FM is up to 5.6 from 3.3 in the spring and 1.8 a year ago. WIRL is down to 6.3 from 8.2 in the spring and 11.0 a year ago. WKZW is off to 12.6 from 15.3 in the spring and 16.6 a year ago.

AOR WWCT-FM is down to 6.3 from 8.0 in the spring and 6.9 a year ago. MOR WGLO-FM is up to 4.5 from 1.9 in the spring and 0.7 a year ago.

WILMINGTON—AOR WSTW-FM leads the market with a 13.4 share, up from 11.4 in the spring. The market was not measured in fall of 1979. Adult contemporary WDEL-AM is up to 9.4 from 8.4, while adult contemporary WAMS-AM is down to 2.6 from 3.6.

ALBUQUERQUE — AOR is doing well in this market. KFMG-FM is up to 9.7 from 8.3 in the spring and 9.5 a year ago and KWXL-FM, which used to be KRKE-FM, is up to 5.7 from 4.7 in the spring and 2.8 a year ago. Classical music station KHFM-FM is up to 4.3 from 2.9 in the spring and 1.9 a year ago. Adult contemporary KQEO-AM is up to 6.5 from 3.6 in the spring and 4.7 a year ago.

ALLENTOWN—Adult contemporary WEEX -FM is up to a 4.7 share, while similarly formatted WLEV-FM is down to 7.7 from 11.7 in the spring. A year ago WLEV had a 7.0 share. WEEX is up from 3.1 in the spring and 3.6 a year ago. AOR WZZO-FM has a 8.5, up from 8.1 in the spring, but down 12.4 a year ago.

DAVENPORT—Adult contemporary KIKK-FM is up to 10.0 from 9.5 in the spring. This market was not measured in fall of 1979. Mellow WHBF-FM is up to 6.2 from 4.6 and adult contemporary KSTT-AM is down to 12.2 from 13.9.

EL PASO—Fragmentation has left a number of stations with lower shares in this market. Hot 100 formatted KSET-AM, which used to run disco, has a 5.5, down from 6.7 in the spring, but up from 2.9 a year ago. Adult contemporary KSET-FM, which also used to run disco has a 6.4, down from 8.3 in the spring, but up from 5.6 a year ago. Adult contemporary KELP-AM is down to 4.9 from 6.0 in the spring and 7.9 a year ago. AOR KPAS-FM is down to 2.3 from 3.1 in the spring and 4.0 a year ago.

COLUMBIA—Country is boosting WCOS-FM's ratings to 16.1 from 12.3 in the spring and 11.4 a year ago. Country WCAY-AM is losing listeners. It is down to 1.4 from 3.8 in the spring 2.2 a year ago. MOR WIS-AM has a 15.2 up from 10.4 in the spring, but down from 15.9 a year ago. Hot 100 formatted WNOK-FM is up to 19.7 from 17.5 in the spring and 13.6 a year ago. Black WOIC-AM is down to 10.7 from 14.6 in the spring and 11.9 a year ago.

CHARLESTON—Urban contemporary WPXI-FM is up to 11.1 from 8.2 in the spring. This market was not measured in fall of 1979. Adult contemporary WCSC-AM and black WPAL-AM are both down. WCSC is down to 8.9 from 10.0 and WPAL is down to 9.8 from 10.2,

WNGC-AM, which describes itself as "soft contemporary" is up to 4.8 from 1.4.

SAN JOSE—AOR is doing well here with KSAN-FM in nearby San Francisco gone to country. AOR KEZR-FM is up to 5.1 from 4.0 in the spring. This market was not measured in fall of 1979. AOR KSJO-FM is up to 2.6 from 2.1. But country KEEN-AM is also up, to 4.4 from 3.6.

EUGENE—KSND-FM, which

carries TM Stereo Rock, is up to 10.5 from 9.5 in the spring and 8.0 a year ago. Adult contemporary KUGN-AM has a 14.2, down from 14.6 in the spring, but up from 11.6 a year ago. AOR KZEL-FM is down to 9.9 from 11.4 in the spring and 11.1 a year ago. Country KUNG-FM is down to 3.7 from 5.4 in the spring, but up from 2.8 a year ago.

LEXINGTON—Hot 100 formatted WLAP-FM is the new market leader with a 20.5 share, up from 14.2 in the spring and 14.1 a year ago. Meanwhile its sister station,

adult contemporary WLAP-AM is down to 6.5 from 9.4 in the spring and 9.6 a year ago. AOR WKQQ-FM is down to 12.8 from 16.5 in the spring and 16.1 a year ago.

McALLEN—With three Spanish stations dominating 38.9 per cent of this market's listening audience, MOR KBFM-FM follows with a 14.6 share, down from 16.1 in the spring. This market was not measured in fall of 1979. Adult contemporary KRGV-AM is up to 8.7 from 5.4. Hot 100 formatted KRIO-AM is up to 10.2 from 8.6.

## L.A.'s Arbitron Question: 'Where Did All The AOR Listeners Go?'

• Continued from page 1

While programmers continue to analyze the results, there are different theories being offered as to why and where AOR listeners went and whether it's a matter of fractionalization or saturation.

Among the theories being offered are:

- The fall book was heavily ethnic-oriented which explains why KRLA-AM, which programs 50% to the Mexican and black communities, went up from 3.1 to 4.1 placing it first among contemporary music stations.

- AOR competition, especially between KMET-FM and KLOS-FM, was so intense-and-their sounds so similar that it sent once loyal listeners to the other end of the dial to KWST-FM and KROQ-FM, which both posted modest but steady gains.

- The hostage crisis in Iran and the presidential election drew some of those music listeners to all-news KFWB-AM and KNX-AM now ranked among the top five stations in the market.

- Loyal AOR listeners, perhaps disenchanted with rock programming, regularly scanned the dial looking for an alternative.

- The percentage of 18 to 24 males who returned diaries wasn't a big enough percentage to accurately reflect listener habits.

Both Hot 100 programmers and AOR programmers as well as promotion persons find it hard to believe that 18-24 male listeners would abandon rock radio for mass appeal hit formats, even if some Hot 100 stations saw gains in that area.

Says Sam Bellamy, program director of KMET-FM, still the highest rated AOR outlet, although it dropped from a 5.0 to 3.6: "The format is suffering. People are still listening but for not as long. Listeners are confused.

"By KLOS duplicating KMET's sound, it's confused the listener. They feel it's a private war between the stations so why should they listen. Our listeners and KLOS are trying to find an alternative.

"Top 40 fills a need of our listener and their numbers are for real," she says. "But we're doing our programming as if KLOS didn't exist. We never react to what they do. They react to us. We're going to continue to meet the demands of our listeners and do what KMET feels is right and what our research and listeners feel is right."

Says Tom Hedges, program director of KLOS which dropped from a 3.4 to a 2.7: "I don't think AOR here is dead. The distribution is confus-

ing as opposed to losing a large number of people.

"But there's something strange with men 18-24 which is our target sell when you see stations like KIIS, KRTH, KRLA and KHTZ showing up high in men 18 to 24. Maybe the listening habits of 18 to 24 year olds have changed."

The 18 to 24 year olds are difficult to justify and there is no answer for it. The 18 to 24 year olds are wandering. We'll see if the results are consistent before we can tell if anything major is going on. The book is not consistent with our independent research, but I hate to say that the book is a fluke," says Hedges.

Notes Rick Carroll, program director of KROQ-FM which posted a 1.8 up from a 1.5: "KMET and KLOS aren't keeping in tune with the 12 to 24 year olds. They have no credibility in that area, anymore. Chances are listeners won't hear a hot new LP there when at one time they would.

"We're playing a different kind of new wave top 40," says Carroll. In fact, Carroll believes it's the application of top 40 principles at the AOR level that is the reason for KROQ's steady growth over the last year.

"The loose AOR approach has caught up with the other stations," Carroll pre-programs all music, taking all control out of the hands of the jocks. "It's foolish to allow DJs to be music and program directors. It's too critical and risky."

Carroll describes KROQ as AOR new wave /top 40, offering what many believe is the only true AOR alternative geared to the 12-24 demo as opposed to what Carroll calls the "corporate gun 18-34" demo.

Adds Ted Ferguson, program director of KWST, which registered a 1.7, up from a 1.1: "Heavy competition among the stations causes them to be more rambunctious with wall-to-wall Nugent all day. All suffered declines in women from maybe rocking too hard. But all did well in upper demo men. The movement to FM top 40 is by women."

"The AOR stations are trying desperately to please their audiences and are being too careful of not adding things their audience might like," opines Billy Bass, former vice president of promotion at Chrysalis Records.

"They haven't allowed the format to grow. Album rock isn't going down the tubes. General managers have to lighten up and give program directors room to experiment with new rhythms and not just Pat Benatar over and over again.

"WCOZ (Boston) is proof that the format is not in trouble," says Bass. "Broadening the AOR base helps

the station. They are getting so safe that records are being judged before they get on the air. By the time they say 'yes' it sounds like everything else being played."

Says Jim McKeon, CBS associate director of album promotion: "I suspect taste is alternating and there is more overlapping of formats. The competition among AOR is severe and people need a break.

"KRLA is great if you have only an AM radio. KMET and KLOS are in competition and sound the same. The upper male demo is checking other things out. I can't imagine the 18-24, which is the loyal AOR listener, moving to a top 40 format. It appears that they didn't listen to the radio," says McKeon.

Notes Paula Matthews, program director of Hot 100 formatted KIQQ-FM which posted a 3.1 up from 2.8: "I had a feeling that AOR listeners were looking or wandering. I'm not versed in AOR to know what's wrong. I have a feeling they're not satisfied but all I can do is observe it from my end."

Says Mike Wagner, program director of Hot 100 formatted KIIS-FM, which moved to a 3.3 from 3.2: "I've never seen a book where almost all the top 40s went up. Since KHJ-AM stopped playing the hits, it contributed to KFI-AM and KRLA-AM going AM going up."

Adds Jack Roth, program director of KRLA-AM which moved from 3.1 to 4.1: "They key to KRLA's success is being different, especially on the AM dial. AM is like a dirty word to a lot of people. To compete with FM you have to sound like FM.

"If you're on the AM dial you stand out like an oasis. Why should people switch from the FM dial to you? You have to give plenty of reasons, not just the music, but the contests and the whole presentation of the station must stand out," says Roth.

In addition to currents, KRLA plays a healthy dose of '50s, '60s and '70s oldies, catering its music to an ethnic audience comprised of roughly 35% Mexican and 15% black of its total base.

"The station also appeals to white nostalgia. Not just the Beatles nostalgia but the 39-40 year old with the white T-shirt and cigarettes rolled up the sleeve. No one goes after that audience," explains Roth.

"With KROQ going up, it shows that people are looking. You can't rest on past glories."

In any event, programmers are anxiously awaiting the next book to see how accurate the current one is. Should results be similar, it may be time for AOR stations here in particular to do a bit more soul-searching.

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

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

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



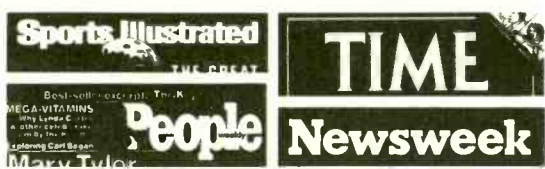
**"With three minutes,  
42 seconds left in the  
game at the Kingdome,  
the Seahawks have  
just scored..."**

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# Billboard Singles Radio Action

Based on station playlists through Tuesday (2/10/81)

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Continued from page 18

- ★ JOHNNY AVERAGE BAND—Che Che Cherie
- ★ NIGHTFLYTE—You Are
- ★ PHOEBE SNOW—Games

**KTSA—San Antonio (T. Rodrigues—MD)**

- ★ STYX—The Best Of Times 15-12
- ★ JOHN LENNON—Woman 12-8
- ★ DOLLY PARTON—9 To 5 21-17
- ★ REO SPEEDWAGON—Keep On Loving You 18-15
- ★ QUEEN—Flash's Theme Aka Flash 13-11
- ★ ELVIS PRESLEY—Guitar Man
- ABBA—The Winner Takes It All
- RONNIE MILSAP—Smokey Mountain Rain—D-25
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-30

**KHFI—Austin (E. Volkman—MD)**

- ★ JOHN LENNON—Woman 13-7
- ★ STYX—The Best Of Times 11-5
- ★ DON McLEAN—Crying 25-17
- ★ BLONDIE—Rapture 21-14
- ★ DARYL HALL/JOHN OATES—Kiss On My List 17-12
- MOLLY HATCHET—The Rambler
- TOTO—Goodbye Elenore
- THE POLICE—Don't Stand So Close To Me—D-23
- BRUCE SPRINGSTEEN—Fade Away—D-28
- APRIL WINE—Just Between You & Me
- GROVER WASHINGTON JR—Just The Two Of Us

- LEO SAYER—Living In A Fantasy—D-27
- FIREFALL—Staying With It—D-30
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-24
- STEVE WINWOOD—While You See A Chance—D-29
- SHEENA EASTON—Morning Train

**KILE—Galveston (S. Taylor—MD)**

- ★ TERRI GIBBS—Somebody's Knockin' 19-8
- ★ PAT BENATAR—Treat Me Right 16-9
- ★ KOOL & THE GANG—Celebration 3-1
- ★ STYX—The Best Of Times 13-7
- ★ DOLLY PARTON—9 To 5 7-3
- MELISSA MANCHESTER—Lovers After All
- STEVE WINWOOD—While You See A Chance
- TOUCH—Don't You Know What Love Is
- ELVIS PRESLEY—Guitar Man—D-35
- AMBROSIA—Outside—D-39
- CHRIS MONTAN—Let's Pick It Up Where We Left Off—d-40

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

- ★ BLONDIE—Rapture 27-16
- ★ REO SPEEDWAGON—Keep On Loving You 1-1
- ★ STYX—The Best Of Times 17-7
- ★ CLIFF RICHARD—A Little In Love 13-5
- ★ LAKESIDE—Fantastic Voyage 21-13
- STEVE WINWOOD—While You See A Chance
- THE POLICE—Don't Stand So Close To Me—30
- DONNIE IRIS—Ah Leah
- BRUCE SPRINGSTEEN—Fade Away—D-26
- PHIL SEYMOUR—Precious To Me—D-29
- SMOKEY ROBINSON—Being With You—D-27
- SHEENA EASTON—Morning Train
- JOHNNIE AVERAGE BAND—Ch-Ch-Cherie

**KOFM—Oklahoma City (C. Morgan—MD)**

- ★ KOOL & THE GANG—Celebration 23-13
- ★ TERRI GIBBS—Somebody's Knockin' 10-6
- ★ DON McLEAN—Crying 18-10
- ★ NEIL DIAMOND—Hello Again 16-11
- ★ STYX—The Best Of Times 13-8
- LEO SAYER—Living In A Fantasy
- OUTLAWS—Riders In The Sky
- DELBERT McCLINTON—Giving It Up For Your Love

**WEZB(B97)—New Orleans (J. Lousteau—MD)**

- ★ STYX—The Best Of Times 11-5
- ★ EDDIE RABBITT—I Love A Rainy Night 13-9
- ★ BLONDIE—Rapture 3-2
- ★ DOLLY PARTON—9 To 5 9-6
- ★ AC/DC—Back In Black 19-15
- DON McLEAN—Crying
- YARBROUGH & PEOPLES—Don't Stop The Music
- THE POLICE—Don't Stand So Close To Me—D-30
- RONNIE MILSAP—Smokey Mountain Rain—D-29
- STEVE WINWOOD—While You See A Chance
- JOURNEY—The Party's Over—D-27

**WTIX—New Orleans (G. Franklin—MD)**

- ★ REO SPEEDWAGON—Keep On Loving You 13-4
- ★ YARBROUGH & PEOPLES—Don't Stop The Music D-23
- ★ DON McLEAN—Crying 23-19
- ★ RANDY MEISNER—Hearts On Fire 32-25
- ★ EDDIE RABBITT—I Love A Rainy Night 2-1
- STEVE WINWOOD—While You See A Chance
- SMOKEY ROBINSON—Being With You
- JOHN COUGAR—Ain't Even Done With The Night
- T.S. MONK—Bon Bon Vie
- THE POLICE—Don't Stand So Close To Me—D-39
- CHAMPAIGN—How Bout Us—D-37

- APRIL WINE—Just Between You & Me
- GROVER WASHINGTON JR—Just The Two Of Us
- LEO SAYER—Living In A Fantasy—D-38
- MELISSA MANCHESTER—Lovers After All—D-40

**KEEL—Shreveport (M. Johnson—MD)**

- ★ MICHAEL STANLEY BAND—He Can't Love You 34-23
- ★ RANDY MEISNER—Hearts On Fire 33-25
- ★ OUTLAWS—Riders In The Sky 24-18
- ★ STYX—The Best Of Times 21-16
- ★ ABBA—The Winner Takes It All 19-15
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- GROVER WASHINGTON JR—Just Between You And Me
- YARBROUGH & PEOPLES—Don't Stop The Music—X-26
- LEO SAYER—Living In A Fantasy—X-33
- PHIL SEYMOUR—Precious To Me—X-35
- BLONDIE—Rapture—X-24
- CON FUNK SHUN—Too Tight—X-34
- DOLLY PARTON—9 To 5
- SHEENA EASTON—Morning Train

**WFMF—Baton Rouge (J.J. Stone—MD)**

No List

## Midwest Region

★ PRIME MOVERS

- KOOL & THE GANG—Celebration (De-Lite)
- JOHN LENNON—Woman (Geffen)
- EDDIE RABBITT—I Love A Rainy Night (Elektra)

● TOP ADD ONS

- RANDY MEISNER—Hearts On Fire (Epic)
- AC/DC—Back In Black (Atlantic)
- NEIL DIAMOND—Hello Again (Columbia)

● BREAKOUTS

- SHEENA EASTON—Morning Train (EMI)
- DOOBIE BROTHERS—Keep This Train A Rollin' (WB)
- FIREFALL—Staying With It (Atlantic)

**WLS—Chicago (J. Gehron—MD)**

- ★ KOOL & THE GANG—Celebration 5-3
- ★ EDDIE RABBITT—I Love A Rainy Night 8-6
- ★ PAT BENATAR—Treat Me Right 15-13
- ★ RANDY MEISNER—Hearts On Fire 30-25
- ★ LEO SAYER—Living In A Fantasy 42-38
- ★ STYX—The Best Of Times 13-10
- JOHN LENNON—Woman
- AC/DC—Back In Black
- DONNIE IRIS—Ah Leah—D-44
- ROGER DALTRY—Without Your Love—D-42

**WNAP—Indianapolis (D.J. Bailey—MD)**

No List

**WOKY—Milwaukee (D. Cole—MD)**

- ★ JOHN LENNON—Woman 15-11
- ★ STEELY DAN—Hey Nineteen 12-6
- ★ DOLLY PARTON—9 To 5 3-1
- ★ KOOL & THE GANG—Celebration 8-3
- ★ EDDIE RABBITT—I Love A Rainy Night 9-5
- FIREFALL—Staying With It
- RANDY MEISNER—Hearts On Fire
- GROVER WASHINGTON JR—Just The Two Of Us

**WABC—New York (S. Richards—MD)**

- ★ BLONDIE—Rapture 37-7
- ★ TIERRA—Together 12-3
- ★ DON McLEAN—Crying 36-18
- ★ JOHN LENNON—Woman 16-12
- YARBROUGH & PEOPLES—Don't Stop The Music
- RONNIE MILSAP—Smokey Mountain Rain
- RANDY MEISNER—Hearts On Fire—D-40
- DARYL HALL/JOHN OATES—Kiss On My List—D-39
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-37
- STEVE WINWOOD—While You See A Chance
- SHEENA EASTON—Morning Train
- STEELY DAN—Time Out Of Mind

**WXLO(99X)—New York (J. Knapp—PD)**

- ★ JONES GIRLS—I Just Love The Man D-21
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 5-1
- ★ SISTER SLEDGE—All American Girls 25-20
- ★ EARTH, WIND & FIRE—And Love Goes On 31-23
- ★ T.S. MONK—Bon Bon Vie 7-4
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- SWITCH—Love Over & Over Again
- MARVIN GAYE—Praise
- YOKO ONO—Walking On Thin Ice
- COATI MUNDI—Que Pasa/Enomino Popi

**WBLI—Long Island (B. Terry—MD)**

- ★ JOHN LENNON—Woman 9-6
- ★ DOLLY PARTON—9 To 5 6-3
- ★ STYX—The Best Of Times 13-10
- ★ DON McLEAN—Crying 14-11
- ★ REO SPEEDWAGON—Keep On Loving You 11-7
- STEVE WINWOOD—While You See A Chance
- SHEENA EASTON—Morning Train—DP
- PAT BENATAR—Treat Me Right—NP-21

**KXOK—St. Louis (L. Douglas—MD)**

No List

**KIOA—Des Moines (G. Stevens—MD)**

No List

**KDWB—Minneapolis (P. Abresch—MD)**

- ★ KOOL & THE GANG—Celebration 20-12
- ★ DAN FOGELBERG—Same Old Lang Syne 7-4
- ★ DON McLEAN—Crying 16-11
- ★ THE ALAN PARSONS PROJECT—Games People Play 10-6
- ★ ANDY GIBB—Time Is Time 11-8
- RANDY MEISNER—Hearts On Fire
- NEIL DIAMOND—Hello Again
- GROVER WASHINGTON JR—Just The Two Of Us
- STEVE WINWOOD—While You See A Chance

**KS95-FM (KSTP)—St. Paul (C. Knapp—MD)**

- ★ NEIL DIAMOND—Hello Again 20-11
- ★ JOHN LENNON—Woman 18-9
- ★ KOOL & THE GANG—Celebration 11-6
- ★ DON McLEAN—Crying 19-13
- ★ ABBA—The Winner Takes It All 9-7
- DOOBIE BROTHERS—Keep This Train A Rollin'
- SHEENA EASTON—Morning Train
- CLIFF RICHARD—A Little In Love—D-19
- RONNIE MILSAP—Smokey Mountain Rain—D-20
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-18

**KEYN-FM—Wichita (L. Court—MD)**

No List

**WOW—Omaha (J. Corcoran—MD)**

- PAT BENATAR—Treat Me Right—X
- ALAN PARSONS PROJECT—Games People Play—D-18
- THE POLICE—Don't Stand So Close To Me—X
- BRUCE SPRINGSTEEN—Fade Away—X
- DELBERT McCLINTON—Giving It Up For Your Love—X
- MICHAEL STANLEY BAND—He Can't Love You—X
- THE JACKSONS—Heartbreak Hotel—X
- RANDY MEISNER—Hearts On Fire—X
- PHIL SEYMOUR—Precious To Me—27
- BLONDIE—Rapture—X
- OUTLAWS—Riders In The Sky—X
- STEVE WINWOOD—While You See A Chance—26

## Northeast Region

★ PRIME MOVERS

- BLONDIE—Rapture (Chrysalis)
- JOHN LENNON—Woman (Geffen)
- NEIL DIAMOND—Hello Again (Columbia)

● TOP ADD ONS

- SHEENA EASTON—Morning Train (EMI)
- RONNIE MILSAP—Smokey Mountain Rain (BGR)
- STYX—The Best Of Times (A&M)

● BREAKOUTS

- STEVE WINWOOD—While You See A Chance (Island)
- THE DOOBIE BROTHERS—Keep This Train A Rollin' (WB)
- YARBROUGH & PEOPLES—Don't Stop The Music (Mercury)

**WABC—New York (S. Richards—MD)**

- ★ BLONDIE—Rapture 37-7
- ★ TIERRA—Together 12-3
- ★ DON McLEAN—Crying 36-18
- ★ JOHN LENNON—Woman 16-12
- YARBROUGH & PEOPLES—Don't Stop The Music
- RONNIE MILSAP—Smokey Mountain Rain
- RANDY MEISNER—Hearts On Fire—D-40
- DARYL HALL/JOHN OATES—Kiss On My List—D-39
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-37
- STEVE WINWOOD—While You See A Chance
- SHEENA EASTON—Morning Train
- STEELY DAN—Time Out Of Mind

**WRKO—Boston (C. Van Dyke—PD)**

- ★ NEIL DIAMOND—Hello Again 13-8
- ★ RONNIE MILSAP—Smokey Mountain Rain 15-10
- ★ TIERRA—Together 21-14
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 29-21
- ★ ABBA—The Winner Takes It All 22-14
- DOOBIE BROTHERS—Keep This Train A Rollin'—28
- STYX—The Best Of Times—29
- SHEENA EASTON—Morning Train
- LEO SAYER—Living In A Fantasy—D-30
- TERRI GIBBS—Somebody's Knockin'

**WHYN—Springfield (A. Carey—MD)**

- ★ CLIFF RICHARD—A Little In Love 8-3
- ★ JOHN LENNON—Woman 11-5
- ★ DELBERT McCLINTON—Giving It Up For Your Love 13-9
- ★ RONNIE MILSAP—Smokey Mountain Rain 15-10
- ★ DOLLY PARTON—9 To 5 4-1

- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—DP-28
- BRUCE SPRINGSTEEN—Fade Away—D-26
- DARYL HALL/JOHN OATES—Kiss On My List—D-30
- LEO SAYER—Living In A Fantasy—D-29
- PHIL SEYMOUR—Precious To Me
- BLONDIE—Rapture—D-24

**WTRY—Schenectady (B. Cahill—MD)**

- ★ DON McLEAN—Crying 21-13
- ★ BLONDIE—Rapture 25-18
- ★ THE POLICE—Don't Stand So Close To Me 30-25
- ★ ABBA—The Winner Takes It All 12-9
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 29-22
- APRIL WINE—Just Between You And Me
- GROVER WASHINGTON JR—Just The Two Of Us
- RANDY MEISNER—Hearts On Fire—D-30
- STEVIE WONDER—I Ain't Gonna Stand For It
- DARYL HALL/JOHN OATES—Kiss On My List—D-29

**WBEN-FM—Buffalo (R. Christian—MD)**

- ★ BLONDIE—Rapture 17-9
- ★ STYX—The Best Of Times 10-5
- ★ DON McLEAN—Crying 26-12
- ★ ALAN PARSONS PROJECT—Games People Play 11-6
- ★ NEIL DIAMOND—Hello Again 30-15
- PHIL SEYMOUR—Precious To Me—35
- SHEENA EASTON—Morning Train—36
- APRIL WINE—Just Between You & Me—40
- DARYL HALL/JOHN OATES—Kiss On My List—37
- STEVE WINWOOD—While You See A Chance—39

**WKBW—Buffalo (J. Summers—MD)**

No List

**WBBF—Rochester (D. Mason—MD)**

- ★ JOHN LENNON—Woman 12-5
- ★ PAT BENATAR—Treat Me Right 18-12
- ★ DOLLY PARTON—9 To 5 13-6
- ★ RONNIE MILSAP—Smokey Mountain Rain 25-20
- ★ NEIL DIAMOND—Hello Again 23-16
- BLONDIE—Rapture
- DON McLEAN—Crying
- ROVERS—Wasn't That A Party

**WOLF—Syracuse (B. Mitchell—MD)**

- THE POLICE—Don't Stand So Close To Me
- STEVE WINWOOD—While You See A Chance
- BRUCE SPRINGSTEEN—Fade Away
- APRIL WINE—Just Between You & Me
- GROVER WASHINGTON JR—Just The Two Of Us
- MCGUFFEY LANE—Long Time Loving You—D-40
- EAGLES—Seven Bridges Road—D-39
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—DP
- SHEENA EASTON—Morning Train—D-34
- LAMI HALL—Where's Your Angel
- PHOEBE SNOW—Games
- BILLY THARPE—In My Room—DP

**WFLY—Albany (Buzz—MD)**

- ★ JOHN LENNON—Woman 5-2
- ★ STYX—The Best Of Times 10-7
- ★ BLONDIE—Rapture 26-20
- ★ NEIL DIAMOND—Hello Again 25-18
- JOURNEY—The Party's Over—NP
- YOKO ONO—Walking On Thin Ice—NP
- JOHNNY AVERAGE BAND—Ch-Ch-Cherie—NP
- NIGHT—Love On The Airwaves

**WVBF (F-105)—Framingham (R. Jones—PD)**

- ★ REO SPEEDWAGON—Keep On Loving You 21-14
- ★ JOHN LENNON—Woman 15-6
- ★ CLIFF RICHARD—A Little In Love 18-12
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 20-15
- ★ DAN FOGELBERG—Same Old Lang Syne 12-7
- SHEENA EASTON—Morning Train
- STEVE WINWOOD—While You See A Chance
- LEO SAYER—Living In A Fantasy—D-30
- TERRI GIBBS—Somebody's Knockin'

**WRKO—Boston (C. Van Dyke—PD)**

- ★ NEIL DIAMOND—Hello Again 13-8
- ★ RONNIE MILSAP—Smokey Mountain Rain 15-10
- ★ TIERRA—Together 21-14
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 29-21
- ★ ABBA—The Winner Takes It All 22-14
- DOOBIE BROTHERS—Keep This Train A Rollin'—28
- STYX—The Best Of Times—29
- SHEENA EASTON—Morning Train
- LEO SAYER—Living In A Fantasy—30

**WHYN—Springfield (A. Carey—MD)**

- ★ CLIFF RICHARD—A Little In Love 8-3
- ★ JOHN LENNON—Woman 11-5
- ★ DELBERT McCLINTON—Giving It Up For Your Love 13-9
- ★ RONNIE MILSAP—Smokey Mountain Rain 15-10
- ★ DOLLY PARTON—9 To 5 4-1

- BLONDIE—Rapture
- JUICE NEWTON—Angel Of The Morning
- RUPERT HOLMES—Blackjack
- BRUCE SPRINGSTEEN—Fade Away—D-30
- JOEL DIAMOND—Theme From Raging Bull
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-29
- STEVE WINWOOD—While You See A Chance—D-32
- SHEENA EASTON—Morning Train—D-31
- JOE CHEMY—Proud—D-33

**WFTQ—Worcester (C. Blake—MD)**

- ★ DELBERT McCLINTON—Giving It Up For Your Love 10-6
- ★ RONNIE MILSAP—Smokey Mountain Rain 17-10
- ★ STYX—The Best Of Times 22-15
- ★ ABBA—The Winner Takes It All 14-9
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 29-23
- SHEENA EASTON—Morning Train
- TERRI GIBBS—Somebody's Knockin'
- ELVIS PRESLEY—Guitar Man

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

- ★ DON McLEAN—Crying 18-11
- ★ ABBA—The Winner Takes It All 22-10
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 21-17
- ★ CLIFF RICHARD—A Little In Love 17-12
- ★ DOLLY PARTON—9 To 5 8-3
- EARTH, WIND & FIRE—And Love Goes On—D-23
- ELVIS PRESLEY—Guitar Man—D-21
- TERRI GIBBS—Somebody's Knockin'—D-24
- SHEENA EASTON—Morning Train—D-22

**WPRO-FM (PRO-FM)—Providence (G. Berkowitz—MD)**

- ★ CLIFF RICHARD—A Little In Love 16-11
- ★ THE JACKSONS—Heartbreak Hotel 13-9
- ★ DON McLEAN—Crying 19-15
- ★ BLONDIE—Rapture 25-19
- ★ DOLLY PARTON—9 To 5 10-6
- OUTLAWS—Riders In The Sky
- RINGS—Let Me Go
- SHEENA EASTON—Morning Train—D-27
- ABBA—The Winner Takes It All—D-25
- DONNIE IRIS—Ah Leah
- EARTH, WIND & FIRE—And Love Goes On—D-24
- THE POLICE—Don't Stand So Close To Me
- ELVIS PRESLEY—Guitar Man—D-26
- RANDY MEISNER—Hearts On Fire
- TERRI GIBBS—Somebody's Knockin'

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

- ★ JOHN LENNON—Woman 9-5
- ★ BLONDIE—Rapture 26-17
- ★ CON FUNK SHUN—Too Tight 28-23
- ★ AC/DC—Back In Black 19-15
- ★ NEIL DIAMOND—Hello Again 32-25
- JUICE NEWTON—Angel Of The Morning—32
- SHEENA EASTON—Morning Train—33
- RINGS—Let Me Go
- YARBROUGH & PEOPLES—Don't Stop The Music—35
- CLIMAX BLUES BAND—I Love You—34

**WICC—Bridgeport (B. Mitchell—MD)**

- ★ KOOL & THE GANG—Celebration 4-2
- ★ DOLLY PARTON—9 To 5 5-1
- ★ DELBERT McCLINTON—Giving It Up For Your Love 10-7
- ★ NEIL DIAMOND—Hello Again 16-11
- ★ BLONDIE—Rapture 20-15
- STEVE WINWOOD—While You See A Chance
- SHEENA EASTON—Morning Train
- THE POLICE—Don't Stand So Close To Me
- GROVER WASHINGTON JR—Just The Two Of Us
- TERRI GIBBS—Somebody's Knockin'
- JUICE NEWTON—Angel Of The Morning

**WKCI—New Haven (D. Lyons—MD)**

- ★ DARYL HALL/JOHN OATES—Kiss On My List 24-17
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 27-19
- ★ LEO SAYER—Living In A Fantasy 28-22
- ★ ABBA—The Winner Takes It All 19-14
- SPINNERS—Yesterday Once More 30-26
- SHEENA EASTON—Morning Train
- STEVE WINWOOD—While You See A Chance
- EARTH, WIND & FIRE—And Love Goes On
- GROVER WASHINGTON JR—Just The Two Of Us

**WTIC-FM—Hartford (R. Donahue—MD)**

No List

**WFEA(13FEA)—Manchester (K. Lemire—MD)**

- ★ JOHN LENNON—Woman 9-2
- ★ NEIL DIAMOND—Hello Again 26-16
- ★ REO SPEEDWAGON—Keep On

New On The Charts



**YARBROUGH AND PEOPLES**  
"Don't Stop The Music"—★

Sometimes collaborations are quickly-formed spontaneous affairs while others grow over a long period of time. The latter is the case with Cavin Yarbrough and Alisa Peoples, who have known each other since their preschool days.

From musical families, they were encouraged by their parents to learn music at an early age. The two ended up with the same piano teacher. Later, both joined a church choir in their native Dallas. He became male lead singer and she became female lead singer.

Cavin went on to play with a local band called Grand Theft and toured with Leon Russell and Mary McCrary. Alisa would often see Grand Theft perform and "beg Cavin to let me sing a song or two," she states.

Three years ago, the pair joined forces and began to seriously pursue a career together. In the Dallas area their reputation grew and one night members of the Gap Band dropped by a club to see them. They told producer Lonnie Simmons about what they had seen and he brought them to Los Angeles to record their debut album for Mercury Records.

More than half the songs on the debut album, "The Two Of Us," were written by the twosome and they have contributed keyboards, synthesizers, percussion and vocals to the record. The r&b duo is managed by Total Experience Productions, 6226 Yucca St., Hollywood, Calif. 90028. The phone number is (213) 462-6585. There is no booking agent at this time.



**SHEENA EASTON**  
"Morning Train (Nine To Five)"—★

Scottish vocalist Sheena Easton debuts on the Hot 100 with "Morning Train (Nine To Five)," a tune she had a top 10 hit with in the U.K. last year.

The 21-year-old began her musical career singing in clubs around her hometown of Belshill, Lanarkshire (near Glasgow), while still attending the Royal Scottish Academy of Music and Drama.

During this time Easton auditioned for a BBC television show, "The Big Time," and won a slot on the program. An audition with EMI Records followed and Easton was signed to the label.

She teamed up with producer Chris Neil and recorded and released three singles in the U.K.: "Modern Girl," "Morning Train (Nine To Five)" and "One Man Woman." Along with "Morning Train (Nine To Five)," "Modern Girl" also reached the top 10 on the U.K. charts. Following the completion of her recording projects Easton embarked on a tour of Britain that

included a performance before Queen Elizabeth and the Queen Mother at the Royal Variety Show.

"Sheena Easton," her first LP, was recently released by EMI.

Easton is managed by Deke Arlon in London, England at (011) 442-403-5605. She does not have a booking agent at this time.

**JOE CHEMAY BAND**  
"Proud"—★

Well-known session player Joe Chemay, who has worked as a bassist/vocalist and occasionally as an arranger and percussionist for artists such as the Beach Boys, Elton John, Pink Floyd and Leon Russell, has moved from behind the scenes to front his own band.

Chemay, a native of Baltimore, began his career in Atlanta and later moved to Seattle, where he played in bands and did studio work for a myriad of artists before coming to Los Angeles to start his own group.

Along with Chemay, the Joe Chemay Band includes: John Hobbs, acoustic piano/synthesizer; Billy Walker, electric and acoustic guitar; Mike Meros, organ and clarinet; Paul Leim, drums, and Louis Conte, percussion. All the band members are experienced studio and stage musicians, having worked alone and together with numerous artists. The band's first album, "The Riper The Finer" (Unicorn Records), from which "Proud" is culled, contains an impressive collection of uptempo and midtempo mainstream rock tunes.

The Chemay Band is managed by Daphna Edwards, 1900 Avenue of the Stars, Suite 2615, Los Angeles, Calif. 90067. The phone number is (213) 552-3122. There is no booking agent at this time.

2 Duel On New Orleans AM Dial  
WNOE Seeks Country Supremacy, Challenges WSHO

By WANDA FREEMAN

NEW ORLEANS—"I made a name for myself in Tampa. We were the number one live station there. Everybody loves a winner and they (WNOE-AM) were looking for someone."

Thus, Joe Patrick explains how he's come to move from WQYK-FM Tampa to build a country listenership for WNOE-AM, which has just scrapped a rock format. He is challenging WSHO-AM, a daytimer with a traditional country sound and a strong personality base. The demographics he's going after are the ones most sought after of late by advertisers: 25 to 54.

"The first group will be females," he says. "Those are the first people I want to grab. It's a slow process. It'll be a different demographic for men."

"We started at 5 o'clock (Jan. 27), and the calls were from 18-34 females. Even teens. The reaction was that it was a 'nice change.'"

Patrick says he's using "a lot of ideas" from Tampa, where he spent three and one-half years as program director of WQYK.

"We're going to do a lot of research. We'll be a full-service station after we research the market." He's serving as program, music and pro-

development Programs in Tulsa, will be featured in this opening session.

Next will come "Controlling Your Career—Onward Country Soldiers," moderated by Joel Raab and featuring Gary Stevens, president of Doubleday Broadcasting.

Breaking up the morning and afternoon workshops is the CMA-sponsored luncheon, entitled "Things Are Really Cookin' At CMA ... We Serve Your Medium Well."

Godfrey's keynote address follows the lunch at 1:45, with the longtime radio veteran expected to share highlights and views of his career through the years.

At 2:45, Bill Figenshu, national program director for Viacom Radio, will moderate a panel bannered "How To Read An ARB," with featured speaker George Burns, president of Burns Media Consultants in Studio City, Calif.

Following this session is "How To Buy A Radio Station," moderated by Lee Masters, vice president and general manager of KLOZ-FM. Panelists in this discussion include Dick Blackburn of Blackburn & Co., Richard Churchill of T.A. Associates in Boston, and Ed Henson, owner of Henson Broadcasting in Louisville.

Two concurrent sessions are scheduled for 3:30 Friday afternoon, "Plain Talk About Computers," hosted by Gary Kines, new national operations manager for the Plough Broadcasting Co., and featuring Mark Herring from the Plough organization, runs jointly with "FCC: The Commission Has Made A Move—What's The Next Step?" This panel will be moderated by Don Boyles, general manager of WKHK-FM in New York City, and is slated to feature legal representatives Tom Wall, senior partner of Dow, Lohnes, Albertson & Wall, and Bob Heald, senior partner of Fletcher, Heald & Hildreath, both in Washington, D.C.

At 4:15, the afternoon's final session will be "Records, Trades And Radio," which promises to be a lively discussion moderated by Bob

When we agreed on me coming here, too many people knew about it."

The man who peppers his comments heavily with the word "research" says he "sometimes" uses his instincts. "When in doubt, I don't do it. I can hear a good song, but a lot of times I miss a good song."

Patrick is a native of Saratoga, Fla., and has been in radio for 11 years, the last seven in country radio. He programmed WVOJ-AM Jacksonville. He started here in rock radio—as a deejay at WRNO-FM. He also spent two years at Natchitoches station KDBH-FM, where he served as music director.

He's looking forward to New Orleans' younger demographics. "The median age is 42 in Tampa-St. Peter," said Patrick. "The beautiful music station has been strong for a long time. A lot of people between 75 and 85 fill out diaries. In the 12+ category, WWBA-FM had a 10.6, and I had a 9.7. Finally, that started turning around."

"New Orleans is a large market—it's the same as Tampa. But it's different—I don't have to worry about the older people. This city is more exciting."

19 Sessions At Country Seminar

By KIP KIRBY

NASHVILLE—Although Arthur Godfrey's keynote speech and Jerry Clower's closing address will be highlights at this year's 12th annual Country Radio Seminar, the agenda for the two-day event has been constructed to feature outside experts from a variety of related fields in a stronger-than-ever educational format.

"We're attempting to offer something for everyone in the country radio industry in this year's sessions," says Kim Pyle, general manager of WOKX-AM and agenda chairperson for the upcoming seminar Saturday (28)-March 1 at the Hyatt Regency. Pyle, the first woman to serve as the seminar's agenda coordinator, heads an 18-member committee responsible for developing the topics, panelists and guest speakers featured in the sessions.

"Country Radio: Nobody Does It Better" has been chosen as the logo for the 1981 Country Radio Seminar, with each of the individual panels focused on a subject covered under this theme.

"Punishment, Reward and Motivation" kicks off the seminar Friday morning, following an informal "early bird" breakfast hosted by Joel Raab of WEEP-AM. Ken Greenwood, president of Greenwood De-

velopment Programs in Tulsa, will be featured in this opening session.

Next will come "Controlling Your Career—Onward Country Soldiers," moderated by Joel Raab and featuring Gary Stevens, president of Doubleday Broadcasting.

Breaking up the morning and afternoon workshops is the CMA-sponsored luncheon, entitled "Things Are Really Cookin' At CMA ... We Serve Your Medium Well."

Godfrey's keynote address follows the lunch at 1:45, with the longtime radio veteran expected to share highlights and views of his career through the years.

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At 4:15, the afternoon's final session will be "Records, Trades And Radio," which promises to be a lively discussion moderated by Bob

English, general manager of WUBE-AM. The panel will feature chart representatives from the major music trade publications, label marketing executives and radio programmers. Scheduled to participate are Ron Einy, Billboard; Marie Rattliffe, Record World; Jim Sharp, Cashbox; Jim Duncan, R&R; and Greg Gavin, the Gavin Report; Joe Casey, CBS; Joe Galante, RCA; Stan Byrd, Warner Bros.; Bruce Hinton, Hinton-Svendsen Promo-

(Continued on page 54)

AMer Goes Traditional Country

By EDWARD MORRIS

NASHVILLE—Located midway between Charleston and Huntington—West Virginia's largest cities—tiny WZTQ-AM is gambling that an old-time country music format will lift it out of the ratings cellar to a position of major listenership in its market area.

Slim Clere, the station's new general manager, is predicting a third-place ranking for it in the upcoming Spring Arbitrons.

Clere says that the 5 KW Hurricane station had the lowest rating in the area during the last Arbitron survey. At that time WZTQ had an MOR format—"like everybody else in the valley," says Clere.

Following this rout, Clere was hired by WZTQ owners, Putnam Broadcasting, to broaden the station's audience. Acting part on impulse and part on informal surveys, Clere says, he switched the station to modern country music last September. This change, he adds, picked up some new listeners—many of whom, however, called to say they preferred traditional country and bluegrass music.

The clincher for going old-time. (Continued on page 54)

FEBRUARY 21, 1981 BILLBOARD

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/10/81)

Continued from page 22

- ★ **RONNIE MILSAP**—Smokey Mountain Rain 33-20
- ★ **DOLLY PARTON**—9 To 5 20:13
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool
- **ROD STEWART**—My Girl
- **THE ALAN PARSONS PROJECT**—Games People Play
- **TOTO**—Goodbye Elenore
- **CLIMAX BLUES BAND**—I Love You—D-34
- **JIMMY BUFFETT**—It's My Job—D-37
- **NICOLETTE LARSON**—Ooo-Eee—D-39
- **BADFINGER**—Hold On—D-40
- **RUSS BALARD**—Rock'n'Roll Lover
- **STEELY DAN**—Time Out Of Mind—D-38

WFBG—Altoona (T. Booth—MD)

- ★★ **JOHN LENNON**—Woman 18-9
- ★★ **DOLLY PARTON**—9 To 5 3-1
- ★ **DON McLEAN**—Crying 21-14
- ★ **NED KNOBLOCK/SUSAN ANTON**—Killin' Time 26-19
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 26-16
- **BRUCE SPRINGSTEEN**—Fade Away—29
- **STEVE WINWOOD**—While You See A Chance—28
- **THE POLICE**—Don't Stand So Close To Me—D-23
- **YARBROUGH & PEOPLES**—Don't Stop The Music
- **ELVIS PRESLEY**—Guitar Man—D-26
- **NEIL DIAMOND**—Hello Again—D-22
- **APRIL WINE**—Just Between You & Me—D-24
- **GROVER WASHINGTON JR.**—Just The Two Of Us
- **JUICE NEWTON**—Angel Of The Morning
- **SHEENA EASTON**—Morning Train

WKBO—Harrisburg (B. Carson—MD)

- ★★ **BLONDIE**—Rapture 26-14
- ★★ **DON McLEAN**—Crying 19-13
- ★ **STYX**—The Best Of Times 11-6
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 29-24
- ★ **NEIL DIAMOND**—Hello Again 24-18
- **APRIL WINE**—Just Between You & Me—29
- **THE POLICE**—Don't Stand So Close To Me—28
- **SMOKEY ROBINSON**—Being With You—30

WQXA(Q106)—York (S. Gallagher—MD)

- ★★ **BLONDIE**—Rapture 22-18
- ★★ **DOLLY PARTON**—9 To 5 10-5
- ★ **PAT BENATAR**—Treat Me Right 19-15
- ★ **STYX**—The Best Of Times 16-12
- ★ **CLIFF RICHARD**—A Little In Love 20-16
- **BRUCE SPRINGSTEEN**—Fade Away
- **THE POLICE**—Don't Stand So Close To Me
- **RANDY MEISNER**—Hearts On Fire—D-29
- **APRIL WINE**—Just Between You & Me
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-30
- **ABBA**—The Winner Takes It All—D-28

WRQX—Washington (R. Fowler—MD)

- ★★ **PAT BENATAR**—Treat Me Right 25-18
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 13-8
- ★ **EDDIE RABBITT**—I Love A Rainy Night 9-6
- ★ **DOLLY PARTON**—9 To 5 4-1
- **THE POLICE**—Don't Stand So Close To Me—D-17
- **THE ALAN PARSONS PROJECT**—Games People Play—D-24
- **KANSAS**—Got To Rock On
- **MODERN MAN**—4 Out Of 5 Doctors

WPGC—Washington, D.C. (D. Geronimo—MD)

- ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 24-19
- ★★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 21-15
- ★ **DOLLY PARTON**—9 To 5 5-1
- ★ **KOOL & THE GANG**—Celebration 16-13
- **SPINNERS**—Yesterday Once More 28-23
- **YARBROUGH & PEOPLES**—Don't Stop The Music—24
- **ABBA**—The Winner Takes It All—29
- **APRIL WINE**—Just Between You & Me—30

WCAO—Baltimore (S. Richards—MD)

- ★★ **CON FUNK SHUN**—Too Tight 19-15
- ★★ **NEIL DIAMOND**—Hello Again 21-13
- ★ **ALAN PARSONS PROJECT**—Games People Play 24-20
- ★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 29-23
- ★ **RONNIE MILSAP**—Smokey Mountain Rain 23-18
- **CHAMPAIGN**—How Bout Us—30
- **SPINNERS**—Yesterday Once More—29
- **ELVIS PRESLEY**—Guitar Man—D-27
- **STEVE WINWOOD**—While You See A Chance
- **JUICE NEWTON**—Angel Of The Morning
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
- **SHEENA EASTON**—Morning Train—D-28

WFBR—Baltimore (A. Szulinski—MD)

- ★★ **DON McLEAN**—Crying 9-6
- ★★ **REO SPEEDWAGON**—Keep On Loving You 1-1
- ★ **PAT BENATAR**—Treat Me Right 12-7
- ★ **STYX**—The Best Of Times 13-9
- **PHIL SEYMOUR**—Precious To Me
- **SMOKEY ROBINSON**—Being With You
- **RANDY MEISNER**—Hearts On Fire—D-29

- **GROVER WASHINGTON JR.**—Just The Two Of Us—D-28
- **STEVE WINWOOD**—While You See A Chance—D-30

WYRE—Annapolis (J. Diamond—MD)

- ★★ **NEIL DIAMOND**—Hello Again 21-9
- ★★ **JOHN LENNON**—Woman 12-5
- **DONNIE IRIS**—Ah Leah
- **THE POLICE**—Don't Stand So Close To Me—D-25
- **BRUCE SPRINGSTEEN**—Fade Away—D-21
- **ELVIS PRESLEY**—Guitar Man—D-23
- **PHIL SEYMOUR**—Precious To Me
- **OUTLAWS**—Riders In The Sky—X
- **APRIL WINE**—Just Between You And Me—X
- **SMOKEY ROBINSON**—Being With You
- **SPINNERS**—Yesterday Once More
- **NIGHT FLYTE**—You Are

WGH—Hampton (B. Canada—MD)

- ★★ **SHEENA EASTON**—Morning Train 19-9
- ★★ **DOLLY PARTON**—9 To 5 10-4
- ★ **NEIL DIAMOND**—Hello Again
- **DONNA SUMMER**—Who Do You Think You're Foolin'
- **JOHNNY AVERAGE BAND**—Ch-Ch-Cherie
- **CON FUNK SHUN**—Too Tight—X
- **RINGS**—Let Me Go
- **POINTER SISTERS**—Where Did Time Go
- **THE HAWKS**—Right Away
- **JOHN COUGAR**—Ain't Even Done With The Night—X
- **EARTH, WIND & FIRE**—And Love Goes On—X
- **YARBROUGH & PEOPLES**—Don't Stop The Music—X
- **BRUCE SPRINGSTEEN**—Fade Away—X
- **STEVIE WONDER**—I Ain't Gonna Stand For It—D-18
- **CLIMAX BLUES BAND**—I Love You—D-17
- **DARYL HALL/JOHN OATES**—Kiss On My List—X

WQRC(Q-FM)—Norfolk (D. Davis—MD)

- ★★ **BLONDIE**—Rapture 27-15
- ★★ **ALAN PARSONS PROJECT**—Games People Play 11-6
- ★ **PAT BENATAR**—Treat Me Right 16-9
- **CLIMAX BLUES BAND**—I Love You
- **SHEENA EASTON**—Morning Train
- **DONNIE IRIS**—Ah Leah—LP
- **ELVIS PRESLEY**—Guitar Man—D-26
- **APRIL WINE**—Just Between You & Me—LP
- **SUZI QUATRO**—Lipstick—LP
- **TERRI GIBBS**—Somebody's Knockin'—D-28
- **JUICE NEWTON**—Angel Of The Morning
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'—D-30
- **SPINNERS**—Yesterday Once More
- **MOLLY HATCHET**—The Rambler—LP
- **EARTH, WIND & FIRE**—And Love Goes On—D-31

WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★★ **STEVIE WONDER**—I Ain't Gonna Stand For It 9-7
- ★★ **KOOL & THE GANG**—Celebration 3-1
- ★ **CLIFF RICHARD**—A Little In Love 15-11
- ★ **QUEEN**—Flash 12-8
- ★ **STYX**—The Best Of Times 17-14
- **JUICE NEWTON**—Angel Of The Morning
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
- **CLIMAX BLUES BAND**—I Love You—D-27

## Southeast Region

### ★ PRIME MOVERS

- JOHN LENNON**—Woman (Geffen)
- DOLLY PARTON**—9-5 (RCA)
- BLONDIE**—Rapture (Chrysalis)

### ● TOP ADD ONS

- STEVIE WONDER**—I Ain't Gonna Stand For It (Tama)
- BRUCE SPRINGSTEEN**—Fade Away (Columbia)
- GROVER WASHINGTON, JR.**—Just The Two Of Us (Elektra)

### ● BREAKOUTS

- APRIL WINE**—Just Between You And Me (Capitol)
- DONNA SUMMER**—Who Do You Think You're Foolin' (Geffen)
- SHEENA EASTON**—Morning Train (EMI)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 14-7
- ★★ **BLONDIE**—Rapture 18-5
- ★ **THE ALAN PARSONS PROJECT**—Games People Play 21-15
- ★ **NEIL DIAMOND**—Hello Again
- ★ **STYX**—The Best Of Times 12-8
- **THE POLICE**—Don't Stand So Close To Me
- **BRUCE SPRINGSTEEN**—Fade Away
- **ELVIS PRESLEY**—Guitar Man
- **CHAMPAIGN**—How Bout Us
- **JIMMY BUFFETT**—It's My Job—D-27
- **TERRI GIBBS**—Somebody's Knockin'—D-20
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-26
- **STEVE WINWOOD**—While You See A Chance

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

- ★★ **BLONDIE**—Rapture 21-15
- ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 16-8
- ★ **STEVIE WONDER**—While You See A Chance 23-17
- ★ **STYX**—The Best Of Times 15-10
- ★ **NEIL DIAMOND**—Hello Again 10-5

- **JOHN COUGAR**—Ain't Even Done With The Night—29
- **CHAMPAIGN**—How Bout Us—30
- **JIMMY BUFFETT**—It's My Job—D-28
- **TERRI GIBBS**—Somebody's Knockin'—LP
- **SHEENA EASTON**—Morning Train—LP
- **PHOEBE SNOW**—Games—LP

WBBQ—Augusta (B. Stevens—MD)

- ★★ **DON McLEAN**—Crying 13-8
- ★★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 21-15
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List
- ★ **SUZI QUATRO**—Lipstick 18-13
- ★ **LOVERBOY**—Turn Me Loose 30-24
- **SPINNERS**—Yesterday Once More
- **APRIL WINE**—Just Between You And Me
- **YARBROUGH & PEOPLES**—Don't Stop The Music—D-27
- **BRUCE SPRINGSTEEN**—Fade Away—D-28
- **STEVE WINWOOD**—While You See A Chance—D-29
- **DONNA SUMMER**—Who Do You Think You're Foolin'
- **JOHNNY AVERAGE BAND**—Che Che Cherie—D-30

WSGA—Savannah (J. Lewis—MD)

- ★★ **BLONDIE**—Rapture 10-6
- ★★ **CON FUNK SHUN**—Too Tight 12-8
- ★ **YARBROUGH & PEOPLES**—Don't Stop The Music 25-20
- ★ **RONNIE MILSAP**—Smokey Mountain Rain 16-10
- ★ **STYX**—The Best Of Times 18-13
- **LAKESIDE**—Fantastic Voyage
- **SMOKEY ROBINSON**—Being With You
- **OUTLAWS**—Riders In The Sky
- **CRAZY JOE**—Eugene

WSGF—Savannah (D. Carlisle—MD)

- ★★ **STYX**—The Best Of Times 13-8
- ★★ **DOLLY PARTON**—9 To 5 9-4
- ★ **DON McLEAN**—Crying 15-11
- ★ **STEVIE WONDER**—I Ain't Gonna Stand For It 19-13
- ★ **ABBA**—The Winner Takes It All 20-14
- **APRIL WINE**—Just Between You And Me
- **GROVER WASHINGTON JR.**—Just The Two Of Us
- **BRUCE SPRINGSTEEN**—Fade Away—D-26
- **ELVIS PRESLEY**—Guitar Man
- **CHAMPAIGN**—How Bout Us
- **FIREBALL**—Staying With It—D-30
- **PAT BENATAR**—Treat Me Right—D-29
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-27
- **SHEENA EASTON**—Morning Train

WAYS—Charlotte (L. Simon—MD)

- No List
- ★★ **TERRI GIBBS**—Somebody's Knockin' 21-14
- ★★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 24-17
- ★ **GLEN CAMPBELL**—I Don't Want To Know Your Name 31-27
- ★ **LEO SAYER**—Living In A Fantasy 25-19
- ★ **STYX**—The Best Of Times 28-21
- ★ **SPYRO GYRA**—Cafe Amore—D-30
- **A TASTE OF HONEY**—Sukiyaki—D-35
- **SMOKEY ROBINSON**—Being With You—D-31
- **SHEENA EASTON**—Morning Train—D-32
- **SPINNERS**—Yesterday Once More—D-34
- **STEVEN BISHOP**—Send A Little Love My Way—D-33

WKIX—Raleigh (R. McKay—MD)

- ★★ **JOHN LENNON**—Woman 18-13
- ★★ **ELVIS PRESLEY**—Guitar Man 28-23
- ★ **ROD STEWART**—Passion 17-11
- ★ **THE EAGLES**—Seven Bridges Road 16-8
- ★ **NEIL DIAMOND**—Hello Again 21-16
- **STYX**—The Best Of Times—17
- **STEVIE WONDER**—I Ain't Gonna Stand For It—18
- **CLIFF RICHARD**—A Little In Love
- **TERRI GIBBS**—Somebody's Knockin'

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★★ **STEELY DAN**—Hey Nineteen 3-1
- ★★ **JOHN LENNON**—Woman 11-6
- ★ **THE ALAN PARSONS PROJECT**—Games People Play 8-5
- ★ **BLONDIE**—The Tide Is High 4-2
- ★ **DOLLY PARTON**—9 To 5 10-4
- **THE POLICE**—Don't Stand So Close To Me—DP
- **BRUCE SPRINGSTEEN**—Fade Away
- **EARTH, WIND & FIRE**—And Loves Goes On—D-33
- **FLEETWOOD MAC**—Fireflies
- **QUEEN**—Flash's Theme Aka Flash—D-35
- **TOTO**—Goodbye Elenore—DP
- **OUTLAWS**—Riders In The Sky—D-32
- **TERRI GIBBS**—Somebody's Knockin'—D-34
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-31
- **STEVE WINWOOD**—While You See A Chance
- **JUICE NEWTON**—Angel Of The Morning—DP
- **DOOBIE BROTHERS**—Keep This Train A Rollin'
- **SHEENA EASTON**—Morning Train

WANS—Anderson (J. Evans/B. McCown—MDs)

- ★★ **JOHN LENNON**—Woman 7-1
- ★★ **DOLLY PARTON**—9 To 5 9-3

- ★ **STYX**—The Best Of Times
- ★ **DON McLEAN**—Crying 20-14
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 27-19
- **PHIL SEYMOUR**—Precious To Me
- **CON FUNK SHUN**—Too Tight
- **BRUCE SPRINGSTEEN**—Fade Away—D-28
- **GROVER WASHINGTON JR.**—Just The Two Of Us
- **TERRI GIBBS**—Somebody's Knockin'
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-27
- **STEVE WINWOOD**—While You See A Chance—D-26
- **SHEENA EASTON**—Morning Train

WTMA—Charleston (D. Lloyd—MD)

- No List
- KLAZ-FM(298)**—Little Rock (D. Taylor—MD)

No List

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

- ★★ **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool 29-20
- ★★ **NEIL DIAMOND**—Love On The Rocks 21-10
- ★ **DON McLEAN**—Crying 20-14
- ★ **TERRI GIBBS**—Somebody's Knockin' 27-19
- ★ **STYX**—The Best Of Times 11-5
- **STEVE WINWOOD**—While You See A Chance
- **CHAMPAIGN**—How Bout Us
- **BRUCE SPRINGSTEEN**—Fade Away—D-26
- **RANDY MEISNER**—Hearts On Fire—D-29
- **ABBA**—The Winner Takes It All—D-30
- **JUICE NEWTON**—Angel Of The Morning
- **ROVERS**—Wasn't That A Party

WHBQ—Memphis (C. Duvall—PD)

- ★★ **DOLLY PARTON**—9 To 5 13-6
- ★★ **REO SPEEDWAGON**—Keep On Loving You 14-5
- ★ **DON McLEAN**—Crying 25-20
- ★ **NEIL DIAMOND**—Hello Again 23-15
- ★ **STYX**—The Best Of Times 20-14
- **ELVIS PRESLEY**—Guitar Man—X
- **CHAMPAIGN**—How Bout Us—X
- **TERRI GIBBS**—Somebody's Knockin'—X
- **CON FUNK SHUN**—Too Tight—X
- **SHEENA EASTON**—Morning Train—29

WNOX—Knoxville (S. Majors—MD)

- ★★ **DON McLEAN**—Crying 21-15
- ★★ **STYX**—The Best Of Times 18-11
- ★ **PAT BENATAR**—Treat Me Right 22-19
- ★ **LEO SAYER**—Living In A Fantasy 30-24
- ★ **NEIL DIAMOND**—Hello Again 25-17
- **BLONDIE**—Rapture
- **SHEENA EASTON**—Morning Train
- **RANDY MEISNER**—Hearts On Fire—D-29
- **STEVIE WONDER**—I Ain't Gonna Stand For It—D-25
- **GROVER WASHINGTON JR.**—Just The Two Of Us
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-27
- **STEVE WINWOOD**—While You See A Chance

WRJZ—Knoxville (F. Story—MD)

- ★★ **NEIL DIAMOND**—Hello Again 22-16
- ★★ **JOHN LENNON**—Woman 8-3
- ★ **REO SPEEDWAGON**—Keep On Loving You 7-4
- ★ **TERRI GIBBS**—Somebody's Knockin' 27-21
- ★ **DOLLY PARTON**—9 To 5 4-2
- **JUICE NEWTON**—Angel Of The Morning
- **SHEENA EASTON**—Morning Train
- **McGUFFEY LANE**—Long Time Loving You—X-DP
- **PHIL SEYMOUR**—Precious To Me—D-30
- **OUTLAWS**—Riders In The Sky—D-29
- **STEVE WINWOOD**—While You See A Chance—D-28
- **ROVERS**—Wasn't That A Party—X-DP

WSKZ—Chattanooga (D. Carroll—MD)

- ★★ **DON McLEAN**—Crying 14-8
- ★★ **DARYL HALL/JOHN OATES**—Kiss On My List 21-15
- ★ **NEIL DIAMOND**—Hello Again 22-16
- ★ **STYX**—The Best Of Times 8-4
- ★ **LEO SAYER**—Living In A Fantasy 25-18
- **APRIL WINE**—Just Between You And Me
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool
- **JOHN COUGAR**—Ain't Even Done With The Night—D-25
- **BRUCE SPRINGSTEEN**—Fade Away—D-24
- **MANFRED MANN**—For You

WERC—Birmingham (M. Thompson—MD)

- ★★ **TERRI GIBBS**—Somebody's Knockin' 20-14
- ★★ **ELVIS PRESLEY**—Guitar Man 11-6
- ★ **LEO SAYER**—Living In A Fantasy 27-20
- ★ **EDDIE RABBITT**—I Love A Rainy Night 15-9
- **GROVER WASHINGTON JR.**—Just The Two Of Us
- **CHRIS MONTAN**—Let's Pick It Up
- **JUICE NEWTON**—Angel Of The Morning
- **SHEENA EASTON**—Morning Train—D-28
- **THE ASSOCIATION**—Dreamer—D-30
- **BRUCE SPRINGSTEEN**—Fade Away—D-23
- **PHIL SEYMOUR**—Precious To Me—D-26

WXKX(KXX106)—Birmingham (L. O'Day—MD)

- ★★ **JOHN LENNON**—Woman 12-5
- ★★ **DOLLY PARTON**—9 To 5 11-3

- ★ **STEVE WINWOOD**—While You See A Chance 30-22
- ★ **STYX**—The Best Of Times 15-7
- ★ **BRUCE SPRINGSTEEN**—Fade Away 31-23
- **APRIL WINE**—Just Between You & Me
- **GROVER WASHINGTON JR.**—Just The Two Of Us
- **THE POLICE**—Don't Stand So Close To Me—D-28
- **CHAMPAIGN**—How Bout Us
- **JIMMY BUFFETT**—It's My Job
- **BARBRA STREISAND/BARRY GIBB**—What Kind Of Fool—D-26
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'—D-29

WSGN—Birmingham (W. Brian—MD)

- ★★ **JOHN LENNON**—Woman 4-1
- ★★ **STYX**—The Best Of Times 9-4
- ★ **DON McLEAN**—Crying 10-6
- ★ **BLONDIE**—Rapture 24-16
- ★ **TERRI GIBBS**—Somebody's Knockin' 14-10
- **BRUCE SPRINGSTEEN**—Fade Away
- **DOOBIE BROTHERS**—Keep This Train A-Rollin'
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**POLICE CALL**—WNEW-FM program director Scott Muni, left, interviews Police members Andy Summers, top, and Stewart Copeland about the group's appearance at Madison Square Garden.

## Mike Harrison

### Tomorrow's Another Arbitron Day

LOS ANGELES—Well, here we are, my fellow town criers of the electric age—Arbitron Season. Or, to be more precise, here we are again in the midst of those recurring weeks during which the results of the big book are revealed in market after market all across the Greater American Metropolitan Area.

It is, as always, a time of anxiety, insecurity, delight, misery, surprise, rationalization and, of course, jumping to conclusions—with the latter being



the most prevalent, yet senseless, of these common Arbitron-induced reactions.

Now, with the extended surveys, radio is almost always in the midst of "Arbitron Season"—that invigorating period when the results of the last survey are published during the middle of the current one. This change has prompted more than one station to be in a constant state of changing horses mid-stream. (I've overheard many a programmer longing for the "good old days" when a station could truck along for months with its "regular" format and then change the whole thing around with specials, give-aways and hyper-tightness during those legendary intermittent three week periods.)

Change the method of scoring and you change the game. For example, the Winter book, which is presently being conducted, is a 10 week sweep scheduled to end on March 18. Then, the very next day, March 19, the Spring book begins—a hefty 12-week sweep. (As a matter of fact, during 1981, the total time during which Arbitron surveys will not be taken approximately amounts to a mere eight weeks, a factor that certainly adds a new wrinkle to the task of scheduling air staff vacations.)

As a result, Arbitron sensitivity has been extended, even further amplifying radio's tendency to jump to conclusions based upon the book.

The following are some of the most common hastily arrived-at conclusions that radio programmers and management are drawing from the latest round of released statistics...

• *The book is accurate.* Never! There is no such thing as an accurate Arbitron book. Even Arbitron openly admits this fact in some of the smaller print often unread by the victims. Check out the book's "nomograph" and find out how first and last place among competitors can, in fact, be interchangeable based upon the book's margin of error.

• *The book is inaccurate.* So what! Remember the old saying, "He who lives by the sword, dies by the sword."

• *We were the victims of fractionalization.* Untrue! Nobody is ever victimized by fractionalization. It is, rather, saturation that can do you in. Programmers who pursue a saturated course had better reevaluate their positioning. Positioning is the method of avoiding saturation. If you study the nation's books carefully (I don't want to mention call letters), you'll notice that in battles of dueling echoes, where competing

thing that can be turned on and off at will to manipulate people. Above all you must genuinely care. The praise, encouragement, enthusiasm, respect, concern and love should be expressed naturally.

The ultimate pay off is much more than just an efficient department or well-behaved child. The real reward comes in the enjoyment and satisfaction you get from sharing these experiences with the people who are most important in your life. And let's face it—aren't air personalities important in the lives of station managers? If not, station managers should reassess their priorities.

(Jack Crawford is formerly national programming consultant for Drake/Chenault and a former program manager of WKDF-FM, Nashville.)

stations sound so much alike they might as well be one and the same, in many cases both went down.

• *We were too hard or too soft or not hard or not soft enough.* Not necessarily! Much too much emphasis is being placed lately within programming circles on the actual tempo and timber of the music played to the detriment of individual track selection. In most cases, problems arise not from being too hard or soft, but rather from playing the wrong selections from either category.

• *We didn't have enough or we had too much personality.* Ridiculous! Personality is a commodity that cannot be measured quantitatively—just qualitatively.

• *Blame the format.* Unfair! Just because a format (meaning genre—AOR, A/C, Country, etc.) doesn't work in any given situation or market doesn't mean that it is washed up, per se. Successful radio is based upon both a winning concept and execution. Space does not permit citing all the examples of great concepts which have gone down to defeat in this business because of poor execution. As I've mentioned many times in this space, we are entering a period of superfractionalization. That means there will no longer be (at least within the foreseeable future) any one individual "winning" format, nor any one individual "losing" one. Again, back to positioning—a study of the nation's books reveals many cases in which so-called "mainstream" formats have been edged-out by so-called "specialty" ones. Winning in the eighties will not be a matter of accumulating the "masses" or a true "majority"—but rather, collecting the largest "minority."

• *The book was won by outside advertising.* Seldom! Billboards and television campaigns can provide an edge in tightly competitive races—but they are only supplemental factors in deciding the outcome. When it comes down to it, a radio station's actual audio product will determine whether people listen to it and word of mouth remains the most effective form of outside promotion.

• *We won because it's us.* Blasphemy! One of the most important lessons I've learned in my concurrent careers as both broadcaster and journalist is not to believe one's own hype. It's amazing how many broadcasters go through books blindly and negligently simply because they believe their stations will win just because they're there. The same applies to the old "loyal audience" theory. An audience's loyalty can only be measured in retrospect and never counted-upon for the future. It is the radio station that must be loyal to its listeners, not vice versa. Again, with fractionalization emerging as the foundation of American society in the coming age, people will be loyal to their radios—not necessarily to any of the individual stations it brings them. It is self-delusion to believe otherwise.

A radio station is a complex entity as are the psychological and sociological processes that constitute the manner in which people respond (or don't) respond to it. In comparison, the methods and results of any audience measurement survey are simplistic and general. It is advisable for broadcasters who practice their craft within the real world not to respond to the "necessary evil" of audience measurement surveys with simplistic and general thinking.

## Goodphone Commentaries

### Learning The Art Of Management

By JACK CRAWFORD

LOS ANGELES—It is amazing how similar the responsibilities of being a parent are to the responsibilities of managing a staff of air personalities (or any other group of people). The skills required to be successful at one can easily be applied to the other and having had my share of both responsibilities, I feel qualified to comment further on the analogy.

First and foremost you must accept the fact that you are dealing with human beings and treat them with the dignity and respect they deserve. They have feelings and emotions. They are intelligent, thinking, concerned, and aware. They want to learn and grow and improve; to reach the full potential that is within them. They want and need positive reinforcement. Encouragement is essential. At the same time they need and expect constructive criticism so they can learn from their mistakes. Jocks are not pieces of meat or products or numbers. They need positive direction, not dictatorial dogma.

One of the most important responsibilities of being a parent or a manager is teaching. With children, it may be something as basic as tying a shoe, throwing a ball, or spelling. With an air personality it could be explaining FCC rules, teaching proper production techniques, or helping them to relate better to the listener. In both cases you're dealing with a very strong incentive, a person's need for knowledge. To the growing air personality increased knowledge is a large part of job satisfaction and it is a major step toward job advancement.

Teaching by example is a proven technique. If it is important to you that your children and employees treat people with common courtesy then it is incumbent upon you to treat them and others in the same manner.

The best way to measure and achieve success is by setting goals. Parents/managers should help their children/employees set realistic goals, and then should guide and direct them in their efforts to reach those goals.

But, it is also necessary to set boundaries so they will know what is and is not acceptable. The guidelines must be clearly communicated to them so there is a mutual understanding of what they are. When they step over those boundaries it's time for discipline. Whatever form it takes, be sure you are fair, firm, and consistent in administering it. This is

one area where ultimately being a parent and being a manager differ. It's not possible to fire a child, but it is sometimes necessary to dismiss an employee.

Another need of most people is to have someone they respect who will listen to them and value their opinions. This means making yourself easily accessible and then showing genuine interest in what they have to say. The reason for this is twofold: first, it is important for the air personalities' self-esteem that you express this concern for their thoughts; and second, what they have to say may very well be beneficial and enlightening to you.

Some of the most productive and creative ideas come from employees who are directly involved in the day-to-day operation. This is particularly true in broadcasting because of the creative nature of the business and the people attracted to it. To keep air personalities out of the station's brain trust is wasteful.

In other situations the manager may be called on to be a confessor for, give advice to, or defend the actions of the air personality. Don't despair. As the saying goes, "It comes with the territory."

Like a parent, the manager must be prepared for the responsibility of having a major influence on someone's life other than just his/her own. Since teaching is a part of it they should be knowledgeable about their areas of responsibility. If they don't know the answer they should be humble enough to admit it and then help the individual find the answer.

This brings up the area of integrity. The manager should always be honest, open, and fair not only with the air personality, but also with other associates, friends, family members, and superiors. This is a key in creating a favorable working atmosphere.

When the time comes, the manager must be decisive. Learn as much about the situation as possible in the time allowed; then make the decision based on the available information. If the information is not adequate, delay the decision until more can be learned. Remain flexible enough to change the decision if additional information warrants it. If mistakes are made be willing to admit them. It is impossible to correct a mistake unless it is first acknowledged that one exists.

Both parents and manager can be less than perfect. None of us is per-

fect, neither managers nor air personalities. When others make mistakes we must first be forgiving and understanding, then we must help them correct it and learn from it so that it doesn't happen again. Most people realize when they have fouled up and the last thing they need is to have someone constantly reminding them about it.

Major projects require time, effort, and support of many people. The manager must be organized because he/she must organize the activities of everyone involved. Here again communication is essential so that each person understands their role and how it relates to what the others are doing. The manager should be willing to share in the work and responsibility of completing the project. It's extra efforts like this that help promote a feeling of pride and teamwork within the family/staff.

As with all undertakings some things succeed and others fail. If the project succeeds then everyone involved should share in the glory that comes with it. Praise the accomplishments of those who contributed to the effort. Managers who take the glory away from their air personalities will eventually destroy their stations.

If, on the other hand, the project fails then the manager should shoulder his/her share of the responsibility for that failure. If criticism is in order for specific shortcomings, then it should be done with tact and diplomacy. There is never any need to embarrass the person(s) involved in front of their peers. Such situations can be handled without damaging the individual's self-image.

Managers must also have the ability to motivate their air personalities. Positive motivation is unquestionably the most effective. Rely heavily on praise, encouragement, recognition, and respect. They will accomplish much more than fear, anger, chastisement, and embarrassment.

Enthusiasm can be invaluable in motivating people because it is so contagious. When a manager is genuinely excited and enthusiastic the employee is likely to get caught up in it and share that enthusiasm. Throughout his writings Dale Carnegie frequently makes the point that enthusiasm is one of the most overlooked keys to success.

Perhaps the most important element for this type of parent-child or manager-employee relationship to succeed is sincerity. It's not some-

# Billboard Album Radio Action

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

Based on station playlists through Wednesday (2/11/81)

## Top Add Ons-National

- TODD RUNDGREN—Healing (Bearsville)
- ELVIS COSTELLO—Trust (Columbia)
- U2—Boy (Island)
- THE SHERBS—The Skill (Atco)

## Top Requests/Airplay-National

- RED SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- STEELY DAN—Gaucho (MCA)

## National Breakouts

- RICK SPRINGFIELD—Working Class Dog (RCA)
- 4 Out of 5 Doctors—(Nemperor)
- TRAPEZE—Hold On (Paid)
- DOC HOLLIDAY—(A&M)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

**KBPI-FM—Denver (F. Cody/P. Strider)**

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

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

- ELVIS COSTELLO—Trust (Columbia)
- U2—Boy (Island)

● TODD RUNDGREN—Healing (Bearsville)

- PEARL HARBOUR—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)

**KSJO-FM—San Jose (F. Andrick)**

- JIMMY BUFFETT—Coconut Telegraph (MCA)

- RICK SPRINGFIELD—Working Class Dog (RCA)

- JOAN JETT—Bad Reputation (Black Heart)

★ STYX—Paradise Theatre (A&M)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ JOURNEY—Captured (Columbia)

★ THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

## Midwest Region

● **TOP ADD ONS:**

- XTC—Black Sea (Virgin/RSO)
- ELVIS COSTELLO—Trust (Columbia)
- TODD RUNDGREN—Healing (Bearsville)
- TOTO—Turn Back (Columbia)

★ **TOP REQUEST / AIRPLAY:**

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

**BREAKOUTS:**

- RICK SPRINGFIELD—Working Class Dog (RCA)
- 4 Out of 5 Doctors—(Nemperor)
- 707—(Casablanca)
- BOOMTOWN RATS—Mondo Bongo (Columbia)

**WEBN-FM—Cincinnati (C. Gary)**

- BOOMTOWN RATS—Mondo Bongo (Columbia)

- XTC—Black Sea (Virgin/RSO)

★ STEVE WINWOOD—Arc Of A Diver (Island)

★ JOURNEY—Captured (Columbia)

★ BRUCE SPRINGSTEEN—The River (Columbia)

★ THE OUTLAWS—Ghost Riders (Arista)

**WLUP-FM—Chicago (S. Daniels)**

- XTC—Black Sea (Virgin/RSO)

- TOTO—Turn Back (Columbia)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

★ AC/DC—Back In Black (Atlantic)

★ STYX—Paradise Theatre (A&M)

**WLWQ-FM—Columbus (S. Runner)**

- ELVIS COSTELLO—Trust (Columbia)

- REO SPEEDWAGON—Hi Infidelity (Epic)

★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

★ STYX—Paradise Theatre (A&M)

★ JOURNEY—Captured (Columbia)

**WMMS-FM—Cleveland (J. Gorman)**

- ELVIS COSTELLO—Trust (Columbia)
- MANFRED MANN'S EARTH BAND—Chance (WB)
- 4 Out of 5 Doctors—(Nemperor)

- VALIANT—Never Ending Scheme Of Love (Rock Off)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ PAT BENATAR—Crimes Of Passion (Chrysalis)

★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

★ BLONDIE—Autoamerican (Chrysalis)

**WYDD-FM—Pittsburgh (J. Kinney)**

- TODD RUNDGREN—Healing (Bearsville)

- RICK SPRINGFIELD—Working Class Dog (RCA)

★ NAZARETH—The Fool Circle (A&M)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

★ STEELY DAN—Gaucho (MCA)

★ BRUCE SPRINGSTEEN—The River (Columbia)

**WQFM-FM—Milwaukee (M. Wolf)**

- TODD RUNDGREN—Healing (Bearsville)

- 707—(Casablanca)

- THE RINGS—(MCA)

- THE SHERBS—The Skill (Atco)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ STYX—Paradise Theatre (A&M)

★ JOURNEY—Captured (Columbia)

★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

**KSHE-FM—St. Louis (R. Balis)**

- GERARD McMAHON & KID LIGHTNING—Blue Rue (ARC/Columbia)

- TODD RUNDGREN—Healing (Bearsville)

- RICK SPRINGFIELD—Working Class Dog (RCA)

- FORTRESS—Hands In The Till (Atlantic)

- XTC—Black Sea (Virgin/RSO)

- BRUCE SPRINGSTEEN—The River (Columbia)

★ STYX—Paradise Theatre (A&M)

★ JOURNEY—Captured (Columbia)

★ LOVERBOY—(Columbia)

## Southeast Region

● **TOP ADD ONS:**

- THE SHERBS—The Skill (Atco)
- TODD RUNDGREN—Healing (Bearsville)
- ELVIS COSTELLO—Trust (Columbia)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)

★ **TOP REQUEST / AIRPLAY:**

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

**BREAKOUTS:**

- JJ CALE—Shades (Shelter)
- DOC HOLLIDAY—(A&M)
- 4 Out of 5 Doctors—(Nemperor)
- RICK SPRINGFIELD—Working Class Dog (RCA)

**WKLS-FM—Atlanta (B. Bailey)**

- TODD RUNDGREN—Healing (Bearsville)

- THE SHERBS—The Skill (Atco)

★ STYX—Paradise Theatre (A&M)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

★ PAT BENATAR—Crimes Of Passion (Chrysalis)

**WRQJ-FM—Charlotte (J. White)**

- THE SHERBS—The Skill (Atco)

- JJ CALE—Shades (Shelter)

- DOC HOLLIDAY—(A&M)

★ STYX—Paradise Theatre (A&M)

★ JOURNEY—Captured (Columbia)

**WQXM-FM—Tampa (R. Parker)**

- RANDY MEISNER—One More Song (Epic)

★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

★ THE POLICE—Zenyatta Mondatta (A&M)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ BRUCE SPRINGSTEEN—The River (Columbia)

**WORJ-FM—Orlando (B. Mims)**

- THE RINGS—(MCA)

- NAZARETH—The Fool Circle (A&M)

- THE CLASH—Sandinista (Epic)

- NICOLETTE LARSON—Radioland (WB)

★ THE JAM—Sound Affects (Polydor)

★ THE SHERBS—The Skill (Atco)

★ JOURNEY—Captured (Columbia)

★ STYX—Paradise Theatre (A&M)

★ THE OUTLAWS—Ghost Riders (Arista)

★ JIMMY BUFFETT—Coconut Telegraph (MCA)

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

- ELVIS COSTELLO—Trust (Columbia)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)

★ STYX—Paradise Theatre (A&M)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ STEELY DAN—Gaucho (MCA)

★ JOURNEY—Captured (Columbia)

**WHFS-FM—Bethesda (D. Einstein)**

- RICK SPRINGFIELD—Working Class Dog (RCA)

- GOOD RATS—Great American Music (Great American)

★ PATRICK D. MARTIN—(IRS)

★ BB KING—There Must Be A Better World Somewhere (MCA)

★ JOHN LAUGHTON—Heartbeat (IRS)

★ BREAD & ROSES FESTIVAL—(Fantasy)

★ ELVIS COSTELLO—Trust (Columbia)

★ THE POLICE—Zenyatta Mondatta (A&M)

★ 4 Out of 5 Doctors—(Nemperor)

★ THE JAM—Sound Affects (Polydor)

## Southwest Region

● **TOP ADD ONS:**

- SHERBS—The Skill (Atco)
- TODD RUNDGREN—Healing (Bearsville)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- THE CLASH—Sandinista (Epic)

★ **TOP REQUEST / AIRPLAY:**

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

**BREAKOUTS:**

- 4 Out of 5 Doctors—(Nemperor)
- RY COODER—Borderline (WB)
- LOVERBOY—(Columbia)
- TRAPEZE—Hold On (Paid)

**KZEW-FM—Dallas (J. Dolan)**

- THE CLASH—Sandinista (Epic)

- THE SHERBS—The Skill (Atco)

★ TRAPEZE—Hold On (Paid)

- 707—(Casablanca)

★ THE POLICE—Zenyatta Mondatta (A&M)

★ STEELY DAN—Gaucho (MCA)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ DIRE STRAITS—Gaucho (MCA)

**KTXQ-FM—Oallas (T. Owens)**

- XTC—Black Sea (Virgin/RSO)

- RUSH—Moving Pictures (Polygram)

★ THE OUTLAWS—Ghost Riders (Arista)

★ DONNY IRIS—Back On The Streets (Midwest)

★ JOURNEY—Captured (Columbia)

★ PAT BENATAR—Crimes Of Passion (Chrysalis)

**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)

**WORJ-FM—Orlando (B. Mims)**

- THE RINGS—(MCA)

- NAZARETH—The Fool Circle (A&M)

- THE CLASH—Sandinista (Epic)

- NICOLETTE LARSON—Radioland (WB)

★ THE JAM—Sound Affects (Polydor)

★ THE SHERBS—The Skill (Atco)

★ JOURNEY—Captured (Columbia)

★ STYX—Paradise Theatre (A&M)

★ THE OUTLAWS—Ghost Riders (Arista)

★ JIMMY BUFFETT—Coconut Telegraph (MCA)

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

- ELVIS COSTELLO—Trust (Columbia)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)

★ STYX—Paradise Theatre (A&M)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

★ STEELY DAN—Gaucho (MCA)

★ JOURNEY—Captured (Columbia)

**WHFS-FM—Bethesda (D. Einstein)**

- RICK SPRINGFIELD—Working Class Dog (RCA)

- GOOD RATS—Great American Music (Great American)

★ PATRICK D. MARTIN—(IRS)

★ BB KING—There Must Be A Better World Somewhere (MCA)

★ JOHN LAUGHTON—Heartbeat (IRS)

★ BREAD & ROSES FESTIVAL—(Fantasy)

★ ELVIS COSTELLO—Trust (Columbia)

★ THE POLICE—Zenyatta Mondatta (A&M)

★ 4 Out of 5 Doctors—(Nemperor)

★ THE JAM—Sound Affects (Polydor)

## Northeast Region

● **TOP ADD ONS:**

- GOOD RATS—Great American Music (Great American)
- U2—Boy (Island)
- TODD RUNDGREN—Healing (Bearsville)
- NAZARETH—The Fool Circle (A&M)

★ **TOP REQUEST / AIRPLAY:**

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)

**BREAKOUTS:**

- TRAPEZE—Hold On (Paid)
- RICK SPRINGFIELD—Working Class Dog (RCA)
- DOC HOLLIDAY—(A&M)
- THRILLS—First Thrill (G & P)

**WNEW-FM—New York (B. Bernard)**

- ELLEN FOLEY—(Cleveland Int'l)

- GOOD RATS—Great American Music (Great American)

- U2—Boy (Island)

- REVILLOS—Rev Up (Snaizo)

★ BRUCE SPRINGSTEEN—The River (Columbia)

★ ELVIS COSTELLO—Trust (Columbia)

★ THE CLASH—Sandinista (Epic)

## Vox Jox

NEW YORK—Boston's high-flying number one FM station, WCOZ-FM, has chosen evening DJ **Andy Beaubien** to fill the Program Director slot left vacant by wunderkind **John Sebastian's** departure for Phoenix and a national consulting business. Sebastian, who blew into Boston in January 1980, and boosted WCOZ's 5.0 share to a 9.1 by fall 1980, will continue to serve as consultant to WCOZ, as previously reported (Billboard, Jan. 17, 1981).

Baubien, 33, is a veteran of the FM rock scene. Born in Woonsocket, R.I., Beaubien pursued "an interest in technical things" by landing a part-time job as an engineer at hometown station WWON at age 16. While attending the University of Rhode Island he served as p.d. of the college station and worked summers as a tech for the ABC radio network. After graduating in 1969 Beaubien joined WBCN-FM, Boston (then Boston's undisputed king of progressive rock radio) as midday jock. In 1971 ABC-owned AOR station KLOS-FM in Los Angeles hired Beaubien away to handle nights on-air, but the native New Englander found L.A. "not to my liking at all." Beaubien was back at WBCN in less than a year, where he stayed until 1976. After a two year stint as manager for several local rock bands, Beaubien was back in radio in early 1978 as first a fill-in, then full-time d-j at WCOZ.

Understandably, Beaubien insists that "in effect, nothing is really changing with John's departure. My goals are to maximize our market penetration, solidify our current base, and distill John's format even further, which really only involved some fine tuning." Beaubien says he and Sebastian are "the best of friends; we're like brothers," and anticipates no problems in the consulting arrangement. "To me, it's the best of all possible worlds to be Program Director and be able to consult with John anytime I need to. Working with him has been a great experience and I'm looking forward to continuing the partnership," he says. Beaubien says WCOZ will continue to enforce "guidelines" for its announcers, eliminating "unnecessary chatter" and projecting "humanity." The music will continue to be almost exclusively hard album rock, emphasizing super-groups such as Led Zeppelin and the Rolling Stones as well as popular album cuts from the late 1960s and early 1970s.

Viacom national program director **Bill Figenshu** has named **Jim Robertson** p.d. at adult contemporary WQUD-FM Memphis succeeding **Dan Vaccaro**, who's left the station. Figenshu has also applied to change the call letters of the station to WRVR, thus assuring that Viacom's New York country outlet, WKHK-FM cannot be restored to the old jazz call letters. WRVR, noting that Memphis is hard on the Mississippi, Figenshu says, "We just couldn't resist the use of WRVR." A citizens' group is attempting to bring back the WRVR call letters to New York as well as restoring the jazz format in a petition to the Federal Communications Commission. Robertson comes from WDIF-FM Marion, Ohio, which won the 1979 Billboard Station of the Year Award.

Since WSAI-FM has joined sister station WSAI-AM in a partially simulcast country format (see related story page 17), the FM has a new jock lineup. P.d. **Dale Turner** and former afternoon drive announcer **Patty Spitler** take over the 6 to 10 a.m. shift.

**John Marks** is on from 3 to 7 p.m. **Jack Reno** returns to WSAI-AM from 10 a.m. to 3 p.m. and **John Kline** from 7 p.m. to midnight. The FM will be covered by **Joe Stamper** from 10 a.m. to 3 p.m. and **Mike O'Brian** from 7 p.m. to midnight.

Taft Broadcasting's winning station, WKRQ-FM, is welcoming back former DJ **Pat Barry** to the 6 to 10 p.m. airshift. Barry has been p.d. in Tampa at Taft's Y95. The rest of the Q's line-up is **Chris O'Brien** 6 to 10 a.m., **Jim Fox** (p.d.) 10 a.m. to noon, **Mike Roberts** noon to 2 p.m., **Mark Sebastian** 2 to 6 p.m., **Janeen Coyle** 10 p.m. to 2 a.m., and **Pete Griffen** 2 to 6 a.m.

The first full-time opening at WASH-FM in a good many years has occurred because **John Dowling** apparently got tired working nights and has moved over to WMZQ-FM to handle afternoon drive. Dowling had worked in the 8 p.m. to 1 a.m. slot on WASH for 13 years. WASH p.d. **Bob Hughes** is looking for a replacement. . . . **Tom Shannon** a fixture in Detroit radio for 13 of the past 17 years, most recently as midday personality on CKLW-AM Windsor, Ont., has joined Golden West's WTWR-FM Detroit as morning man.

**Gary Kines**, p.d. at WSUN-AM St. Petersburg, Fla., has been named national operations manager of the Plough group of stations. He succeeds **Craig Scott**, who becomes general manager of WMPA-AM/WHRK-FM Memphis, as reported (Billboard, Feb. 14, 1981). Kines will move to Plough's Memphis headquarters. . . . Golden West radio division president **Richard Kale** has resigned "to pursue new challenges." Kale has been with Golden West since he joined KEX-AM Portland, Ore., as general sales manager.

## 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—LOOK UP, *Patrice Rushen*, Elektra 47067
- 106—EUGENE, *Crazy Joe & The Variable Speed Band*, Casablanca 2298
- 107—HERE IS MY LOVE, *Tommy Dee*, A&M 2278
- 108—HOLD ON, *Bad Finger*, Radio Records 3793 (Atlantic)
- 109—AIN'T NO LOVE IN THE HEART OF THE CITY, *Whitesnake*, Mirage 3794 (Atlantic)
- 110—LET ME GO, *The Rings*, MCA 51069

## Bubbling Under The Top LPs

- 201—MOTORHEAD, *Ace Of Spades*, Mercury SRM-1-4071 (Polygram)
- 202—CLARENCE CARTER, *Let's Burn* Venture VL 1005
- 203—DAVE AND SUGAR, *Greatest Hits*, RCA AHL-3915
- 204—DEAD KENNEDYS, *Fresh Fruit For Rotting Vegetables*, I.R.S. SP 70014 (A&M)
- 205—THE KENDALLS, *The Best Of The Kendalls*, Ovation OV 1756
- 206—LONG DISTANCE, *Night*, Planet P-10 (Elektra)
- 207—COGNAC AND BOLOGNA, *Doug and the Slugs*, RCA AFL-1-3837
- 208—GLEN CAMPBELL, *It's The World Gone Crazy*, Capitol S00 12124
- 209—SECTOR 27, *Tom Robinson*, I.R.S. SP-70013 (A&M)
- 210—PLAYING MY THANG, *Steve Cropper*, MCA MCA-5171

## DIR Focuses On Emerging Acts

• Continued from page 17

between songs is a long interval on radio," adds Meyrowitz. "That pacing won't hold up on radio."

"What's more," says Kauff, "sometimes an artist shouldn't do an hour and a half. They should do 35 minutes."

And yet, King Biscuit shows generally succeed in maintaining a live feel, with all the attendant excitement and bustle.

"First of all it's a radio show, not a live album," explains Meyrowitz. "You try and make the listener feel as if they were listening to a live concert by just bringing the audience mikes up a little more than you would for a record. The temptation of most acts is to take the audience sound out."

"We don't fade, we don't do a lot of things you ordinarily might do, but I won't tell about that," adds Kauff.

"Commercials are the last thing we add," says Meyrowitz. "We try to put them in where a break normally occurs."

All King Biscuit shows are set up carefully in advance with DIR personnel at the helm, although the act has final say over choice of engineers and remote unit. The mode is 24-track, and several acts, including the Rolling Stones and the Bee Gees, have adapted King Biscuit tapes for use in a 'live' LP.

Costs are high, in the \$80,000 range, says Meyrowitz. Hence the high cost of advertising on King Biscuit and other DIR concert specials. Advertising rates run from \$5,000 to \$10,000 a minute.

"It's a tremendous expense," admits Meyrowitz, "but it takes three days to set these things up at the site and make sure nothing goes wrong. If you try to do a cheap production you can damage everyone involved, the act, the advertiser and the station. People like the Starship or the Doobies aren't going to gamble like that."

Costs might have something to do with DIR's future direction. The possibility of more specials in magazine format are considered a "possibility." Concert tapes, and rare recordings could comprise upwards of 70% of the mix, while the remainder would be interviews or another form of talk.

"In terms of programming, what we do is still a relatively untapped market," Meyrowitz says. "All we're doing, now and in the future, is bringing programming back to radio."

## KENO To AOR

• Continued from page 17

18. Reynolds brought him up from a similar title at KTKT-AM in Tucson.

Summers says the station will initially play the Burkhardt/Abrams format by the book. "With adjustments for the local Las Vegas market, of course." KFMS had a 9.8 share before they dropped the format and we hope to fill the 18-34 rock void. We were down to 3.6 in the last book."

To kick off the change, which officially begins at midnight Friday (13), the station will have a one-day album giveaway through the cooperation of Odyssey Records. The station will give away one album each hour to callers correctly answering format questions, says Summers.

# Adult Contemporary

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TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	☆	2	13	<b>SMOKEY MOUNTAIN RAIN</b> Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
	2	1	13	<b>THE WINNER TAKES IT ALL</b> Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
	☆	4	11	<b>9 To 5</b> Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
	☆	7	5	<b>CRYING</b> Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
	5	5	14	<b>KILLIN' TIME</b> Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
	☆	10	5	<b>WOMAN</b> John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
	☆	14	4	<b>HELLO AGAIN</b> Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
	☆	9	10	<b>SAME OLD LANG SYNE</b> Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
	☆	12	6	<b>A LITTLE IN LOVE</b> Cliff Richard, EMI-America 8068 (ATV, BMI)
	☆	15	3	<b>WHAT KIND OF FOOL</b> Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
	11	11	10	<b>HEY NINETEEN</b> Steely Dan, MCA 41036 (Zeeon/Freejunkt, ASCAP)
	12	3	11	<b>THE TIDE IS HIGH</b> Blondie, Chrysalis 2465 (Gemrod, BMI)
	13	13	10	<b>MISS SUN</b> Boyz Scaggs, Columbia 11-11406 (Hudmar, ASCAP)
	14	6	15	<b>I LOVE A RAINY NIGHT</b> Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
	15	8	11	<b>MY MOTHER'S EYES</b> Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
	16	16	14	<b>I MADE IT THROUGH THE RAIN</b> Barry Manilow, Arista 0566 (Unichappell, BMI)
	17	17	6	<b>SEVEN BRIDGES ROAD</b> Eagles, Asylum 47100 (Elektra) (Irving, BMI)
	☆	28	4	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 41309 (Chirplin/Tri-Chappell, ASCAP/SESAC)
	19	18	17	<b>LOVE ON THE ROCKS</b> Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
	☆	27	5	<b>DARE TO DREAM AGAIN</b> Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
	☆	24	5	<b>I AIN'T GONNA STAND FOR IT</b> Stevie Wonder, Tamla 54320 (Motown) (Jobete/Black Bull, BMI)
	22	19	17	<b>EVERY WOMAN IN THE WORLD</b> Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
	23	20	16	<b>IT'S MY TURN</b> Diana Ross, Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
	☆	32	4	<b>CAFE AMORE</b> Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)
	25	23	14	<b>FOOL THAT I AM</b> Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
	26	21	18	<b>SUDDENLY</b> Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
	☆	37	2	<b>GUITAR MAN</b> Elvis Presley, RCA 12158 (Vector, BMI)
	☆	40	2	<b>KISS ON MY LIST</b> Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
	29	26	20	<b>MORE THAN I CAN SAY</b> Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
	☆	35	3	<b>THE BEST OF TIMES</b> Styx, A&M 2300 (Almo, ASCAP)
	31	31	4	<b>WYNKEN BLYNKEN AND NOD</b> The Doobie Brothers, Sesame Street 49642 (Warner Bros.) (Silkie, BMI)
	☆	42	2	<b>JUST THE TWO OF US</b> Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
	33	25	13	<b>STARTING OVER</b> John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
	☆	38	2	<b>CELEBRATION</b> Kool & The Gang, De-Lite 807 (Polygram) (Delightful/Fresh Start, BMI)
	35	22	17	<b>GUILTY</b> Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
	☆	41	3	<b>DREAMER</b> The Association, Elektra 47094 (Rockslam/Bug, BMI)
	37	30	5	<b>TOGETHER</b> Tierra, Boardwalk 5720 (CBS) (Mighty Three, BMI)
	☆	48	2	<b>LET'S PICK IT UP</b> Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
	☆	NEW ENTRY	→	<b>GIVING IT UP FOR YOUR LOVE</b> Delbert McClinton, Capitol/MSS 4948 (Blackwood/Urge, BMI)
	☆	NEW ENTRY	→	<b>LIVING IN A FANTASY</b> Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)
	41	43	4	<b>I'M ME AGAIN</b> Connie Francis, MGM 14853 (Polydor) (Ragtime, ASCAP)
	42	46	3	<b>PERFECT FOOL</b> Debby Boone, Warner/Curb 49652 (Rightwater/Strawberry Patch, BMI)
	43	NEW ENTRY	→	<b>WHAT'S IN A KISS</b> Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
	44	45	4	<b>PART OF ME, PART OF YOU</b> England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
	45	NEW ENTRY	→	<b>MORNING TRAIN</b> Sheena Easton, EMI-America 8071 (Unichappell, BMI)
	46	NEW ENTRY	→	<b>I DON'T WANT TO KNOW YOUR NAME</b> Glen Campbell, Capitol 4959 (Seventh Sun, ASCAP)
	47	NEW ENTRY	→	<b>STAYING WITH IT</b> Firefall, Atlantic 3791 (ATV/Braintree/Snow, BMI)
	48	NEW ENTRY	→	<b>SOMETIME, SOMEWHERE, SOMEHOW</b> Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
	49	NEW ENTRY	→	<b>REMEMBER WHEN THE MUSIC</b> Harry Chapin, Boardwalk 85705 (Chapin, ASCAP)
	50	44	11	<b>WHEN</b> Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)

FEBRUARY 21, 1981 BILLBOARD

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



Billboard photo by Chuck Pulin

**JETT POWER**—Former Runaway Joan Jett headlines an SRO show at the Peppermint Lounge in New York at the start of a tour to promote "Bad Reputation," her solo LP just released on Boardwalk Records.

## Philly Flap Over Academy's Bills

By MAURIE ORODENKER

PHILADELPHIA—A dispute between the leading black and white concert promoters here over the presentation of black performers by white promoters, which saw a demonstration staged Feb. 8 outside the Academy of Music, resulted in the cancellation of all future concerts by both promoters by the concert hall.

More than 100 demonstrators picketed the 2,930-seat Academy against Electric Factory Concerts, headed by Larry Magid and Alan Spidak, for promoting a sellout B.B. King and Bobby Blue Bland concert.

The pickets, using leaflets and bull horns, urged concertgoers to boycott the show in support of local black promoter Jimmy Walker, who heads Sherjam Concerts.

In announcing the cancellation of all future concert dates, the Academy management asserted, "The decision of the Academy of Music board of trustees has been made for the protection of patrons and the physical plant of the venerable building." The board says the decision was made Tuesday (10) following the "potentially dangerous confrontation between patrons of the B.B. King concert presented by Electric Factory and supporters of Sherjam attempting to create a boycott."

Both promoters, who handle most of the Academy's concerts, were advised to cease ticket sales and adver-

tising, and for ticket-holders to obtain refunds by returning the tickets to the location at which they were purchased. The first show to be affected was a concert Sunday (15) promoted by Sherjam featuring the Dells, Chi-Lites and Dramatics.

Walker, claiming the cancellation resulted in a loss of about \$30,000, complained, "They allowed him (Larry Magid) to have the B.B. King show, and now they won't let me have mine. This just proves the injustice toward blacks that I have been saying."

Electric Factory, which has six definite concert dates at the Academy and is in negotiations with several artists for other dates, says it will seek legal recourse because of the cancellations. With dates running to May 8, concerts hit by the Academy edict affect Keith Jarrett, Peter, Paul & Mary, Chuck Mangione, Millie Jackson, Peter Allen and Gordon Lightfoot. "We are not legally responsible for any of his (Walker) actions," says Magid. "We have duly executed contracts with the Academy for these artists and while we may seek out other facilities to present them, we will take whatever

(Continued on page 30)

## Minnesota's Carlton Lights Up Its Second Live Talent Arena

By EDWARD MORRIS

NASHVILLE—Carlton, a dinner-theatre complex in Bloomington, Minn., has opened a second arena for live talent. The Backstage, which seats 350, made its debut Jan 13 with country music star Helen Cornelius headlining a nine-day stint.

Owned and managed by Ken and Karen Olson, Carlton comprises 2,150-seat Celebrity Room, the Backstage and the All Star Lounge. According to Carlton's publicist Joelyn Brink, plans are being made to book small combos into the Lounge, thereby establishing three live talent venues under one roof.

The facility has been in operation two years. Brink also reports that permits have been issued for the Olsons to begin construction of a 550-room luxury hotel adjacent to Carlton. This project is scheduled to get underway this spring.

Talent booked for upcoming appearances at the Celebrity Room are Roy Clark, Bobby Vinton, Loretta Lynn, Ben Vereen, Shecky Greene, Lola Falana, "Beatlemania," Don Williams, Don Rickles, Rich Little, George Jones & Tammy Wynette, Lou Rawls, Joey Bishop & Suzanne Somers, Mac Davis, Barbara Mandrell, Tom Jones, Dinah Shore, the Oak Ridge Boys, Larry Gatlin & the Gatlin Brothers Band and Dolly Parton.

Backstage bookings include the Wright Brothers, Billy "Crash" Craddock, Ed Bruce, Paul Revere & the Raiders, Dave Rowland & Sugar, Alabama, Jerry Lee Lewis, the Thrasher Brothers, Louise Mandrell, John Conlee and the Treniers.

Generally, Brink says, artists are booked for one to two-week engagements, although some have played for as few as two days because of heavy schedules.

The Celebrity Room has 15 elevations on its main floor to maximize stage visibility. Brink estimates the farthest a patron would be seated from the stage is 120 feet. The main floor can accommodate 1,200 listener/diners, while a balcony seats 950 more. However, meals are not served.

Dinner and show fees in the Celebrity Room are based on location

and on the "star" billing of the act appearing. For a "one star" show, the price ranges from \$19.95 to \$21.95; "two star," \$24.95 to \$26.95; and "three star," \$29.95 to \$31.95. Seats for the cocktail-shows, which begin at 11 p.m., start at \$9.95. Balcony tickets are \$6 throughout.

The Backstage dinner shows—also based on the "star" classification—cost \$9.95, \$12.95 or \$14.95. Cocktail

shows are pegged at \$4.95, \$7.95 and \$9.95. The Backstage floor has five elevations.

Sound for the Celebrity Room is fed through a Yamaha 32-channel mixing console to JBL speakers. The stage is fitted with JBL slant monitors. Brink notes the room is also being equipped with a 32-channel Poles light board.

## Rhythm Aces Call It Quits; Cite Economy

By ROSE CLAYTON

MEMPHIS—The Amazing Rhythm Aces, who won a Grammy in 1976 for "The End Is Not In Sight," has declared itself a victim of the economy and decided to end its career.

According to bassist Jeff Davis, the reason was simply that the cost of making a living had exceeded the living they were making. Although the group's record sales were adequate, on-the-road expenses were surpassing performance income, he says. The group played its last date together Jan. 3.

The Amazing Rhythm Aces began assembling around 1974 when Davis and drummer Butch McDade backed former Memphian Jesse Winchester in Canada as the Rhythm Aces. Later they added guitarist Byrd Burton, lead vocalist Russell Smith, and organist Billy Earheart. Shortly afterward, pianist James Hooker came on to complete the band.

Sam Phillips Recording Service, Inc., provided the group with its first single "Third Rate Romance" on ABC. The disk brought the group national recognition.

Knox Phillips, vice president of Phillips Recording, who coproduced "Third Rate Romance" with Burton, says: "That record was really cut in the Memphis mold. It was a strange combination of soul, rockabilly, pop and country. It established the group as a leader in the progressive country movement before the term outlaw

was popularly associated with music."

A couple of years after the Aces won the Grammy for the best performance by a country group, Burton left the band to concentrate on studio work. Guitarist Duncan Cameron replaced Burton and continued with the group until it decided to disband. The Aces drifted away to Nashville and Muscle Shoals with Davis and Earheart eventually moving back to Memphis.

The Aces recorded six albums on the ABC, MCA, CBS and Warner Bros. labels. Their final album "How The Hell Do You Spell Rhythm?" recorded at Muscle Shoals Sound was released in October 1980.

Although the band members have reportedly had offers to join other groups, no one has yet made a commitment to do so.

Davis and McDade organized a two-night jam at P.O.E.T.S. Music Hall Jan. 28-29 with singer/guitarist Tim Krekel, formerly with Jimmy Buffett's Coral Reefer Band, and two of its current members, Keith Sykes, a friend of the Aces and also a former Coral Reefer set in along with Fingers Taylor on harmonica and Andy McMahon on keyboard.

Although they were said to be getting together only to "have a good time," they coined themselves a name—the Rhythm Reefers.

## MGM Grand Will Reopen July 1—Rothkopf

By TIM WALTER

LAS VEGAS—Eddie Rabbitt, Mickey Gilley and Johnny Lee are among new faces signed to appear at the MGM Grand Hotel shortly after it reopens. Bernard Rothkopf, president of the MGM Grand/Las Vegas, says the fire-ravaged hotel/casino is "tentatively" scheduled for a July 1 opening.

The complex has also contracted Crystal Gayle for a headline slot in August.

Plans for the opening include headliner Dean Martin for one show and Donna Summer for the second show.

The Summer booking isn't definite, explains Rothkopf, noting that Summer will work if she is available.

Rothkopf reviewed Rabbitt live several months ago before extending an offer to the performer. "Record sales aren't the whole thing," he maintains, in describing his selection process.

"We want an act to have appeal and be a well-known entertainer along with those number one rec-

ords. They've got to have stage presence and have rapport with the audience."

Dean Martin, Mac Davis and Engelbert Humperdinck will each continue as primary names for the MGM Grand, booked normally for eight weeks a piece each year. "I don't think we'll see Engelbert in 1981, though," says Rothkopf. "since he has other commitments for the last half of the year when we'll be open."

Amicable relations with the entertainers contributed to holding the MGM lineup intact after the fire, maintains Rothkopf. "We have a mutual understanding with the artists and their managers," he says. "We'll usually give them permission to work elsewhere."

Johnny Mathis has completed an engagement at the Riviera and Rich Little has worked at the Sahara since the fire. Both are MGM Grand regulars.

Rothkopf explains the procedure. "Normally, if a place like Caesars

Palace wants to use one of our acts, they call us and ask if we mind. Usually it's no problem."

Noting that showroom counts are down, Rothkopf ponders the effect on other hotels when the MGM Grand reopens with 2,200 seats in two theaters. "It can't help but have an additional impact on business elsewhere," he muses.

Although the hotel does not plan to enlarge seating capacity for either the production show or the headliner showrooms, additional exits are being added to comply with recent changes in fire department policies to maintain current seating levels (Billboard, Dec. 27, 1980).

"Both showrooms are undergoing refurbishing," claims Rothkopf. "There'll be new fabrics, carpeting, drapes and curtains, upholstery and completely new sound and light systems."

Rothkopf insists the MGM Grand will continue dinner shows despite an increasing reverse trend by other casinos (Billboard, Feb. 14, 1981).

He intends to open his doors with pricing at pre-fire levels. "We'll try not to have a price increase. It's hard to say (what costs will be like then). Our thoughts are to hold the line."

Observing that star salaries have reached \$350,000 a week at some casinos, Rothkopf claims the impact on the MGM Grand has been negligible. "We haven't had too many problems with most of our people," he says. "I think the burst of overpricing has slowed down. With the lesser number of people that casinos can put in a showroom, it has to affect the price of the show and you can't afford to pay the act the same amount of money."

Dolly Parton was signed by the Riviera before it had its capacity cut down. "I'm sure if she were to be signed today they would have to re-evaluate."

"You can only charge so much. Business is down. We're out for the moment, but we still get the show counts daily. You have to make the price of the show attractive."

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# \$70 Million, 22,000-Seat Arena Will Open June 1 In New Jersey

By MAURIE ORODENKER

EAST RUTHERFORD, N.J.—A new venue for all types of musical concerts is scheduled to open here June 1.

The Brendon T. Byrne Meadowbrook Arena, named in honor of New Jersey's governor, is a \$70 mil-

lion, 22,000-seat arena. The newest addition to the Meadowlands Sports Complex here will be utilized for such events as top-name rock concerts, classical concerts, country shows, and such family entertainment as ice shows and circuses.

The new arena will also serve as home base for the New Jersey Nets, pro basketball team, and negotiations are under way to bring in an ice hockey franchise.

The complex, operated by the New Jersey Sports & Exposition Authority, also includes Giants Stadium and the William Cahill Meadowlands Race Track.

Loris F. Smith, general manager of Giants Stadium, is also manager of the Byrne Meadowlands Arena. Apart from the fact that the new arena will be a premier building with its design and architecture taking the building to a new state of the art, Smith says its sophisticated sound system has been designed to accommodate everything from hard rock bands to classical chamber music.

Smith is planning to keep the arena open throughout the year. While no final bookings have been made for June, Smith says he won't bring in any acts that price themselves out of the market. Limits on ticket prices will be established. For the family-oriented shows, ticket prices will be restricted to a \$7 to \$10 range. Top tickets for rock concerts will be fixed at \$12. Prices for classical concerts and country shows haven't been set as yet.

That the complex has strong pulling power, Smith says, is seen by the turnout last summer when 67,000 rock fans flocked to Giants Stadium for a concert by the Eagles. Smith suggests the arena can schedule 30 to 40 rock concerts each year. He also figures on having 70 performances of family shows each year and has already booked in Disney's World On Ice, the combined Holiday On Ice and Ice Follies, the Ringling Bros. and Barnum & Bailey Circus, all Irv and Kenneth Feld productions, as well as the Ice Capades.

Smith says he has already talked to the New Jersey Symphony Orchestra about presenting a series of concerts each season. Opera will also be on the arena's bill of fare, Smith says. He points out that the arena will provide the best of theatre and arena design so that it will be able to accommodate classical performances in the same way as rock concerts.

With the opening of the Byrne Meadowlands Arena, it gives New Jersey its second major venue for concert fare. The Garden State Arts Center, in nearby Holmdel Township, is operated by the New Jersey Highway Authority as a summer concert hall, offering the top names in soft rock, pop, folk, jazz and country music, with a sprinkling of classical and operatic fare. However, Garden State seats only 5,000 under a roof with the open-sided facility allowing for an additional 5,000 lawn seats.

## Philly's Academy

• Continued from page 28

legal action against the Academy that is necessary to protect our interests."

Walker has been demonstrating for more than two years against black performers who work for white promoters. The issue came to a head with the B.B. King concert, which he claims Magid improperly pre-empted since he had been booking King and Bland here for the past three years. It is reported that Sid Seidenberg, King's manager, wanted \$8,500 for the date while Walker offered \$7,500.

NEW WAVE HOME

# CBGB In N.Y. Doubling As A Recording Studio

By ROMAN KOZAK

NEW YORK—CBGB, where new wave began, is alive and still doing well. Owner Hilly Kristal is working on using his club as a recording studio. He also manages the Pet Clams, formerly known as the Big Fat Pet Clams From Outer Space.

CBGB has a state of the art sound system, considered by many to be the best in any New York club, and a 16-track MCI board, which allows bands performing there to either record their shows live as they play, or use the facilities as a recording studio during the day.

"We had John Cale record an album here, but mostly it is a lot of bands doing demos. You can get an excellent recording here," claims Kristal, who structures different recording necessities. To record a live set at CBGB on a two-inch tape costs about \$125, including setup, he says. Mixing costs \$70 an hour, so a single recorded at the club will cost about \$300, and an LP \$1,000.

The Pet Clams, fronted by a lead singer who sings like a "moose in heat," says Kristal, have been signed to Handshake Records, with an LP, "The Pet Clams," coproduced by Kristal, due in mid-March. "Riding In My Car," the first single, is due next week.

The Pet Clams are the latest in a series of bands that have played the club, and then managed or helped by Kristal. Other such acts have included the Shirts, the Dead Boys, Quincy and the Cryers.

Now a bonafide tourist attraction in Manhattan, CBGB has been open since 1973. Some of the acts that have gotten their start at the club include Patti Smith, the Talking Heads, Blondie, the Ramones, Television, Richard Lloyd, Richard Hell, Mink De Ville, Robert Gordon, Laughing Dogs and Tuff Darts.

Nowadays, admits Kristal, business is not as hot as it was during the club's heyday in 1975-76. But even then, he adds, there were quiet nights at the club. In recent years, Kristal has hit on hard times in an effort to expand his operation. He tried to open a CBGB theatre at nearby Second Ave., but ran out of funding. An attempt to enlarge the existing 350-capacity venue was also stymied by neighbors and the Fire Department, says Kristal.

But the club is known worldwide and fans come from all over. Kristal says he cannot compete with clubs twice or three times the size of his club for name bands, but there is no shortage of talent. Kristal, who now does all of his own bookings, auditions up to six bands on audition night—Sundays and Mondays. He says he is booked up for auditions a month in advance.

Admission for audition nights is \$3. On other nights it goes up to \$4, \$5 or \$6. As acts prove themselves successful they can move up in the billing, and eventually earn up to \$1,000 a night at the venue.

Some of the current favorites at the club, says Kristal, are the Y-Pants, Public Service, the Nightcaps, Joe Marshall, Shrapnel, Telethon, Neighbors & Allies, the Rudies, the Sharks, Screaming Sneakers, the Same, On the Run and Blue Fire.

"As far as the club is concerned," says Kristal, "I am optimistic. There are a lot of new sounds, people are experimenting, they are more proficient and more articulate. The bands I have heard in the last six months are better groups than any since I began. Five years ago they would have been signed to a record company. And when the record companies are ready again, we are here."

# U.K.'s Richard Returning

By DAVID FARRELL

TORONTO—After a close to 20-year absence on the North American stage, British singer Cliff Richard is keeping his promise and touring this continent, starting next month.

Last here on tour in 1962 with his former backing band, the Shadows, and then only 19 years old, Richard went on to become one of Britain's biggest selling artists around the world, with the exception of North America. He vowed never to perform again here unless he achieved three top 10 hits in the U.S. Since the success of "Devil Woman," "We Don't Talk Anymore" and recently "Dreaming," he is living up to his word and touring.

According to the singer, snubbing America was not so much intentional as unfortunate. "The last time I toured, the Cuban crisis was reaching its peak and, besides, there were altogether too many British pop singers competing in this market."

He admits there was also a feeling of "frustration" about being recognized in the U.S. "I was the biggest selling solo artist Britain had outside America. I was and am always working abroad and it was a question of just waiting for the right time to come back."

One of the curiosities about Richard's success on record in the past few years is the fact that he has not been content to stick with any one producer, even when he has scored a hit.

"The record company can't un-

derstand why I want to change a winning formula," he says, "but the thing is I don't want to do the same thing twice."

Richard's current EMI-America album, "I'm No Hero," finds him produced by Alan Tarney who has contributed material over several albums and who is one half of the Australian Tarney, Spencer Band.

One of a handful of artists to have played in Russia, where he did 12 concerts in Leningrad and eight in Moscow in 1976, he regularly performs in the Far East, Australia and Europe.

(Continued on opposite page)

# 2 Women Click Operating Jazz Restaurant In L. A.

LOS ANGELES—Operating a jazz club even in the best of times is a precarious vocation, but two attractive, determined women are making a go of it with their Ol' New Yorker in the Studio City area here.

Arlene Goldberg and Candi Wise paid no heed last fall when similar clubs folded their tents and disappeared from Los Angeles' nocturnal scene. They took over the spot at Whitsett and Riverside Drive and are enjoying success booking acts like Joe Williams, Marlena Shaw, Willie Robo, Jon Hendricks and Barbara McNair.

Wise, from Omaha, sang and led her own quartet before she met partner Goldberg in Chicago. Arlene possessed a master's degree in sociology and was doing psychiatric work in the Windy City with disturbed juveniles.

"My father worked in food and beverages," says Wise, "and I suppose I learned from him by a sort of osmosis. Now Arlene and I are each working as much as 18 hours a day with our own spot. It's a tough grind, but we love it."

Neither Wise nor Goldberg can be accused of being female chauvinists. Their payroll includes men. Monte

Oliver is the club's versatile intermission pianist.

"There was a night last December, shortly after we opened the spot, when the headliner failed to appear," Goldberg recalls. "Candi rushed home, changed to a gown, grabbed her music and returned to take over the bandstand. A club owner must be ready for anything. But I think her singing that night was above and beyond the ordinary call of duty."

The two women operate a large kitchen and supervise their chef, but Candi insists on preparing the Ol' New Yorker's baby back ribs herself. Newspaperman Harvey Siders reports they are the best he's ever tasted "but no matter how many times I ask, Candi refuses to reveal her sauce."

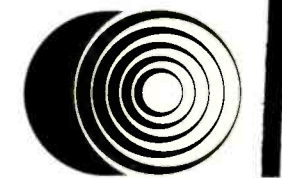
"If we can do this well with the economy as poor as it is," says Goldberg, "we should flourish even more when things get better. We know we are on the right track, booking record acts that ordinarily don't play the suburbs of the big cities. Our patrons are learning that they'll get the best in blues, stews and booze at the Ol' New Yorker."

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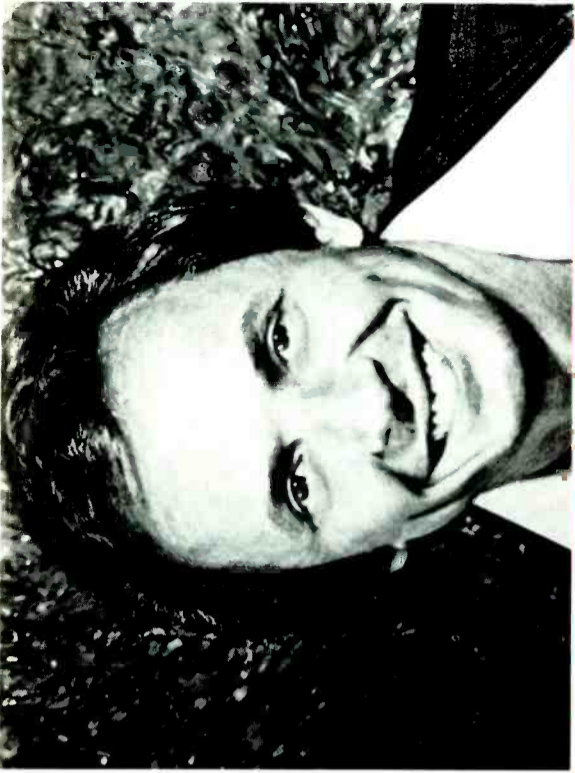


Single This Week

# SOUTHERN RAIN

Mel Tillis  
Elektra 47082

Give the gift  
of music.



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Billboard®

# HOT COUNTRY SINGLES & LPs™

☆ 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.

## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2	11	6	SOUTHERN RAIN—Mel Tillis Elektra 47082
★ 3	11	6	ARE YOU HAPPY BABY—Dottie West Liberty 1892
★ 6	6	6	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers Warner/Curb 49639
4	1	13	WHO'S CHEATIN' WHO— Charly McClain Epic 19-50948
★ 18	6	6	GUITAR MAN—Elvis Presley RCA 12158
★ 14	10	10	CAN I SEE YOU TONIGHT— Tanya Tucker MCA 51037
★ 8	15	15	SILENT TREATMENT— Earl Thomas Conley Sunbird 7556
8	9	11	HILLBILLY Lacy
★ 26	32	6	I HAVE A DREAM—Cristy Lane Liberty 1396
★ 27	33	6	YOU'RE THE REASON GOD MADE OKLAHOMA— David Frizzell & Shelly West Warner/Viva 49650
★ 28	34	2	OLD FLAME—Alabama RCA 12169
★ 29	35	5	PEACE OF MIND—Eddy Raven Dimension 1017
★ 30	38	4	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conwai Twitty & Loretta Lynn MCA 51050
★ 31	36	5	DIXIE MAN—Randy Barlow Paid 116
★ 32	39	3	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—

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

## LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	11	11	9 TO 5 AND ODD JOBS— Dolly Parton RCA AHL1-3852
2	2	18	GREATEST HITS—Kenny Rogers Liberty L00-1072
3	3	32	HORIZON—Eddie Rabbitt ● Elektra 6E-276
4	4	19	GREATEST HITS—Ronnie Milsap RCA AHL1-3772
5	7	27	I BELIEVE IN YOU—Don Williams MCA MCA-5133
6	5	21	GREATEST HITS—Anne Murray ▲ Capitol S00-12110
7	8	95	GREATEST HITS—Waylon Jennings ▲ RCA AHL1-3378
26	27	36	SAN ANTONIO ROSE— Willie Nelson ad Ray Price Columbia 36476
★ 27	51	5	I'LL BE THERE—Gail Davies Warner Bros. BSK 3509
★ 28	35	6	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY—Janie Fricke Columbia JC 36820
★ 29	NEW ENTRY	NEW ENTRY	GUITAR MAN—Elvis Presley RCA AHL-3197
30	30	6	URBAN COWBOY II— Various Artists/Soundtrack Full Moon/Epic SE 36921
★ 31	40	26	SMOOTH SAILIN'—T.G. Sheppard Warner/Curb BSK 3423
32	31	20	HARD TIMES—Lacy J. Dalton Columbia JC 36763
33	26	12	SOUTHERN RAIN—Mel Tillis



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## Blue Light Moves

NEW YORK—Dick Lynn's Blue Light Productions has moved from Chicago to Woodstock. Address: PO Box 187, West Hurley, N.Y. 12491. (914) 338-7640.

## Casablanca Sued For Back Salary

LOS ANGELES—Former Casablanca Records senior vice president of product development, Richard Sherman, is suing the label for back vacation pay and damages, totaling approximately \$85,000.

In a local Superior Court complaint, Sherman, now marketing topper at Boardwalk Records, claims he was verbally told he could take two weeks off yearly from 1974 through 1977 and three weeks off from 1978 to 1980, when he resigned.

The suit asks \$26,247 for 13-weeks' vacation time which he claims was never taken during his tenure, \$8,750 for California labor code penalty and \$50,000 exemplary damages.

## BUSINESS OPPORTUNITIES

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# General News



Billboard photo by Chuck Pulin

**LENNON TRIBUTE**—A plaque honoring John Lennon sparkles in the sun atop the World Trade Center in New York. In the background is Upper New York Bay.

## Rock 'n' Rolling

# Year One Band Pays Tribute To Lennon

By ROMAN KOZAK

NEW YORK—Affixed in the middle of a helicopter pad, at the epicenter of the World Trade Center here, 1,365 feet above sea level, and 108 stories above the Lower Manhattan streets, there is a plaque honoring John Lennon.

The 13-inch by nine-inch metal alloy plate contains a poem, written in a green emulsion which eventually will fade in the sun. Though never mentioning Lennon by name, the poem quote's Shakespeare's "Hamlet" in bidding Lennon, "Goodnight, Sweet Prince! May choirs of angels sing thee to thy rest."

The poem was written by the Year One Band, which is the performing side of the Rock Wars organization, a group that in words and deeds holds the Beatles in near reverential awe.

It was the organization that on July 7, 1977, performed and filmed a concert at the Grand Canyon as part of an effort to get the Beatles to reunite. A year later, the Year One Band performed and filmed a concert atop the World Trade Center, which was broadcast live by WXLO-FM in New York.

The "Rock Wars" film is still not completed, but the story of the band, and its vision of the Beatles, formed the basis of a trade paperback book published in 1979.

The 1978 performance atop the World Trade Center led the New York Port Authority, owners of the twin towers, to allow Rock Wars to explore using the helicopter pad again for other such events. When Lennon was assassinated, Rock Wars decided to affix the plaque on the platform and to rename it the "John Lennon Memorial Stage." The platform stage remains available for other groups to use as a spectacular venue for video, film, and recording projects.

The plaque was affixed in a private (not-filmed) ceremony, on the same afternoon the city was honoring returning hostages with a ticker-tape parade nearby. At the time, there was some question as to how long the Port Authority would allow the shining plaque to stay up. But

two weeks after the event, Ken Collier, producer of Rock Wars, assures that their tribute to Lennon is still up there. This is the text of the poem:

Words as arrows dipped in divinity  
Are instruments and inklings of infinity . . .  
Flying true or twisted to the mark,  
Out to fan a flame or set a spark!  
Like keepers of a royal cosmic code, these  
Endless seed impulses to be sowed  
Rain upon our silent crystal sphere,  
Into imagery . . . then disappear . . .  
A lyric couplet or a dream quatrain may  
Paper poets' lives in the receiving, to  
Cup the heart whilst rapturing the brain  
They capture what is worthy of believing . . .  
Slither wordies circle silken tongues  
While guns devour the daughters and the sons.  
They Pass They Slip Away Across The Universe

Goodnight, goodbye to twilight, day is done!  
Sweet sprees of memories await your sleep . . .  
Prince of dreams as guardian may come,  
May dust you with the wonderment he keep!  
Choirs steeped in starlight ring in fountains  
Of reaching arms in wreaths of afterglow as  
Angels murmur symphonies in mountains and  
Sing a lullaby to let you know that  
Thee is cradled now in loving fastness,  
To face the dark unending and unknown,  
Thy spirit linking self unto the vastness, to  
Rest and face the images alone . . . to be bless'!

Goodnight, Sweet Prince! May Choirs Of Angels  
Sing Thee To Thy Rest . . .

© Year One Band

"I'm surprised the major record companies do not operate their own retail stores. Retail is the way to feel the pulse, to know the street reaction. This you can't find in the top 100. You have to play the records for the people, see the reaction, and then you know what to order," says Tim Kelly, owner of Metro Records in Queens.

Metro Records specializes in new wave, esoteric and import records. It also owns Skydisk Records, the U.S. partner and distributor of Human Records in Britain, which in turn is owned by the Bonaparte Record chain there, explains Kelly.

Though Skydisk also imports and distributes other English product, the partnership enables the U.S. company to have first rights on such acts as the Slits, the Au Pairs, Dangerous Girls and others. The distribution company services about 100 retail accounts in the U.S. and Canada.

To promote itself, Metro/Skydisk  
(Continued on page 48)

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● 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.)

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1★	4	11	<b>REO SPEEDWAGON</b> ▲ Hi Infidelity, Epic FE 36844	29★	46	3	<b>THE CLASH</b> Sandinista, Epic EX 37037	56	49	9	<b>BLUES BROTHERS</b> Made In America, Atlantic SD 16025
2	1	12	<b>JOHN LENNON/ YOKO ONO</b> ▲ Double Fantasy, GHS 2001 (Warner Bros.)	30★	NEW ENTRY		<b>JOURNEY</b> Captured, Columbia KC-2-37016	57	51	11	<b>CON FUNK SHUN</b> Touch, Mercury SRM-1-4002 (Polygram)
3★	3	13	<b>NEIL DIAMOND</b> ▲ The Jazz Singer, Capitol SWAV-12120	31	23	9	<b>QUEEN</b> Flash Gordon (original soundtrack), Elektra 5E-518	58	53	37	<b>DEVO</b> ● Freedom Of Choice, Warner Bros. BSK 3435
4	2	27	<b>PAT BENATAR</b> ▲ Crimes Of Passion, Chrysalis CHE 1275	32	32	41	<b>AIR SUPPLY</b> ▲ Lost In Love, Arista AB 9530	59	55	15	<b>ROCKPILE</b> Seconds Of Pleasure, Columbia JC 36886
5★	6	4	<b>STYX</b> Paradise Theater, A&M SP-3719	33	24	13	<b>BOZ SCAGGS</b> ● Hits, Columbia FC 36841	60	57	6	<b>JOHN LENNON</b> Shaved Fish, Capitol SW 3421
6	5	18	<b>THE POLICE</b> ● Zenyatta Mondatta, A&M SP-4831	34	26	12	<b>HEART</b> ● Greatest Hits/Live, Epic KE-2-3688	61★	71	17	<b>RANDY MEISNER</b> One More Song, Epic NJE 36748
7★	8	11	<b>BLONDIE</b> ▲ Autoamerican, Chrysalis CHE 1290	35★	39	6	<b>THE WHISPERS</b> Imagination, Solar BZL1-3578 (RCA)	62	64	5	<b>NICOLETTE LARSON</b> Radioland, Warner Bros. BSK 3502
8	7	19	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00-1072	36	37	15	<b>GROVER WASHINGTON, JR.</b> Wineflight, Elektra 6E-305	63★	NEW ENTRY		<b>EMMYLOU HARRIS</b> Evangeline, Warner Bros. BSK 3508
9	9	27	<b>AC/DC</b> ▲ Back In Black, Atlantic SD 16018	37	38	18	<b>RONNIE MILSAP</b> Greatest Hits, RCA AHL1-3772	64	52	10	<b>ROBERTA FLACK AND PEABO BRYSON</b> Live And More, Atlantic SD 2-7004
10	10	15	<b>STEVIE WONDER</b> Hotter Than July, Tamlia T8-373M1 (Motown)	38★	68	2	<b>ELVIS COSTELLO &amp; THE ATTRACTIONS</b> Trust, Columbia JC 37051	65★	75	5	<b>RY COODER</b> Borderline, Warner Bros. BSK 3489
11★	13	19	<b>KOOL &amp; THE GANG</b> ● Celebrate, De-Lite DSR 9518 (Polygram)	39★	44	14	<b>DELBERT MCCLINTON</b> The Jealous Kind, Capitol/MSS ST 12115	66	58	6	<b>BEATLES</b> The Beatles 1967-1970, Capitol SKBO 3404
12	12	12	<b>STEELY DAN</b> ▲ Gaucho, MCA MCA-6102	40	40	21	<b>ANNE MURRAY</b> ▲ Anne Murray's Greatest Hits, Capitol S00-12110	67	69	5	<b>BEATLES</b> White Album, Capitol SWBO 101
13★	15	15	<b>THE ALAN PARSONS PROJECT</b> The Turn Of A Friendly Card, Arista AL 9518	40	40	21	<b>ANNE MURRAY</b> ▲ Anne Murray's Greatest Hits, Capitol S00-12110	68	70	7	<b>SHALAMAR</b> Three For Love, Solar BZL1-3577 (RCA)
								69	60	17	<b>THE TALKING HEADS</b> Remain In Light, Sire SRK 6095 (Warner Bros.)
								84★	95	3	<b>THE JAM</b> Sound Affects, Polydor PD-1-6315 (Polygram)
								85	87	12	<b>SKYY</b> Skyyport, Salsoul SD 8537 (RCA)
								86	86	6	<b>JOHN LENNON</b> Mind Games, Capitol SN 16068
								87	74	23	<b>TEENA MARIE</b> Irons In The Fire, Gordy G8-997M1 (Motown)
								88	90	18	<b>ARETHA FRANKLIN</b> Aretha, Arista AL 9538
								89★	100	11	<b>DONNIE IRIS</b> Back On The Streets, MCA/Carousel MCA-3272
								90	76	32	<b>JACKSON BROWNE</b> ▲ Hold Out, Asylum 5E-511 (Elektra)
								91★	NEW ENTRY		<b>.38 SPECIAL</b> Wild Eyed Southern Boys, A&M SP 4835
								92★	NEW ENTRY		<b>TODD RUNDGREN</b> Healing, Bearsview BHS 3522 (Warner Bros.)
								93	93	25	<b>SOUNDTRACK</b> ▲ HoneySuckle Rose, Columbia S2-36752
								94	96	11	<b>BAR-KAYS</b> As One, Mercury SRM-1-3844 (Polygram)
								95	97	4	<b>BEATLES</b> Abbey Road, Capitol SO-389

SCRIPTURES, TESTIMONY HEARD

# Religion Comes To The L.A. Roxy Via 7 Stars

By PAUL GREIN

LOS ANGELES—The message was in the music at "Jesus At The Roxy" here Monday (9). Had it remained there, the gospel-themed event featuring Deniece Williams, Syreeta and Philip Bailey of Earth, Wind & Fire would have been even more compelling.

Instead, the momentum was broken several times by the reading of scripture and special narrative material. Each of the artists also provided his own testimony, which was often heartfelt and moving, but nonetheless added to the excessively talky nature of the program.

Yet the intent of the show wasn't merely entertainment, as was noted several times from the stage, but to save souls. As such, while the intrusion of hard-sell commentary may not have aided the show in musical terms, it was useful in evangelical terms. At the end of both sold-out shows, about 12 converts stood to accept the Lord.

In a statement of purpose released to the press, the backers of the event explained that they chose the Roxy because it's a "perfect place to reach those who would not ordinarily attend church or a bible study—and a place which could stand to be sanctified and dedicated to the Lord, if only for one evening."

An earlier statement went even



Deniece Williams: Making a joyful noise at the Roxy.

farther. It noted that the point was "to praise and glorify God in the midst of an atmosphere which is usually relegated to non-spiritual and sometimes sinful activity." The line was later struck for being too strident. And indeed the prevailing theme of the show wasn't fire and brimstone, but love and joy.

The standout performer was Earth, Wind & Fire's Philip Bailey, whose fiery, piercing falsetto sparked four excellent songs, ranging from the mellifluous "They Say"

to the rocking "I Am Gold."

Deniece Williams sang "Free" and Syreeta performed "With You I'm Born Again," both with re-worked lyrics which were less open to interpretation than their recorded versions. Before, they could have been taken as either spiritual or romantic; here, the ambiguity was removed.

Veteran composer Jerry Peters led the ensemble through "Praise Ye The Lord," which perhaps best captured gospel's exhilarating intensity. The bill was rounded out by Leon Patillo, formerly of Santana, and the husband-and-wife team of Leonard Caston and Carolyn Majors.

Billy Preston, who teamed with Syreeta on "Born Again," was also supposed to be on the show, but was in Europe.

The 450-seat Roxy was not the best choice of a hall to house the show: it's hard to be in an expansive, demonstrative mood in such cramped quarters. And it was even harder on the performers than the audience: the stage held a 27-member orchestra, a 13-member choir and the seven musical stars.

The show was recorded for a possible live album, likely to be issued either on Columbia or ARC, the CBS-distributed label of Earth, Wind & Fire and Deniece Williams.

## Nevilles Aid New Orleans Kid Center

By WANDA FREEMAN

NEW ORLEANS—Nine local musical groups donated their talents in a concert to benefit a youth center conceived by Aaron Neville of the Neville Brothers Band.

Tipitina's, an r&b-oriented nightclub, housed the all-night affair, with proceeds going toward acquiring a building for the Uptown Youth Cultural & Development Center.

The Olympia Brass Band kicked off the proceedings. Taking their turns were the Bastiste Brothers, Tommy Ridgley, joined by his brother Sammy and Bobby Mitchell, who headed up the rock'n'roll contingent. Lil' Queenie & the Percolators gave a brief set, followed by the rhythm-heavy Radiators. Irma Thomas, backed by the Professionals, knocked them dead with a few of her standards plus her own styling of "9 To 5."

The Thirteenth Ward Youth Choir, which is playing an active role in the youth center, did a round of gospel with Aaron Neville, then the Neville Brothers Band came on for the longest set of the evening.

Lynn Batson, vice president of the youth center, claims the turnout was the largest for a benefit concert ever held in the city. She also insists Tipitina's has not had such a large crowd since the Nevilles' Mardi Gras concert last year.

She reports proceeds of \$5,224. "It won't buy the building or even lease it for a time," Nonetheless, she says, publicity surrounding the center and the benefit concert generated support.

Tipitina's donated its facilities for the evening and Pace provided the sound.

Aaron says he wanted to start a center, to keep kids out of trouble, for a number of years. The center, which held its first meeting last November, has 30 active board mem-

bers, including the Nevilles' manager Bill Johnston and pianist Terry Manuel.

Tutoring is considered one of the most important programs planned. The center is looking to provide counseling, and arts and crafts programs and musical encouragement.

Even though the center has yet to obtain a permanent home, it's al-

ready giving kids something to do, says Batson. The youngsters hang around the church where the board holds its weekly meetings, waiting to see Aaron at the piano, she adds. "The groups get larger every week," she says, and the kids were so eager to get involved in the benefit concert they were assigned security duty at Tipitina's.

## Counterpoint

• Continued from page 32

port cards and course books every grading period.

Jackson recently keynoted a luncheon in Chicago where key members of the local broadcasting community were present. Said he: "The mass media in particular, but especially disk jockeys, those who have the greatest access to our children's minds, must participate and encourage parents to go to the schools en masse to pick up their child's report card."

Says one announcer: "This may seem trivial on the surface, yet there are far reaching ramifications to this move. There are a lot of good minds out there that are being lost because many kids feel their parents don't care, so why the hell should they worry about report cards? Some of these, we hope, will one day be station managers or announcers. If they know that people are looking over their shoulders, it will give them the incentive to at least do their best. Kids and parents listen to us, therefore, it's our responsibility to participate in this program."

Light Records is running a six-week "Up In Lights" display contest to promote "The Hawkins Family"

LP by Walter Hawkins. The contest started Sunday (15), runs through March 31.

Dealers must maintain displays at least two weeks, with a color photograph of the display sent to the firm's Woodland Hills, Calif., office. A similar contest was held for Trauma-Hawkins' latest LP.

First prize is a videocassette recorder; second prize, \$500; third prize, \$250 and there are 10 fourth prizes of \$50. The label provides display kits that contain two four-color posters and 50 board sleeves.

Doing their share for Black History Month are Peaches & Herb, (Linda Green and Herb Fame). The duo is set to gift students of L.A.'s Horace Mann Junior High School with a massive "Special Collection" of musical and spoken word recordings by black composers and performers Friday (20).

Nearly all major labels are participating in the project by providing complimentary copies of their black product over the past 10 years.

Included in the catalog are recordings featuring ragtime, blues, folk, spirituals, documentary recordings of famous blacks in history and contemporary disks.

# Billboard Soul LPs

Survey For Week Ending 2/21/81

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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)
☆	3	7	III The Gap Band, Mercury SRM-1-4003 (Polygram)	39	37	24	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)
	2	13	FANTASTIC VOYAGE Lakeside, Solar BXL-1-3726 (RCA)	40	41	7	BETTER DAYS Blackbyrds, Fantasy F-9602
	3	15	HOTTER THAN JULY Steve Wonder, Tamla T8-373M1 (Motown)	41	40	36	DIANA Diana Ross, Motown M8-936M7
☆	5	9	THE TWO OF US Yarbrough & Peoples, Mercury SRM-1-4009 (Polygram)	★	49	3	VOICES IN THE RAIN Joe Sample, MCA MCA 5172
	5	4	CELEBRATE Kool & The Gang, De-Lite DSR 9518 (Polygram)	★	42	12	SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145
☆	8	6	IMAGINATION The Whispers, Solar BZL-1-3578 (RCA)	★	NEW ENTRY		MAGIC Tom Browne, Arista/GRP 5011
	7	6	AS ONE Bar Kays, Mercury SRM1-4009 (Polygram)	★	52	5	HOUSE OF MUSIC T.S. Monk, Mirage WTC 19291 (Atlantic)
★	9	18	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	46	43	9	LATE NIGHT GUITAR Earl Klugh, Liberty LT-1079
	9	7	TOUCH Con Funk Shun, Mercury SRM1-4002 (Polygram)	47	39	6	SHADES OF BLUE Lou Rawls, P.I.R. JZ 36774 (Epic)
★	11	9	LIVE AND MORE Roberta Flack and Peabo Bryson, Atlantic SD-2-7004	48	47	30	JOY AND PAIN ● Maze, Capitol ST-12087
☆	14	7	THREE FOR LOVE Shalamar, Solar B21-3577 (RCA)	★	56	2	GOLDEN TOUCH Rose Royce, Whitfield WHK 3512 (Warner Bros.)
	12	10	TRIUMPH The Jacksons, Epic FE 35424	50	44	13	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (Epic)
	13	12	WINELIGHT Grover Washington, Jr., Elektra 6E 305	51	50	43	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)
	14	13	ARETHA Aetha Franklin, Arista AL 9538	52	51	16	CARNAVAL Spyro Gyra, MCA MCA-5149
	15	15	FEEL ME Cameo, Chocolate City CCLP 2016 (Polygram)	53	48	12	ULTRA WAVE Bootsy, Warner Bros. BSK 3433
☆	30	3	IN OUR LIFETIME Marvin Gaye, Tamla T8-374M1 (Motown)	54	55	3	MYSTERIES OF THE WORLD MFSB, TSPJ JZ 36405 (Epic)
	17	16	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767 (Epic)	55	54	13	THE DRAMATIC WAY The Dramatics, MCA MCA-5146
	18	19	JERMAINE Jermaine Jackson, Motown M8-948M1	56	46	20	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299 (Polygram)
	19	17	TROMBIPULATION Parliament, Casablanca NBLP 7249 (Polygram)	57	57	35	HEROES Commodores, Motown M8-939M1
☆	26	4	CITY NIGHTS Tierra, Boardwalk FW 36995 (CBS)	58	53	30	LOVE APPROACH Tom Browne, Arista/GRP 3008
	21	18	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (Epic)	59	63	31	ADVENTURES IN THE LAND OF MUSIC Oynasty, Solar BXL-1-3576 (RCA)
	22	24	11	★	NEW ENTRY		ELOISE LAWS Eloise Laws, Liberty LT 1063
	23	23	14	61	60	14	ODORI Hiroshima, Arista AL 9541
	24	25	23	62	NEW ENTRY		DEE DEE Dee Dee Sharp Gamble, P.I.R. JZ 36370 (Epic)
★	28	7	I HAD TO SAY IT Millie Jackson, Spring SP-1-6730 (Polydor)	63	65	2	REAL EYES Gil Scott-Heron, Arista AL 9540
★	33	5	KANO Kano, Emergency EMLP 7505 Brasilia	64	62	36	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	27	21	13	65	NEW ENTRY		I LIKE WHAT YOU'RE DOING TO ME Young & Co., Brunswick BL 754224
★	32	4	GAUCHO Steeleye Dan, MCA MCA-6102	66	61	18	SEAWIND Seawind, A&M SP-4824
	29	20	10	67	58	9	PORTRAIT OF CARRIE. Carrie Lucas, Solar BXL-1-3596 (RCA)
	30	22	16	68	59	32	CAMERON Cameron, Salsoul SA 8535 (RCA)
	31	27	25	69	69	18	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
	32	31	13	70	64	13	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
	33	29	20	71	71	16	TWENNYNINE Twennyne With Lenny White, Elektra 6E-304
	34	34	14	72	67	36	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447
	35	35	17	73	70	27	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)
	36	36	10	74	66	27	WIDE RECEIVER Michael Henderson, Buddha BDS 6001 (Arista)
★	45	9	LET'S BURN Clarence Carter, Venture VL 1005	75	73	20	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291 (Polygram)
	38	38	29				

★ 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.)



**1** **Single This Week**

**YOU'RE TOO LATE**  
**FANTASY**

**Give the gift  
of music.**

Pavillion (12-inch) 4Z8 6408



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**DISCO TOP 60**™

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

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	<b>YOU'RE TOO LATE—Fantasy</b> Pavillion (12-inch) 4Z8 6408
★2	4	<b>RAPTURE/THE TIDE IS HIGH—Blondie</b> Chrysalis (LP) CHE 1290
3	2	<b>LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen</b> Elektra (LP) 6E 302
★4	5	<b>TANTRA—THE DOUBLE ALBUM—all cuts—Tantra</b> Importe/12 (LP) MP 310
5	3	<b>VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police</b> A&M (LP) SP 4831
★6	8	<b>CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd</b> Prelude (LP) PRL 12181
★7	7	<b>IT'S A LOVE THING—The Whispers</b> Solar (LP) BZL1 3578
8	6	<b>I HEAR MUSIC IN THE STREETS—Unlimited Touch</b> Prelude (12-inch) PRLD #15
★9	11	<b>GIVE ME A BREAK/REMEMBER—Vivien Vee</b> Launch (12-inch) 1003
★10	13	<b>LET'S DO IT—Conversion</b> SAM (12-inch) 5

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	31	<b>GIVE ME YOUR LOVE—Sylvia Striplin</b> Uno Melodic (12-inch) UMD 7001
32	36	<b>DANCE—Silver Platinum</b> SRT (12-inch) 00009
★33	43	<b>TO CUT A LONG STORY SHORT—Spandau Ballet</b> Chrysalis (12-inch) Import
★34	47	<b>WON'T YOU LET ME BE THE ONE—Michael McGloiry</b> Airwave (12-inch) AW12 94964
★35	55	<b>THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Police</b> Epic (LP) E3X 3707
36	26	<b>DO ME A FAVOR—Amy Bolton</b> Importe/12 (LP) MP 309
37	27	<b>PASSION—Rod Stewart</b> Warner (LP) HS 3485
★38	48	<b>LAWNCHAIRS—Our Daughter's Wedding</b> Design (7-inch) ODW 913
39	46	<b>DANCING WITH MYSELF—Gen X</b> Chrysalis (12-inch) Import

**THIGHS HIGH—Tom Proxyma**

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

## POPULAR ARTISTS

**ADAM & THE ANTS**  
Kings Of The Wild Frontier  
LP Epic NJE37033 \$5.98  
CA NET37033 \$5.98

**AMBER**  
Amber  
LP MCA 5164 \$8.98  
CA MCAC5164 \$8.98

**APRIL WINE**  
The Nature Of The Beast  
LP Capitol S0012125 \$8.98  
8T 8X00 12125 \$8.98  
CA 4X00 12125 \$8.98

**AVERAGE, JOHNNY, BAND**  
Some People  
LP Bearsville BRK3514 \$7.98

**BANDY, MOE, & JOE STAMPLEY**  
Hey Joe Hey More  
LP Columbia FC37003 \$8.98  
8T FCA37003 \$8.98  
CA FCT37003 \$8.98

**BARLOW, RANDY**  
Dimensions  
LP Paid PLD2002

**BATORS, STIV**  
Disconnected  
LP Bomp BLP4015

**BERLINE, BYRON**  
Byron Berline & The L.A. Fiddle Band  
LP Sugar Hill SH3716

**BLUE STEEL**  
Nothing But Time  
LP Asylum 6E308 \$7.98

**BOOMTOWN RATS**  
Mondo Bongo  
LP Columbia JC37062 \$7.98  
8T JCA37062 \$7.98  
CA JCT37062 \$7.98

**BOONE, DEBBY**  
Savin' It Up  
LP Warner Bros. BSK3501 \$7.98

**BOXCAR WILLIE**  
Take Me Home  
LP Column One ALC1011

**BROWNE, TOM**  
Magic  
LP Arista / GRP 5503 \$7.98

**BRYSON, PEABO**  
Turn The Hands Of Time  
LP Capitol ST12138 \$7.98  
8T 8X1 12138 \$7.98  
CA 4XT1 12138 \$7.98

**BUCHANAN, ROY**  
My Babe  
LP Waterhouse 12 \$7.98

**BUFFETT, JIMMY**  
Coconut Telegraph  
LP MCA5169 \$8.98  
8T MCAT5169 \$8.98  
CA MCAC5169 \$8.98

**BURRITO BROS.**  
Hearts On The Line  
LP Curb JZ37004 \$7.98  
CA JZT37004 \$7.98

**BUTTERFIELD, PAUL**  
North South  
LP Bearsville BRK6995 \$7.98

**CALE, J.J.**  
Shades  
LP MCA5158 \$8.98  
8T MCAT5158 \$8.98  
CA MCAC5158 \$8.98

**CAMERON, JIMMIE & BELLA**  
Song Painters  
LP Unlimited Gold JZ36132 \$7.98  
CA JZT36132 \$7.98

**CAMPBELL, GLEN**  
It's The World Gone Crazy  
LP Capitol S0012124 \$8.98  
8T 8X0012124 \$8.98  
CA 4X0012124 \$8.98

**CARRASCO, JOE "KING," & THE CROWNS**  
Joe "King" Carrasco & The Crowns  
LP Hannibal HNBL1038

**CASH, ROSANNE**  
Seven Year Ache  
LP Columbia JC36965 \$7.98  
8T JCA36965 \$7.98  
CA JCT36965 \$7.98

**CHAMPAIGN**  
How 'Bout Us  
LP Columbia JC37008 \$7.98  
8T JCA37008 \$7.98  
CA JCT37008 \$7.98

**CHEMAY, JOE, BAND**  
The Riper The Finer  
LP Unicorn 9501

**CLARK, ROY**  
Back To The Country  
LP MCA 5142 \$8.98  
8T MCAT5142 \$8.98  
CA MCAC5142 \$8.98

**COLD FIRE**  
Too Cold  
LP Capitol ST12096 \$7.98  
CA 4XT12096 \$7.98

**COLEY, JOHN FORD** see Leslie, Kelly & John Ford Coley

**COMO, PERRY**  
Live On Tour  
LP RCA AQL13826 \$8.98

**COODER, RY**  
Borderline  
LP Warner Bros. BSK3489 \$7.98

**COOLIDGE, RITA**  
Greatest Hits  
LP A&M SP4836 \$7.98  
8T 8T4836 \$7.98  
CA CS4836 \$7.98

**COSTELLO, ELVIS, & THE ATTRACTIONS**  
Trust  
LP Columbia JC37051 \$7.98  
8T JCA37051 \$7.98  
CA JCT37051 \$7.98

**CRADDOCK, CRASH**  
Crash Craddock  
LP Capitol ST12129 \$7.98  
8T 8XT12129 \$7.98  
CA 4XT12129 \$7.98

**CROPPER, STEVE**  
Steve Cropper  
LP MCA 5171 \$8.98  
CA MCAC5171 \$8.98

**DALE, KENNY**  
When It's Just You & Me  
LP Capitol ST12126 \$7.98

**DAVE & SUGAR**  
Greatest Hits  
LP RCA AHL13915 \$7.98

**DAVIES, GAIL**  
I'll Be There  
LP Warner Bros. BSK3509 \$7.98

**DEAD KENNEDYS**  
Fresh Fruit For Rotting Vegetables  
LP I.R.S. / Faulty SP70014 \$7.98

**DEXY'S MIDNIGHT RUNNERS**  
Searching For The Young Soul Rebels  
LP EMI American SW17042 \$7.98

**DIAMOND, NEIL**  
Jonathan Livingston Seagull (Soundtrack)  
LP Columbia Mastersound HS42550 \$14.98

**DOUG & THE SLUGS**  
Cognac & Bologna  
LP RCA AFL13887 \$7.98

**DOUGLAS, CAROL**  
The Best Of Carol Douglas  
LP Midsong Int'l W36852 \$4.98

**DUNLAP, GENE**  
It's Just The Way I Feel  
LP Capitol 12130 \$7.98

**EASTON, SHEENA**  
Sheena Easton  
LP EMI America ST17049 \$7.98  
8T 8XT17049 \$7.98  
CA 4XT17049 \$7.98

**F M**  
City Of Fear  
LP Passport PB6004

**FOLEY, ELLEN**  
Spirit Of St. Louis  
LP Epic JE36984 \$7.98  
CA JET36984 \$7.98

**FOOLS**  
Heavy Mental  
LP EMI America SW17046 \$7.98  
8T 8XW17046 \$7.98  
CA 4XW17046 \$7.98

**FRANCIS, CONNIE**  
I'm Me Again  
LP MGM MG15406 \$7.98

**FUNKADELIC**  
Connections & Disconnections  
LP LAX JW37087 \$7.98  
8T JWA37087 \$7.98  
CA JWT37087 \$7.98

**GAYE, MARVIN**  
In Our Lifetime  
LP Tamla T8374M1 \$8.98  
8T 8XW17046 \$7.98  
CA 4XW17046 \$7.98

**GIBBS, TERRI**  
Terri Gibbs  
LP MCA 5173 \$8.98  
8T MCAT5173 \$8.98  
CA MCAC5173 \$8.98

**GOMM, IAN**  
What A Blow  
LP Stiff / Epic JE36433 \$7.98  
CA JET36433 \$7.98

**GRAF**  
Graf  
LP Precision NJZ37053 \$5.98  
CA NZT37053 \$5.98

**GROSS, HENRY**  
What's In A Name  
LP EMI ST12113 \$7.98

**HARRIS, EMMYLOU**  
Evangeline  
LP Warner Bros. BSK3508 \$7.98  
8T M83508 \$7.98  
CA M53508 \$7.98

**HAWKS**  
Hawks  
LP Columbia NJC36922 \$5.98  
CA NCT36922 \$5.98

**HOLLY, BUDDY**  
The Complete  
LP MCA 680000 \$8.98  
LP MCA C680000

**HOOKER, FRANK, & POSITIVE PEOPLE**  
Frank Hooker & Positive People  
LP Panorama BXL13853 \$7.98

**ISLEY BROTHERS**  
Grand Slam  
LP T-Neck FZ37080 \$8.98  
8T FZA37080 \$8.98  
CA FZT37080 \$8.98

**JACKSON, CARL**  
Banjo Man—A Tribute To Earl Scruggs  
LP Sugar Hill SH3715

**JAM, THE**  
Sound Affects  
LP Polydor PD16315 \$7.98

**JEFFREYS, GARLAND**  
Escape Artist  
LP Epic JE36983 \$7.98  
CA JET36983 \$7.98

**JETT, JOAN**  
Bad Reputation  
LP Boardwalk FW37065 \$8.98  
8T FWA37065 \$8.98  
CA FWT37065 \$8.98

**JOURNEY**  
Captured  
LP Columbia KC237016 \$13.98  
8T K2A37016 \$13.98  
CA K2T37016 \$13.98

**KAUKONEN, JORMA**  
Barbeque King  
LP RCA AFL13725 \$7.98

**KING, B.B.**  
There Must Be A Better World Somewhere  
LP MCA5162 \$8.98  
LP MCA5162 \$8.98  
CA MCAC5162 \$8.98

**LANE, CRISTY**  
I Have A Dream  
LP Liberty LT1093 \$7.98  
8T 8LT1093 \$7.98  
CA 4LT1093 \$7.98

**LARSON, NICOLETTE**  
Radioland  
LP Warner Bros. BSK3502 \$7.98  
8T M83502 \$7.98  
CA M53502 \$7.98

**LaSALLE, DENISE, & SATISFACTION**  
Guaranteed  
LP MCA5161 \$8.98  
8T MCAT5161 \$8.98  
CA MCAC5161 \$8.98

**LAWLS, ELOISE**  
Eloise Laws  
LP Liberty 1063 \$7.98

**LESLIE, KELLY & JOHN FORD COLEY**  
Leslie, Kelly & John Ford Coley  
LP A&M SP4841 \$7.98

**LEWIS, JIMMY, & THE CHECKERS**  
Yeah, Right!  
LP Bomp BLP4014

**LOVE UNLIMITED ORCH.**  
Let 'Em Dance  
LP Unlimited Gold JZ36131 \$7.98  
CA JZT36131 \$7.98

**LYNN, LORETTA, see Conway Twitty**

**M**  
The Official Secrets Act  
LP Sire SRK6099 \$7.98

**MAMMATAPEE**  
On The One  
LP Whitfield 3510 \$7.98

**MANN, MANFRED, EARTH BAND**  
Chance  
LP Warner Bros. BSK3498 \$7.98  
8T M83498 \$7.98  
CA M53498 \$7.98

**MANTOVANI ORCH.**  
Mantovani, The Legend  
LP Audiodiffidely JK901

**MARK / ALMOND BAND**  
Best of... Live  
LP Pacific Arts PAC7142 \$7.98

**MARKLEY BAND**  
Markley Band  
LP Accord ST7000 \$7.98  
CA 4XT7000 \$7.98

**MASON, BARBARA**  
A Piece Of My Life  
LP WMOJ JW37060 \$7.98  
8T JWA37060 \$7.98  
CA JWT37060 \$7.98

**McLAGAN, IAN**  
Bump In The Night  
LP Mercury SRM14007 \$7.98

**McLEAN, DON**  
Chain Lightning  
LP Millennium BXL17756 \$7.98

**MOON, EVE**  
Eve Moon  
LP Capitol ST12132 \$7.98  
CA 4XT12132 \$7.98

**MYERS, ALICIA**  
Alicia  
LP MCA5181 \$8.98  
CA MCAC5181 \$8.98

**MYSTIC MERLIN**  
Sixty Thrills A Minute  
LP Capitol SAKA012137 \$7.98  
8T 8XT12137 \$7.98  
CA 4XT12137 \$7.98

**NATIVE SON**  
Savanna Hot-Line  
LP MCA 5157 \$8.98  
CA MCAC5157 \$8.98

**NAZARETH**  
The Fool Circle  
LP A&M SP4844 \$7.98

**NELSON, RICK**  
Playing To Win  
LP Capitol S0012109 \$8.98

**NELSON, WILLIE**  
Somewhere Over The Rainbow  
LP Columbia FC36883 \$8.98  
8T FCA36883 \$8.98  
CA FCT36883 \$8.98

**NEWTON, JUICE**  
Juice  
LP Capitol ST12136 \$7.98  
8T 8XT12136 \$7.98  
CA 4XT12136 \$7.98

**NOLAN & CROSSLEY**  
Nolan & Crossley  
LP Gordy G81000M1 \$8.98

**NORTH, IAN**  
My Girlfriend's Dead  
LP Cachalot CA000

**NUCLEAR REGULATORY COMMISSION**  
Reactor  
LP Official OR1180

**NUGENT, TED**  
Intensities In 10 Cities  
LP Epic FE37084 \$8.98  
8T FEA37084 \$8.98  
CA FET37084 \$8.98

**NUNS**  
Nuns  
LP Bomp BLP4010

**OHIO PLAYERS**  
Tenderness LP  
Boardwalk FW37090 \$8.98  
8T FWA37090 \$8.98  
CA FWT37090 \$8.98

**ONE WAY**  
Love Is... One Way  
LP MCA5163 \$8.98  
8T MCAT5163 \$8.98  
CA MCAC5163 \$8.98

**O'SULLIVAN, GILBERT**  
Off Centre  
LP Epic JE37013 \$7.98  
CA JET37013 \$7.98

**OZONE**  
Jump On It  
LP Motown M8950M1 \$8.98

**PHILLIPS, ESTHER**  
Good Black Is Hard To Crack  
LP Mercury 14005 \$7.98

**PICKETT, WILSON**  
Right Track  
LP EMI America SW17043 \$7.98  
8T 8XW17043 \$7.98  
CA 4XW17043 \$7.98

**POWELL, COZY**  
Over The TOP  
LP Polydor 16312 \$7.98

**PRESLEY, ELVIS**  
Guitar Man  
LP RCA AAL3917

**PRICE, RAY**  
A Tribute To Willie & Kris  
LP Columbia JC37061 \$7.98  
8T JCA37061 \$7.98  
CA JCT37061 \$7.98

**RESIDENTS**  
Commercial Album  
LP Ralph RZ8052L

**RINGS**  
Rings  
LP MCA5165 \$8.98  
CA MCAC5165 \$8.98

**ROBBINS, MARTY**  
Everything I've Always Wanted  
LP Columbia JC36860 \$7.98  
8T JCA36860 \$7.98  
CA JCT36860 \$7.98

**ROBERTS, AUSTIN**  
Paint My Life  
LP MCA 5167 \$8.98  
8T MCAT5167 \$8.98  
CA MCAC5167 \$8.98

**ROSE ROYCE**  
Golden Touch  
LP Whitfield 3512 \$7.98

**RUNDGREN, TODD**  
Healing  
LP Bearsville BHS3522 \$8.98

**SAFFAN, MARK, & THE KEEPERS**  
Mark Saffan & The Keepers  
LP Planet P12 \$7.98

**SAMPLE, JOE**  
Joe Sample  
LP MCA 5172 \$8.98  
8T MCAT5172 \$8.98  
CA MCAC5172 \$8.98

**SCOOTERS**  
Blue Eyes  
LP EMI America SW17045 \$7.98

**707**  
The Second Album  
LP Casablanca NBLP7248 \$7.98

**SHOES**  
Tongue Twisters  
LP Elektra 6E303 \$7.98

**SILVER PLATINUM**  
Silver Platinum  
LP SRI SW70002 \$7.98  
8T 8XW70002 \$7.98  
CA 4XN70002 \$7.98

**SIR DOUGLAS QUINTET**  
Border Wave  
LP Takoma TAK7088 \$7.98

**SKYLIN**  
Before The Dawn  
LP Accord ST7001 \$7.98  
CA 4XT7001 \$7.98

**SLICK, GRACE**  
Welcome To The Wrecking Ball  
LP RCA AQL13851 \$8.98

**SMALL TALK**  
Small Talk  
LP MCA5166 \$8.98  
CA MCAC5166 \$8.98

**SNAKEFINGER**  
Green Pastures  
LP Ralph SN8053LA

**SORROWS**  
Love Too Late  
LP Pavilion JZ37015 \$7.98  
CA JZT37015 \$7.98

**SPEARS, BILLIE JO**  
Only The Hits  
LP Liberty LT1074 \$7.98  
8T 8LT1074 \$7.98  
CA 4LT1074 \$7.98

**SPRINGFIELD, RICK**  
Working Class Dog  
LP RCA AFL13697 \$7.98

**SPRINGSTEEN, BRUCE**  
Darkness On The Edge Of Town  
LP Columbia Mastersound HC35318 \$14.98

**STAMPLEY, JOE, see Moe Bandy**

**STEVENS, RAY**  
One More Last Chance  
LP RCA AHL13841 \$7.98

**STONE CITY BAND**  
The Boys Are Back  
LP Gordy G81001M1 \$8.98

**STRANGE, RICHARD**  
The Live Rise Of Richard Strange  
LP Ze / PVC PVC7917

**STYX**  
Paradise Theatre  
LP A&M SP3719 \$8.98  
8T 8T3719 \$8.98  
CA CS3719 \$8.98

**SUMMERS, BILL, & SUMMERS HEAT**  
Bill Summers & Summers Heat  
LP MCA 5176 \$8.98  
CA MCAC5176 \$8.98

**T-CONNECTION**  
Everything Is Cool  
LP Capitol ST12128 \$7.98  
CA 4XT12128 \$7.98

**TANTRA**  
The Double Album  
LP Importe / 12 MP310

**TAYLOR, JAMES**  
Dad Loves His Work  
LP Columbia TC37009 \$8.98  
8T TCA37009 \$8.98  
CA TCT37009 \$8.98

**TEARDROP EXPLODES**  
Kilimanjaro  
LP Mercury SRM14016 \$7.98

**.38 SPECIAL**  
Wild-Eyed Southern Boys  
LP A&M SP4835 \$7.98

**TOOTS & THE MAYTALS**  
Live  
LP Mango MLPS9647 \$7.98

**TOURISTS**  
Luminous Basement  
LP Epic NJE36757 \$5.98  
CA NET36757 \$5.98

**TWITTY, CONWAY, & LORETTA LYNN**  
Two's A Party  
LP MCA5178 \$8.98  
8T MCAT5178 \$8.98  
CA MCAC5178 \$8.98

**U F O**  
The Wild, The Willing & The Innocent  
LP Chrysalis CHE1307 \$7.98

**U 2**  
Boy  
LP Island ILPS9646 \$7.98

**VALLI, FRANKIE & THE FOUR SEASONS**  
Reunited Live  
LP Warner / Curb 2WB3497 (2)

**VARIOUS ARTISTS**  
The Bread & Roses Festival  
LP Fantasy F79011 \$7.98

**VARIOUS ARTISTS**  
Experiments In Destiny  
LP Bomp 401612

**VARIOUS ARTISTS**  
Greatest Country Hits Of The 70's, Volume III  
LP Columbia JC36969 \$7.98  
8T JCA36969 \$7.98  
CA JCT36969 \$7.98

**VARIOUS ARTISTS**  
Poor Man, Rich Man: American Country Songs Of Protest  
LP Rounder 1026 \$7.98

**VEGA, ALAN**  
Alan Vega  
LP Ze / PVC PVC7915

**VINTON, BOBBY**  
Encore  
LP Tapestry TRS1000

**WAILER, BUNNY**  
Bunny Wailer Sings The Wailers  
LP Mango MLPS9629 \$7.98

**WATSON, GENE**  
Between This Time & The Next Time  
LP MCA5170 \$8.98  
8T MCAT5170 \$8.98  
CA MCAC5170 \$8.98

**WELK, LAWRENCE**  
Remembering The Sweet & Swing Band Era, Vols. 1 & 2  
LP Ranwood Ran8191-92

**WEST, DOTTIE**  
Wild West  
LP Liberty LT1062 \$7.98  
8T 8LT1062 \$7.98  
CA 4LT1062 \$7.98

**WILLIAMS, HANK, JR.**  
Rowdy  
LP Elektra 6E330 \$7.98

**WILSON, CARL**  
Carl Wilson  
LP Caribou NJ2237010 \$5.98  
CANZT37010 \$5.98

**WINTER, EDGAR**  
Standing On Rock  
LP Blue Sky JZ36494 \$7.98  
8T JZA36494 \$7.98  
CA JZT36494 \$7.98

**WINWOOD, STEVE**  
Arc Of A Diver  
LP Island ILPS9576 \$7.98

**WRIGHT, BERNARD**  
'Nard  
LP Arista / GRP5011 \$7.98

**YELLOW**  
Solid Pleasure  
LP Ralph YL8059LA

## JAZZ

**ALLEY, BUG**  
Bug Alley  
LP PMP019 \$7.98

**AMBIANCE**  
Eburn  
LP Da Mon DMRS365

**BAKER, CHET**  
Once Upon A Summertime  
LP Artists House AH9411 \$8.98

**BLAKEY, ART, & THE JAZZ MESSENGERS**  
Africaine  
LP Blue Note LT1088 \$7.98  
CA 4LT1088 \$7.98

**BRADFORD, BOBBY, & JOHN STEVENS**  
Bobby Bradford & John Stevens  
LP Nessa N17 \$7.98

**BROWN, CLIFFORD**  
The Paris Collection, Vol. 2  
LP Inner City IC7011 \$7.98

**BYAS, DON**  
Don Byas  
LP Inner City IC7018 \$7.98

**CLAYTON, BUCK**  
Tenderly  
LP Inner City IC7019 \$7.98

**COSSU, SCOTT**  
Still Moments  
LP First American MIM9025

**DAVIS, ANTHONY**  
Lady Of The Mirrors  
LP India Navigation \$8.98

**DAVIS, MILES**  
Directions  
LP Columbia KC236472 (2) \$13.98

**DORSEY, JIMMY**  
The Uncollected  
LP Hindsight HSR153

**EGILSSON, ARNI**  
Bassus Erectus  
LP Inner City IC1103 \$7.98

**ELDRIDGE, ROY**  
I Remember Harlem  
LP Inner City IC7012 \$7.98

**ELLINGTON, DUKE, & HIS ORCH.**  
Festival Session  
LP Columbia PC36979 \$5.98

**EVANS, BILL**  
You Must Believe In Spring  
LP Warner Bros. HS3504 \$8.98

**FERGUSON, MAYNARD**  
Maynard  
LP Columbia PC36978 \$5.98

**FERRE, BOULOU & ELIOS**  
Gypsy Dreams  
LP SteepleChase SCS1140 \$8.98

**FRIESEN, DAVID**  
Paths Beyond Tracing  
LP SteepleChase SCS1138 \$8.98

**GARBAREK, JAN, see Charlie Haden**

**GILLESPIE, DIZZY**  
Digital At Montreux 1980  
LP Pablo Live D2308226 \$8.98

**GISMONTI, EGBERTO, see Charlie Haden**

**HADEN, CHARLIE, JAN GARBAREK, & EGBERTO GISMONTI**  
Folk Songs  
LP ECM 1-1170 \$8.98

**HECHT, DANIEL**  
Willow  
LP Windham Hill WHSC1013 \$8.98

**HI-LO'S**  
Suddenly It's The Hi-Lo's  
LP Columbia PC36980 \$5.98

**HINO, TERUMASA**  
City Connection  
LP Inner City IC6068 \$7.98

**HUBBARD, FREDDIE**  
Midnight Matinee  
LP Columbia PC37035 \$5.98

**JAMES, BOB**  
All Around The Town  
LP Columbia C2X36786 \$11.98  
8T CAX36786 \$11.98  
CA CTX36786 \$11.98

**JASPER, BOBBY**  
Revisited  
LP Inner City IC7013 \$7.98

**JOHNSON, J. J.**  
Concepts In Blue  
LP Pablo Today 2312123 \$8.98

**LARKINS, ELLIS, & TONY MIDDLETON**  
Swingin' For Hamp  
LP Concord Jazz CJ134 \$7.98

**LOFSKY, LORNE**  
It Could Happen To You  
LP Pablo Today 2312122 \$8.98

**MANGELSDORFF, ALBERT**  
Hamburger Idylle  
LP Pausa 7091 \$7.98

**MANN, HERBIE**  
Salute To The Flute  
LP Columbia PC36972 \$5.98

**MATRIX**  
Harvest  
LP Pablo Today 2312121 \$8.98

**McCORKLE, SUSANNAH**  
The Songs Of Johnny Mercer  
LP Inner City IC1101 \$7.98

**McRAE, CARMEN**  
Sings "Lover Man" & Other Billie Holiday Classics  
LP Columbia PC37002 \$5.98

**MIDDLETON, TONY, see Ellis Larkins**

**MONTOLIU, TETE, TRIO**  
I Wanna Talk About You  
LP SteepleChase SCS1137 \$8.98

**MOUZON, ALPHONSE**  
By All Means  
LP Pausa 7087 \$7.98

**NEWTON, JAMES**  
The Mystery School  
LP India Navigation IN1046 \$8.98

**O'DAY, ANITA**  
In Berlin  
LP Pausa 7092 \$7.98

**PARLAN, HORACE, see Archie Shepp**

**PEPPER, ART**  
So In Love  
LP Artists House AH9412 \$8.98

**PIKE, DAVE, QUARTET**  
Pike's Peak  
LP Columbia PC37011 \$5.98

**ROACH, MAX**  
M'Boom  
LP Columbia JC37066 \$7.98

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# HOT 100®

☆ 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. (Seal indicated by triangle.)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	2	13	<b>9 TO 5</b> —Dolly Parton RCA 12133
★2	3	16	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt Elektra 47066
3	1	18	<b>CELEBRATION</b> —Kool & The Gang ● De-Lite 807
★4	6	6	<b>WOMAN</b> —John Lennon Geffen 49644 (Warner Bros.)
5	4	15	<b>THE TIDE IS HIGH</b> —Blondie ● Chrysalis 2465
★6	8	13	<b>KEEP ON LOVING YOU</b> — REO Speedwagon Epic 19-50953
★7	12	5	<b>THE BEST OF TIMES</b> —Styx A&M 2300
★8	9	12	<b>GIVING IT UP FOR YOUR LOVE</b> —Delbert McClinton Capitol/MSS 4948
★9	11	11	<b>SAME OLD LANG SYNE</b> — Dan Fogelberg Full Moon 19-50961 (Epic)
10	10	13	<b>HEY NINETEEN</b> —Steely Dan MCA 41036
11	5	14	<b>PASSION</b> —Rod Stewart Warner Bros. 49617
★12	15	14	<b>THE WINNER TAKES IT ALL</b> — Abba Atlantic 3776
13	7	17	<b>STARTING OVER</b> —John Lennon Geffen 40604
★14	16	11	<b>I AIN'T GONNA STAND FOR IT</b> —Stevie Wonder Tamla 54320 (Motown)
★15	17	5	<b>CRYING</b> —Don McLean Millennium 11799 (RCA)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	28	17	<b>GUILTY</b> —Barbra Streisand & Barry Gibb Columbia 11-11390
★36	40	9	<b>RIDERS IN THE SKY</b> —Outlaws Arista 0582
37	39	10	<b>BACK IN BLACK</b> —AC/DC Atlantic 3787
★38	46	5	<b>PRECIOUS TO ME</b> —Phil Seymour Boardwalk 8-5703 (CBS)
★39	57	3	<b>DON'T STAND SO CLOSE TO ME</b> —The Police A&M 2301
40	34	14	<b>KILLIN' TIME</b> —Fred Knoblock and Susan Anton Scotti Brothers 609 (Atlantic)
★41	45	5	<b>TOO TIGHT</b> —Con Funk Shun Mercury 76089 (Polygram)
42	42	6	<b>FLASH'S THEME AKA FLASH</b> — Queen Elektra 47092
★43	48	5	<b>GUITAR MAN</b> —Elvis Presley RCA 12158
★44	50	5	<b>STAYING WITH IT</b> —Firefall with Lisa Nemzo Atlantic 3791
★45	53	6	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs MCA 41309
46	31	14	<b>TIME IS TIME</b> —Andy Gibb RSO 1059
47	37	18	<b>DE DO DO DO, DA DA DA DA</b> — The Police A&M 2275
★48	63	3	<b>WHILE YOU SEE A CHANCE</b> — Steve Winwood Island 49656 (Warner Bros.)
49	29	14	<b>I MADE IT THROUGH THE RAIN</b> —Barry Manilow Arista 0566
50	41	16	<b>HUNGRY HEART</b> —Bruce Springsteen Columbia 11-11391

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	55	7	<b>FLY AWAY</b> —Peter Allen A&M 2288
★70	NEW ENTRY		<b>ANGEL OF THE MORNING</b> — Juice Newton Capitol 4976
★71	81	4	<b>DON'T YOU KNOW WHAT LOVE IS</b> —Touch Atco 7311 (Atlantic)
★72	82	2	<b>KEEP THIS TRAIN A ROLLIN'</b> — The Doobie Brothers Warner Bros. 49670
73	56	18	<b>SUDDENLY</b> —Olivia Newton-John & Cliff Richard MCA 51007
★74	84	2	<b>HOW 'BOUT US</b> —Champaign Columbia 11-11433
★75	85	2	<b>YESTERDAY ONCE MORE/ NOTHING REMAINS THE SAME (Medley)</b> —Spinners Atlantic 3798
★76	87	2	<b>IT'S A LOVE THING</b> —The Whispers Solar 12154 (RCA)
77	79	3	<b>CAFE AMORE</b> —Spyro Gyra MCA 51035
★78	89	2	<b>BEING WITH YOU</b> —Smokey Robinson Tamla 54321 (Motown)
★79	90	2	<b>PROUD</b> —The Joe Chemay Band Unicorn 3-95001 (MCA)
★80	NEW ENTRY		<b>I LOVE YOU</b> —Climax Blues Band Warner Bros. 49669
★81	NEW ENTRY		<b>WASN'T THAT A PARTY</b> —The Rovers Cleveland International 19-51007 (Epic)
82	58	11	<b>FOOL THAT I AM</b> —Rita Coolidge A&M 2281
★83	NEW ENTRY		<b>THEME FROM RAGING BULL</b> — Joel Diamond Motown-J504

17	20	4	<b>HELLU AGAIN</b> —Neil Diamond Capitol 4960
18	19	16	<b>TOGETHER</b> —Tierra Boardwalk 8-5702 (CBS)
19	32	4	<b>RAPTURE</b> —Blondie Chrysalis 2485
20	14	13	<b>MISS SUN</b> —Boz Scaggs Columbia 11-11406
21	23	11	<b>A LITTLE IN LOVE</b> —Cliff Richard EMI-America 8088
22	22	12	<b>HEARTBREAK HOTEL</b> —The Jacksons Epic 19-50959
23	24	6	<b>TREAT ME RIGHT</b> —Pat Benatar Chrysalis 2487
24	26	12	<b>GAMES PEOPLE PLAY</b> — The Alan Parsons Project Arista 0573
25	25	13	<b>SMOKEY MOUNTAIN RAIN</b> — Ronnie Milsap MCA 12084
26	36	4	<b>WHAT KIND OF FOOL</b> — Barbra Streisand & Barry Gibb Columbia 11-11430
27	30	5	<b>HEARTS ON FIRE</b> —Randy Meisner Epic 19-50964
28	33	5	<b>KISS ON MY LIST</b> —Daryl Hall & John Oates RCA 12142
29	18	18	<b>IT'S MY TURN</b> —Diana Ross Motown 1496
30	38	5	<b>LIVING IN A FANTASY</b> —Leo Sayer Warner Bros. 49657
31	35	11	<b>AH! LEAH!</b> —Donnie Iris MCA/Carousel 51025
32	21	10	<b>SEVEN BRIDGES ROAD</b> —Eagles Asylum 47100 (Elektra)
33	49	3	<b>FADE AWAY</b> —Bruce Springsteen Columbia 11-11431
34	27	17	<b>LOVE ON THE ROCKS</b> —Neil Diamond Capitol 4939

52	59	5	<b>LIPSTICK</b> —Suzi Quatro Dreamland 107 (RSO)
53	74	2	<b>MORNING TRAIN</b> —Sheena Easton EMI-America 8071
54	61	4	<b>AIN'T EVEN DONE WITH THE NIGHT</b> —John Cougar Riva 207 (Polygram)
55	44	14	<b>TELL IT LIKE IT IS</b> —Heart Epic 19-50950
56	67	4	<b>FANTASTIC VOYAGE</b> —Lakeside Solar 12129 (RCA)
57	68	4	<b>TURN ME LOOSE</b> —Loverboy Columbia 11-11421
58	73	3	<b>JUST BETWEEN YOU AND ME</b> —April Wine Capitol 4975
59	47	21	<b>LADY</b> —Kenny Rogers Liberty 1380
60	60	10	<b>FULL OF FIRE</b> —Shalamar Solar 12152 (RCA)
61	72	3	<b>FIREFLIES</b> —Fleetwood Mac Warner Bros. 49660
62	51	14	<b>HE CAN'T LOVE YOU</b> — Michael Stanley Band EMI-America 8063
63	75	3	<b>DON'T STOP THE MUSIC</b> — Yarborough and Peoples Mercury 76085 (Polygram)
64	54	15	<b>SHINE ON</b> —L.T.D. A&M 2283
65	83	2	<b>JUST THE TWO OF US</b> — Grover Washington Jr. Elektra 47103
66	66	4	<b>DREAMER</b> —The Association Elektra 47094
67	77	3	<b>AND LOVE GOES ON</b> —Earth, Wind & Fire ARC/Columbia 11-11434
68	52	10	<b>WHO'S MAKING LOVE</b> —Blues Brothers Atlantic 3785

85	88	6	<b>FUULIN</b> —Donna Summer Geffen 49664 (Warner Bros.)
86	NEW ENTRY		<b>LONG TIME LOVIN' YOU</b> — McGuffey Lane Atco 7319 (Atlantic)
87	NEW ENTRY		<b>CH CH CHERLE</b> —The Johnny Average Band Bearsville 49671 (Warner Bros.)
88	NEW ENTRY		<b>IT'S MY JOB</b> —Jimmy Buffett MCA 51061
89	NEW ENTRY		<b>LOVE ON THE AIRWAVES</b> —Night Planet 47921 (Elektra)
90	NEW ENTRY		<b>GAMES</b> —Phoebe Snow Mirage 3800 (Atlantic)
91	62	22	<b>BON BON VIE</b> —T.S. Monk Mirage 3780 (Atlantic)
92	64	13	<b>MORE THAN I CAN SAY</b> —Leo Sayer Warner Bros. 49565
93	96	3	<b>LOVE I.K.O.</b> —Teddy Pendergrass P.I.R. 9-3116 (Epic)
94	65	5	<b>8TH WONDER</b> —The Sugar Hill Gang Sugar Hill 753
95	69	14	<b>I DON'T WANT TO KNOW YOUR NAME</b> —Glen Campbell Capitol 4959
96	70	28	<b>I NEED YOUR LOVIN'</b> —Teena Marie Gordy 7189 (Motown)
97	71	23	<b>ANOTHER ONE BITES THE DUST</b> —Queen Elektra 47031
98	78	6	<b>MASTER BLASTER</b> —Stevie Wonder Tania 54317 (Motown)
99	80	14	<b>WATCHING YOU</b> —Slave Cotillion 46006 (Atlantic)
100	86	10	<b>ONE STEP CLOSER</b> —The Doobie Brothers Warner Bros. 49622
			<b>SKATEAWAY</b> —Dire Straits Warner Bros. 49632



Single This Week

# 9 TO 5

Dolly Parton

RCA 12133

Give the gift of music.

# Largo Music To Seek Renewals

By IRV LICHTMAN

NEW YORK—Largo Music, with some 2,000 copyrights it owns, copublishes or administrates since it opened shop here five weeks ago, will seek to bolster its standard catalog by making deals with writers or their estates on copyrights retrieved in their second term of renewal.

This is one of the key responsibilities of Stanley Adams, who joined the firm shortly after its inception under Norman Weiser, former president of SESAC and music publishing/recording veteran. Parent is Lebharr-Friedman, a trade journal publisher.

Interestingly, Adams, former president of ASCAP (1953-6; 1959-80), is renewing his career as a lyricist. Adams, 73, is writing several songs with Sammy Fain, 78, composer of such standards as "I'll Be Seeing You," "Let A Smile Be Your Umbrella," "Love Is A Many-Splendored Thing," "Secret Love" (an Oscar winner), among many others. Adams penned the lyrics for "What A Difference A Day Made," "There Are Such Things" and "Little Old Lady."

Largo's ASCAP affiliate, Minstrel Music, will retain Adams' writer share. His last writing effort was with the late Victor Young in 1957. The song, "The World Is Mine," ap-

peared in the James Stewart-starrer, "Strategic Air Command."

In making deals for renewals, Weiser promises that Largo's oldies posture will be to "take on what we can work on," emphasizing that an "exploitation service" will be a main selling point.

Largo, also involved in BMI (Chilly Wind) and SESAC (Twelve O'Clock and Stepmat) affiliates, has just opened West Coast offices at 606 N. Larchmont Blvd. in Los Angeles. Weiser's son, Rick, heads up the office there.

Largo's catalogs represent music in most spectrums, including black/gospel, contemporary, jazz, Latin.

## Forum Going Latin

NEW YORK—Latin music will be the topic at a Music Publishers' Forum here Tuesday, Feb. 24.

Special guests will include Emilio Garcia, Latin catalog administrator for Chappell/Intersong; Rafael Diaz Gutierrez, president of Audiorama Record Distributors; Fabian Ross, director of a&r for Fania Records; and Fernando Iglesias, regional marketing director for Discos CBS International.

children's. In black/gospel, the company represents copyrights by such writer/artists as Shirley Caesar (Word), the Williams Bros. (New Birth), Rev. Ike Douglas (Savoy) and Marva Hines (Savoy).

Jazz is covered with Pablito Music (Pablo Records), Tomi (Oscar Peterson), Sallo & Arden (Ella Fitzgerald).

In Latin, the company represents Machado Music (Miasound Records), Fonsa Music (Citation Records), among others.

Through Chilly Winds, the firm handles 70 kiddie copyrights penned by the late Frank Luther, including material on two Caedmon ecology albums featuring Eddie Albert and Carol Channing.

One of Largo's first contemporary signings is lyricist/producer C.J. Ellis, currently living in Paris. She's being teamed with several contemporary composers.

Largo is also the subpublisher of a UNICEF-sponsored children's album, "The Israeli Children's Chorus (Caedmon), royalties of which will go to benefit the UN agency.

And in print, which Weiser says the company will offer on a work-to-work basis, a deal has been struck with Hal Leonard for a Joe Pass method book.

LIBRARY OF CONGRESS

## Writers Strouse, Cahn Wow Reception Guests

By JEAN CALLAHAN

WASHINGTON — Songwriter Charles Strouse was the life of the party when he sat down to play the piano at the Library of Congress reception to celebrate the 150th anniversary of music copyright Feb. 5.

Joined by Sammy Cahn, Strouse, author of the Broadway hit "Annie," seemed to have more fun tickling the ivories than pressing the flesh at the cocktail party in the atrium of the Library's newly opened James Madison Memorial Building. Strouse and Cahn are currently working together on a new musical, "Bojangles," based on the life of tap dancer Bill Robinson.

Also attending the reception and concert of 19th century popular music were songwriters Irwin Levine and L. Russell Brown, composers of "Tie A Yellow Ribbon Round the Ole Oak Tree." Micki Grant ("Don't Bother Me, I Can't Cope" and "Your Arm's Too Short To Box with God"), Modern Jazz Quartet leader John Lewis and Atlanta-based songwriter Joe South, whose hits include "Rose Garden" and "Games People Play."

The event was hosted by Librarian of Congress Daniel Boorstin, Registrar of Copyrights David Ladd and National Music Publishers' Assn. president, Leonard Feist. Also greeting the 300 guests invited was Rep. Robert Kastenmeier (D-Wisc.) chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

The first copyright law, enacted on May 31, 1790, mentioned only books, maps and charts. In 1831, a more comprehensive law first specifically extended protection to music, but only covered the right to print it. France had a performing rights licensing organization as early as 1851, but there was not to be one in the U.S. or the U.K. until 1914.

A further revision of the law in 1909 expanded the exclusive rights of the owners of musical copyrights to include reproduction rights via recording and other specified rights. The current laws, passed in 1976, specifically end previous exemptions for jukeboxes, cable television and certain other performance uses.

# New LP/Tape Releases

Continued from page 39

**RUSSELL, GENE**  
Autumn Leaves  
LP Sea Breeze SB3001 ..... \$7.98

**QUALEY, DAVID**  
Soliloquy  
LP Windham Hill C1011 ..... \$8.98

**QUEBEC, IKE**  
Congo Lament  
LP Blue Note LT1089 ..... \$7.98  
CA 4LT1089 ..... \$7.98

**SHEARING, GEORGE, TRIO**  
Getting In The Swing Of Things  
LP Pausa 7088 ..... \$7.98

**SHEPP, ARCHIE, & HORACE PARLAN**  
Trouble In Mind  
LP SteepleChase SCS1139 ..... \$8.98

**SINGERS UNLIMITED**  
Sentimental Journey  
LP Pausa 7090 ..... \$7.98

**STEVENS, JOHN**, see Bobby Bradford

**THOMPSON, LUCKY**  
Lucky Thompson  
LP Inner City IC7016 ..... \$7.98

**V S O P (The Quintet)**  
Live Under The Sky  
LP Columbia Mastersound  
12C36770 (2) ..... \$29.98

**VARIOUS ARTISTS**  
Montreux Summit: First Divide  
LP Columbia PC36982 ..... \$5.98

**VUCKOVICH, LARRY**  
Blue Balkan  
LP Inner City IC1096 ..... \$7.98

**WATROUS, BILL**  
Bill Watrous  
LP Columbia PC36977 ..... \$5.98

**WINSTON, GEORGE**  
Autumn  
LP Windham Hill C1012 ..... \$8.98

**WOFSEY, GARY, & PHIL WOODS**  
Kef's Pool  
LP Ambi M01521

## THEATRE/FILMS/TV

**ANNIE GET YOUR GUN**  
Original Cast  
LP MCA37092 ..... \$5.98

**APLAUSE**  
Soundtrack  
LP MCA37100 ..... \$5.98

**AROUND THE WORLD IN 80 DAYS**  
Soundtrack  
LP MCA37086 ..... \$5.98

**BAGLEY'S BEN**  
Everyone Else Revisited  
LP Painted Smiles PS1374 ..... \$8.98

**BAGLEY'S, BEN**  
Harold Arlen & Vernon Duke  
Revisited, Vol. 2  
LP Painted Smiles PS1373 ..... \$8.98

**CAROUSEL**  
Original Cast  
LP MCA37093 ..... \$5.98

**THE COMPETITION**  
Soundtrack  
LP MCA5185 ..... \$8.98  
CA MCA5185 ..... \$8.98

**THE DECLINE OF WESTERN CIVILIZATION**  
Soundtrack  
LP Slash SR105

**DUCHIN, EDDIE, STORY**  
Soundtrack  
LP MCA37088 ..... \$5.98

**ELEPHANT MAN**  
Soundtrack  
LP Pacific Arts PAC8143 ..... \$8.98

**FLOWER DRUM SONG**  
Soundtrack  
LP MCA37089 ..... \$5.98

**GUYS & DOLLS**  
Original Cast  
LP MCA37094 ..... \$5.98

**JONATHAN LIVINGSTON SEAGULL**  
Soundtrack  
LP Columbia Mastersound  
HS42550 ..... \$14.98

**KENT STATE**  
Soundtrack  
LP RCA ABL13928 ..... \$8.98

**KING & I**  
Original Cast  
LP MCA37095 ..... \$5.98

**LOVING COUPLES**  
Soundtrack  
LP Motown M8949M1 ..... \$8.98

**MILLER, GLENN, STORY**  
Soundtrack  
LP MCA37090 ..... \$5.98

**OKLAHOMA**  
Original Cast  
LP MCA37096 ..... \$5.98

**ONCE UPON A MATTRESS**  
Original Cast  
LP MCA37097 ..... \$5.98

**PAINT YOUR WAGON**  
Soundtrack  
LP MCA37099 ..... \$5.98

**PORGY & BESS**  
Original Cast  
LP MCA37098 ..... \$5.98

**ROGERS, BUCK**  
Soundtrack  
LP MCA37087 ..... \$5.98

**THE STING**  
Soundtrack  
LP MCA37091 ..... \$5.98

## CLASSICAL

**ARNOLD, MALCOLM**  
Guitar Concerto, Op. 67/Brouwer:  
Concerto For Guitar & Small Orch.  
Williams, London Sinfonietta.  
Howarth  
LP CBS Mastersound M36680 ..... \$8.98  
CA M36680 ..... \$8.98

**BACH, JOHANN SEBASTIAN**  
Cantatas, Vol. 27  
Esswood, Equiluz, van Egmond, van der Meer, Lorenz, Knabenchor Hannover, Collegium Vocale, Leonhardt-Consort, Leonhardt, Concentus Musicus Wien, Harnoncourt  
LP Das Alte Werk 26.35559 ..... \$21.96

**Six Partitas**  
Martins  
LP Arabesque Digital 61053 ..... \$26.94  
CA 71053 ..... \$29.94

**BARTOK, BELA**  
Piano Concertos Nos. 2 & 3  
Ashkenazy, London Philh. Orch., Solti  
LP London CS7167 ..... \$9.98  
CA CS7167 ..... \$9.98

**BEETHOVEN, LUDWIG VAN**  
Piano Sonatas No. 22 in F (Op. 54), No. 24 in F-Sharp (Op. 78), No. 25  
In G (Op. 79), No. 27 in E (Op. 90)  
Ashkenazy  
LP London CS7192 ..... \$9.98

**BOLLING, CLAUDE**  
California Suite  
Laws, Bolling, Manne  
LP Columbia FM36691 ..... \$8.98  
BT FMA36691 ..... \$8.98  
CA FMT36691 ..... \$8.98

**BRAHMS, JOHANNES**  
"Double" Concerto For Violin, Cello & Orch. In A Minor, Op. 102; Academic Festival Overture  
Zukerman, Harrell, New York Philh., Mehta  
LP CBS Mastersound M35894 ..... \$8.98  
CA M35894 ..... \$8.98

**Piano Concerto No. 1 in D Minor, Op. 15**  
Berman, Chicago, Symph. Orch., Leinsdorf  
LP CBS Mastersound M35850 ..... \$14.98  
CA HMT35850 ..... \$14.98

**BRUCKNER, ANTON**  
Symphony No. 5 in B Flat  
Chicago Symph. Orch., Solti  
LP London Digital LDR10031 ..... \$21.96

**CHERUBINI, LUIGI**  
Requiem in D Minor  
Chorale du Brasseur, Choeurs de la Suisse Romande, Pr L'Orchestre de la Suisse Romande, Stein  
LP London Digital  
LDR10034 ..... \$10.98

**CHOPIN, FREDERIC**  
Piano Concerto No. 2; Andante Spinato & Grand Polonaise  
Zimmerman, Los Angeles Philh., Giulini  
LP DG 2531126

**DELIUS, FREDERICK**  
The Magic Fountain  
Del Mar, BBC  
LP Arabesque 81212L ..... \$14.96  
CA 91212L ..... \$16.96

**FREDERICK THE GREAT**  
Symphonies  
Pro Arte Orch. Of Munich, Redel  
LP Philips 9502 057 ..... \$9.98  
CA 7313.057 ..... \$9.98

**GLAZUNOV, ALEXANDER**  
Symphony No. 4; Saxophone Concerto  
Kansas City Philh., Schwieger, New York Studio Orch., Abato  
LP Varese Sarabande VCB1111 ..... \$8.98

**HAYDN, FRANZ JOSEPH**  
Cello Concertos No. in C, No. 2 in D, Op. 101  
Ma, English Chamber Orch., Garcia  
LP CBS Mastersound M36674 ..... \$8.98  
CA M36674 ..... \$8.98

**The Creation**  
Mathis, Fischer-Dieskau, Baldwin, Academy of St. Martin-In-The-Fields, Marriner  
LP Philips 6769.047 ..... \$19.96  
CA 7699.154 ..... \$19.96

**Il Ritorno Di Tobia**  
Hendricks, Zoghby, Jones, Langridge, Luxon, Brighton Festival Chorus, Royal Philh. Orch., Dorati  
LP London OSA1445 ..... \$39.92  
CA OSA1445 ..... \$39.92

**Trios (period instruments)**  
Mozartean Players, Lubin  
LP Arabesque 81232 ..... \$13.96  
CA 91232 ..... \$15.96

**D'INDY, VINCENT**  
Five Tone Poems  
Philharmonique de Pays de Loire  
Dervaux  
LP Arabesque 80972 ..... \$13.96  
CA 90972 ..... \$15.96

**JANACEK, LEOS**  
Taras Bulba; Sinfonietta  
Rotterdam Philh., Zinman  
LP Philips 9500.874 ..... \$9.98  
CA 7300.874 ..... \$9.98

**MAHLER, GUSTAV**  
Symphony No. 1 in D Major ("Titan")  
Maazel, French Nat'l Orch.  
LP CBS Mastersound M35886 ..... \$8.98  
CA M35886 ..... \$8.98

**MOZART, WOLFGANG AMADEUS**  
Concerto For Flute & Harp in C Major, K. 299; Concerto For Oboe & Orch. in C Major, K. 314; Rondo For Flute & Orch. in D Major, K. Anh 184  
Rampal, Nordman, Pierlot  
LP CBS Mastersound M35875 ..... \$8.98  
CA M35875 ..... \$8.98

**Idomeneo**  
Hollweg, Schmidt, Yakar, Palmer, Equiluz, Tear, Estes, Chorus of the Zurich Opera, Mozartorchester des Opernhauses Zurich, Harnoncourt  
LP Telefunken Digital  
46.35547 ..... \$47.92  
CA 34.35547 ..... \$47.92

**Piano Concertos No. 24 in C Minor, K. 491, No. 19 in F Major, K. 459**  
Philharmonia Orch., Ashkenazy  
LP London CS7174 ..... \$9.98  
CA CS57174 ..... \$9.98

**Sinfonia Concertante For Winds, Idomeneo Ballet Music**  
Orpheus Chamber Orch.  
LP Nonesuch D79009

**RACHMANINOFF, SERGEI**  
Piano Concerto No. 3  
Gavrilov, Lazarev, USSR Academic Orch.  
LP CBS Mastersound M36685 ..... \$8.98  
CA M36685 ..... \$8.98

**RAVEL, MAURICE**  
Songs  
Von Stade, Boston Symph. Orch., Ozawa  
LP CBS Mastersound  
Mastersound IM36665 ..... \$14.98  
CA HMT36665 ..... \$14.98

**ROSSINI, GIOACCHINO**  
Overtures  
Academy Of St. Martin-In-The-Fields, Marriner  
LP Philips 9500.886 ..... \$9.98  
CA 7300.886 ..... \$9.98

**SCHUBERT, FRANZ**  
Sonata in C-Minor, Op. Posth. D. 958  
Arrau  
LP Philips 9500.755 ..... \$9.98  
CA 7300.836 ..... \$9.98

**SOLER, PADRE ANTONIO**  
Fandangos: Music Of Kipnis  
LP Nonesuch D79010

**STAMITZ, CARL**  
Two Concertos; C. P. E. Bach: Unaccompanied Sonata  
Galway, New Irish Chamber Orch., Priour  
LP RCA ARL13858 ..... \$8.98

**STRAVINSKY, IGOR**  
Le Sacre Du Printemps  
Cleveland Orch., Boulez  
LP CBS Mastersound  
Mastersound HM47293 ..... \$14.98

**TCHAIKOVSKY, PETER ILYITCH**  
Piano Concerto No. 1 in B-flat Minor  
Gavrilov, Moscow Radio & Television Orch., Kitaenko  
LP CBS Mastersound M36693 ..... \$8.98  
CA M36693 ..... \$8.98

**Romeo & Juliet**  
Da Rimini, Concertgebouw Orch., De Waart  
LP Philips 9500.745 ..... \$10.98

**VERDI GIUSEPPE**  
Aroldo  
Caballe, Oecchele, Lebherz, Pons, Manno, Rogers, Busching  
LP CBS Mastersound M3X35906 ..... \$29.98

**WEBER, CARL MARIA VON**  
Der Freischutz  
Behrens, Donath, Meven, Kollo, Moll, Chorus & Symph. Orch. of the Bavarian Radio Orch., Kubelik  
LP London OSA13136 ..... \$29.94  
CA OSA13136 ..... \$29.94

## CLASSICAL COLLECTIONS

**BAUMANN, JOERG, & KLAUS STOLL**  
Original Works For Cello & Double Bass  
LP Telefunken Digital  
6.42827 ..... \$11.98

**BEECHAM, SIR THOMAS**  
The Man & His Music  
LP Arabesque 8080 ..... \$6.98  
CA 9080 ..... \$7.98

**CARLOS, WALTER**  
Switched-On Bach  
LP CBS Mastersound  
Mastersound HM47194 ..... \$14.98

**CARRERAS, JOSE**, see Katia Ricciarelli

**DI STEFANO, GIUSEPPE**  
Neapolitan Serenade  
LP Angel ZB-3913 (2)

**FRENI, MIRELLA, & RENATA SCOTTO**  
Operatic Duets  
LP London OS26652 ..... \$9.98  
CA OS526652 ..... \$9.98

**HOLLWEG, WERNER**  
Ballads  
LP Telefunken Digital 6.42620 ..... \$11.98

**HOROWITZ, VLADIMIR**  
Schumann, Mendelssohn, Rachmaninoff: Horowitz Concerts 1979/80  
LP RCA ARL13775 ..... \$8.98

**PERLMAN, ITZHAK**  
Plays Fritz Kreisler, Album 3  
LP Angel SZ37630 ..... \$8.98

**RICCIARELLI, KATIA, & JOSE CARRERAS**  
Love Duets  
LP Philips 9500.750 ..... \$9.98  
CA 7300.835 ..... \$9.98

**SCOTTO, RENATA**, see Mirella Freni

**STERN, ISAAC**  
60th Anniversary Celebration w/ Pinchas Zukerman & Itzhak Perlman  
LP CBS Mastersound  
Mastersound IM36692 ..... \$14.98  
CA HMT36692 ..... \$14.98

**STOLL, KLAUS**, see Joerg Baumann

## SPOKEN WORD

**REAGAN, RONALD**  
Freedom's Finest Hour  
LP MCA37122 ..... \$5.98  
CA MCA37122 ..... \$5.98



BAND	Chart Position	Label
<b>BARRY MANILUW</b> ▲ Barry, Arista AL 9537	25	11
<b>BILLY JOEL</b> ▲ Glass Houses, Columbia FC-36384	43	49
<b>JERMAINE JACKSON</b> Jermaine, Motown M8-948M1	44	12
<b>APRIL WINE</b> The Nature Of The Beast, Capitol S00-12125	45	4
<b>TIERRA</b> City Nights, Boardwalk FW 36995 (CBS)	46	9
<b>MARVIN GAYE</b> In Our Lifetime, Tama T8-474M1 (Motown)	47	3
<b>DIANA ROSS</b> Diana, Motown M8-936M1	48	37
<b>TOTO</b> Turn Back, Columbia FC 36813	49	3
<b>EARTH, WIND &amp; FIRE</b> ● Faces, ARC/Columbia KC-2-36795	50	14
<b>QUEEN</b> ▲ The Game, Elektra 5E-513	51	32
<b>CHRISTOPHER CROSS</b> ▲ Christopher Cross, Warner Bros. BSK 3383	52	54
<b>THE JACKSONS</b> ▲ Triumph, Epic FE 36424	53	19
<b>THE DOOBIE BROTHERS</b> ▲ One Step Closer, Warner Bros. HS 3452	54	20
<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ Against The Wind, Capitol S00-120412	55	50
<b>DOLLY PARTON</b> The River, Columbia PC-2-36854	16	12
<b>LAKESIDE</b> ● Fantastic Voyage, Solar BXL1-3720 (RCA)	18	13
<b>BARBRA STREISAND</b> ▲ Guilty, Columbia FC 36750	17	20
<b>ABBA</b> ● Super Trouper, Atlantic SD 16023	18	11
<b>T4E GAP BAND</b> III, Mercury SRM-1 4003 (Polygram)	19	9
<b>EAGLES</b> ▲ Eagles Live, Asylum BB-705 (Elektra)	20	13
<b>FLEETWOOD MAC</b> Live, Warner Bros. 2WB-3500	21	9
<b>ROD STEWART</b> ● Foolish Behaviour, Warner Bros. HS 3485	22	12
<b>STEVE WINWOOD</b> Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	23	6
<b>EDDIE RABBITT</b> ● Horizon, Elektra 6E-276	24	33
<b>OUTLAWS</b> Ghost Riders, Arista AL 9542	25	11
<b>DIRE STRAITS</b> ● Making Movies, Warner Bros. BSK 3480	26	15
<b>THE DOORS</b> ● Greatest Hits, Elektra 5E-515	27	17
<b>YARBROUGH AND PEOPLES</b> The Two Of Us, Mercury SRM-1-3634 (Polygram)	28	9
<b>BEATLES</b> The Beatles 1962-1966, Capitol SKBO 3403	71	6
<b>JOHN LENNON</b> Imagine, Capitol SW 3379	72	6
<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL1-3646	73	28
<b>CAMEO</b> ● Feel Me, Chocolate City CCLP 2016 (Polygram)	74	12
<b>GRACE SLICK</b> Welcome To The Wrecking Ball, RCA AGL1-3851	75	2
<b>THE JIM CARROLL BAND</b> Catholic Boy, Atco SD 38-132 (Atlantic)	76	15
<b>UFO</b> The Wild, The Willing and The Innocent, Chrysalis CHE 1307	77	4
<b>SLAVE</b> Stone Jam, Cotillion SD 5224 (Atlantic)	78	17
<b>LEO SAYER</b> Living In A Fantasy, Warner Bros. BSK 3483	79	19
<b>WARREN ZEVON</b> Stand In The Fire, Asylum 5E-519 (Elektra)	80	6
<b>CREEDENCE CLEARWATER REVIVAL</b> The Royal Alpert Hall Concert, Fantasy MPF 4501	81	10
<b>ANDY GIBB</b> Andy Gibb's Greatest Hits, RSO RX-1-3091	82	12
<b>JOHN COUGAR</b> Nothin' Matters And What If It Did, Riva RVL 7403 (Polygram)	83	21
<b>REO SPEEDWAGON</b> You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	97	21
<b>BOB JAMES</b> All Around The Town Live Columbia/Tappan Zee C2X-36786	98	2
<b>HANK WILLIAMS, JR.</b> Rowdy Elektra 6E-330	99	2
<b>MANFRED MANN'S EARTH BAND</b> Chance Warner Bros. BSK 3498	100	4
<b>NAZARETH</b> The Fool Circle A&M SP-4844		

# NEW & HOT



**1** LP This Week

# REO SPEEDWAGON

Hi Infidelity  
Epic FE 36844

**Give the gift of music.**

# Inspirational LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	47	<b>ONE MORE SONG FOR YOU</b> The Imperials, Dayspring DST 4015
2	3	28	<b>NEVER ALONE</b> Amy Grant, Myrrh MSB 6645 (Word)
3	7	10	<b>ARE YOU READY?</b> David Meece, Myrrh MSB 6652
4	5	47	<b>MY FATHER'S EYES</b> Amy Grant, Myrrh MSB 6625
5	8	47	<b>HEED THE CALL</b> The Imperials, Dayspring DST 4011
6	6	10	<b>FAVORITES</b> Evie Tournquist, Word WSD 8845
7	15	15	<b>PH'LIP SIDE</b> Phil Keaggy, Sparrow SPR 1036
8	1	10	<b>BEST OF B.J. THOMAS</b> B.J. Thomas, Myrrh/Word MSB 6653
9	19	47	<b>NEVER THE SAME</b> Evie Tournquist, Word 8806
10	16	47	<b>FORGIVEN</b> Don Francisco, New Pax NP 33042
11	11	23	<b>IN HIS TIME, PRAISE IV</b> Maranatha Singers, Maranatha MM0064 (Word)
12	4	47	<b>MUSIC MACHINE</b> Candle, Birdwing BWR 2004
13	25	47	<b>FOR HIM WHO HAS EARS TO HEAR</b> Keith Green, Sparrow SPR 1015
14	23	47	<b>AMY GRANT</b> Myrrh MSB 6586
15	22	47	<b>GOT TO TELL SOMEBODY</b> Don Francisco, New Pax NP 33071
16	20	19	<b>THIS IS MY SONG</b> Dallas Holm & Praise, Greentree R3714
17	13	10	<b>PRAISE IV</b> Various Artists, Maranatha MM 0064
18	21	47	<b>NO COMPROMISE</b> Keith Green, Sparrow SPR 1024
19	<b>NEW ENTRY</b>		<b>STAND UP</b> The Archers, Light 5755
20	40	28	<b>LIVE</b> Andrus Blackwood & Co., Greentree R3570
21	<b>NEW ENTRY</b>		<b>LIGHTS IN THE WORLD</b> Joe English, Refuge R3764
22	32	47	<b>YOU GAVE ME LOVE</b> B.J. Thomas, Myrrh MSB 6633
23	17	23	<b>THE PAINTER</b> John Michael Talbot & Terry Talbot, Sparrow SPR 1037
24	12	5	<b>CELEBRATE</b> The Archers, Light LS 5773
25	<b>NEW ENTRY</b>		<b>ALL THAT MATTERS</b> Dallas Holm & Praise, Greentree 3558
26	31	23	<b>WITH MY SONG</b> Debbie Boone, Lamb & Lion, LL 1046 (Word)
27	9	47	<b>BULLFROGS &amp; BUTTERFLIES</b> Candle, Birdwing BWR 2004
28	<b>NEW ENTRY</b>		<b>HAPPY MAN</b> B.J. Thomas, Myrrh 6593
29	10	15	<b>THANK YOU FOR THE DOVE</b> Mike Adkins, MA 1061
30	<b>NEW ENTRY</b>		<b>THIS AIN'T HOLLYWOOD</b> The DeGarmo & Key Band, Lamb & Lion LL 1051
31	29	47	<b>MIRROR</b> Evie Tournquist, Word WSB 8735
32	24	47	<b>HOME WHERE I BELONG</b> B.J. Thomas, Myrrh MSB 6574
33	18	47	<b>LIVE</b> Dallas Holm & Praise/Lue, Greentree R 3441
34	38	47	<b>GENTLE MOMENTS</b> Evie Tournquist, Word WST 8714
35	39	47	<b>MANSION BUILDER</b> 2nd Chapter Of Love, Sparrow SPR 1020
36	33	23	<b>SAVED</b> Bob Dylan, Columbia FC 36553
37	30	10	<b>STRAIGHT AHEAD</b> Jamie Owens Collins, Sparrow 2028
38	36	47	<b>I'LL BE THINKING OF YOU</b> Andrae Crouch, Light LS 5763
39	34	36	<b>THE VERY BEST FOR KIDS</b> Bill Gaither, Trio, Word WSB 8835
40	35	47	<b>ROAR OF LOVE</b> 2nd Chapter Of Acts, Sparrow SPR 1033

# Gospel

## Christian Rock Band Scoring A Crossover Success With New LP

By ROSE CLAYTON

MEMPHIS—"It's like MOR rock, like Fleetwood Mac or the Doobie Brothers with Christian lyrics," says Joe Hardy in describing the album "This Ain't Hollywood," which he co-produced with artists Eddie DeGarmo and Dana Key for Lamb & Lion Records. Whatever it's like, it's getting airplay on non-gospel radio stations.

DeGarmo and Key is a Christian rock 'n' roll band that likes to refer to the music they play as "real-life rock." For eight years the band has been on and off the road, taking gospel music to places where it has never been before. "We've even been thrown out of some of the places," Key admits.

The band's first two albums, also on Lamb & Lion, have met with critical acclaim: "This Time Thru," released in 1978, was chosen album of the year by Campus Life Magazine, Group Magazine, and Music Makers. In 1979 "Straight On" won album of the year honors in Contemporary Christian Music and Campus Life Magazine. DeGarmo and Key has been listed among the top 10 musicians in Campus Life magazine for both 1978 and 1979.

What makes "This Ain't Hollywood," so exciting to the group, however, is the fact that it is being shipped to Hot 100 and rock markets where it is gaining acceptance. In fact, WZXR-FM, Memphis' AOR station, recently showcased the album on its album hour.

"The Christian music scene is really starting to happen now," says Hardy, "because they (record companies and distributors) are beginning to use secular marketing techniques. They are concentrating on getting airplay, not just on the gospel stations, but on any station where the product fits the format. Everything goes down to distribution. Most Christian labels don't have the facilities to get the product in the stores."

The New Benson Co., Lamb & Lion's distributor, is getting its product out, though. The company has two Christian rock 'n' roll acts that it's working in Hot 100 and AOR markets.

"With DeGarmo and Key and Joe English (former drummer for Paul McCartney and Wings) we can go in

and say, 'Hey, this is another piece of music. Can you play it? Does it fit?'" says John Taylor, radio promotion manager for Lamb & Lion.

Mike Blines, director of marketing for Benson, indicates that airplay is even more important to Christian music sales than it is to other styles of music. "People don't know it's out there unless they hear it," he says. "As we get airplay, there is demand."

Benson has a new division, headed by Mike Suttle, concentrating on gaining airplay in the Hot 100 and AOR markets. Suttle cautions that Christian music's crossover potential should be approached with patience. "We are just trying to give birth to the baby," he says. "We are still in the building stages."

However, "This Ain't Hollywood" has picked up 13 different Hot 100 markets in two weeks in addition to the 50 gospel stations that are on the album.

Suttle says the Hot 100 and AOR stations are taking the album "light

right now, but they are giving it a shot. The product we have is the best of the Christian music. I think it deserves to be exposed to the rock'n'roll market, and that's what we are doing."

Don Raines, executive director of Lamb & Lion, says the product has to be better because of the strikes contemporary Christian music has against it. "I spend a lot of time creating the product," he says. "I'm a marketer. As I learn the consumers, I develop product to meet their needs."

Raines says his main responsibility with DeGarmo and Key is "selecting material, helping to determine the concept, and deciding where to position the product in the marketplace."

According to Raines, DeGarmo and Key's first two albums are still selling as well as they did in the beginning. "From their first two albums, they gained a strong underground market," Raines says. "This album has only been out on the streets a month, and it's doing very well. CBA (Christian Booksellers Assn.) stores are still our core market and account for about 80% of our sales."

Benson is going "into every chain we can get into," says Blines, "and servicing the whole chain." They are 20 to 30 salesman working the album on the road and five working the phone. Of Benson's 130 employees, three work in public relations full time.

Cynthia Spencer, who is assigned to the DeGarmo and Key project, says there are advantages to working PR for contemporary Christian artists: "They are not on a big ego trip," she says. "They are not into having their name in lights. They want to sell records, of course, but they have a dedication to the Lord. They feel if it's meant to be, it will be."

## Gospel On Grammys

NASHVILLE—Gospel music will be featured again this year on the national CBS telecast of the 23rd annual Grammy Awards Feb. 25.

During the presentation of the five gospel Grammy awards, selections from "The Lord's Prayer" Light Records LP will be spotlighted. The artists participating in the televised segment are Cynthia Clawson of Triangle Records; B.J. Thomas from MCA/Songbird; and Light's Walter and Tramaine Hawkins, the Archers, Reba Rambo, Dony McGuire and Andrae Crouch. Crouch was featured on the 1980 Grammy Awards program.

Light Records is nominated for four Grammy honors, with artists on its roster up twice in two of the five gospel music categories.

## New Benson Signs 4 Acts

NASHVILLE—Four recording acts have signed with New Benson, according to Donald Watkins, administrator of black gospel music for the company.

Added are Jonathan Greer and the Shower of Blessing Choir, Atlanta Philharmonic Chorale, Kay Robinson, and Reggie Williams and COFI. Watkins says that specific label assignments have yet to be made for the artists. Some will start recording in March and April, he adds.

"We're still looking for new talent," says Watkins, "both good artists and good writers." Persons who want a hearing for their gospel material should send a cassette recording of four to six songs to Watkins at the Black Gospel Division, New Benson Co., 365 Great Circle Road, Nashville, Tenn. 37228.

## Outdoor Fest List

NASHVILLE—Billboard's gospel music department is compiling a list of 1981 outdoor gospel festivals. Artists, bookers and promoters may send the details of their festivals to Gospel Editor, Billboard, P.O. Box 24970, Nashville, Tenn. 37202 or phone them in to (615) 748-8147.

## Seminar Slated For Sept. 23-27

NASHVILLE—The second annual Gospel Music Educators' Seminar will be held Sept. 23-27 at the Louisville Inn, Louisville, Ky.

The seminar will consist of short courses in choir arranging and sound, choir decorum, vocal techniques, songwriting, missions, evangelism, church worship, choral directing, recording and production and sacred dance and drama.

Among the guest artists who are scheduled to perform or teach are Edwin Hawkins, Bill Gaither, Walter Hawkins, Tramaine Hawkins, Kay Robinson, Larnelle Harris, Beverly Glenn, the Ray Manning Singers, Jerry Thomas and Reggie Williams and COFI.

Donald Watkins is president of the seminar and may be reached for additional information at (615) 847-4057.

## To Meet Press

NASHVILLE—Word Records will hold "Brass Day" activities, Feb. 12-13, at its headquarters in Waco, Tex.

Bonnie Jandrain, publicist for Word, said that representatives from 25 publications have been invited to meet, hear and interview Word recording artists and representatives from the company's book division.

## TECHNICAL QUALITY HIT

NASHVILLE—Edwin Hawkins says the poor recorded quality of much gospel music may account for its "lesser acceptance in secular markets."

Gospel productions, he continues, have often suffered from not being able to afford "top producers, top engineers, top musicians, and top arrangements." Moreover, he notes, the records may "sound good" to gospel listeners who are concerned with message as well as music.

He adds that the major labels now venturing into gospel seem to be aware of the problem of technically inferior products.

Hawkins, who is presently in search of a label, made these comments while in Nashville to tape the "Bobby Jones Gospel Show."

From May 20 to June 10, Hawkins will be touring Europe and performing in Norway, Switzerland, Holland and Germany.

16	7	★	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson Columbia 11-11418	3	46	★34	PERFECT FOOL—Debbi Boone Warner/Curb 49652	9	10	11	11	ANY WHICH WAY YOU CAN— Soundtrack Warner Bros. HS 3499	35	42	39	ROSES IN THE SNOW— Emmylou Harris Warner Bros. BSK 3422	STARDUST—Willie Nelson Columbia JC 35305
10	14	★	ANY WHICH WAY YOU CAN— Glen Campbell Warner/Viva 49609	4	44	★35	EVERY NOW AND THEN—Brenda Lee MCA 51047	10	6	16	16	GREATEST HITS—The Oak Ridge Boys MCA MCA-5150	36	38	32	THAT'S ALL THAT MATTERS— Mickey Gilley Epic JE 36492	
11	12	★	KILLIN' TIME— Fred Knoblock and Susan Anton Scotti Bros. 609	5	45	★36	TOO LONG GONE—Vern Gosdin Ovation 1163	11	14	21	21	I AM WHAT I AM—George Jones Epic JE 36586	37	36	3	I'M COUNTRIFIED—Mel McDaniel Capitol ST 12116	
12	13	★	DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold RCA 12136	11	37	37	A LOSER'S NIGHT OUT— Jack Grayson Koala 328	12	15	24	24	RAZZY—Razzy Bailey RCA AHL1-3688	38	32	35	HABITS OLD AND NEW— Hank Williams Jr. Elektra/Curb 6E-278	
15	10	★	CUP OF TEA— Rex Allen, Jr. and Margo Smith Warner Bros. 49626	3	47	★38	TAKE IT EASY—Crystal Gayle Columbia 11-11436	13	13	67	67	THE BEST OF EDDIE RABBITT— Eddie Rabbitt Elektra 6E-235	39	41	16	LOOKIN' GOOD—Loretta Lynn MCA MCA-5148	
17	10	★	WHAT'S NEW WITH YOU— Con Hunley Warner Bros. 49613	5	39	39	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC—Razzy Bailey RCA 12120	14	11	25	25	HONEYBUCKLE ROSE—Soundtrack Columbia S2-236752	40	37	19	HELP YOURSELF— Larry Gatlin & the Gatlin Brothers Band Columbia JC 36582	
20	9	★	WANDERING EYES—Ronnie McDowell Epic 19-50962	2	53	★40	A HEADACHE TOMORROW (Or A Headache Tonight)—Mickey Gilley Epic 19-50973	★15	23	3	3	SOMEBODY'S KNOCKIN'—Terri Gibbs MCA MCA-5173	41	39	11	THE BEST OF THE KENDALLS— The Kendalls Ovation OV 1756	
21	6	★	DRIFTER—Sylvia RCA 12164	7	41	41	1959—John Anderson Warner Bros. 49582	16	17	37	37	MY HOME'S IN ALABAMA—Alabama RCA AHL1-3644	42	47	67	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237	
22	6	★	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones Epic 19-50968	12	42	42	DON'T YOU EVER GET TIRED (Of Hurting Me)— Willie Nelson & Ray Price Columbia 11-11405	17	16	15	15	LOOKIN' FOR LOVE—Johnny Lee Asylum 6E-309	43	29	17	TEXAS IN MY REAR VIEW MIRROR—Mac Davis Casablanca NBLP 7239	
23	7	★	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears Liberty 1395	9	43	43	READY FOR THE TIMES TO GET BETTER—Joe Sun Ovation 1162	18	21	12	12	SONS OF THE SUN— The Bellamy Brothers Warner/Curb BSK 3491	43	29	17		
24	6	★	THIRTY NINE AND HOLDING— Jerry Lee Lewis Elektra 47095	43	43	43	BETTER—Joe Sun Ovation 1162	19	24	38	38	MUSIC MAN—Waylon Jennings RCA AHL1-3602	44	44	2	KILLER COUNTRY—Jerry Lee Lewis Elektra 6E-281	
26	5	★	WHAT I HAD WITH YOU— John Conlee MCA 51044	2	74	★44	LEONARD—Merle Haggard MCA 51048	20	20	3	3	ROWDY—Hank Williams Jr. Elektra/Curb 6E-330	45	33	25	PORTER AND DOLLY— Porter Wagoner and Dolly Parton RCA AHL1-3700	
27	3	★	TEXAS WOMEN—Hank Williams, Jr. Elektra/Curb 47102	3	55	★45	IT'S A HEARTACHE—Dave & Sugar RCA 12168	21	22	29	29	FULL MOON— The Charlie Daniels Band Epic FE 36571	46	34	11	WHO'S CHEATIN' WHO— Charly McClain Epic JE 36760	
28	5	★	SOMETHIN' ON THE RADIO— Jacky Ward Mercury 57044	3	58	★46	ANY WAY YOU WANT ME— Gene Watson Warner/Viva 49648	22	25	13	13	ENCORE—Mickey Gilley Epic JE 36851	47	50	9	ED BRUCE—Ed Bruce MCA MCA-3242	
29	2	★	PICKIN' UP STRANGERS— Johnny Lee Full Moon/Asylum 47105	10	47	47	WILLIE JONES—Bobby Bare Columbia 11-11408	23	19	21	21	LOVE IS FAIR—Barbara Mandrell MCA MCA-5136	48	46	17	REST YOUR LOVE ON ME— Conway Twitty MCA MCA-5138	
31	5	★	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley Epic 19-50972	7	52	★48	20/20 HINDSIGHT—Billy Larkin Sunbird 7557	24	28	4	4	GREATEST HITS— Larry Gatlin & the Gatlin Brothers Band Columbia JC 36488	49	49	2	IT'S THE WORLD GONE CRAZY— Glen Campbell Capitol SOO 12124	
25	4	★	I'LL BE THERE (If You Ever Want Me)—Gail Davies Warner Bros. 49592	11	49	49	ANYTHING BUT YES IS STILL NO— Stephanie Winslow Warner/Curb 49628	25	12	40	40	URBAN COWBOY—Soundtrack Asylum DP 90002	50	48	13	FOLLOWING THE FEELING— Moe Bandy Columbia JC 36789	



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Survey For Week Ending 2/21/81

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	NEW ENTRY		<b>A DIFFERENT KIND OF BLUES:</b> Perlman & Previn Angel DS-37780
2	8	15	<b>POPS IN SPACE</b> The Boston Pops (Williams), Philips 9500921
3	3	263	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 33233
4	4	67	<b>O SOLE MIO: Neapolitan Songs</b> Pavarotti, London OS 26560
5	6	28	<b>BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano</b> Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
6	1	10	<b>PAVAROTTI: Verismo Arias</b> London LDR 10020
7	33	15	<b>HANDEL: Messiah</b> Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
8	28	19	<b>VERDI: La Traviata</b> Callas, Angel ZBX 3910
9	12	15	<b>MOZART: The Magic Flute</b> Karajan, DG 2741001
10	NEW ENTRY		<b>MUSSORGSKY: Pictures At An Exhibition</b> Chicago Symphony Orchestra (Solti), London LDR 10040
11	11	63	<b>PACHELBEL: Canon</b> Paillard Chamber Orchestra, RCA FRL 1-5468
12	2	41	<b>PAVAROTTI'S GREATEST HITS</b> London, PAV 2003/4
13	NEW ENTRY		<b>CHOPIN: Waltzes</b> Arrau, Philips 9500 739
14	20	10	<b>MOZART: Symphonies, Vol. IV</b> Hogwood, L'Oiseau Lyrie D170D3
15	9	102	<b>ANNIE'S SONG: Galway</b> National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
16	14	10	<b>JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS</b> RCA ARL13777
17	27	6	<b>ROSSINI: William Tell</b> Freni, Pavarotti, Milnes, Chailly, London OSA 1446
18	5	128	<b>BRAVO PAVAROTTI: Pavarotti</b> London-PAV 2001
19	18	19	<b>BRAHMS: Double Concerto</b> Perlman/Rostropovich, Angel 37680
20	7	123	<b>HITS FROM LINCOLN CENTER: Pavarotti</b> London OS 26577
21	10	50	<b>SONG OF THE SEASHORE: James Galway</b> RCA ARL 1-3534
22	31	28	<b>SOMETIMES WHEN WE TOUCH, Cleo Laine &amp; James Galway</b> RCA ARL1 3628
23	23	28	<b>BRAHMS: Violin Concerto</b> Perlman, Angel Q 37286
24	24	6	<b>SCHUBERT: Complete Sonatas</b> Wilhelm Kempff, DG 2740 132
25	13	19	<b>VERDI: Stiffelio</b> Sass, Carreras, Manuguerra, Ganzarolli, ORF Orchestra (Gardelli), Philips, 6769 039
26	15	32	<b>MOZART: The Symphonies Vol. III</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
27	17	10	<b>BEETHOVEN: Piano Concerto No. 1</b> Michalangeli/Giulini, DG 2531-302
28	16	54	<b>TCHAIKOVSKY: 1812 Overture</b> Cincinnati Orchestra (Kunzel), Telarc Digital 10041
29	29	6	<b>BELLINI: I Puritani</b> Caballe, Kraus, Muti, Angel SZCX 3881
30	19	23	<b>MUSSORGSKY: Pictures At An Exhibition</b> Cleveland Orchestra (Maazel), Telarc Digital DG-10042
31	22	15	<b>BOLERO</b> Los Angeles Philharmonic (Mehta), London CS7132
32	21	15	<b>HANDEL: Royal Fireworks Music</b> Academy Of St. Martin, Philips 9500768
33	25	28	<b>SAINT-SAENS: SYMPHONY NO. 3, "ORGAN"</b> Philadelphia Orchestra (Ormandy), Telarc Digital 10051
34	26	10	<b>VERDI: Requiem</b> Abbado, DG 2707120
35	30	10	<b>STRAUSS: Alpine Symphony</b> Solti, London CS 7189
36	34	15	<b>HANOEL: Water Music</b> Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
37	32	10	<b>WEILL: Silverlake</b> New York City Opera, Nonesuch D79003
38	37	32	<b>STRAUSS: Four Last Songs</b> London Symphony Orchestra (Davis), CBS Masterworks M25140
39	39	110	<b>BOLLING: Suite For Violin &amp; Jazz Piano</b> Zukerman/Hediguer, CBS Masterworks M 35128
40	40	137	<b>RAMPAL: Japanese Melodies for Flute &amp; Harp</b> Rampal & Laskine, CBS Masterworks M-34568



**DUTCH TREAT**—Fiftieth birthday greetings in the form of a man-size Dutch "Abraham" cake are presented by Phonogram International to pianist Alfred Brendel on-stage at Amsterdam's Concertgebouw following a recent Mozart concerto performance. The cake, symbolizing wisdom and maturity, is customarily given in Holland on a man's 50th birthday.

## EXCEEDS GOAL *Philly's WFLN-FM Helps Orchestra Raise \$400,000*

CHICAGO—The WFLN-FM/Philadelphia Orchestra Marathon V, Jan. 25 to Feb. 1, netted more than \$400,000 in pledges to the orchestra, far exceeding its goal of \$300,000. In five years, the marathons have raised more than \$1.2 million.

WFLN contributed more than 100 hours of air time during the eight days and operated a remote broadcast facility from the window of the Central Penn National Bank office on Philadelphia's Rittenhouse Square.

This year's orchestra-produced premiums included: Bach's coffee mug, \$5; 500-piece jig-saw puzzle, \$9; a set of two decks of playing cards, \$10; an imprinted apron, \$12; the official "Tutti per Muti" sweat-shirt, \$15; an all-silk necktie, \$25; and a special Verdi "Requiem" recording by the Philadelphia Orchestra under Riccardo Muti combined with membership in the Or-

chestra association, \$50. In addition, over 500 one-of-a-kind premiums were offered, including merchandise, services and special celebrity autographed souvenirs.

The Verdi "Requiem" recording recreates the orchestra's television taping last April 14 for PBS airing at the Basilica of Sts. Peter and Paul in Philadelphia. It is the complete Verdi work with soloists Katia Ricciarelli, Florence Quivar, Veriano Luchetti and Simon Estes with the Mendelssohn Club of Philadelphia. The record was produced with the permission of the musicians of the orchestra, the soloists and the Mendelssohn Club.

Among this year's premiums again was the opportunity to guest conduct a special non-subscription concert next season. The top bid of \$8,250 came from Michael Angelo Ross of Los Angeles, who spotted a

newspaper wire service item and called to place the opening bid.

Mr. Ross is a young professional conductor who studied with the late Thomas Schippers and has most recently directed the Roger Wagner Chorale. For his appearance he has chosen to conduct the "Pines Of Rome" by Respighi.

The marathon's finale was a special 13-hour marathon concert Feb. 1 at the Academy of Music, which included 47 chamber ensembles of varying sizes all performers contributing their services.

An extra incentive to prospective contributors this year was the fact that proceeds are being counted toward matching the \$1 million challenge grant from the National Endowment for the Arts, awarded with the stipulation of raising \$3 million over a three year period to qualify.

## WFMT-FM'S 30TH

### Fanfares Salute Birthday

CHICAGO—In celebration of its 30th anniversary, WFMT-FM has commissioned musical fanfares from 12 Chicago-area composers. The fanfares are being broadcast one per month throughout 1981.

Commissions went to Easley Blackwood, M. William Karlins, Robert Lombardo, Richard Manners, Albert Payson, Shulamit Ran, William Russo, Ralph Shapey, Leon Stein, Alan Stout, Raymond Wilding-White and Hans Wurman.

Program director Norman Pelligrini said the fanfares are coming

"from people who know WFMT and its sound, and will be giving us something which will particularly fit in with our programming and our style." WFMT-FM went on the air on Dec. 13, 1951 with the same format and program director as it has now.

Fanfares, between two and four minutes in length and scored for up to five players, are receiving one airing daily at various times. Possibility of release of the complete set on a record is being looked at, a WFMT source said.

## Classical Notes

The Assoc. for Recorded Sound Collections meeting in Chapel Hill, N. C., April 23-25, will discuss "Early 1930s recordings by Stokowski," "Recorded repertoire of the 1890s," "Spoken word recordings," and "Current audio restoration and transfer technology" in addition to other topics. Meeting hosts are WUNC-FM and the Univ. of North Carolina's music department. Registration information from Kathryn Logan (919) 966-1113.

Violinist Erick Friedman, celebrating 20 years as a recording artist this month, will have his critically-praised Tchaikovsky/Mendelssohn Concerto pairing for RCA reissued on Gold Seal this month. ... Christie Barter joins Ovation, the classical consumer magazine as assistant to publisher Sam Chase. Publication is celebrating

its first anniversary. ... Stuttgart Chamber Orchestra's five-week North American tour under Karl Munchinger will include concerts in Boston, Montreal, Toronto, Cleveland, Detroit, Mexico City, Chicago, New York and Washington. Dates are Feb. 28 to April 5.

Top student ensembles of Indiana Univ. will journey to New York for a week of showcase performances April 25 to May 3, including the U.S. premiere production of Bohuslav Martinu's opera "The Greek Passion." IU's Opera Theater will present the work April 26 at the Metropolitan Opera, reportedly becoming the first college ensemble gaining access to the Met stage. The IU Philharmonic, New Music Ensemble, Chamber Choir and chamber ensembles also will be on display.

12	23	Frankie Valli MCA/Curb (LP) 5134
13	18	Dee Dee Sharp PIR (LP) JZ 36370
14	10	Mirage/Atlantic (LP) 19291
15	9	Warner (LP) BSK 3478
16	16	De Lite (LP) DSR 9518
17	17	Solar (LP) BXL1 3577
18	29	Ariola (LP) 0L-1501
19	14	Atlantic (LP) SD 16023
20	12	Prelude (12-inch) PRLD 604
21	20	The Jacksons Epic (LP) FE 36424
22	21	Emergency (LP/12-inch) EM 7505/EMS 6512
23	25	Solar (LP/12-inch) BXL1 3720/YD 12130
24	24	Mercury (LP) SRM 76091
25	45	Salsoul (LP/12-inch) SA 8537/SG 339
26	19	Prism (12-inch) PDS 409
27	32	Casablanca (LP) NBLP 7246
28	28	G.R.A.F. (LP) C 001
29	22	Calibre (12-inch) Import
30	33	First American (12-inch) FA 1203

41	50	Mercury (LP) SRM 4009
42	58	Cotillion (LP) 16027
43	42	Sweet City Records (12-inch) SCD 5556
44	44	Tamla (LP) T8 373M1
45	38	Viola Wills Ariola (LP) 0L 1507
46	52	Sire (LP) SRK 6095
47		Epic (LP) NJE 37033
48	30	Solar (LP/12-inch) BSK1 3579/YD 12144
49	34	Antilles/Ze (12-inch) AN 805
50	40	Polydor (LP) PD 1 6304
51	39	Island (LP) ILPS 9595
52	35	Prism (12-inch) PDS 407
53	37	Becket (12-inch) BKS 012
54	49	Vanguard (12-inch) SPV 39
55		Rough Trade (7-inch) RTUS 002
56	56	JDC Records (12-inch) JDC 12-6
57		D.S. Records (LP) 54
58	54	Din Disc (7-inch) Import
59		021 Records (7-inch) Import
60		Biddha (12-inch) DSC 144



Give the gift  
of music.

# ★ Single This Week

## YOU'RE TOO LATE

### FANTASY

Pavillion (12-inch) 4Z8 6408



\*NON-COMMERCIAL 12-inch

# General News

## CMA Directors Draw Up Association '81 Schedule

NASHVILLE—The 1981 CMA board of directors meetings kicked off in Atlanta Feb. 3-4, with two days of committee sessions designed to set priorities and agenda fulfillments for the executive officers.

Individual committees, including the CMA's new public relations subcommittee, met in closed meetings and drew up schedules for board approval. Among the items established during the quarterly event were the following.

CMA will host a luncheon and presentation at the 12th annual Country Radio Seminar in March.

This year's CMA post-awards party following the October CMA Awards Show telecast will be held inside the Opryland Hotel.

The annual Talent Buyers Seminar will be held Oct. 9-12 at the Hyatt Regency.

The annual DJ Convention is slated for the week of Oct. 13-18, with CMA, the Grand Ole Opry and Bill Hudson & Assoc. joining together to recentralize the 1981 convention.

The awards criteria committee has changed the voting procedures for the CMA's song of the year category

to include a list of top five songs tabulated from the national trade charts on the second ballot.

CMA female vocalist of the year, Emmylou Harris, will perform on behalf of CMA at NARM's country music luncheon during its upcoming convention. Warner Bros. Records will sponsor Harris' appearance. CMA will also feature a booth and present its audio/visual show at this NARM meeting.

Fan Fair dates have been inked in for June 8-14 in Nashville.

Also discussed was CMA's possible participation in the 1981 National Assn. of Broadcasters convention and presenting country performers during this event.

A special subcommittee was appointed to determine a new "theme tag" for all CMA promotional activities in the coming year.

A recommendation was made by the CMA's antipiracy and home taping committee asking the organization's board members who happen to be recording artists as well to send out letters requesting their fellow entertainers to refrain from advertising blank tape.

The public relations committee recommended that the CMA establish special quarterly award plaques to be given to outstanding journalists promoting the growth of country music through writing.

The board also approved the CMA's 1981 operating budget and the addition of 34 new organization members.

In conjunction with the board members' stay in Atlanta, Gov. George Busbee proclaimed Feb. 2-8 as "Country Music Assn. Week" throughout the state, with the award presented to artist/board members Tom T. Hall, Brenda Lee and Don Reid.

And Atlanta mayor Maynard Jackson presented a city proclamation to CMA president Tandy Rice and chairman of the board Bruce Lundvall at a special luncheon jointly hosted by the CMA and Plough Broadcasting Co. for area advertising and media representatives.

## A Tribute To Lennon

• Continued from page 37

sends out disks to local college radio stations, and even the giant WNEW-FM for its English show. It also carries an extensive line of British music magazines and U.S. new music fanzines which write about acts not heard on the radio.

Kelly says he finds the music press "vital" for his operation as they are the prime vehicles for expanding knowledge and interest in the music he sells.

★ ★ ★

This is a good week for rock on the LP chart with seven of the top 10 spots taken by rock artists. After many years on the road, REO Speedwagon posts its first No. 1 with "Hi Infidelity." Still climbing with superstars are Styx at five and Blondie at seven.

Posting impressive gains are Steve Winwood at 23, the Outlaws at 25, the Clash at 29, Elvis Costello at 38, Grace Slick at 75 and the Jam at 84.

Debuting this week, Journey comes in at 30, .38 Special at 91, Todd Rundgren at 92, Jimmy Buffett at 120, the Plasmatics at 158, and the Boomtown Rats at 168. The Dead Kennedys are bubbling under at 204. But they will rise.



Billboard photo by Brad Elterman  
**CLASSIC POSE**—Chuck Berry strikes his familiar duck walk pose while holding his Distinguished Award of Merit at Dick Clark's American Music Awards.

## Mancini Award

LOS ANGELES—UCLA Ph.D. composition candidate Mark Carlson was awarded the ninth annual Henry Mancini composition scholarship, presented to a UCLA student showing potential in film and television scoring. Carlson's compositions have been recorded on the Orion label.

# Jazz

## Marx Operating 3 Labels; Foreign Sales Are Priority

By DAVE DEXTER JR.

LOS ANGELES—Albert Marx will be 70 years old come next July, yet his enthusiasm for the record business is "higher than it's ever been in all my 50 years in it."

Marx operates the Discovery, Trend and Musicraft labels from his offices on Las Palmas Ave. in the Hollywood area here. "We are into our fourth year," he says, "and before next October we will move into the black."

He is a jazz buff, in the main, and his three catalogs reflect his interest. His associates include David Hubert, in charge of international distribution, and Fred Norsworthy, sales manager, who spends every day but Friday out on the road talking up and taking orders for the three labels.

Marx may be the industry's number one workaholic. "I'm in the of-

fice," he says, "seven days a week. Saturday and Sundays are a little less hectic and I can accomplish things I can't achieve the other five days."

Like other independent label executives, Marx has his difficulties with distributors. "Some are dependable," he concedes, "but others are either slow pay or no pay. We are getting our marketing problems straightened out, day by day, and right now we are concentrating on international sales. David Hubert made a lot of progress attending the recent MIDEM and soon we will be set up properly in Japan."

"Each year we've been in business," Marx declares, "we have increased our annual gross. This year will be our best ever; already we are about 20% above last year in Febru-

(Continued on opposite page)

FEBRUARY 21, 1981 BILLBOARD

Survey For Week Ending 2/21/81

## Billboard® Hot Latin LPs™

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MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	1	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
2	MIAMI SOUL MACHINE CBS 10311	2	JOSE LUIS RODRIGUEZ Atrevele TH 2095
3	ESTRELLAS DE ORO Vol #3 Telediscos 1013	3	CAMILO SESTO Amaneciendo Pronto 1086
4	VICKY CARR En espanol CBS 20463	4	EMMANUEL Intimamente Arcano 3535
5	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	5	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044
6	ROBERTO CARLOS Grandes exitos CBS 12303	6	CARLOS Y JOSE El chubasco TH 2099
7	JOSE LUIS RODRIGUEZ TH 002	7	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
8	ROCIO JURADO Sra. Arcano 3485	8	ROCIO DURCAL Con mariachi Pronto 1078
9	DYANGO La radio Odeon 74112	9	JUAN GABRIEL Con mariachi Pronto 1080
10	JOSE LUIS RODRIGUEZ Atrevele TH 2095	10	JULIO IGLESIAS Hey CBS 50302
11	CAMILO SESTO Amaneciendo Pronto 1086	11	ROBERTO CARLOS Grandes exitos CBS 12303
12	JULIO IGLESIAS Hey CBS 50302	12	JULIO IGLESIAS Mi vida en canciones CBS 50301
13	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	13	ESTRELLAS DE ORO Vol #3 Telediscos 1013
14	OSCAR DE FONTANA Oliva cantu 1010	14	LOS HUMILDES Mas de lo que merecias Fania 595
15	CLOUD Hay carino Common cause 13004	15	JUAN GABRIEL Recuerdos Pronto 1076
16	JULIO IGLESIAS Mi vida en canciones CBS 50301	16	ESTELA NUNEZ Demasiado amor Pronto 1079
17	LUIS GARCIA Kee 5007	17	LOS BUCKY'S Profono 3024
18	EMMANUEL Intimamente Arcano 3535	18	LOS JONIC'S Solo baladas Atlas 5074
19	OLGA MARIA Amame Musart 10819	19	CHELO Puros boleros Musart 1790
20	JUAN GABRIEL Con mariachi Pronto 1080	20	NAPOLEON Lena verde Raff 9079
21	LOS JOAO Musart 1793	21	YURI Esperanzas Profono 3036
22	LOLITA Seguir sonando CBS 60312	22	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021
23	ESTELA NUNEZ Demasiado amor Pronto 1079	23	RIGO TOVAR Con mariachi Profono 3034
24	JOANA ROSALY Sencilamente CBS 10307	24	LOS HERMANOS FLORES Hay mi pueblo AI. 6701
25	RAFAELA CARRA Latino CBS 55304	25	LOLITA Seguir sonando CBS 60312

Survey For Week Ending 2/21/81

## Billboard® Best Selling Jazz LPs™

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	14	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	26	30	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284
	2	3	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	27	27	22	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
	3	2	CARNAVAL Spyro Gyra, MCA MCA-5149	28	22	32	LOVE APPROACH Tom Browne, Arista/GRP 5008
	4	4	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	29	24	12	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
☆	7	3	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	30	29	52	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
	6	6	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	31	30	24	BADDEST Grover Washington Jr., Motown M9-940A2
	7	5	INHERIT THE WIND Wilton Felder, MCA MCA-5144	32	34	29	ROUTES Ramsey Lewis, Columbia JC 36423
	8	9	MR. HANDS Herbie Hancock, Columbia JC 36518	33	31	15	TWENNYNINE Twenynine With Lenny White, Elektra 6E-304
☆	10	19	FAMILY Hubert Laws, Columbia JC 36396	34	32	19	VICTORY Narada Michael Walden, Atlantic SD 19279
	10	8	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	35	33	27	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
	11	11	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	36	35	21	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
	12	12	REAL EYES Gil Scott-Heron, Arista AL 9540	★	NEW ENTRY		YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504
	13	13	ODORI Hiroshima, Arista AL 9541	38	37	12	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	14	14	TOUCH OF SILK Eric Gale, Columbia JC 36570	39	42	2	DIGITAL AT MONTREUX 1980 Dizzy Gillespie, Pablo D 2308226
	15	15	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	★	NEW ENTRY		THE HOT SHOT Dan Siegel, Inner City IC 1111
	16	16	THIS TIME Al Jarreau, Warner Bros. BSK 3434	41	41	20	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
☆	28	3	GOTHAM CITY Dexter Gordon, Columbia JC 36853	42	45	2	SAVANNA HOT LINE Native Son, MCA MCA 5157
	18	17	SEAWIND Seawind, A&M SP-3113	43	36	7	AUTUMN BLOW Sadao Watanabe, Inner City IC 6064
	19	20	H Bob James, Tappan Zee/Columbia JC 36422	44	39	27	QUINTET '80 David Grisman, Warner Bros. BSK 3469
	20	18	4 X 4 McCoy Tyner, Milestone M 55007 (Fantasy)	45	40	14	USE THE STAIRS Stanley Turrentine, Fantasy F-9604
	21	21	INTERVALS Alimad Jamal, 20th Century T-622 (RCA)	46	43	5	GOZAME PERO YA Cal Tjader, Concord Jazz CJP 130
	22	19	RODNEY FRANKLIN Rodney Franklin, Columbia IC 36747	47	44	36	INFLATION Stanley Turrentine, Elektra 6E-269
	23	23	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	48	46	16	OUTUBRO Azimuth, Milestone M-9097 (Fantasy)
	24	25	NIGHT SONG Ahmad Jamal, Motown M7-945R1	49	48	10	I'VE ALWAYS WANTED TO DO THIS Jack Bruce And Friends, Epic JE36827
☆	NEW ENTRY		ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee C2X-3686	50	47	4	THE HOT CLUB OF FRANCE Django Reinhardt, Inner City IC 1104

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

# Jazz

## PLAYBOY FEST Jazz-Themed Events Lead Up To Concerts

By SAM SUTHERLAND

LOS ANGELES—Free concerts, films, a crafts fair and a collegiate jazz band contest are among the elements in Playboy Enterprises' schedule of community events planned here in conjunction with the Playboy Jazz Festival (Billboard, Feb. 14, 1981).

Repeating the pattern seen at the Playboy Festival's first two Hollywood Bowl promotions, the firm is preparing a series of free jazz-themed events that will lead up to the two consecutive Bowl shows, slated for June 20 and 21.

Launching the 1981 program will be the festival's first foray into college jazz ensembles, a special concert featuring six college bands competing for a slot on the Bowl shows' lineup. After a preliminary contest at Chaffey College, March 20 and 21, finalists will be selected by a panel culled from members of the National Assn. of Jazz Educators.

Contestants representing colleges throughout the West will then be

narrowed to a field of six, which will play in final competition May 23 at the Mayfair Music Hall in Santa Monica. That afternoon concert will be free to the public.

On May 31, Playboy will produce a free "mini-festival" at Rancho Cienega Park, running from noon to 5 p.m. Jazz bands and artwork from local schools, display booths and performances by veteran jazz pros will be featured, and local charities and civic groups will be invited to set up their own displays.

June 5 is targeted for a special senior citizens' concert and free lunch at the Watts Labor Action Center for more than 1,000 residents. Firmed to perform on the daytime show is the 20-piece Air Force "Jazz Band of the Golden West."

Concluding the pre-Bowl schedule will be a jazz and art fair, co-sponsored by Playboy and the Los Angeles International Film Exposition (FILMEX). Beginning at noon June 13 and continuing through the next day, the fair will be held at Hollywood's Aquarius Theatre and will boast continuous entertainment including a jazz movie marathon, booths displaying jazz souvenirs and foods from around the world.

All events in the series are open to the public at no charge, with proceeds going to joint sponsors in the case of the May 31, June 5 and June 13-14 events.

## Label Has First Album

LOS ANGELES—Cadence Jazz Records, a new jazz outlet based in Redwood, N.Y., makes its market debut with the release this week of its first album by trumpeter Ahmed Abdullah.

An offshoot of Cadence Jazz and Blues magazine and two existing music entities, North Country Distributors and Teaff Productions, the company will operate out of the Cadence Building, where Robert Rusch will oversee new titles as executive producer.

With the company's focus said to be new improvisational performance, the initial LP with leader Abdullah has been culled from a live concert date. Also featured are tenorist Chico Freeman, Vincent Chancey on French horn, Muneer Fennel on cello, bassist Jerome Hunter and drummer Rashied Sinan.

Other sets now in production include a live recording of Beaver Harris' 360 Degree Experience, and a big band project by Saheb Sarbib and his Multinational Big Band.

## May 1 Jazz Fest

NEW YORK—The New Orleans Jazz Festival will open May 1 at Fair Grounds Race Track. Already signed to appear are James Brown, Betty Carter, Cab Calloway and Nancy Wilson. Complete schedule and tickets may be obtained by writing P.O. Box 2530, New Orleans, La. 70176.

## Marx Operating 3 Labels; Foreign Sales Are Priority

Continued from opposite page  
ary. And we have some exceptional product due for release soon."

Marx points to artists like pianist Mike Wofford, guitarist Howard Roberts, pianist Clare Fischer and composer-leader Russ Garcia on Discovery, the Bob Florence big band, Shelly Manne, Bob Cooper and Tommy Tedesco on Trend, and the historically valuable old masters on Musicraft featuring Artie Shaw, Teddy Wilson, Boyd Raeburn, Herman Chittison and Sarah Vaughan, all recorded in the 1940s on thick wax 78 rpm masters.

"We are not unaware of current technologies," Marx says. "Some of our recording is done digitally, and we've issued some direct-to-disk albums."

Marx got into the record business in 1931, bringing Eddy Duchin, Freddy Martin and Art Tatum to the old Brunswick label. "I was fresh out of New Rochelle, N.Y., defying my father's urging to go away to school at Yale. I launched the original Musicraft label in 1944 and over the years I've produced for Columbia, ABC, Atlantic, Vanguard, Jubilee and Command."

For a time, he was married to Benny Goodman's talented singer, Helen Ward. He has built up a collection of more than 20,000 albums since 1950, when he sold his collection of 70,000 shellac singles "because they were no longer practical.

The LP was vastly superior in sound and markedly easier to store."

And like every old-timer in the business, Marx has little use for current fusion jazz performances. His three-label catalog contains hardly any music built around electronic amplification of instruments.

"There's no business like records," he enthuses. "My entire life has revolved around sound reproduction. What other business can you enjoy all day and then take home and enjoy again before and after dinner and again in the morning at breakfast?"

## Jazz Academy

PHILADELPHIA — A music school expressly for the professional training of jazz musicians has been founded here by Bill Lewis, himself a long-time jazz musician. It's the Long March Jazz Academy, operating as a non-profit organization.

To help get the school started, Lewis staged a pair of benefit concerts Sunday (14) with Lionel Hampton's band coming in for 3 and 5 p.m. concerts. The school, with professional jazz musicians as teachers, is accepting both beginners and those who already have some musical training. Beginners will be drilled in the basics, just like any other music school, Lewis said. But once they have their basics, they will be taught jazz.

## Grant For Jazz

CHICAGO—Avant-garde jazzman Adegoke Steve Colson has received a \$4,000 grant to produce his "Greens, Rice And Hope," a special presentation about black musical heritage in America. Money is from the National Endowment for the Arts.

FEBRUARY 21, 1981 BILLBOARD

# INNER CITY

## The Jazz Legacy Series

Twelve imperative additions to every jazz collection.

- Clifford Brown *The Paris Collection* IC 7011
- Roy Eldridge *I Remember Harlem* IC 7012
- Bobby Jaspar *Revisited* IC 7013
- Jimmy Witherspoon *Live at the Olympia* IC 7014
- Willie "The Lion" Smith *Retrospective* IC 7015
- Lucky Thompson *Paris 1956* IC 7016
- Gerry Mulligan/Bobby Brookmeyer *Paris Concert* IC 7017
- Don Byas *Master Balladeer* IC 7018
- Buck Clayton *Tenderly* IC 7019
- James Moody/Max Roach *In The Beginning* IC 7020
- Jonah Jones *Jonah's Wail* IC 7021
- Al Cohn/J.J. Johnson *The New York Sessions* IC 7022



Jazz that set Paris ablaze in post World War II Europe.

Buck Clayton

Roy Eldridge

Bobby Jaspar

Clifford Brown

Lucky Thompson

Don Byas

### OTHER RECENT RELEASES

- Cybill Shepherd/Stan Getz IC 1097
- Judy Roberts *The Other World* IC 1088
- Susannah McCorkle *sings Mercer* IC 1101
- Tom Lellis *...and in this corner* IC 1090

- Tommy Flanagan *Trinity*
- David Friesen *Other Mansions*
- Solar Plexus *Earth Songs*
- Larry Vuckovich *Blue Balkan*
- Tal Farlow w. Mike Nock *Trinity*
- Arni Egilsson *Bassus Erectus*

- IC 1084
- IC 1086
- IC 1087
- IC 1096
- IC 1099
- IC 1103

- Tim Eyermann *Aloha*
- Didier Lockwood *Surya*
- Helen Merrill *Chasin' The Bird*
- Sadao Watanabe *Autumn Blow*
- Sadao Watanabe *Bird of Paradise*
- Terumasa Hino *City Connection*

- IC 1095
- IC 1092
- IC 1080
- IC 6064
- IC 6061
- IC 6068

- Terumasa Hino *Day Dream*
- Hiroshi Fukumura *Hunt Up Wind*
- Bunny Brunel *Touch*
- Django Reinhardt *Hot Club*
- Django Reinhardt *Solos/Duets/Trios*
- Django Reinhardt *Compositions*

- IC 6069
- IC 6067
- IC 1102
- IC 1104
- IC 1105
- IC 1106

**INNER CITY**  
423 West 55th Street  
New York, N.Y. 10019  
TELEX #427997

# Billboard Hot Country Singles

Survey For Week Ending 2/21/81

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	11	<b>SOUTHERN RAINS</b> —Mel Tillis (R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	★	45	5	<b>TOO LONG GONE</b> —Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)	69	48	13	<b>FOLLOWING THE FEELING</b> —Moe Bandy & Judy Bailey (C. Craig), Columbia 11-11395 (Screen Gems-EMI, BMI)	
★	3	11	<b>ARE YOU HAPPY BABY?</b> —Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)	37	37	11	<b>A LOSER'S NIGHT OUT</b> —Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Temar, ASCAP/Hinsdale, BMI)	★	70	NEW ENTRY	<b>MISTER PEEPERS</b> —Bill Anderson (M. Charon), MCA 51052 (Crazy Cajun/Points West, BMI)	
★	6	6	<b>DO YOU LOVE AS GOOD AS YOU LOOK</b> —Belamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)	★	47	3	<b>TAKE IT EASY</b> —Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	★	71	NEW ENTRY	<b>DON'T ANYBODY GET HIGH (On Love Anymore)</b> —The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)	
★	4	1	<b>WHO'S CHEATIN' WHO</b> —Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	★	39	5	<b>I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC</b> —Razzy Bailey (J. Slate, J. Hurt, L. Keith, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP)	72	49	11	<b>YOU BETTER MOVE ON</b> —George Jones and Johnny Paycheck (A. Alexander), Epic 19-50949 (Deva, BMI)	
★	18	6	<b>GUITAR MAN</b> —Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	★	53	2	<b>A HEADACHE TOMORROW (Or A Heartache Tonight)</b> —Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	73	50	13	<b>COUNTRYFIED</b> —Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)	
★	14	10	<b>CAN I SEE YOU TONIGHT</b> —Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	★	41	7	<b>1959</b> —John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	74	51	14	<b>NOBODY'S FOOL</b> —Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/Van Hoy/Unichappell/Cross Keys, BMA; ASCAP)	
★	8	15	<b>SILENT TREATMENT</b> —Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	★	42	11	<b>DON'T YOU EVER GET TIRED (Of Hurting Me)</b> —Willie Nelson & Ray Price (H. Cochran), Columbia 11-11405 (Tree, BMI)	75	54	12	<b>I FEEL LIKE LOVING YOU AGAIN</b> —T.G. Sheppard (B. Braddock, S. Throckmorton), Warner/Curb 49615 (Tree, BMI)	
★	8	9	<b>HILLBILLY GIRL WITH THE BLUES</b> —Lacy J. Dalton (L.J. Dalton), Columbia 11-11410 (Algee, BMI)	★	43	43	<b>READY FOR THE TIMES TO GET BETTER</b> —Joe Sun (A. Reynolds), Ovation 1162 (Aunt Polly's, BMI)	76	59	13	<b>9 TO 5</b> —Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fanfare, BMI)	
★	16	7	<b>ANGEL FLYING TOO CLOSE TO THE GROUND</b> —Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	★	44	74	<b>LEONARD</b> —Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	★	87	2	<b>BETTER SIDE OF THIRTY</b> —Billy Parker (J. McFarland), Oak647565 (Calente, ASCAP)	
★	10	14	<b>ANY WHICH WAY YOU CAN</b> —Glen Campbell (M. Brown, S. Dorf, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI)	★	45	55	<b>IT'S A HEARTACHE</b> —Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)	★	78	81	3	<b>REACHIN' FOR FREEDOM</b> —Ron Shaw (R.L. Smith), Pacific Challenger 1639 (Moonridge, ASCAP)
★	12	13	<b>KILLIN' TIME</b> —Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)	★	46	58	<b>ANY WAY YOU WANT ME</b> —Gene Watson (L. Offman), Warner/Viva 49648 (Senor/Cibie, ASCAP)	★	79	88	2	<b>WILLIE, WON'T YOU SING A SONG WITH ME</b> —George Burns (G. Sutton), Mercury 57045 (Rodeo Cowboy, BMI)
★	13	12	<b>DON'T LOOK NOW (But We Just Fell In Love)</b> —Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)	★	47	19	<b>WILLIE JONES</b> —Bobby Bare (C. Daniels), Columbia 11-11408 (Dama Sutra/Hat Band, BMI)	★	80	NEW ENTRY	<b>ANYTHING THAT HURTS YOU (Hurts Me)</b> —Keith Stegall (C. Monk, J. Lee), Capitol 4967 (April/United Artists, ASCAP)	
★	15	10	<b>CUP OF TEA</b> —Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	★	48	52	<b>20/20 HINDSIGHT</b> —Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)	81	60	9	<b>CAROLINA (I Remember You)</b> —Charlie Daniels Band (C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards), Epic 19-50955 (Hat Band, BMI)	
★	17	10	<b>WHAT'S NEW WITH YOU</b> —Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	★	49	25	<b>ANYTHING BUT YES IS STILL NO</b> —Stephanie Winslow (L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI)	82	61	11	<b>GETTIN' OVER YOU</b> —Tim Rex and Oklahoma (C.L. Rutledge), Dee Jay 107 (Big Crush/Phono, SESAC)	
★	20	9	<b>WANDERING EYES</b> —Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)	★	50	62	<b>I REMEMBER YOU</b> —Slim Whitman (J.H. Mercer, V. Schertzinger), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)	83	63	17	<b>DOWN TO MY LAST BROKEN HEART</b> —Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)	
★	21	6	<b>DRIFTER</b> —Sylvia (D. Pfrimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	★	51	57	<b>MY TURN</b> —Donna Hazard (L. Chiracka, J. Hugely), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP)	84	64	16	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave, Briarpatch, BMI)	
★	22	6	<b>IF DRINKIN' DON'T KILL ME (Your Memory Will)</b> —George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	★	52	30	<b>YELLOW PAGES</b> —Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)	85	84	3	<b>HONKY TONK SATURDAY NIGHT</b> —Becky Hobbs (M.R. Martin, B. Hobbs), Mercury 57041 (Al Gallico/Songbreaker/Mike Martin, BMI)	
★	23	7	<b>YOUR GOOD GIRL'S GONNA GO BAD</b> —Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	★	53	41	<b>BEAUTIFUL YOU</b> —The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)	86	85	3	<b>HAVE YOU EVER SEEN THE RAIN</b> —Pam Hobbs (J.C. Fogerty), 50 States 79 (Jandora, BMI)	
★	24	6	<b>THIRTY NINE AND HOLDING</b> —Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	★	54	66	<b>COMPLETELY OUT OF LOVE</b> —Marty Robbins (M. Robbins), Columbia 11-11425 (Mariposa, BMI)	★	87	NEW ENTRY	<b>EVERY BREATH I TAKE</b> —EME (G. Goffin, C. King), EPI 1541 (Screen Gems/Columbia, BMI)	
★	26	5	<b>WHAT I HAD WITH YOU</b> —John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	★	55	56	<b>SEVEN BRIDGES ROAD</b> —Eagles (S. Young), Asylum 47100 (Irving, BMI)	★	88	NEW ENTRY	<b>MY SONG DON'T SING THE SAME</b> —Kris Carpenter (J. English), Door Knob 146 (Beechwood, BMI)	
★	27	3	<b>TEXAS WOMEN</b> —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	★	56	NEW ENTRY	<b>FALLING AGAIN</b> —Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	89	93	2	<b>YOU'VE GOT THE DEVIL IN YOUR EYES</b> —Ann J. Morton (S. Milette, W. Ellis), Prairie Dust 8004 (Ann Extra, BMI/Kayley, SESAC)	
★	28	5	<b>SOMETHIN' ON THE RADIO</b> —Jacky Ward (P. McManes), Mercury 57044 (Music City, ASCAP)	★	57	NEW ENTRY	<b>REST YOUR LOVE ON ME</b> —Conway Twitty (B. Gibb), MCA 51059 (Stigwood, BMI)	90	90	2	<b>FRUSTRATION</b> —Wyven Alexander (W. Alexander), Gervasi 633 (IRDA) (Gervasi, BMI)	
★	29	2	<b>PICKIN' UP STRANGERS</b> —Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	★	58	NEW ENTRY	<b>IT DON'T GET BETTER THAN THIS</b> —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	91	67	5	<b>SHE'S A FRIEND OF A FRIEND</b> —The Burrito Brothers (J. Beland, G. Guibeau), Curb/CBS 5402 (Atlantic, BMI)	
★	31	5	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> —Joe Stampley (L. Cheslier, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	★	59	65	<b>DIXIE ROAD</b> —King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)	92	68	20	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SECAC)	
★	25	4	<b>I'LL BE THERE (If You Ever Want Me)</b> —Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubb, BMI)	★	60	79	<b>ONE MORE LAST CHANCE</b> —Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)	★	93	NEW ENTRY	<b>WHAT WOULD YOU DO</b> —John Rex Reeves (J. Reeves), Soc-A-Gee 109 (Tuck-A-Hoe, BMI)	
★	32	6	<b>I HAVE A DREAM</b> —Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	★	61	NEW ENTRY	<b>STORMS NEVER LAST</b> —Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)	94	69	16	<b>GIRLS, WOMEN AND LADIES</b> —Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	
★	33	6	<b>YOU'RE THE REASON GOD MADE OKLAHOMA</b> —David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	★	62	77	<b>IT WAS YOU</b> —Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)	95	70	13	<b>I JUST WANT TO BE WITH YOU</b> —Sammie Smith (R. Murrah), Sound Factory 425 (Magic Castle/Blackwood, BMI)	
★	34	2	<b>OLD FLAME</b> —Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	★	63	75	<b>I DON'T WANT TO KNOW YOUR NAME</b> —Glen Campbell (M. Smotherman), Capitol 4959 (Seventh Sun, ASCAP)	96	71	12	<b>IT TOOK US ALL NIGHT LONG TO SAY GOODBYE</b> —Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall-Clement/Maplehill/Vogue, BMI)	
★	35	5	<b>PEACE OF MIND</b> —Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	★	64	82	<b>ARE WE DREAMIN' THE SAME DREAM</b> —Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)	97	72	4	<b>FOOL THAT I AM</b> —Rita Coolidge (B. Roberts, C.B. Sager), A&M 2281 (Unichappell/Begonia/Melodies/Fedora, BMI)	
★	38	4	<b>LOVIN' WHAT YOUR LOVIN' DOES TO ME</b> —Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	★	65	80	<b>BLUE COLLAR BLUES</b> —Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Df The Pecos, BMI)	98	73	5	<b>S.O.S.</b> —Johnny Carver (B. Anderson, S. Anderson, B. Ulvaeus), Tanglewood 1905 (Countless, BMI)	
★	36	5	<b>DIXIE MAN</b> —Randy Barlow (K. Bell, T. Skinner, J.L. Wallace), Paid 116 (Hall-Clement, BMI)	★	66	NEW ENTRY	<b>SEVEN YEAR ACHE</b> —Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	99	76	18	<b>GIVING UP EASY</b> —Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	
★	39	3	<b>LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW</b> —Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	★	67	42	<b>YOUR MEMORY</b> —Steve Wariner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)	100	78	5	<b>WITHOUT LOVE</b> —Johnny Cash (N. Lowe), Columbia 11-11424 (Plangent Visions, ASCAP)	
★	40	4	<b>CRYING</b> —D. McLean (R. Orbison, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	★	68	NEW ENTRY	<b>HOOED ON MUSIC</b> —Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)					
★	46	3	<b>PERFECT FOOL</b> —Debby Boone (D. Pfeiler), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)									
★	44	4	<b>EVERY NOW AND THEN</b> —Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)									

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



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# Cities' Pop Jukeboxes Reflect Rise Of Country

By ROBYN WELLS

NASHVILLE—Strong crossover airplay and increased video exposure of country artists, coupled with the growth of country discos, are key factors in a significant rise in country programming on pop jukeboxes in urban markets.

Strengthening the bond between radio and jukebox programming is the surge in country Arbitron shares. The continuum of radio format changes to country should have a positive effect on the trend, although it is too early to determine its impact.

Country programming on pop jukeboxes has jumped 15%-25% during the past six-eight months, according to retailers and jukebox operators surveyed in New York, Chi-

cago, Boston, Detroit, Milwaukee, Houston, Dallas, Nashville, Los Angeles, Jacksonville, St. Louis and Pittsburgh.

"All the airplay country music is receiving on both AM and FM is creating a whole new audience of listeners," notes Gary Ciba, sales representative for Apex-Martin, a one-stop which distributes to the New York region. "It's rearranging the whole market."

Not surprisingly, the crossover artists like Kenny Rogers, Dolly Parton, Eddie Rabbitt, Crystal Gayle, Willie Nelson, Glen Campbell, Elvis Presley and newcomer Terri Gibbs are making the biggest splash in the pop market. Ronnie Milsap, Don Williams, Mickey Gilley and Barbara Mandrell are also among the oft-cited country artists making the switch. Although it varies from market to market, traditional sounding country artists are generally not hot pop items.

"If a song doesn't get airplay, we usually won't program it. People just won't play a strange name," says Peter Venettis, vice president of Union Music Co., which operates about 200 jukeboxes in the Detroit area.

Pointing to the country crossover phenomenon, Buddy Robinson, president of Music Operators Service near Anaheim, contends that many country artists are moving toward pop-sounding product, thereby increasing exposure and chart activity, two positive factors in the programmer's mind. Robinson's operation services some eight Western states, plus Alaska, Hawaii and Guam. The country trend is consistent in these outlying areas, he says.

Recorders for country singles are up, in some cases equaling those for pop. Bob Love, buyer and national trade reporter for L & R Distributor in St. Louis, notes that pop play has

triggered interest in country artists' old catalog.

Says Debbie Childres, singles buyer and vice president for Records and Reels in Dallas, "Old country catalog is being played on pop boxes. But so many songs are being cut out that record companies are making it tough to find and play old 45s."

R&b boxes have not started implementing country music in its rotation with any regularity, although Kenny Rogers' "Lady" received a lot of play. Cristy Lane's "I Have A Dream" is generating some r&b interest in Detroit and New York, reportedly.

The Mexican population in California is also jumping on the country bandwagon. "An awful lot of the music we program for the Mexican clientele is country," says Diane Farleigh, division manager for Tempo Sales in Santa Clara, a branch of Silco West.

While country music is making inroads in many urban markets, its effects are not being felt everywhere. Although pop jukeboxes in Boston are incorporating more country music, the percentage is well below the national average. Peter McDermott, owner of Peter's One-Stop, attributes this fact to the lack of a major country radio station in the area.

"Most of my customers have to buy country songs by hearsay," he states. "Country music would pick up in this area if just one station would program it. As it is now, when a country song starts crossing over to pop, I have to tell the route men that they better start cross-programming it on their pop boxes." McDermott notes that most of his country sales are routed toward New England, away from the Boston area.

While comparisons to the disco craze several years ago are inevitable, most feel that the trend toward country music is not a passing fad.

"Through the years, country music has always been jukebox-oriented. You could hear it in any little diner, traveling across the country," observes John Jankowski, singles buyer for Radio Doctors in Milwaukee. "Now that it is moving into urban areas airplay will attract new audiences to country music."

"Country music is going through the roof," sums up Elliott Silverstein, vice president for Silco West, near Los Angeles. "It has a good sound, with electronic sophistication. It's an American sound, an important part of the movement toward nationalism and roots."

## TCB Relocates

LOS ANGELES—TCB, a public relations firm, has relocated. Its new address is: 4607 Natick St., Sherman Oaks, Calif. 91405. (213) 981-8745.

## German To Cut Country Album

NASHVILLE—Popular German television personality Freddy Quinn will cut his debut U.S. album of country music through the auspices of Jimmy and Jack Key of Newkeys Music, Inc.

Under terms of an agreement between Newkeys Music and Werner Triepke and Quinn representing Esperanza Music Productions in Hamburg, Germany, the Polydor artist will record the album in Nashville in March. Plans covered in the negotiation also call for further booking, promotion and production by Newkeys on various other European artists.

Esperanza Music is the European affiliate of Newkeys Music, Inc.

## Williams, White Embark On Tour

MEMPHIS—Southern Concerts, Inc., capitalizing on the popularity of outlaw country in this region, has bought eight dates on Hank Williams, Jr. and Tony Joe White to follow its recent David Allen Coe promotion.

Their opening stop at the Auditorium Dixon-Myers Hall here on Jan. 27 drew a crowd of 3,200. Juice Newton, promoting her new "Angel Of The Morning" album on Capitol

Records, was also on the bill. Williams and White will play Eldorado, Ark., on Feb. 27; St. Louis, Mo., on March 26; and Little Rock, Ark., on June 5.

Johnny Paycheck will join the duo on July 24 in Jackson, Miss., and July 25 in Monroe, La.

The Tulsa, Okla., and San Antonio, Texas, dates have not been finalized according to Buddy Swords, owner of Southern Concerts.

# Capitol Accord Helping Sunbird Crack Top 10

BY KIP KIRBY

NASHVILLE — Attaining a top 10 record within the first year and a half of operation is an enviable position for a fledgling label.

Which is precisely where Sunbird Records finds itself with Earl Thomas Conley's first single for the label, "Silent Treatment." The record is still on an upward swing at a starred 7.

Less than two years old, Sunbird has quietly but steadily accumulated a sizable roster of both new and established acts. Although several of the names are familiar ones to country listeners—Price Mitchell, Sheb Wooley, Freddie Hart, O.B. McClinton, Bobby G. Rice—none has currently achieved the degree of success which Sunbird president Nelson Larkin sees as a label priority.

The "open sesame" for Sunbird's future, according to Larkin, is its distribution agreement with Capitol Records: "I don't think we could have made it if we hadn't signed with major label distribution," explains Larkin (who also serves as Sunbird's in-house producer on most of the projects). "We originally made the mistake of trying to depend on independent distributors and it didn't work."

Besides Sunbird's affiliation with Capitol, the label also has the advantage of in-house direct marketing available to its acts. Co-owner with Larkin is Don Mundo, president of Lakeshore Music in California, which handles extensive tv direct marketing campaigns. Sunbird compiles the packages and receives royalties from each LP sold. So far, catalog produced by Sunbird and sold through Lakeshore include album catalog by Hart, Wooley, Jerry Maxlane, the late Mel Street and a package on Stonewall Jackson.

Larkin and Mundo began Sunbird Records in 1979, using assets Larkin had accumulated after purchasing the now-defunct GRT Records catalog. Larkin formerly operated GRT's Nashville division.

By moving slowly and without fanfare, Sunbird has managed to pull together a respectable marketing campaign behind its roster. Supporting the debut Conley album, "Blue Pearl," which contains the hit single, "Silent Treatment," Sunbird will be offering a "Pearls From Earl" display contest involving approximately 500 retail outlets around the country with strings of pearls for prizes.

The month-long promotion is due to begin at the end of February.

Then in April, the label will feature 14 different albums in a "Country Corner" promotion that's tied in with the Justin Boot Co. Capitol distributors who reach their sales quotas on Sunbird product covered in the campaign receive free pairs of boots.

"It's hard getting attention when you're young and new," says Larkin, "because there's no way to avoid finding yourself in competition with the majors. All you can do is try to put out hit records that radio likes—and that people will buy."

John Paul Jones has just been added to the label as director of marketing, joining sales director Sam Citro, national promotion director Beau James, country promotion director Mike Searls, sales coordinator Alyssa Bagley, and assistant a&r Sara Young, who works with Larkin.

Sales on Conley's album are approaching 75,000, which Larkin views as "not bad at all for an independent label." Conley was previously on Warner Bros. but failed to crack top 20.

"20/20 Hindsight" is another single that's showing promise on the charts. Released by Sunbird artist Billy Larkin, the record is currently on an upward swing at starred 48. Sheb Wooley's novelty single, "Jackhammer Man," has just shipped, and Larkin is hoping it follows in the footsteps of Wooley's 1958 monster, "Purple People Eater."

Also in the works within the next three months will be albums on Freddie Hart, O.B. McClinton ("The Chocolate Cowboy"), and Jerry Maxlane, with singles due on Glenn Barber, Linda K. Lance and Diana. Active Sunbird catalog includes "Stonewall Jackson's Greatest Hits" and Jacky Ward's "Big Blue Diamond," both obtained by Larkin through his GRT deal, along with rights to the Mel Street catalog recorded before the singer's death.

Mundo and Larkin jointly own Sunbird's publishing wing, the umbrella company for Blue Moon and Red Ribbon Music, which are administered by April/Blackwood. Writers for the in-house firm include Billy Larkin, Conley, Bobby G. Rice, Glenn Barber and Glenn Barber Jr.



Conley Countdown: Sunbird artist Earl Thomas Conley, right, discusses the success of his first top 10 single, "Silent Treatment," with Bob Kingsley, host of the syndicated radio show, "American Country Countdown."

## 1st Equa Single Slated In March

NASHVILLE—Equa Records, a new country music label from Fremont, Calif., will release its first single in March—after months of promoting the company's name among radio stations.

Label president Warren Johnson says the single will be Gail Zieler's "The Two-Dollar Ride." Zieler and Equa's only other artist, Sandy Clark, both have albums ready to release. Johnson says, once the singles create sufficient interest.

To pave the way for the new records, Equa promoters Bob Jackson and Ray Martin sent a series of novelties and teaser notices to 2,000 country radio stations over a period of several months. Included in the mailings were keychains, pens, coffee cups, cards and four-inch cubes of notepaper—all bearing the Equa logo.

Johnson says that 240 stations were selected to receive the entire promotional package. The rest got the print notices only.

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Survey For Week Ending 2/14/81

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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	11	<b>9 TO 5 AND ODD JOBS</b> Dolly Parton, RCA AHL1 3852	39	39	11	<b>THE BEST OF THE KENDALLS</b> The Kendalls, Ovation OV 1756
	2	18	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty L00 1072	40	37	19	<b>HELP YOURSELF</b> Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582
	3	32	<b>HORIZON ●</b> Eddie Rabbitt, Elektra 6E-276	41	41	16	<b>LOOKIN' GOOD</b> Loretta Lynn, MCA 5148
	4	19	<b>GREATEST HITS</b> Rennie Milap, RCA AHL1 3772	42	47	67	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
	5	27	<b>I BELIEVE IN YOU</b> Don Williams, MCA 5133	43	29	17	<b>TEXAS IN MY REAR VIEW MIRROR</b> Mac Davis, Casablanca NBLP 7239
	6	21	<b>GREATEST HITS ▲</b> Anne Murray, Capitol SOD 12110	44	44	2	<b>KILLER COUNTRY</b> Jerry Lee Lewis, Elektra 6E 281
	7	95	<b>GREATEST HITS ▲</b> Waylon Jennings, RCA AHL1-3378	45	33	25	<b>PORTER AND DOLLY</b> Porter Wagoner and Dolly Parton, RCA AHL1 3700
	8	16	<b>BACK TO THE BARROOMS</b> Merle Haggard, MCA 5139	46	34	11	<b>WHO'S CHEATIN WHO</b> Charly McClain, Epic JE 36760
	9	11	<b>ANY WHICH WAY YOU CAN</b> Soundtrack, Warner Bros. HS 3499	47	50	9	<b>ED BRUCE</b> Ed Bruce, MCA 3242
	10	16	<b>GREATEST HITS</b> The Oak Ridge Boys, MCA 5150	48	46	17	<b>REST YOUR LOVE ON ME</b> Conway Twitty, MCA 5138
	11	21	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586	49	49	2	<b>IT'S THE WORLD GONE CRAZY</b> Glen Campbell, Capitol SOD 12124
	12	24	<b>RAZZY</b> Razzy Bailey, RCA AHL1 3688	50	48	13	<b>FOLLOWING THE FEELING</b> Moe Bandy, Columbia JC 36789
	13	67	<b>THE BEST OF EDDIE RABBITT ●</b> Elektra 6E 235	51	45	22	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512
	14	25	<b>HONEYSUCKLE ROSE ▲</b> Soundtrack Columbia S236752	★	NEW ENTRY		<b>DON'T IT BREAK YOUR HEART</b> Con Hunley Warner Bros. BSK 3474
☆	23	3	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 5173	53	52	35	<b>FRIDAY NIGHT BLUES</b> John Conlee, MCA 3246
	16	37	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1 3644	54	58	7	<b>IT'S HARD TO BE HUMBLE</b> Mac Davis, Casablanca NBLP 7207
	17	15	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum 6E 309	55	60	161	<b>TEN YEARS OF GOLD ▲</b> Kenny Rogers, United Artists UA-LA 835-H
	18	12	<b>SONS OF THE SUN</b> The Bellamy Brothers, Warner/Curb BSK 3491	56	57	115	<b>THE GAMBLER ▲</b> Kenny Rogers, United Artists UA LA 934-H
	19	38	<b>MUSIC MAN ●</b> Waylon Jennings, RCA AHL1-3602	57	61	39	<b>MILLION MILE REFLECTIONS</b> The Charlie Daniels Band, Epic JE 36751
	20	3	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330	58	55	4	<b>BLUE KENTUCKY GIRL</b> Emmylou Harris, Warner Bros. BSK 3318
	21	29	<b>FULL MOON ▲</b> The Charlie Daniels Band, Epic FE 36571	59	64	31	<b>WHERE DID THE MONEY GO?</b> Hoyt Axton, Jeremiah JH-5001
	22	13	<b>ENCORE</b> Mickey Gilley, Epic JE 36851	60	68	16	<b>DREAMLOVERS</b> Tanya Tucker, MCA 5140
	23	21	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136	61	54	5	<b>THE WAY I AM</b> Merle Haggard, MCA 3229
	24	4	<b>GREATEST HITS</b> Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36489	62	56	35	<b>WAYLON AND WILLIE ▲</b> RCA AFL1-2686
	25	40	<b>URBAN COWBOY ▲</b> Soundtrack, Asylum DP 90002	63	67	10	<b>STRAIGHT AHEAD</b> Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	26	36	<b>SAN ANTONIO ROSE</b> Willie Nelson and Ray Price, Columbia 36476	64	66	51	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> Charley Pride, RCA AHL1-3548
☆	51	5	<b>I'LL BE THERE</b> Gail Davies, Warner Bros. BSK 3509	65	70	10	<b>A WOMAN'S HEART</b> Crystal Gayle, Liberty L00 1080
★	35	6	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> Janie Fricke, Columbia JC 36820	66	69	17	<b>ALWAYS</b> Patsy Cline, MCA 3263
★	29	NEW ENTRY	<b>GUJAR MAN</b> Elvis Presley, RCA AHL1 3197	67	72	39	<b>THE BEST OF DON WILLIAMS VOL. II ●</b> Don Williams, MCA 3096
	30	6	<b>URBAN COWBOY II</b> Various Artists/Soundtrack, Full Moon/Epic SE 36921	68	75	45	<b>GIDEON ▲</b> Kenny Rogers, United Artists L00 1935
★	40	26	<b>SMOOTH SAILIN'</b> T.G. Sheppard, Warner/Curb BSK 3423	69	71	4	<b>CLASSIC CRYSTAL</b> Crystal Gayle, Liberty L00 982
	32	20	<b>HARD TIMES</b> Lacy J. Dalton, Columbia JC 36763	70	73	86	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E-194
	33	12	<b>SOUTHERN RAIN</b> Mel Tillis, Elektra 6E 310	71	65	74	<b>KENNY ▲</b> Kenny Rogers, United Artists LWAK 979
	34	146	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305	72	59	35	<b>OUTLAWS</b> Waylon Jennings, RCA AFL1-1321
	35	39	<b>ROSES IN THE SNOW</b> Emmylou Harris, Warner Bros. BSK 3422	73	43	116	<b>WILLIE AND FAMILY LIVE ▲</b> Willie Nelson, Columbia KC 2-35642
	36	32	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492	74	63	23	<b>NO ONE WILL EVER KNOW</b> Gene Watson, Capitol ST 12102
	37	3	<b>I'M COUNTRYFIED</b> Mel McDaniel, Capitol ST 12116	75	74	18	<b>SONGS I LOVE TO SING</b> Slim Whitman, Epic JE 36768
	38	35	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb 6E-278				

★ 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

Chart  
Fax

By ROBYN WELLS

"Southern Rains" delivers Mel Tillis his first No. 1 country single since "Coca Cola Cowboy" back in June 1979. Stormy weather seems to bode fair tidings for Elektra artists—Eddie Rabbitt took top honors with "I Love A Rainy Night" just five weeks ago.

There's a flurry of strong upward activity in the top 10, headed by Dottie West at starred 2 with "Are You Happy Baby." The Bellamy Brothers' "Do You Love As Good As You Look" continues to skyrocket, jumping to superstarred 3. Leaping 13 spots to superstarred 5 is Elvis Presley, with "Guitar Man," while Tanya Tucker's "Dream Lovers" flies to superstarred 6. At starred 7 is Earl Thomas Conley, with "Silent Treatment," as Willie Nelson's "Angel Flying Too Close To The Ground" ascends to superstarred 9. Also in the top 10 are Charly McClain, Lacy J. Dalton and Glen Campbell.

When Merle Haggard decides to do a tribute, he does it with style. "Leonard," his ode to Tommy Collins, is the prime mover of the week, stretching 30 paces to superstarred 44. Ray Stevens jumps 19 spots to superstarred 60, with "One More Last Chance," going up another 18 spots to superstarred 64 is Charlie Rich, while Billy "Crash" Craddock moves to superstarred 62. "A Headache Tomorrow (Or A Heartache Tonight)" propels Mickey Gilley forward 13 spots to superstarred 40. Rounding out the prime movers with 12-place jumps apiece are Debby Boone, Gene Watson, Slim Whitman, Marty Robbins, and Glen Campbell.

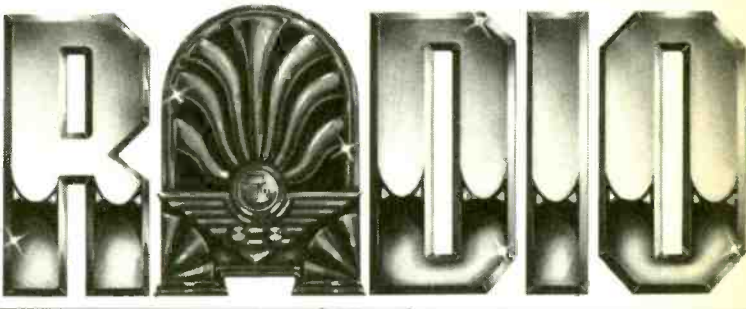
Don Williams breaks onto the country chart at starred 56 with "Falling Again." Close behind are Conway Twitty at starred 57 with "Rest Your Love On Me" and Larry Gatlin and the Gatlin Brothers Band at starred 58 with "It Don't Get Better Than This." A couple of husband/wife efforts debut—Waylon Jennings and Jessi Colter enter at starred 61 with "Storms Never Last," while Rosanne Cash bows at starred 66 with her self-penned "Seven Year Ache," produced by husband Rodney Crowell. Mac Davis comes in at starred 68 with the rockabilly-flavored "Hooked On Music," as Bill Anderson slides in at starred 70 with the clever "Mr. Peepers." At starred 71 is the Shoppe, followed by Keith Stegall at starred 80 with "Anything That Hurts You (Hurts Me)." Making their first-time ever appearances on the country singles chart are EME, Kris Carpenter and John Rex Reeves.

**BUBBLING UNDER THE HOT 100:**  
 101—I WANT TO SEE ME IN YOUR EYES—Gene Kennedy & Karen Jeglum (Door Knob)  
 102—DON'T EVER LEAVE ME AGAIN—Max D. Barnes (Ovation)  
 103—IT'S LIKE FALLING IN LOVE—Chris Waters (Rio)  
 104—YOU ARE THE ONE—Sligo Studio Band (GBS)  
 105—BEETHOVEN WAS BEFORE MY TIME—Jerry Dycke (Churchill)

**LP CHART ACTION:**  
 Dolly Parton holds on to the top spot with "9 To 5 And Odd Jobs." A quartet demonstrates strong chart action—Terri Gibbs accelerates to superstarred 15 with "Somebody's Knockin'"; "I'll Be There" puts Gail Davies at superstarred 27; Janie Fricke moves to starred 28 with "I'll Need Someone To Hold Me When I Cry;" and T.G. Sheppard cruises to starred 31 with "Smooth Sailing."  
 "Guitar Man" bows at a red-hot superstarred 29. It should prove to be a blockbuster LP for Elvis Presley. "Don't It Break Your Heart" puts Con Hunley at starred 52.

Fender Faces Suit

NASHVILLE—Huey Meaux and Music Enterprises, Inc. have initiated a lawsuit against country singer Freddy Fender for breach of contract.  
 The lawsuit, filed in the 113th judicial district court of Harris County, Tex., claims that Fender has reneged on a contractual obligation to record for Music Enterprises, Inc., and has issued no product for the firm within the past year.  
 Meaux, Fender's longtime manager and mentor, abbreviated his management agreement with the singer in January of 1980.

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- "How To Read An ARB"  
 —George Burns (Media Consultant)
- "Positioning & Marketing Your Station"  
 —Jon Coleman
- "How To Buy A Radio Station"
- "Selling Country Music From Another Point Of View"
- "Getting More Profit & Productivity From Your Sales People"  
 —Jim Hooker
- "Your Place In The Marketplace In Sales"  
 —Jim Williams
- "People Management"
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- Records: Trades & Radio"
- How To Put Your Face In The Marketplace"  
 VTR Presentation
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Advance Registration  
 Cut-off:  
 February 20th

FEBRUARY 21, 1981 BILLBOARD

# Liberty Boosts Ties To Nashville Writers

• Continued from page 10

lie Jo Spears' "Only The Hits" and Crisly Lane's "I Have A Dream" hitting radio and retail in a mini-blitz. The LPs were released at the same time that each of the artists was climbing the charts with strong singles from the new albums. (This week, West's "Are You Happy Baby" inches up to a starred 2. Spears' "Your Good Girl's Gonna Go Bad" hits starred 18, and Lane's "I Have A Dream" moves up to a starred 26.)

The record company is engaging in a full-scale marketing effort behind "Wild West" as part of its ongoing campaign to escalate her crossover success. Focal points of the promotion include both lifesized and counter-top standups featuring West in a glittery silver western outfit and hat; color posters in three different sizes; and display easels tying in with the album graphics. Liberty is also sponsoring a March sales promotion campaign for field personnel in its 12 branches, with cash awards given to the best sales displays based on in-store photos by the label's sales representatives.

Liberty is co-opting national advertising with key retailers, as well as buying full-page color trade and consumer ads spotlighting "Wild

West." Additional ads will support the Spears and Lane LPs.

Television is an avenue which West is constantly exploring. March activity calls for the singer to cohost "Solid Gold" with Dionne Warwick, tape a segment of "Barbara Mandrell and the Mandrell Sisters," and appear on "Midnight Special." Still in the can for domestic and foreign distribution is an hour-long West tv special centered around her "Special Delivery" LP of last year. Geared for cable syndication, the show features her guests Kenny Rogers and Dave and Sugar, and was produced by Ken Kragen and John Marias for Ken Kragen Productions.

"We look at the artists we sign in terms of their future crossover potential," comments Grierson. "We always like to have the chance for unlimited exposure in a variety of formats once we decide to go with an act."

New signings for the label include Marty Balin, Fast Fontaine, Michael Murphey, Peter Tosh, Alan David, Jim Chesnut, Sheena Easton, Kasim Sultan, Diana Sherrill, Bill Nash, Gary "U.S." Bonds, whose first album is being produced by Bruce Springsteen and Miami Steve Van Zandt, with backup from members of Springsteen's "B" Street Band.

# Dallas Group Reflects Growing Urban Cowboy Craze: Country Disco Pools

By KIP KIRBY

NASHVILLE—The contemporary urban cowboy craze has spawned a predictable offshoot—the country disco record pool. One that's gathering momentum in the Dallas area is the Country DJ Assn.

The pool was formed only three and a half months ago by its deejay president, Ray Murphy, who started the organization to service the numerous discos now catering to a country clientele. Murphy was formerly an officer with the Dallas-Ft. Worth Disco DJ Assn.

"It was obvious that country is what's happening in clubs now," says Murphy, explaining his decision to splinter off and start his own country-only pool. "Although I'd never spun country records before, you can't ignore a trend this big. I think people are generally burned out on disco and ready for a change."

Already, Murphy has signed up 35 country disco clubs, including a Houston Hilton location and 18 of

## Lee In Spanish

NASHVILLE — Based on the strength of its singular U.S. success, "Lookin' For Love" has now been recorded by Johnny Lee for the Spanish-speaking market.

Producer Jose Silva, who has done Spanish versions of English hits with the Pointer Sisters, Jermaine Jackson, Kenny Rogers, Robbie Dupree, Kim Carnes and Anne Murray, oversaw the arrangement via his Los Angeles-based firm, Latin Connection.

## Talent Theatre

NASHVILLE—Nashville-based Limelights, Inc. will showcase approximately 20 acts when it stages its annual "Theatre Of Talent" April 5 at the Maxwell House Hotel. For further details, contact Limelights, Inc. at (615) 329-2292.

Subscribers in the Country DJ Assn. receive all records issued by servicing labels in the pool each month, along with a "top 20" list comprised of Billboard's current chart information. In return, his member clubs and deejays report back to him on what records are generating the most excitement from customers.

"I encourage sales," says Murphy. "I want record companies to see a direct response at the retail level. I want to help break new acts and new records."

Membership in the Country DJ Assn. is made up mostly of clubs rather than individual deejays: "If a deejay leaves a club and takes all the music with him, people miss the records. So it's better if the club itself is the member and the record collec-

(Continued on page 55)

# Country AMer Goes Traditional Country

• Continued from page 23

according to Clere, was when the station programmed a custom album by local banjo player Elmer Bird. "The people loved it," says Clere. "It got to the point we were playing cuts from the album 15 to 20 times a day." Finally, Clere told his DJs to ask listeners to phone in their votes for either modern or traditional country. The vote was over 15-to-1 for traditional.

"We average 75 to 100 calls a day now," Clere says. "Most are requests and many are long-distance calls. We get mail from as far away as 100 miles—from places like Inez, Ky., Racine, Ohio, and Parkersburg, W. Va." All of Charleston and Huntington are within the station's signal range.

Although he says sales are up ("People call us now and ask us to send them salesmen"), Clere figures it will take another six months to "get the station on its feet."

"We didn't have enough old records for the format," says DJ Mike Lovejoy, "so we asked listeners to donate theirs. Some people loan us records and we put them on carts."

The station maintains no playlist other than that formed by the open request line. "Requests," Clere explains, "let us know what records to look for."

A substantial percentage of the programming features regional artists. Lovejoy says that "one of our biggest hits is 'One Step Away,' by a local group, Ronnie and the Countrymen." Standard favorites, Lovejoy reports, include Webb Pierce, George Jones, Ernest Tubb and Charlie Louvin.

Clere says that the station has a daily half-hour program of traditional gospel music at midday and that he is considering adding another half-hour segment during the mornings to cover requests. Denzil Vickers, an eight-year veteran at the station, hosts Sunday's all-gospel programming. "Sundays are sold up solid," Clere says, "and there are so many requests that Denzil has to have an assistant."

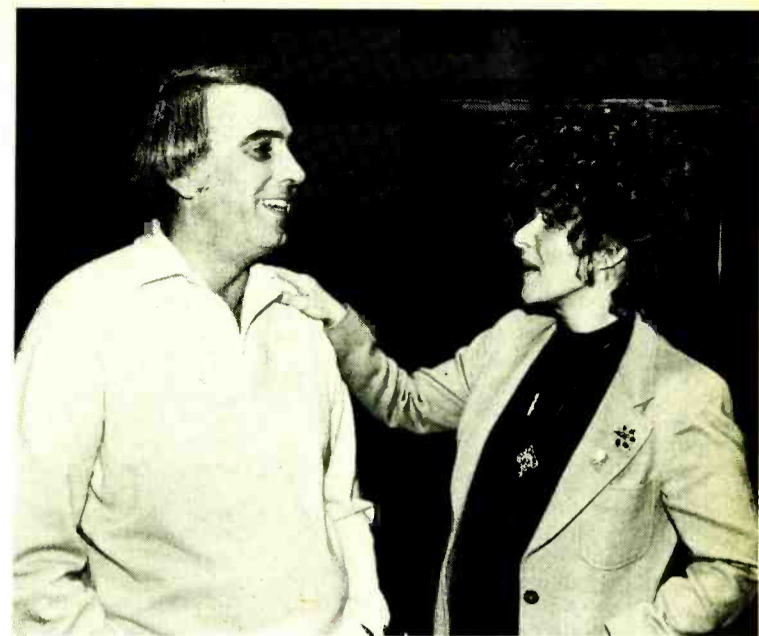
Clere adds that he encourages his three DJs to develop personalities and project them to the audience. "I want every one of those people out there to know my announcers by name and what they had for breakfast."

A country music performer himself, Clere says he has been involved in radio programming intermittently since the 1930s.

# Nashville Scene

By KIP KIRBY

If radio station WQIK-AM/FM has its way, Jimmy Carter won't be the only "good ole boy" president this country has had. The Jacksonville, Fla. station arranged for a color photo to be taken last fall of Ronald Reagan (when Reagan was in town for some heavy campaigning). The picture shows the candidate standing by an American flag admiring a WQIK "good ole boy" cap. The hat was a memento given to Reagan as part of the station's ongoing "good ole boy" promotion, with nominees chosen by its listeners. When Reagan won the election, WQIK decided to celebrate by running a full-color spread of its photo in the local paper congratulating the new President-elect under the headline: "Welcome To Our Country!" The ad cost WQIK \$4,000—but more than 800 station listeners flooded the switchboard with calls commending WQIK on its actions. The gesture, says promotions manager Yvonne Woodman, wasn't a stunt: "It just



"TOMORROW" TIME—Brenda Lee, right, shares a light moment with talk show host Tom Snyder during her recent visit to the "Tomorrow" show in New York.

# Radio Seminar To Have 19 Sessions

• Continued from page 23

tions: Dan Halyburton, WQAM-AM; Moon Mullins, WDAF-AM; and Joe Ladd, KIKK-AM.

This year's seminar will continue the popular late-night Friday "rap room" session dealing with discussions of news, information and creative public affairs. Ron Norwood, operations manager of KMPS-AM/FM in Seattle, will serve as the informal moderator.

Saturday morning leads off with "Country Phenomenon and Lifestyle," with guest speaker John Parikh, partner in Joint Communications of Toronto, Canada.

Touching a contemporary area for today's country radio stations will be the 11:15 a.m. discussion of "New Competition In The Market," with program directors Carol Parker of WMZQ-FM and Dan Halyburton, leading the session. Panelists include program directors Ed Salamon, WHN-AM; Bill Figenshu, WHK-AM; Bob Cole, KOKE-AM/FM; and Jerry Adam, KFDI-AM.

"Positioning and Marketing Your Station, Part One" is the catch-all title for the afternoon's topics that will offer concurrent sessions aimed at radio programmers and sales personnel. This general discussion will be moderated by Jim Ray, vice president and general manager of KOKE-AM/FM, with Jon Coleman, a consultancy expert from Media Associates in Dallas, will be featured. This particular session is

subtitled, "The Key To Successful Ratings In The '80s."

"On Air Sound—So You Want To Keep Winning In Your Market" has Tom Pfeifer, operations manager of KRMD-AM, moderating a panel consisting of Charlie Russell, KHEY-AM; Hal Jay, KPLX-FM; Jason Drake, KFH-AM; and Bob Elliott of Burkhart, Abrams, Michaels, Douglas & Associates.

Sister session, "On Air Promotions—Cumes, Quarter Hours and Image," will be hosted by KYTE-AM's Chris Collier and features Bobby Kraig, WTHI-AM, and Charlie Ochs, KIKK-AM/FM.

The mid-afternoon session is entitled "Outside Media" and spotlights a panel with Marty Wallach, vice president and creative director for Meldrum & Fewsmith Advertising, Chicago; Jarrett Day, program director of KSO-AM; and Charlie Cook, program director of KHJ-AM. Host is Pete Porter, music director for WJJD-AM.

Running concurrently with these groups are the sales-oriented sessions. "Getting More Profit and Productivity From Your Sales People With Or Without Computerized Systems," featuring Jim Hooker of Media Sales Training Systems, Inc., in Chicago, is scheduled for early afternoon, followed by "Selling Country Radio From Another Point Of View," moderated by Mike Kirtner, general manager of WCTR-AM. Panelists are Roy Valentine, sales manager, WHEZ-FM, and Ed Leeds, McGavern Guild Corp.

Also geared specifically for sales and promotion staffs is the panel titled "Your Place In The Marketplace In Sales: When Music Disappears From Radio." This session features Jim Williams, owner of the Welsh Co., Tulsa.

Both radio groups will reconvene at 4:15 for a key general session focused on VTRs compiled by Chris Collier. Attendees will have the opportunity of viewing television commercials designed around country radio stations across the U.S., under the title, "How To Put Your Face In The Marketplace."

Closing remarks by comedian Jerry Clower will wind up the official seminar portion of the event. The evening will be highlighted by the annual Country Radio Seminar Banquet and New Faces Show, which displays new up-and-coming country artists in live performances.

# Disco Business

## RANKS SHRINK

### Promo Indies Feeling Squeeze Of Changes

By PAUL GREIN

LOS ANGELES—Faced with the one-two blow of the decline in the disco market and the sharply curtailed use of independent promotion specialists, those who make their living as indies in the disco field have had to cut back to survive.

At the same time that they're being forced to trim staff and expenditures, they're shifting into other sidelines, including management, record production and distribution.

Still, a number of indie firms haven't been able to adapt to the rapid changes and have folded, with the former promotion specialists venturing into such areas as video and retail. And, inevitably in this business climate, many remain unemployed, surviving on isolated freelance projects.

Ironically, this thinning out of the indie ranks is making it easier on those who survive, since there is less competition for the available record projects.

Tom Hayden, whose L.A.-based firm has gone from six employees at its peak to two today, says flatly that his willingness to pull in his belt accounts for his survival.

"A lot of firms wouldn't admit that the business was shrinking," he says, "and that they had to shrink with it."

"In 1979 I expanded the company because I was expecting a much greater flow of product from CBS, with the success of Patrick Hernandez. But as soon as I saw that the deal with CBS wasn't turning out like we'd hoped, I cut back to the same level I was before."

Jane Brinton, who worked with Hayden before forming her own indie promotion company, says she also reacted to the disco downturn when she first learned of it in late 1979.

"I went to New York at the time and visited a lot of labels and saw how drastically promotion budgets were being cut. I learned that the labels weren't going to pick up any more disco product from Europe and that the river was pretty much running dry."

As a result, Brinton left the independent promotion business and joined Pavillion Records as vice president and general manager.

Another former disco promoter who became a label entrepreneur is Tom DePierro, who founded Airwave Records.

"1980 was a financial disaster for me," DePierro says. "I lost assets and sold furniture and had my phone shut off. But ever since Jan. 1, it's been nothing but a bonanza."

DePierro's improved fortunes are the result of his success with Michael McGloiry's 12-inch hit "Won't You Let Me Be The One," now scaling the disco top 50.

Dusty Garner of Endless Music notes that the key to survival as an indie in 1981 is adopting a scaled-down, realistic approach.

"We felt a squeeze in the budgets," admits the former vice president of promotion at M.K. Dance. "As a result, we're no longer doing a lot of parties with clubs and extravagant promotions. Right now we're doing a lot of grass roots promotion."

Denny O'Connor, president of 120 Dance Promotions, echoes the point. "Most of the reason indies were cut out from major label bud-

gets was that they were outrageously expensive. Dance promotion can be done effectively and thoroughly for a lot less money than people are paying."

Adds Tarquin Featherstonshaw, vice president of 120 Dance: "There was a time when indie promoters were asking for \$10,000 to work a record and for 7,000 promotional copies. Those were the glory days."

T.Q., as he is better known, adds that 120 Dance is branching out into distributional promotion. "Records were being promoted fine," he says, "but it was the distribution in most instances that was killing the record. People would run to the stores to get a record and it wouldn't be there."

As a result, 120 Dance is affiliating with a distributor, New Music, whose West Coast office will be in the Coast headquarters of 120 Dance.

T.Q. confirms that when the crunch hit, his indie business suffered. "No one was interested in doing any promotion whatsoever," he says. "We had to prove that clubs were still a viable promotional outlet. Of course the cutback affected us: almost all of the doors were closed."

But T.Q. sees some signs of improvement. "In doing my retail tracking," he says. "I've seen a turnaround since last October. It seems sales are up."

Tom Hayden sees the promotion game today as similar to what it was a year or two ago. "1979 was the boom year for disco," he says. "Things were outrageous, and after that point a lot of people left jobs as DJs or at record companies to become independent promotion specialists."

"So we started to have more competition, whereas before it was just ourselves and a couple of other companies. Now a lot of those people who jumped on the bandwagon in 1979 have given up on it and gone back to whatever they were doing."

Hayden says his business is holding firm from last year. "Compared to '79 I don't have as many accounts," he says. "But compared to a year ago I've probably got more than I did."

Nonetheless, Hayden is moving into management with Madleen Kane, whose next LP will be produced by Giorgio Moroder. He's also stepping up his record production activities, having purchased Two Man Sound's single "Capital Tropical."

The venture echoes his involvement with Patrick Hernandez whose "Born To Be Alive" was a worldwide hit. Yet the A-Tom-Mik deal with CBS wasn't notably successful. No new projects will be accepted by CBS, though it is still obligated to release LPs by Susan Wells, Bobby Brown and Jesse Tower under the terms of the agreement.

"I never really made any money on the A-Tom-Mik deal," says Hayden. "Even though we had a million-seller I haven't seen any royalties yet. Hopefully in the future we're going to see something come out of that."

Tom DePierro is one of many working in the disco field who protests that the rumors of disco's demise have been greatly exaggerated.

"Most of the so-called new wave  
(Continued on page 56)

### California Pool Honors Change, Warner/RFC

LOS ANGELES—Change and the Warner/RFC label were top winners at the fifth annual awards party of the Southern California Disco DJs Assn., held at Club Lingerie here Monday (9).

The pool has 100 DJ members, down from 150 at its peak. Close to 300 persons attended the awards bash, according to A.J. Miller, pool president.

Change won for top group, most promising new group and best overall disco record, for its LP "The Glow Of Love."

The group's record company, Warner/RFC, won for top label, while staffer Jack Witherby was cited as best inhouse promotion person.

"Funkytown" by Lipps Inc. on Casablanca won two awards: single of the year and best 12-inch disk.

Dan Hartman on Blue Sky won the award for top disco cut with little or no airplay, with "Vertigo"/"Relight My Fire."

RSO's Irene Cara was named best female artist. Epic's Michael Jackson was cited as top male artist and Giorgio Moroder won as producer.

Rusty Garner and Jim Houdek of Endless Music won for best independent disco promotion team. Circus Disco and Studio One tied for best disco.

Mike Lewis, who spins at Studio One, was named DJ of the year and also won the local Hollywood/Beverly Hills DJ award.

Other area DJ winners were Alan Gregory of Crystal T's in San Diego, Judy Saltoon of Dillons in Santa Monica, Mike LaPerfita of Le Hot in Sherman Oaks, Joseph Swantek of Club Juarez in Long Beach and Phil Howell of C.C. Construction Company in Palm Springs.

Jeff Glaze Disco won for best mobile DJ operator.

Record Depot, Ron's Records and Prime Cuts, three area retail stores which continue to stock disco product, were named top local stores; while KIIS-FM and KUTE-FM shared the special award for top disco radio station.

Edwin Starr, Taka Boom, Belinda West and Michael McGloiry provided entertainment at the awards ceremony.

### Urban Cowboy Craze Spurs Country Pools

• Continued from page 54

tion doesn't depend on who's spinning the singles."

Murphy admits that the \$25 monthly membership dues don't al-

ways cover his own costs but adds that his motivation for the organization is not financial. He spends his own money for gas to visit member clubs, and when he can't obtain a certain record from a label, he will go out and purchase the necessary copies himself.

He wishes more record companies would consider issuing 12-inch country singles, however, and that there were a better back stock of older records.

"It seems that a country single's only life is its brief chart life," he observes. "After that, it's almost impossible to find it."

And he notes that because country records are basically so short in length, deejays have trouble keeping the singles cued and the crowd's mood elevated. "The availability of 12-inch records would let people really get into the music while they're dancing and give them more time to listen. Maybe this might help sales in the long run."

Murphy, who runs the Country DJ Assn. as a non-profit venture, sees no sign of abatement in America's obsession with country discos. The concept of using live bands alternated with records will keep the music fresh and appealing, says the pool's active president, and he anticipates even more clubs switching their formats in the coming months.

### Robbins Tries To Remain A Disco-Rocker

BUFFALO—As unusual as it may seem in this era when rock-disco sounds are eating up the airwaves and dance floors of North America, there are some artists who are being discouraged from pursuing this format by their labels, managers and other elements in the industry.

One such artist is A&M Records act, Donna Robbins, who claim that both her label and manager, Jackie Valasek, are unhappy with her rock'n'roll style, and would prefer to have her "moan and groan" like Donna Summer.

Robbins, a spunky, personable singer, was once the toast of Canada's discos with her hit rock-disco release of Eddie Rabbitt's "I Don't Wanna Make Love." Today, how-

(Continued on page 56)

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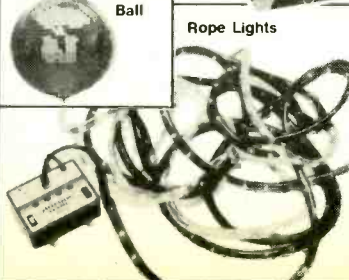
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NEW JERSEY

# Disco Mix

By BARRY LEDERER

NEW YORK—The movies have their closing credits and legitimate actors and entertainers get to take bows, but when a major club closes there is no curtain call. At this time, acknowledgement should be given to 12 West and to the people responsible for its long New York run. Despite many premature reports, this disco, considered by many to be one of the purest dance palaces in existence, announced its permanent closing last week, without fanfare. Tony Martino and Alan Harris have been responsible for providing innovative music, special parties and dynamic entertainment since the club opened in 1975.

Many deejays who have started at 12 West have traveled many subsequent roads, musical and otherwise. Such notables include: Tom Sav-

arese, Jimmy Stuard, Jim Burgess, Paul Pulos, Alan Dodd, Jonathan Fearing, Kevin Burke, Robbie Leslie and Jim Evangelista. 12 West has had many memorable evenings, beginning with Grace Jones' first public performance ("I Need A Man"), followed by almost every other disco artist of note over the past six years.

Graham Smith & Associates must be given credit for the subtle atmosphere created by their lighting and Graebar for a sound system, considered by many to be one of the finest in the country. The friendly staff who has always tried to make members and their guests feel wanted deserve notice as well.

According to Tony Martino, "Only the building is closed. I intend to keep the family entertained and its spirit alive." There are many places left to go dancing but 12 West is irreplaceable.

## Donna Robbins Fights To Remain A Rocker

Continued from page 55

ever, she is battling her manager, first studio producer, her label and what she feels are uncaring black radio deejays.

Robbins, who is black, admits that her singing style is influenced by such rock groups as Led Zeppelin, Heart and Triumph. But she admits sadly that neither her manager nor A&M would endorse her adult-contemporary, rock'n'roll image.

She feels that this lack of support has hurt her career to the point where she has gone from playing clubs like the fashionable Stop 33 disco in Toronto's Sutton Place, to gay clubs where most of the clients have remained loyal to her unusual style.

"What it all boils down to is zero airplay by the powers-that-be at radio stations here, and an image fight with my manager and A&M regarding my vocal style and preference," she states with candor.

Robbins insists, "I am not a Donna Summer type. That is not my style. I am a rocker."

Robbins signed with A&M Records in October 1980. Her first single for the label was released in November. She states that the tune enjoyed some success following lengthy tours she made through Nova Scotia, Newfoundland and New Brunswick. However, she accuses her manager and her label with not pushing the product with more dates and a greater effort at radio airplay.

However, there is a ray of hope. WUFO-AM has begun airing the record, and the disk is gaining attention in discotheques along the Niagara frontier.

Robbins' material is arranged and written by Erik Norwood, former guitarist with the Spinners, and Dement Ormond, who worked with Spyro Gyra. John Weber of Sounds Interchange, Toronto, is the recording engineer who worked on Robbins first release.

Robbins career began with a Buffalo-based group called the Illuminations. She has since played with Nightwing and Columbia.

Following the success of their 12-inch 33 1/3 r.p.m. disk "I Hear Music In The Street," Unlimited Touch has released their debut album from which several disco cuts are readily available. "Private Party" at 4:55 offers exactly what the title suggests, a sparkling yet funky get-down time. The instrumentation is full of sly hooks with a sizzling dance tempo that maintains a pulsating beat. "Searching To Find The One" at 5:03 is an upbeat, yet more commercially oriented, disco pleaser. A somewhat sweeter sound does not take away from this hand clapping funk tune propelled by infectious arrangements and catchy melody line. Not to be overlooked is a soft ballad titled "Love To Share." The above mentioned songs were produced and arranged by Raymond Reid and William Anderson. This Prelude release should see several 12-inchers lifted from the album.

## Promo Indies Feel Pinched By Change

Continued from page 55

acts that have broken in the past year have broken through disco," he says. "Where would Blondie be without disco? What would have happened to the last Devo album had disco not broken 'Whip It'? And the same holds true for the B-52s: They weren't selling until disco got behind them."

DePierro, whose airwave label also has Delia Renee and Caesar Valentino, sees one advantage to the bailing out of so many labels from the disco market.

"Because so many companies have backed off in servicing product, it's left the field wide open for people like me."

Jane Brinton agrees "The records overall aren't as good, so a good record really stands out. On the entire chart there may be five records that stand a real change of making it."

But Brinton ultimately is optimistic. She remembers backing away from indie promotion after Dan Hartman's "Relight My Fire" was a chart-topping disco hit in early 1980.

"I decided that was to be the last record I was going to work until the industry picked up and domestic labels started putting out decent product again. I think that's just now starting to happen."

# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
★	1	11	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	51	39	18	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	
★	4	10	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	52	35	6	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407	
★	3	2	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	53	37	15	YOUR PLACE OR MINE—Quinnella—Becket (12-inch) BKS 012	
★	5	24	TANTRA/THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP 310	54	49	6	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39	
★	5	3	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	★	78	3	TRY/COLOR—Delta 5—Rough Trade (7-inch) RTUS 002	
★	8	5	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	★	56	5	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6	
★	7	7	IT'S A LOVE THING—The Whispers—Solar (LP) BZL1-3578	★	70	2	GYRATE—Pylon—D. B. Records (LP) 54	
★	8	6	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch) PRLD 605	★	58	17	ENO LA GAY—Orchestral Maneuvers in the Dark—Din Disc (7-inch) Import	
★	11	13	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	★	80	2	IT'S OBVIOUS—Au Pairs—021 Records (7-inch) Import	
★	13	6	LET'S DO IT—Conversion—SAM (12-inch) S-12336	★	90	2	WIND ME UP—R.I.'s Latest Arrival—Buddha (12-inch) DSC 144	
★	15	12	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	★	61	10	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082	
★	23	5	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	★	62	14	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224	
★	18	10	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291	★	63	14	CHANGE/REQUIEM—Killing Joke—Malicious Damage/EG (12-inch) Import	
★	14	10	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	★	64	65	2	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538
★	15	9	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	★	93	12	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)	
★	16	16	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	★	66	66	3	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)
★	17	17	SET ME FREE—The Three Degrees—Ariola (LP) DL-1501/	★	67	59	5	DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP) F 9602
★	29	5	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	★	68	69	3	BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811
★	19	14	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	★	88	2	ELECTRICITY—Trixie—Brass (12-inch) BRDS 2514	
★	20	12	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	★	91	2	AIN'T GOT TIME—Holt '45—Sutra (12-inch) SUD 002	
★	21	20	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	★	94	2	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleerer—Atlantic (LP) SD 19288	
★	22	21	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	★	72	72	3	I DEPEND ON YOU—The Two Tons—Fantasy/Honey (LP) F 9605
★	23	25	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	★	73	53	12	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
★	24	24	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339	★	87	2	DANCE TO THE FUNKY GROOVE—Maurice Starr—RCA (12-inch) PD 12162	
★	45	4	YOUR LOVE—Lime—Prism (12-inch) PDS 409	★	75	89	2	FEEL IT—Revelation—Handshake (12-inch) AS 887
★	26	19	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	★	76	51	10	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002
★	27	32	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	★	77	79	2	BODY MUSIC—One On One—Bonus (12-inch) BN 5551
★	28	28	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	★	78	NEW ENTRY	LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	
★	29	22	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	★	79	NEW ENTRY	SHACK UP—A Certain Ratio—Rough Trade/Factory (12-inch) FAC US4	
★	30	33	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	★	80	NEW ENTRY	I TRAVEL—Simple Minds—Arista (7-inch) Import	
★	31	31	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	★	81	81	2	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
★	32	36	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	★	82	62	4	VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
★	43	7	TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (12-inch) Import	★	83	83	12	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
★	47	4	WON'T YOU LET ME BE THE ONE—Michael McGloir—Airwave (12-inch) AW12 94964	★	84	64	19	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291
★	55	4	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP) E3x 37037	★	85	71	11	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
★	36	26	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309	★	86	86	2	FEEL THE POWER—Image—Musique (12-inch) MSQ 2003
★	37	27	PASSION—Rod Stewart—Warner (LP) HS 3485	★	87	NEW ENTRY	FREEZE—Spandau Ballet—Chrysalis (12-inch) Import	
★	48	5	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	★	88	NEW ENTRY	STRUT YOUR STUFF—Young & Company—Brunswick (LP) BL7 54227	
★	39	46	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	★	89	NEW ENTRY	KEEP MOVIN'—Beverly Hill—Old Town (12-inch) OT 121981	
★	60	3	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	★	90	NEW ENTRY	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001	
★	50	5	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	★	91	76	26	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch) BSK 3471
★	58	3	ALL AMERICAN GIRLS—Sister Sledge—Cotillion (LP) 16027	★	92	84	9	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
★	43	42	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556	★	93	85	22	HOT LEATHER—Passengers—Uniwave (LP) Import
★	44	44	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	★	94	57	19	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512
★	45	38	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	★	95	75	17	IS IT IM—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218
★	46	52	CROSS EYES AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	★	96	96	21	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647
★	67	2	DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	★	97	82	22	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000
★	48	30	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144	★	98	77	4	ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
★	49	34	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805	★	99	73	20	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
★	50	40	MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304	★	100	68	20	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242

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# Sound Business

## New Home Digital Audio Readied DRC Soundstream System To Play Film, Not Disks

• Continued from page 1

developments leading to market introduction of consumer digital audio. Digital audio systems for the home have been demonstrated by Philips and Telefunken, both using rotating disks.

The scheduled unveiling caps a group of major DRC-Soundstream developments, including a high priority push to make digital audio editing capability available in several international music centers, and the opening of a new advanced digital editing facility/research center in Salt Lake City.

Also planned is the addition to the Soundstream equipment arsenal of 10 new digital recorders currently under construction.

According to the firm's top execu-

tives Sarason D. Liebler, vice chairman, and Dr. Thomas Stockham, president, the first laboratory prototype of the player will be completed in April.

A second lab prototype, with modifications based on study of the first generation design, will be publicly shown this summer, both Liebler and Stockham promise. Plans also call for its exhibition at Winter CES in early 1982, they said.

The Soundstream system uses stationary high density photographic storage medium. The storage technology was patented by Digital Recording Corp. (DRC), a Connecticut-based company that acquired Stockham's Soundstream last fall.

"We will be able to demonstrate

within the lab in two months our digital audio capability," Liebler said last week. "We hope to move from there quickly."

Adds Liebler, "We hope to introduce it for sale in 1½ years at best, and two years and a little more at worst."

Liebler said player pricing, while still speculative, will be comparable with presently available home audio equipment. "We will certainly be able to meet the costs of comparable existing analog equipment," he related. "It will be no worse than comparable analog pricing."

Liebler said exact software dimensions and playing time capacity haven't been determined. The records will be in the form of a card in-

(Continued on page 57)

### SHOWN AT SMPTE CONFERENCE

## 3M Marries Digital Audio, Video

NEW YORK—The 3M Corp., one of the most aggressive manufacturers in the digital recording market, demonstrated what it claims is a first at the recent SMPTE Television Equipment Conference in San Francisco. The company demonstrated SMPTE compatibility of digital audio and a video picture, and will repeat the demonstration at the upcoming April National Assn. of Broadcasters meet.

The firm uses existing equipment to marry digital audio and video, plus a prototype VCO interface, which 3M professional audio products market development manager Clark Duffey says will be developed for production.

"There is interest from many quarters in the technology," says Duffey. "From film production companies, producers of commercials and video programmers in general. There is increasing interest in issuing records based on tv specials, so good audio is becoming more important."

According to Duffey, even a good

quality analog recording is subject to severe degradation by the time the final video version is completed. This process may take as many as 17 generations, he says. One of the advantages of digital is that the sound quality remains the same no matter how many times the tape is regenerated.

"Even played through the inferior audio section of a tv set," Duffey says, "the improved quality is evi-

dent. You're starting out with a signal to noise ratio of about 94 dB, as opposed to about 56 dB that you normally have with a video soundtrack. The final result is notable better."

Duffey terms audio for video a "new frontier." He says a typical reaction to the demonstration at the SMPTE conference was, "If I could get sound like this, I'd probably watch tv."

### AT NASHVILLE

## SPARS Meets In August

NEW YORK—The Society of Professional Audio/Recording Studios (SPARS) will hold a major convention in Nashville in late August. The society's board of directors met recently in Philadelphia to finalize plans for the gathering and to conduct related business.

As the home entertainment industry moves more toward video, so SPARS is tuning in on this new in-

dustry. The convention, titled "Partners for Profit & Progress," will feature exhibits of audio and video manufacturers, record companies and recording studios. The keynote address will be on the topic, "What the Record Company Looks For From The Recording Studio." The speaker has not yet been announced.

This was the first SPARS board meeting held under newly elected president Murray Allen, of Universal Recording Corp. in Chicago. Also in attendance was Jules Malamud, special consultant to the organization.

Two regional luncheons will be held Thursday (19) in New York and L.A. The West Coast luncheon will tackle the subject, "Audio For

(Continued on page 58)

### FROM TELDEC

## KM Records Steps Up Imports Of Vinyl

CHICAGO—KM Records, Burbank, Calif. is stepping up importation of West German Teldec vinyl under a new exclusive U.S. distribution agreement. The Southern Calif. record presser has imported approximately 100 tons of the plastic to date.

Under the new exclusive agreement, KM will supply the audiophile-grade German compound to other U.S. pressers. The German plastic will be sold by KM at a little more than twice the cost of domestic vinyls, the company says.

The move is one of the latest developments stemming from today's increased emphasis on audiophile quality software.

Teldec vinyl has been used by KM in pressing for audiophile labels such as Varese Sarabande, Sine Qua Non, Chalfont, Sound 80 and Nautilus. The material is supplied in pallet form.

"This exclusive distribution agreement will now enable us to fully meet our own expanding demand as well as to supply Teldec vinyl to pressing plants throughout the

U.S.," explained Michael Malan, KM's vice president in charge of audiophile sales.

"Demand for Teldec vinyl from audiophile labels has been much stronger than we originally anticipated," he added.

The specially formulated German compound reportedly is quieter than U.S. formulations and capable of molding with superior resolution. Some KM-pressed audiophile labels have begun packaging albums with a "Teldec vinyl" sticker.

Malan said cost is approximately \$1.15 per pound in quantities of 2,000 pounds. "I will be fielding calls until we see what kind of reaction we're getting," he added.

The agreement was signed by John Schubach, Teldec's director of plant operations and Glade B. Markely, president of KM.

The KM facility also includes a disk mastering room and audiophile grade record plating operation. Firm began soliciting audiophile label pressing and strengthening quality control in 1979.

ALAN PENCHANSKY



SHE'S REAL—Ella Fitzgerald is feted by Memorex after a recent Santa Clara, Calif., concert. The reason: the songstress has spent 10 years shattering glasses for the blank tape firm as part of the familiar "Is It Live . . ." series of television commercials.

### WAS CHESS HOME

## Chicago's Gerim Studios Housed In Historic Site

CHICAGO—The legendary Chess studios at 2120 S. Michigan Ave. is a focal point of music business activity again.

The venerable street address was the home of Chess Records in the 1950s and 1960s and was celebrated in song by the Rolling Stones.

Today it is the site of a new 24-track recording facility. Gerim Studios is being launched this month by Chicago record producer Gerald Sims.

Sims also is opening Gerim Records, a label operation that, like Chess, will be headquartered beneath the studio on the street level of the historic building.

Sims got his start in the business in 1962 working as session guitarist for Chess. He also worked as a songwriter and producer for Okeh and Brunswick and his production credits include Louis Armstrong, Jerry Butler, Jackie Wilson, Tyrone Davis, Barbara Acklin and Bobby Lester.

"We have hopes of trying to bring the music scene back to Michigan Ave.," explains Sims. "It's an ideal

set-up for the kind of operation we want to put in here."

The new facility offers 24-track recording at an hourly base rate of \$100. The 16-track rate is \$50 per hour. Harry Brotman is the chief engineer.

Sims said the facility was almost totally remodeled, although some of the "good vibrations" remained. Equipment now includes 24-track MCI tape machine and Amek 28/24 board. The 16-track room features Teac Recorder and mixing board. For tape mastering Studer and Otari machines are used.

"They used to have a disk mastering facility, and it's my hope that we can get it back," explains Sims.

Sims said the building had been used as a dance studio in recent years. The last Chess sessions are believed to have been held in 1969.

Renovating began in mid-summer. Sims said real estate purchase, construction costs and equipment outlay brought this investment to \$250,000.

"The studio walls were still intact

(Continued on page 58)

FEBRUARY 21, 1981 BILLBOARD



STUDIO DUO—Artist B.J. Thomas, left, checks a playback with producer Larry Butler at the end of a session in Nashville's Sound Emporium. Butler, who cowrote Thomas' million-seller, ("Hey, Won't You Play) Another Somebody Done Somebody Wrong Song" in 1973, is producing the singer for MCA.

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**CREATIVE PROCESS**—Amii Stewart listens to playback of material from an upcoming LP as producer Narada Michael Walden looks on. The action is at San Francisco's Automatt recording studios.

## Philips Reorganizes Branch For Consumer Electronics

NEW YORK—North American Philips Corp.'s consumer electronics business has undergone a major reorganization. The realignment follows the company's purchase of GTE's television set and component business (Sylvania and Philco).

NAP Consumer Electronics Corp., a newly formed subsidiary with headquarters in Knoxville, Tenn., takes over responsibility for manufacturing, marketing and administration of the Magnavox, Sylvania and Philco brand consumer electronics products. Chairman of NAP Consumer Electronics Corp. is Frank L. Randall, Jr., vice chairman

of North American Philips. Kenneth C. Meinken, Jr., currently president of Magnavox Consumer Electronics Co. becomes president of the NAP Consumer Electronics Corp., reporting to Randall. Separate identities and distribution channels will be maintained for the three brands.

Cees Bruynes is president and chief operating officer of North American Philips. Also created in the giant company's restructuring were Philips ECG, Inc., conducting cathode ray tube operations, and NAP Commercial Electronics Corp., involved in lodging (hotel/motel) and hospital services business areas.



**Audio Interplay:** Mitsubishi introduces a combination vertical, linear-tracking turntable also featuring a cassette deck with Dolby, metal tape capability and mic mixing, and an AM/FM/MPX tuner/amplifier section with six FM presets. Suggested list: \$690.

## 2 TEAC TAPE RECORDERS UNVEILED

# Tascam Bares New Mix System

By SAM SUTHERLAND

ANAHEIM, Calif.—A new modular mixing system from Tascam and two new TEAC tape recorders were unveiled as additions to the Tascam Creative Series product line at the National Assn. of Music Merchants (NAMM) convention, held here Feb. 6-8.

The new System 20 mixing system comprises four modules claimed by TEAC Production Products Group's Dave Oren to be unique in their absence of conventional switches. Oren, marketing manager for the TEAC division, compared the basic switching functions in the system to an electronic patch bay, in that a system operator can obtain access to all signals at all relevant points along the signal path.

That underlying feature is touted by TEAC as providing broad patching flexibility.

Basic unit in the system is the MM-20 master module, incorporating six inputs, six output busses and provisions for four-track monitoring.

The PE-20 module provides four channels of parametric equalization with continuously variable sweep controls for the low and midrange frequencies and a fixed high frequency control.

With the MM-20's design including two transformer isolated inputs among the six provided, users can add additional transformer isolated inputs via the EX-20 module, which offers a group of four.

Also available is a meter unit, the MU-20, which provides four VU meters. Suggested prices for the system are \$395 for the MM-20, \$350 for the PE-20 and EX-20, and \$150 for the MU-20.

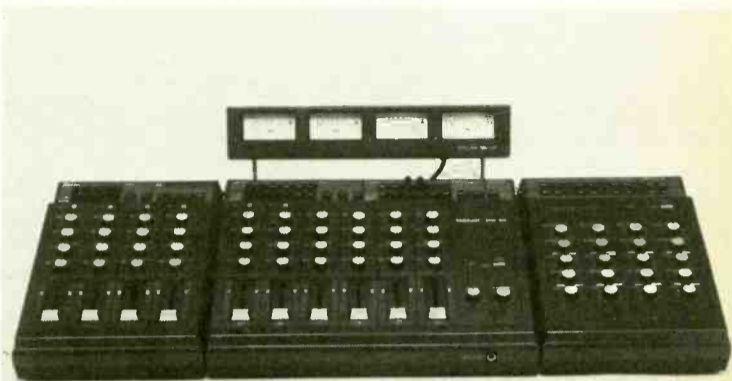
Also added to the Tascam Creative Series are two new recorder/reproducers, also aimed at offering production capability at lower prices. Both share higher speed record/play capability in a seven-inch reel format installed on a compact chassis.

The 22-4 is a four-track design with sync, while the 22-2 is a half-

track system. Both are designed to interface with an optional remote pause control (RP-22), and the 22-4 also has an optional dbx noise re-

duction interface feature. Units are three-motor, three-head systems.

The 22-4 carries a suggested retail of \$1,425. The 22-2 is listed at \$750.



**COST-CONSCIOUS CONCEPTS**—Among new designs at this year's NAMM show are new production gear designs from TEAC/Tascam aimed at stretching performance for operators on a budget. Above, Tascam's new Series 20 mixing system combines its basic mixing module (center) with outboard parametric equalization, on left, a bank of four additional transformer isolated inputs, and a meter bridge. Below, TEAC's new 22-4 recorder offers four channel operation with sync and the economy of seven-inch reel size.



## SPARS Meets

• Continued from page 57

Film & Video—What Is Your Future?" Participants include Guy Costa (Motown/Hitsville U.S.A.), Terry Stark (Wally Heider Recording Studios), Chris Stone (Record Plant), Phil Seretti (Seri Systems) and Steve Waldman (Screen Sound, Inc.)

The New York luncheon will be hosted by Ampex Corp. and will feature David Teig (Atlantic Studios), Richard Mack (National Recording Studios) and Richard Mulliner (ABC-TV) discussing "Video Sweetening."

Non-members of SPARS are invited to attend both luncheons.

## Gerim At Chess Site

• Continued from page 57

but state of the art acoustical design has changed drastically over the past 12 years and so it was necessary for us to do a lot of work."

Sims added that his label, unlike Chess, is seeking to forge distribution ties with a major label.

"We have to operate under today's condition," Sims notes. "I'm in the process of trying to get a national distribution deal."

Sims' other business interests include a retail music store on Chicago's South Side.

## REPS MEET

# Industry Assn. Foresees Sunny Future For Video

By GEORGE KOPP

NEW YORK—The audio business seems to be fading fast, and the personal computer business hasn't yet taken off, but members of the Electronic Representatives Assn. are in a decidedly happy mood. The reason is that video is surpassing all expectations, and the bet is that it will fulfill all the claims made for it over the last few years.

The N.Y. chapter of the Association devoted its February meeting to a panel discussion of the "Home Video Market—Present and Future," and the panel of experts did their best to assure the reps that video was for real, and would not be "another CB." The short-lived CB radio boom of a few years ago brought huge profits, but the ensuing bust brought its share of huge disasters.

Unlike similar gatherings in other ends of the industry, the reps seemed to welcome as many video formats as the market would bear. "All the different formats mean for me," said chapter president Martin Bettan, "is that I have to put in more racks."

Two of the three videodisk formats were represented on the panel, by Jim Murphy of RCA and Harry Elias of U.S. JVC Corp., which will market a VHD player.

Elias told the reps that the future indicated there would be "one big home entertainment center" in people's homes, with VCR, disk player, color television and hi fi. The most significant trend in VCR, said Elias, was in portables. "In two years," he said, "JVC expects portables to make up 40%-50% of VCR sales." He also said that sales of sophisticated color cameras, at price points of about \$1,000, constituted an important market trend.

As far as the VHD disk system, Elias seemed to downplay its importance in JVC's plans. He said that the disk, 2-way cable tv and projection tv would all contribute to the growth of the market. "The VHD will serve the same market as the hi fi turntable does," he said, "but people will still want to record."

RCA's Murphy reiterated the  
(Continued on page 61)

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# Soundstream Working On Digital Home Audio System

• Continued from page 57

sented into a fixed pocket in the player, he says.

"All our records will be a film based process," Liebler related. "This gets away from the need for expensive masters. It opens up the possibility of making small runs of special types of records without the large set-up costs of making a traditional pressing master. This can be very important, for example, when it gets to certain types of classical repertoire."

Adds Liebler, "We can create records at any time rather than running up large inventory costs."

Mass marketing of the product will require involvement of larger manufacturers. "We feel we've got to work with a larger partner for the mass consumer market," Liebler explains.

However, a high-end version of the player, possibly including a record changer feature, may initially be marketed by DRC-Soundstream.

A timetable for creation of several digital editing centers also has been firmed. Liebler said that by putting editing capacity in major musical capitals and stressing the company's technological advances, it hoped to win editing business from users of competing digital recording machines such as Sony and 3M.

In March, the first editing facility outside Salt Lake City is expected to open under auspices of West Germany's Sonopress, part of the Bertelsmann publishing and recording empire.

Sonopress has acquired two Soundstream digital recorders in Soundstream's only outright hardware sale to date. The Sonopress factory in Gutersloh is near Hanover and convenient to the Netherlands, according to Soundstream.

April is targeted for the opening of a Los Angeles editing center to be followed by a London studio. "Our intention is to move forward with an editing facility in London in the next six to eight months," Liebler commented.

"We want to give all the customers the convenience of going to a music center. One of the problems has been asking a European producer to fly to the U.S. and Salt Lake City just to edit his material.

"We're better and we have to make it easier for them to use us," he maintained.

Liebler characterized the affiliation with Sonopress as a long-term commitment, adding that there are strong prospects of Sonopress be-

coming a manufacturer of software for the home digital players.

"We're definitely looking to expand this relationship and so are they," the executive said. "We're already working with a company that

we're sure will expand into that area."

According to company president Dr. Thomas Stockham, a "second generation" editing system will be part of the new Salt Lake City head-

quarters facility. Eight-track editing capability will be offered for the first time along with a "new generation of convenience, speed and ease of use," Stockham claims.

Design of the editing room will

meet conventional studio standards, he added.

The new facility, scheduled to open April 15, measures 15,000 square feet, or about five times the present amount of space.

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### Company Discontinues KEPEX, Gain Brain

NASHVILLE—Valley People Inc. will discontinue production of the Allison Research KEPEX and Gain Brain signal processing equipment, according to Bob Todrank, executive vice president and marketing director.

Customers will be able to purchase the RM-160 and the LX-100 power supply units until March 15. The KEPEX, Gain Brain and CM-001 console mount until will be available until June 1.

### New Dupe Facilities

NEW YORK—Tape duplicator Preferred Sounds, Inc. has moved into new 40,000-square foot facilities in Northvale N.J. The company employs over 125 people, and serves the industrial, educational and music industries. The firm's new address is: 135 Ludlow Ave., Northvale, N.J. 07647.

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FEBRUARY 21, 1981 BILLBOARD

# Video

## Can Video Spawn Audio Success? Scot Hopes To Spin Off Records From Vid Albums

By GEORGE KOPP

NEW YORK—If the record labels are wondering what will become of the business when video penetrates the mass market and even begins to dominate home entertainment, at least one European video marketer has given the record business a vote of confidence.

VCL, one of the U.K.'s biggest suppliers of prerecorded video, plans to launch a record label, featuring audio-only versions of what it hopes will be video hit albums. This is the word from Scottish video music performer Jesse Rae, who has been signed to an exclusive distribution deal by VCL.

Rae is an unknown, but that may change very soon. He has two original video music pieces in the can, and may be guesting on NBC-TV's "Saturday Night Live." He is busily producing several more video pieces, using Todd Rundgren's studio in Bearsville, N.Y.

"I'd like to produce video singles of about five to seven minutes long," says Rae, "but the shortest cassette you can sell is half an hour. So I'll put a few pieces together for the first release."

Unlike most non-concert video music, Rae's are not promotion pieces. But the hope at VCL is that success of the videos will spur demand for records, which they plan to market. All of Rae's music is dance-oriented, and he sees a big market in the clubs for his videos. He's also aware of the problems facing video clubs.

"If you're following from one song to another, and the second song is faster, you can help the transition by speeding up the visuals somewhat," he says. "It's a simple thing, but it really works."

Rae may also find himself at the center of a political storm in the U.K. An ardent Scot, (he generally wears a kilt) he is supporting Liberal candidate David Steel for Prime Minister, because Steel is a Scot. His support includes a video piece for Steel, which the Liberals are helping with, and in which Steel will appear. The music, which features a steel band, is so catchy that the piece could end up having a life of its own regardless of politics.

"Mixing politics and music is dangerous," says Rae. "but I know it's going to happen anyway and we're going to set a standard. I'm careful not to tell people. 'Vote for Steel,' because I haven't got any right to say

who people should vote for. I just show people feeling good when they talk to Steel or listen to what he says."

Rae says he is "deliberately holding back on a record deal." He and his business partner Michael Andrews have formed a company, Scotland Video, based in Edinburgh, as a production base. VCL, says Rae, is not providing production money up front, but the pair has been successful in raising private capital. Rae says he will also act as producer on VCL video productions of other artists.

So far Rae has two complete videos—"Russia" and "Desire"—both based on his original songs. The "Russia" piece, sung partly in Russian (Rae also has a song in Japanese) features a young ballerina who has come to the attention of several top New York choreographers. The piece include both studio and location footage, the latter shot in film, not tape.

In the works are "The Dog In Me," which will feature still photo animation of Rae's terriers performing the song to an audience of enthusiastic pups. Another, "Chain Saw," is about an old girlfriend of Rae's who wore braces on her teeth and "kissed like a chain saw."

Rae's background includes several years as an art student, a couple of years in Hollywood where he did his film apprenticeship and scored a few X-rated pictures, and hard labor on a potato farm in Scotland. Working on the potato farm, he says, was a source of inspiration. "There was a machine for cleaning the potatoes, and I'd stand there getting so bored that I'd sing along with the machine. That became the opening of 'Desire'."

"A lot of people may be better than me as film directors," says Rae, "but I've always seen my music visually from the beginning. I don't have to go back later and think up a visual."

### COPYRIGHT SOCIETY

## U.K. Antipiracy Alliance Defining Views, Targets

By NICK ROBERTSHAW

LONDON—The spectre of unbridled video piracy caused the formation here, late last year, of the Video Copyright Protection Society, an alliance between the Society of Film Distributors in the U.K., the Independent Television Companies Assn. and BBC Enterprises. These are not, as one board member admitted, the most regular of bedfellows.

On Feb. 2, the VCPS met the press for the first time, but without very clear ideas of its aims and intentions. Asked whether the Society would be lobbying for a levy on blank video tape parallel to the hoped-for audio tape levy, chairman Barrie Heads said the VCPS had not yet formed a view on the subject. And questioned whether his organization would follow the Mechanical Copyright Protection Society down the road of royalty collection. Heads replied that on that topic too, the Society had yet to reach a consensus.

Full-time chief executive Peter Lord did, however, specify two main immediate objectives: first to increase public awareness of the damage caused by piracy, second to "tidy up" the legal position, which was still based on the outdated Copyright Act of 1956.

At the moment, the law was not much of a deterrent, he said, though much could be done through civil action. Even so, there were problems: a forthcoming House of Lords judgment may bring an end to the Anton Pillar "search and seize" orders pioneered so successfully by the British Phonographic Industry's antipiracy teams.

On the home taping side, the VCPS shared the Whitford Committee's view that reality should be recognized, i.e., that off-air taping be tacitly condoned, but it was vital any new Copyright Law should equate organized commercial piracy with theft. The last, and so far as board members

could remember, the only time anyone had been imprisoned for the offense was half a decade ago, on the charge of "conspiracy to defraud."

Subsidiary aims, in Peter Lord's view, were to "set the industry's own house in order," through a code of practice for film laboratories and video duplicators, advice on the legitimacy of product offered, and so on. It went without saying that the Society would actively search out and investigate all traffic in illegal video recordings of British television programs or films, coordinating the individual security services of its members and liaising also with overseas organizations like the Motion Picture Assn. of America.

No exact figure could be set on the losses suffered, though they were already in six figures a year, and London had become something of a center for video piracy, with offenders bringing in duplicating equipment, and a sizable export trade to PAL countries. Greater output and demand would inevitably mean the growth of piracy in the future, and like all crimes it was controllable rather than eradicable.

The board was asked whether the scarcity and cost of legitimate programming had not encouraged piracy as a form of commercial competition, however unfair. Shouldn't efforts be made to get more material on the market?

Barrie Heads replied that the character and size of the potential market were not yet well enough known. The BBC hoped to conclude union clearance negotiations shortly, and the independent tv companies were about to renew agreements they already had, but general feeling among the VCPS board members seemed to be that the time was still not yet ripe for video-gram release, pirates or no pirates.

Billboard

Survey For Week Ending 2/21/81

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	8	2	<b>AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305
2	12	2	<b>URBAN COWBOY</b> Paramount Pictures, Paramount Home Video 1285
3	5	12	<b>BLUES BROTHERS (PG)</b> Universal City Studios Inc., MCA Distributing Corporation, 77000
4	2	12	<b>STAR TREK (G)</b> Paramount Pictures, Paramount Home Video 8858
5	3	32	<b>ALIEN (R)</b> 20th Century-Fox Films, Magnetic Video 1090
6	4	14	<b>CLOSE ENCOUNTERS (R)</b> Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
7	1	6	<b>2001: A SPACE ODYSSEY (G)</b> MGM/CBS Home Video 60002
8	20	2	<b>BEING THERE</b> MGM/CBS Home Video 60026
9	13	4	<b>FRIDAY THE 13TH</b> Paramount Pictures, Paramount Home Video 1395
10	6	12	<b>ALL THAT JAZZ (G)</b> 20th Century-Fox Films, Magnetic Video 1095
11	NEW ENTRY		<b>SMOKEY &amp; THE BANDIT II</b> Universal City Studios, Inc., MCA Distributing Corporation 66020
12	19	44	<b>"10" (R)</b> Orion Pictures Co., Warner Home Video, OR 2002
13	33	2	<b>XANADU</b> Universal City Studios Inc., MCA Distributing Corp. 66019
14	26	2	<b>BRUBAKER</b> 20th Century-Fox Films, Magnetic Video 1098
15	15	36	<b>THE MUPPET MOVIE (G)</b> ITC Entertainment, Magnetic Video, CL-9001
16	11	12	<b>UP IN SMOKE (R)</b> Paramount Pictures, Paramount Home Video, 8966
17	10	16	<b>EVERY WHICH WAY BUT LOOSE (PG)</b> Warner Bros. Inc., Warner Home Video WB-1028
18	9	4	<b>BEN HUR</b> MGM/CBS Home Video 90004
19	22	65	<b>THE GODFATHER (R)</b> Paramount Pictures, Paramount Home Video, 8049
20	NEW ENTRY		<b>SHOGUN</b> Paramount Pictures, Paramount Home Video 1423
21	7	6	<b>DR. ZHIVAGO</b> MGM/CBS Home Video 90003
22	16	12	<b>AMERICAN GIGOLO (R)</b> Paramount Pictures, Paramount Home Video 8989
23	25	4	<b>MARY POPPINS</b> ©MCM LXXX, Walt Disney Productions, 23BS/23VS
24	NEW ENTRY		<b>CADDYSHACK</b> Warner Bros. Inc., Warner Home Video OR 2005
25	18	2	<b>THE HUNTER</b> Paramount Pictures, Paramount Home Video 1192
26	14	4	<b>CHEECH &amp; CHONG'S NEXT MOVIE</b> Universal City Studios, Inc., MCA Distributing Corp. 66016
27	36	2	<b>RAISE THE TITANIC</b> 20th Century-Fox Films, Magnetic Video 9023
28	40	6	<b>20,000 LEAGUES UNDER THE SEA</b> ©MCM LXXX Walt Disney Productions, 15BS/15VS
29	32	4	<b>THE JERK</b> Universal City Studios Inc., MCA Distributing Corp. 66005
30	28	4	<b>SILVER STREAK</b> 20th Century-Fox Films, Magnetic Video 1080
31	24	20	<b>COAL MINER'S DAUGHTER (R)</b> Universal City Studios, Inc., MCA Distributing Corporation 66015
32	23	9	<b>DIRTY DOZEN (R)</b> MGM/CBS Home Video 70008
33	30	24	<b>THE ROSE (R)</b> 20th Century-Fox Films, Magnetic Video 1092
34	21	9	<b>THE BLACK HOLE</b> © MCM LXXX Walt Disney Productions, 11BS/11VS
35	17	52	<b>SUPERMAN (PG)</b> D.C. Comics, Warner Home Video, WB-1013
36	27	12	<b>CHINA SYNDROME (PG)</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
37	31	2	<b>THE FOG</b> 20th Century-Fox Films, Magnetic Video 4067
38	34	9	<b>WIZARD OF OZ</b> MGM/CBS Home Video 60001
39	38	4	<b>HEAVEN CAN WAIT</b> Paramount Pictures, Paramount Home Video 1109
40	29	4	<b>ENTER THE DRAGON</b> Warner Bros. Inc., Warner Home Video WB 1006

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

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# SUNNY VIDEO FUTURE

**Assn. Reps Hear Encouraging Forecasts  
As Video Sales Surpass All Expectations**

• Continued from page 58

company's launch plans of players and disks in 5,000 dealerships on March 22. He also stressed that VCR would remain an important product for RCA, saying that the company planned to retain market leadership in that field.

Murphy denied that RCA would create "ill will" by introducing a stereo player in 1982. In fact, he said, RCA expected to maintain healthy

sales of its mono unit long after the stereo machine is on the market. He also pointed out that practically all the program material in RCA's initial catalog was originally in mono.

The prerecorded software business was represented by Artie Bach of Star Video, distributors for Magnetic Video, Disney, MGM/CBS and other major labels. Admitting that software prices were high, Bach at the same time expressed amazement that business was brisk.

He also pointed out that the high prices, now an average of \$60-\$70 for a feature film, helped the lucra-

tive rental business. But he predicted that by next year the average price of a film would plummet to \$29.95, due to reductions in blank tape cost and the development of high speed duplication for videotape.

"There will be no rentals with the disk," Bach said. "This will naturally drive the price of tape down." Despite Bach's statement, some retailers are already planning to rent videodisks as part of their general rental business.

Bach warned that video companies are "using up product very rapidly. There are already thou-

sands of titles on cassette." He added that how-to cassettes sell badly. Music video, he says, "sells reasonably well at \$39.95," and he foresees a greater variety of music programming in the future. Another fertile field, he said, would be documentary type material, such as the CBS release on John F. Kennedy.

"When the entire disk and VCR market combined hits 10%," said Bach, "there will be original product made for home video."

The fourth guest was Al Goldstein, from accessory manufacturer RMS Electronics. Though in the

background as far as publicity and glamor, accessories may make up the largest dollar segment of the video industry, according to Bettan.

Goldstein pointed out that three years ago the only VCR accessories were tape storage cases. Now, he said, the RMS catalog features more than 200 items, and there are 85-100 firms in the business. He added that since January the RMS warehouse has been full of dustcovers for the RCA videodisk player, ready to go on the market in March. "Video is the next boom," said Goldstein, "and I kid you not."

## Blair Firm Into The Video Field

NEW YORK—John Blair & Co., a leading telecast time sales representatives, is diversifying into cable tv and home video.

The company has formed Blair Video Enterprises to "apply the company's expertise in marketing, sales and programming to the development of opportunities in the new video technologies," according to an announcement.

According to a company spokesman, Blair will bring programmers and advertisers together. He says the company has projects in the works now that it can't discuss yet.

Many in the industry believe that videodisks will emerge as an advertising medium in the future. The presence of commercials on cable tv is also viewed as a certainty, since it would help keep costs to the consumer of owning the service lower.

## Pop Network Expands in Fla.

NEW YORK—The Pop Network, begun last year as a satellite programming service specializing in pop music and culture, will air its "Pop Show" over WKID-TV in Ft. Lauderdale. The program is already seen on Manhattan Cable's channels J and 10.

Pop Network will open an office in Ft. Lauderdale run by David Glassman, a company principal.

The company will present its programming to the trade this March at the upcoming convention of the National Assn. of Television Programming Executives here. Pop programs the video presentations at several local N.Y.C. night spots, including the recently opened Peppermint Lounge.

## Nostalgia Merchant: 2 'Horror' Movies

LOS ANGELES—Nostalgia Merchant, marketers of classic motion pictures to the home video market, is adding three contemporary horror films to its videocassette catalog.

Included are "The Vault Of Horror," "And Now The Screaming Starts" and "Asylum." Suggested list for each is \$54.95.

The additions are reflective of the firm's new commitment to acquire current product, although the major emphasis will continue to be on classics.

## New BBIC Office

NEW YORK—Boston-based video software supplier and syndicator BBI Communications, Inc. has opened a West Coast office headed by Ken McManus, newly-appointed Western sales manager. McManus goes to BBIC from CBS, where he worked for more than 20 years. The BBIC West Coast office is at 13229 Hesby Street, Sherman Oaks, Calif. 91423.

If it's on  
video tape and  
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## FOR MARCH

# CBS U.K. Prepares Mid-Price Line Intro

By NICK ROBERTSHAW

LONDON—CBS Records U.K. last fall had its most successful quarter in company history, leading the industry in album market share and closing the singles gap on EMI. A few weeks ago it took the bold step of freezing singles prices and cutting dealer price on all full-price albums by 12½%, hoping to pull consumers into the shops.

It was against this background that the company's winter sales conference took place Feb. 6 in a hotel near Slough, with talk of doom and recession conspicuously absent. Instead, sales director John Mair provided the keywords opportunity and optimism, amid an atmosphere of considerable confidence.

Managing director David Bettebridge enlarged on the same theme, detailing the company's recent chart successes, at home with Abba, Streisand/Gibb, Adam and the Ants, and internationally with the Nolans, who have reportedly sold 750,000 albums in Japan over the last nine months.

The main thing, said Mair, is to ensure that a company's activities stayed relevant to the needs of the marketplace. "The six pound (\$14) album," he suggested, "is not remotely relevant at a time when consumer spending is at its lowest ebb for 20 years." Hence, the price cuts and hence too the forthcoming Nice Price line.

This line, due to be launched in March, will bring an initial 35 full-price titles—among them early Dylan, Santana, Simon & Garfunkel, the most golden of CBS oldies—into the \$7 mid-price category, a move based on the simple principle that "a significant reduction in price should result in a significant increase in sales."

On tv-advertised compilation albums, Engelbert Humperdinck and Willie Nelson are two of at least six artists who would get the small screen treatment in 1981. Among distributed labels, DJM had two new imprints: Rage and Champagne, covering contemporary and disco music respectively, which had already yielded a number of chart singles.

General managers Ian Groves and Jeff Gilbert presented a cross-section of the new material on the Epic/Associated Labels and CBS

rosters, both notable for the inroads now being made by artists from continental Europe. "Emociones," the second CBS U.K. album from Spanish heartthrob Julio Iglesias, would be out in March, with an English-language LP to follow in the summer. A Goombay Dance Band compilation was due in March.

High hopes are entertained for French heavy metal outfit Thrust, who had sold 800,000 albums in their homeland, and would shortly be touring in the U.K. for the first time.

The British Isles are slowly being towed closer and closer to Europe, chairman Maurice Oberstein went on. Acts are coming across the Channel, and the whole CBS international network is being tied closer to match, with manufacturing systems integrated between the Dutch and U.K. plants, new companies in Kenya and soon in Nigeria, and others planned for South America.

Oberstein's characteristically upbeat speech ended with a word of warning against pigeon-holing artists. Streisand was a film star and MOR artist who never sold more than 80,000 copies of an album in the U.K. Now she had sold 750,000 what happened to the MOR artist? Is Kenny Rogers a country act, or is he a successful artist? So reggae doesn't sell, then what do Police sell?

It was Oberstein's second address of the day. In the morning he wore a different hat as "acting videotape product manager," reporting to the salesmen on the state of the U.K. video market, which he estimated to be turning over around \$100 million in software and hardware.

His tone was deliberately low-key, though. He was pleased CBS would shortly be involved in the marketing and sale of video products, but insisted video is simply an audio/video device, "no more, no less." It had a good future, the company will do well with it, but it was "just another home entertainment project."

To temper this dose of realism, he suggested that the record industry is more likely to expand with the new technology introduced by video rather than being destroyed by it. As video developed creatively, people might choose to watch videotapes or disks rather than broadcast tv, he said.



LA ROSE—Bette Midler, in Paris, receives her first French gold record for her album, "The Rose." Presenting the award is chanteur Serge Lama.

## Antipiracy Confab Slated For Geneva March 25-27

GENEVA—Experts from 25 developing countries are being invited to the Worldwide Forum on the Piracy of Sound and Audiovisual Recordings, which is being organized by the World Intellectual Property Organization at its headquarters here March 25 to 27.

The International Federation of Producers of Phonograms and Videograms (IFPI) is cooperating with WIPO in preparing the program, and the emphasis will be on the enforcement of antipiracy laws. The forum will also have an important educative function in showing the deleterious effect piracy can have on national culture if it is allowed to go unchecked.

It is hoped that delegates from those developing countries which are making determined efforts to fight piracy will be able to bring a constructive influence to bear on representatives from countries where little or no effort has been made as yet to deal with the problem.

The forum will deal with piracy of phonograms, videograms and films but will not cover home taping. Invitations are being sent to all states which are members of WIPO or of the Berne Union for the Protection of Literary and Artistic Works.

More than 150 delegates are expected to attend the forum, which will be open to press and public. Among the organizations represented in addition to the IFPI, will be the European Broadcasting Union, the International Federation of Film Producers Associations, the International Federation of Musicians, the International Federation of Actors, the International Confederation of Societies of Authors and

Composers (CISAC), the International Writers Guild, the United States Trademark Assn., the Motion Picture Export Assn. of America, Interpol, the Federacion Latinoamericana de Productores de Fonogramas y Videogramas, and the Customs Co-operation Council.

The first day of the forum (25) will be devoted to a series of statements by delegates on the nature and extent of piracy in their respective countries.

On the second day, the assigned topic is industrial property law and piracy. The final day will be given over to examining the viewpoint of law enforcement authorities on antipiracy measures. Interpol will be among groups participating in this session.

## New Magazine On Cassette

PARIS—A new "sound publication" in cassette-only style is being launched here.

It comes from Creation Communication Cassettes, will be published monthly and the initial print run will be 5,000, circulating principally in the Toulouse area of southwest France. Given support from motorists, the publisher believes it can reach a 15,000 circulation fast.

The publication, titled "Nouveau Magazine," will feature items recorded by well-known local journalists and writers. Brief commercials will be included and the general tone will be lighthearted.

## CBS Belgium Big Gainer

BRUSSELS—The market share of CBS Belgium has grown from 9% to 15% in the last three years, positioning the company in third place nationally, behind PolyGram and EMI.

Recently, Barbra Streisand's "Guilty" gave the company its first ever double platinum, for 250,000 sales. Growth has forced a move to larger premises in the north of Brussels.

Alain Olivier, general manager, attributes CBS' success to repertoire. The advent of A&M product enriched the whole catalog. French repertoire is going strong, back catalog sales are healthy. The disappearance of Fonior, he says, also contributed by leaving a gap in the market.

Nevertheless, the Belgian market remains as soft as most others. Sales value in 1979 was 10% down on

## Vogue Boosts Catalog With License Deals

By MICHAEL WAY

PARIS—Vogue Records here, in the midst of an expansion program, has not yet ventured into the video market, unlike virtually all the other bigger companies in France.

Says Leon Cabat, Vogue president: "We'll wait two or three years before moving in as it is still very expensive and we're not sure if the French public is ready to buy films that it can record from television."

Meanwhile, Vogue is investing heavily in new labels for distribution, entering 1981 with the acquisition of licenses for this territory for Motown, Checker, Stiff, Broadwalk and WMOT.

Says Cabat: "No investment, no catalog. We've always specialized in the distribution of foreign labels, and now we are filling the gap created by the failure of others."

"Today, we're one of the few companies on an expansion course in France and we are obliged to do so or else we'll just disappear."

Vogue has a broad catalog and is one of the few French companies to specialize in jazz. The signing of a three-year license deal with Motown, linked with a renewal option, is both prestigious and profitable. So far 40 Motown albums have been released here, and another 80 are in the works for coming months.

Says Cabat: "The human contact element is vital in the entertainment business. We'd known the Motown team for many years and this helped us acquire the license."

"But we still have to face up to the so-called crisis. My view is that older people are the ones with less to spend on records. The young will always find that extra bit of money. An example of this at Vogue is the enormous sales figures on the last Abba album in France."

"So many factors are involved. We have to live with tape piracy, but Vogue is now personalizing its cassettes to try to help stamp this out at retailer level. There is, too, a dominance of foreign music, mainly U.S. and U.K., on French radio stations. But despite that, there is real talent in France and it will be discovered by the younger producers."

Cabat notes the "new phenomenon" in France is increased prerecorded cassette sales, principally because of what he calls "the invasion" of personal cassette recorders such as the Sony Walkman.



POLYDOR BENEFIT?—Former Polydor artist John Otway presents the proceeds of his "Polython," a benefit for Polydor Records held at the Venue in London, to Polydor U.K. executives. The 1,113 pounds sterling was delivered in one-pound notes in a violin case. Seen, from left, are Otway; Tony Morris, managing director of Polydor U.K.; Mr. Bala from Polydor's accounts department; and Wild Willy Barrett, who performs with Otway.

## 'TREASURE' YIELDS CASH

SINGAPORE—CASH, the Composers and Authors Society of Hong Kong, has raked in some cash of its own from the past month's best-selling song.

The song, "Treasure The Prime Years Of Your Life," is actually a soft-sell message about the perils of using drugs. It was recorded in Cantonese, the lingua franca of the British colony, by well-known singer Chelsea Chan.

"Treasure" was specially written for the government Action Committee Against Narcotics. The song was No. 1 in the Chinese hit parade for several weeks.

# International Nigeria's Problems With Pirates

## Bureaucracy, Lax Fines Deter Copyright Protection

By MIKE HENNESSEY

LONDON—Unless the Nigerian Government can be prevailed upon to take urgent and effective action, the country's record industry could be almost entirely pirate-controlled within a few years.

This is the view of Edward Thompson, Geneva-based consultant to the International Federation of Producers of Phonograms and Videograms (IFPI) following a recent visit to Lagos. With the pre-recorded cassette market now 100% pirate (Billboard, Nov. 18, 1980), the ominous signs are that the legitimate record industry is about to be overwhelmed by pirate LP records.

A number of Nigerian record companies have been ordering sophisticated modern presses from foreign manufacturers to an extent which would seem to give the local industry far more pressing capacity than the present market share of these domestic companies would warrant.

"The conclusion must be," Thompson argues, "that the presses will be used for the manufacture of pirated product." The apprehensions of the IFPI are not in any way diminished by the fact that the Nigerian Government clearly has problems of a more epic nature to contend with and thus must necessarily accord a low priority to the protection of copyright in music and in sound carriers.

Nevertheless, determined efforts are being made to establish some copyright protection measures. The IFPI is currently drafting an anti-piracy law for Nigeria, similar to the Kenyan model and Britain's performing and mechanical copyright protection societies have been collaborating with Nigerian composers in an attempt to establish a Nigerian composers' society.

However, proposals are one thing; getting them enshrined in law is altogether another.

Says Dennis De Freitas, a consultant on intellectual property rights retained by the PRS, who has visited Nigeria three times in the last year: "When you get to a decision-making level in Lagos, you invariably find yourself dealing with someone who hasn't the slightest idea of what you are talking about."

Both the IFPI and the PRS and MCPS believe that the most likely way of achieving copyright protection laws in Nigeria is to persuade indigenous artists, most of whom create their own material, of the need for such legislation in their own interests. But even this is not as facile a task as might at first seem to be the case, because the concept of performance and mechanical rights is at worst unknown and at best barely understood.

Says Robert Deges, managing director of Decca West Africa and a Nigeria resident for three years, "Local artists tend not to get too exercised over the absence of performing and mechanical royalties because artists' royalties from record sales in Nigeria are generally much higher than those in Europe—in some cases, double.

They are, on the other hand, increasingly concerned about piracy because although pirated product is still predominantly international repertoire, there are signs that more and more domestic product is being counterfeited."

Domestic repertoire accounts for 90% of the legitimate record market whose annual unit turnover is estimated at 10 million LPs. Oeges reckons that about 40% of the record

market is pirate but he does not paint quite such a bleak picture of the future as do some observers.

"Artists here are getting together to demonstrate against piracy and I think the long-term outlook is good. This is a great music-loving country and a market of huge potential. Remember that one black African in five is a Nigerian. It will take three or four years for the government to be convinced of the need for copyright protection and perhaps as long again to get a law enacted. But once we have that protection, the record market will be fantastic."

Oeges notes that the civil government is gradually coming to grips with the country's formidable economic problems and the entrenched forces of crime and corruption, and he is hopeful that there may soon be an easing of restrictions which forbid the importation of records and the expatriation of royalties.

The lack of electric power outside

the main cities means that the battery-operated portable cassette player is the predominant hardware configuration. Philips has a manufacturing plant and Sony an assembly plant in Lagos and there is a steady flow of imported hardware which, for some reason, is not subject to restriction.

Pirate cassettes are smuggled in in hundreds of thousands and there is considerable overspill of this product into neighboring states. This traffic was the subject of bitter complaints recently from Gabon and Cameroun.

Nigeria is a signatory of the Universal Copyright Convention, but its penal code is such that breaches of copyright have to be dealt with on a record by record basis and even if a prosecution succeeds, the fines are derisory. There is also a tendency to see the whole concept of copyright as a plot by the developed countries

(Continued on page 64)



ECM SEMINAR—Billy Jones, ECM label manager for Trutone Records in South Africa, plays the drums with pianist Stan Jones and bassist Art Kelly at a seminar in Johannesburg explaining the music and philosophy of the ECM label.

## MPA Alleges U.K. C'right Infringement, Sues School

LONDON—The Music Publishers' Assn. has stepped up its fight to halt illegal copying of music in the U.K., by taking a school's director of music to the High Court and seeking "punitive and exemplary damages" from the establishment and its trustees.

The school, Oakham, is in Leicestershire and it runs three orchestras, a concert band, a chapel choir and organizes other musical ensembles.

This is the first such case brought against a school and it is seen within the publishing business here as having potentially significant implications if photocopying in Britain's seats of learning is as widespread as thought.

The MPA set up a code of fair practice two years ago, then followed up by suing the Wolverhampton Council in the Midlands for illegal copying, winning its case and around \$3,000 in damages along with an undertaking that no further

breaches of MPA copyrights would ensue.

The school, whose pupils are charged some \$8,000 a year for live-in education, is alleged to have infringed copyright by illegally copying works by such composers as William Walton and Bohuslav Martinu.

A High Court injunction banning the school from further reproduction of these works has already been granted on the claim of Novello and Co., which is representing other members of the MPA and which publishes two of the works involved.

Johnson Dyer, a former president of the association which is now headed up by Ron White, managing director of EMI Music here, has said: "We do appreciate the financial difficulties in our schools, but it is surely quite wrong for them to attempt to solve their problems by depriving publishers of music of their rightful earnings."

## Mexico's AC Discos Gears Up For Greater Exposure

By MARV FISHER

MEXICO CITY—AC Discos here is gearing itself for greater commercial exposure in the marketplace by seeking outside, experienced talent, looking to install more modern presses and mounting a major promotional campaign for some promising recording artists, according to general manager Jose Antonio Zavala.

The unusual label setup, a major extension of the Composers' Society (SACM), is also continuing its talent development program via an ongoing tieup with an important rum distributor. It is done in the form of contests throughout the entire nation.

Among some of the people already being released commercially by AC Discos and discovered under the auspices of Bacardi include Jose Alberto, Javier De Leon and Hilda Rodriguez. They are among 18 of the "nuevos valores" on the AC roster. All are produced by Jose Luis Almada.

Zavala contends it is much needed for the marketplace in general "and they give a big boost to our particular roster for the near future."

One of the big surprises of late last

year—and an artist Zavala feels will sustain momentum with her own identity—is Paulina. The 22-year-old singer-composer is rated with high priority for maximum promotion and publicity early this year.

Bebu Silveti, the Argentinian arranger via Spain who coordinated most of the sessions for Paulina, also is contributing with additional contemporary input. He is on the major list along with Grupo Compostela and Paco Navarrete, latter a Boston-trained musical talent slated for the big buildup along with the others.

Another who could be a leader for AC Discos along with Paulina is Pepe Arellano "El Sanchez," described as a Latin-style Gino Vannelli. He lately has been garnering attention via car commercials on Mexican television.

Zavala points out a movement which could catch on, "not only here but worldwide," is what he labels as "Spanglish." Besides Arellano, such artists in this category are Fredy Noriega and a team by the name of Al & Ed.

One of the big technical pluses AC inaugurated late last year—and

(Continued on page 64)

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## Nigeria's Pirate Problem

• Continued from page 63

to extract money from an impoverished, music-loving people and to undermine indigenous culture. Giving the public cheap forms of musical entertainment is often a higher priority with newly installed governments than that of honoring the fine print provisions of complex international conventions.

However, Dennis De Freitas believes that there are signs of a more positive approach to the protection of intellectual property.

"I think we are up against a combination of a preoccupation with higher priority problems and with typical bureaucratic inertia. There is no real hostility to the idea of copyright protection. The only country where you encounter this at high level is Singapore."

The articles of association of the proposed Nigerian composers' and authors' society have been with the

registrar of companies for nine months, but the society has still not been incorporated. Like the West Indies and Singapore, Nigeria was formerly administered by the PRS which has Nigerian members and a representative in Lagos.

"But," says De Freitas, "for political reasons, it is not sensible for an expatriate organization these days to be aggressively active in enforcing composers' rights. That's why we are trying to create a national body."

Robert Oeges believes that a practical way in which to foster the idea of copyright protection is to create opportunities for some of Nigeria's top artists to perform and record abroad, thus paving the way for a two-way flow of royalties. "There is some excellent talent in the country and it would be a good thing to have some of these artists brought to Europe to make international versions of their hits," he says.

## Exposure For AC Discos

• Continued from page 63

which is expected to be improved upon for calendar 1981—is the pressing plant. They may convert from 12 semi-automatic presses to 10 automatics.

Rolando Islas, commercial manager for the AC operation under the overall aegis of Composers' Society general director Carlos Gomez Barerra, states that the sales force has been developing and functioning in six different territories throughout the nation.

"We still haven't reached our

peak," Islas continues, "but coming into the new year we should be in a prime position to get our share of the market."

The AC studio has been functioning at near capacity with its new roster of talent plus being occupied on an independent basis. Also, the complex of movie houses adjacent to the uniquely rounded recording structure has been improving steadily.

Another major step for the Composers' Society this spring will be the ground-breaking for a major hotel to go up in and around the same site.

## Canada

### Future Of Juno Awards In Debate Industry Critical Of Show's Presentation, Predictability

• Continued from page 15

band Prism taking the award over Rush, April Wine, Max Webster and Harlequin.

Vancouver bands have won the award five times in the past seven years. In 1975 and 1976, BTO took the award, then in 1977 the success of "Dreamboat Annie" gave it to Heart. In 1978 and 1979 the power-rock trio, Rush, earned it. Last year, supergroup Trooper won the awards.

The competition for the award this year had many predicting the win going to Rush or April Wine on the basis of strong international success. Obviously the swing vote was Canadian radio programmers, who have helped Prism achieve solid sales via the group's Capitol releases.

Every year it seems there is one artist who manages to crash through the politics of the awards program to deliver the essence of what this whole gathering is supposed to be about—artistry. Several years back it was Keith Barrie's moving monologue on being a Canadian. Then there was the debut by Carroll Baker who broke from being "a well kept secret" and instantly signed by RCA. Last year it was Burton Cummings' performance. This year it was a split between two Montreal singers, co-host Ginnette Reno and Diane Tell.

Reno's performance was melodic and stunning. Last year she sold 300,000 albums in her home province with an album of songs in French, released on her own label. This year she agreed to perform and is now seeking a company to aid her in finding similar success in North America with an English album.

Diane Tell, on the other hand, is fast gaining a name in Europe. She makes infrequent trips into English Canada and has the potential to become an immensely successful Francophone singer. She has yet to make the commitment to the English market, though her song at the Juno ceremony alternated verses in Canada's two official languages.

While the future of the awards is foggy at this point, aura of achievement they offer the industry and the nominees and winners cannot be disputed. Along with the prime minister and Joni Mitchell this year, there were also international industryites from Capitol and its affiliated labels, in attendance from Los Angeles.

WEA was ready to entertain Queen, nominated in international LP and single of the year categories, but last minute conflicts in the group's touring schedule prevented this.

Part of the problem is the sheer economic headache of the show. This year the two-hour special zoomed past the \$150,000 mark. Regional in-fighting may force the event to be moved on the road possibly to Vancouver next year. If this happens, chances are good that attendance will drop substantially, since most of the major labels are based in Toronto and the economics of flying staffers to other points in the country would be substantial.

There is also the problem of persistent attacks from the domestic media, particularly the daily press contingent. They argue that the awards program does not address creativity, that it merely parrots sales, and that the same old people win year after year. While it is true that Anne Murray's sweep this year smacked of *deja vu*, absent among

previous perennial winners were Gordon Lightfoot, Murray McLaughlan, Family Brown and Burton Cummings.

There is also the proliferation of regional awards programs which, to a degree, address the issue of honoring new talent. Among them in the pre-Juno weeks were the West Coast Music Awards, staged in Vancouver on Jan. 25, and the U-Know Awards in Toronto on the eve of the Juno Awards, Feb. 4.

These issues are the concern of the organizing committee, however, and are of little interest to the international community at large. The fact that the awards exist is proof positive that there is a large, gregarious and successful artistic community existing inside Canada, many of its artists known throughout the world. The following is a complete listing of winners and categories:

Album of the year: Anne Murray, "Greatest Hits"; Single of the year: Anne Murray, "Could I Have This Dance," tied with Martha and the Muffins' "Echo Beach"; International LP of the year: Pink Floyd, "The Wall"; International single of

the year: Pink Floyd, "Another Brick In The Wall."

Composer of the year: Eddie Schwartz, "Hit Me With Your Best Shot"; Female vocalist of the year: Anne Murray; Male vocalist: Bruce Cockburn; Group of the year: Prism;

Country female vocalist of the year: Anne Murray; Country male vocalist: Eddie Eastman; Country group: Good Brothers.

Most promising female vocalist: Carole Pope; Most promising male vocalist: Graham Shaw; Most promising group: Powder Blues.

Instrumental artist: Frank Mills; Folk artist: Bruce Cockburn; Best Children's LP: "Singing 'n' Swinging" by Sharon, Lois & Bran.

Producer of the year: Gene Martynec; Recording engineer: Mike Jones; Album graphic award: Jeanette Hanna for the LP "We Deliver" by Downchild Blues Band.

Best Classical LP: "Stravinsky/Chopin Ballads," interpreted by Arthur Ozolins; Best Jazz AP: "Present Perfect" by Rob McConnell and the Boss Brass.



JUNO AWARDS—Ronnie Hawkins and Carroll Baker Croon perform at the Juno Awards presentations in Toronto.

## Minister Hints At Bigger Federal Role In Industry

TORONTO—Further intervention in the record industry can be expected from government in Canada to aid, promote and protect the interests of nationals involved in the creative and business side of the record industry.

Speaking at the RPM trade magazine industry convention, deputy minister at the Dept. of Communications, Pierre Juneau stated that policy must be developed to "encourage the foreign majors to put a fair share of their income into cultural development."

"The concept that foreign transnationals operating on our shores should develop world product mandates is now generally accepted. We are leaving branch plant status as fast as we can in the industrial sphere, and we must bring the same energy, the same convincing arguments, to bear on the foreign cultural industries who have been strip-mining our markets, with no re-investment to match."

Juneau went on to say that "There is no doubt that the majors have a vital role to play in the cultural delivery system, both domestically and globally, as our galaxy of international stars will attest."

"In fairness, it has been their expertise and their product which have largely developed our markets and, in addition, there have not been

clear guidelines to encourage them to develop Canadian talent."

Under the heading "policy opportunities," the deputy minister noted that already the federal government has announced a road-show "cultural policy review committee" (Billboard, Feb. 21, 1981), which is seeking input from the public and the private sector for a formal policy to be delivered on Canadian culture.

Now it's been announced that the Dept. of Communications will finance a major study of the Canadian record industry, focusing on the domestic industry's needs for financing and distribution.

Opening remarks in the speech by Juneau articulated a number of interesting statistical facts. Among them: Over the past 10 years, the Canadian record industry has doubled its total sales of albums, singles, and tapes, surpassing the half-billion dollar mark in retail sales; that for the last three years (up to and including 1979), the industry has averaged 20% growth; that the number of Canadian records on the national charts (sic) is now twice what it was in 1971; and that exports of Canadian pressings have increased eightfold over the decade, while imports are only four times as high.

Royalties to Canadian publishers and songwriters have increased (Continued on page 66)

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## BRITAIN

(Courtesy of Music Week)  
As of 2/7/81  
SINGLES

This Week	Last Week	
1	1	WOMAN, John Lennon, Geffen
2	3	VIENNA, Ultravox, Chrysalis
3	30	SHADDUP YOU FACE, Joe Dolce, Epic
4	2	IN THE AIR TONIGHT, Phil Collins, Virgin
5	12	I SURRENDER, Rainbow, Polydor
6	4	IMAGINE, John Lennon, Parlophone
7	19	OLDEST SWINGER IN TOWN, Fred Wedlock, Rockets
8	5	RAPTURE, Blondie, Chrysalis
9	6	ANTMUSIC, Adam & Ants, CBS
10	14	RETURN OF THE LOS PALMAS 7, Madness, Stiff
11	7	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
12	11	ROMEO AND JULIET, Dire Straits, Vertigo
13	8	FADE TO GREY, Visage, Polydor
14	35	ROCK THIS TOWN, Stray Cats, Arista
15	9	YOUNG PARISIANS, Adam & Ants, Decca
16	15	A LITTLE LOVE, Cliff Richard, EMI
17	31	WE'LL BRING THE HOUSE DOWN, Slade, Cheapskate
18	17	THE FREEZE, Spandau Ballet, Chrysalis
19	28	SGT. ROCK IS GOING TO HELP ME, XTC, Virgin
20	10	I AM THE BEAT, Look, MCA
21	21	TWILIGHT CAFE, Susan Fassbender, CBS
22	16	IT'S MY TURN, Diana Ross, Motown
23	20	GANGSTERS OF THE GROOVE, Heatwave, GTO
24	22	BURN RUBBER ON ME, Gap Band, Mercury
25	13	I AIN'T GONNA STAND FOR IT, Stevie Wonder, Motown
26	34	I'M IN LOVE WITH A GERMAN FILM STAR, Passions, Polydor
27	26	THE ELEPHANTS GRAVEYARD, Boomtown Rats, Ensign
28	NEW	MESSAGE OF LOVE, Pretenders, Real
29	NEW	THAT'S ENTERTAINMENT, Jam, Metronome
30	18	DO NOTHING, Specials, 2-Tone
31	39	JUST WHEN I NEEDED YOU MOST, Barbara Jones, Sonet
32	NEW	MUTUALLY ASSURED DESTRUCTION, Gillan, Virgin
33	40	CAR TROUBLE, Adam & Ants, Do It
34	NEW	SOUTHERN FREEZE, Freeze, Beggars Banquet
35	38	THE BED'S TOO BIG WITHOUT YOU, Sheila Hylton, Island
36	25	LORRAINE, Bad Manners, Magnet
37	36	HANG TOGETHER, Odyssey, RCA
38	NEW	ONCE IN A LIFETIME, Talking Heads, Sire
39	NEW	DO THE HUCKLEBUCK, Coast To Coast, Polydor
40	NEW	I MADE IT THROUGH THE RAIN, Barry Manilow, Arista

## ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	2	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
3	3	THE VERY BEST OF DAVID BOWIE, K-tel
4	7	MAKING MOVIES, Dire Straits, Vertigo
5	11	VIENNA, Ultravox, Chrysalis
6	4	MANILOW MAGIC, Barry Manilow, Arista
7	NEW	DANCE CRAZE, Soundtrack, 2-Tone
8	12	GUILTY, Barbra Streisand, CBS
9	5	IMAGINE, John Lennon/Palstic Ono Band, Parlophone
10	15	THE JAZZ SINGER, Neil Diamond, Capitol
11	6	MONDO BONGO, Boomtown Rats, Mercury
12	14	SHAVED FISH, John Lennon/Plastic Ono Band, Parlophone
13	9	BARRY, Barry Manilow, Arista
14	20	VISAGE, Visage, Polydor
15	22	ARC OF A DIVER, Steve Winwood, Island
16	10	GREATEST HITS, Dr. Hook, Capitol
17	21	TAKE MY TIME, Sheena Easton, EMI
18	8	PARADISE THEATER, Styx, A&M
19	16	TRUST, Elvis Costello & Attractions, F-Beat
20	17	ABSOLUTELY, Madness, Stiff
21	18	HOTTER THAN JULY, Stevie Wonder, Motown
22	19	SIGNING OFF, UB40, Graduate
23	25	DIRK WEARS WHITE SOX, Adam & Ants, Do It
24	13	SUPER TROUPER, Abba, Epic
25	24	AUTOAMERICAN, Blondie, Chrysalis
26	39	FAWLTY TOWERS VOL. 2, Various, BBC
27	30	ZENYATTA MONDATTA, Police, A&M
28	23	NOT THE NINE O'CLOCK NEWS, Various BBC
29	37	BAT OUT OF HELL, Meat Loaf, Cleveland Int'l/CBS
30	38	SOUTHERN FREEZE, Freeze, Beggars Banquet
31	28	MAKING WAVES, Nolans, Epic
32	33	THE RIVER, Bruce Springsteen, CBS
33	26	FLASH GORDON, Queen, EMI

34	27	THE WILD THE WILLING & THE INNOCENT, UFO, Chrysalis
35	NEW	ONE STEP BEYOND, Madness, Stiff
36	NEW	ROGER WHITTAKER ALBUM, Roger Whittaker, K-tel
37	NEW	REMAIN IN LIGHT, Talking Heads, Sire
38	NEW	HIT MACHINE, Various, K-tel
39	NEW	CLASSICS FOR DREAMING, James Last, Polydor
40	NEW	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS

## CANADA

(Courtesy CBC's 60 Minutes With A Bullet)  
As of 2/9/81  
SINGLES

This Week	Last Week	
1	1	THE TIDE IS HIGH, Blondie, Chrysalis
2	2	PASSION, Rod Stewart, Warner Bros.
3	5	HEY NINETEEN, Steely Dan, MCA
4	16	WOMAN, John Lennon, Geffen
5	13	KEEP ON LOVING YOU, Reo Speedwagon, CBS
6	9	I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra
7	7	DE DO DO DO DE DA DA DA, Police, A&M
8	8	WASN'T THAT A PARTY, Rovers, CBS
9	11	TURN ME LOOSE, Loverboy, CBS
10	NEW	9 TO 5, Dolly Parton, RCA
11	17	THE BEST OF TIMES, Styx, A&M
12	10	THE WINNER TAKES IT ALL, Abba, Atlantic
13	4	TELL IT LIKE IT IS, Heart, CBS
14	6	EVERY WOMAN IN THE WORLD, Air Supply, Arista
15	15	CELEBRATION, Kool & Gang, De-Lite
16	3	(JUST LIKE) STARTING OVER, John Lennon, Geffen
17	12	LOVE ON THE ROCKS, Neil Diamond, CBS
18	20	MISS SUN, Boz Scaggs, CBS
19	18	GUILTY, Barbra Streisand, CBS
20	14	HUNGRY HEART, Bruce Springsteen, CBS

## ALBUMS

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	10	PARADISE THEATRE, Styx, A&M
6	6	GREATEST HITS, Kenny Rogers, Capitol
7	7	SUPER TROUPER, Abba, Atlantic
8	9	GAUCHO, Steely Dan, MCA
9	NEW	THE NATURE OF THE BEAST, April Wine, Capitol
10	5	GUILTY, Barbra Streisand, Columbia

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 2/15/81  
SINGLES

This Week	Last Week	
1	1	ANGEL OF MINE, Frank Duval Orchestra, Teldec
2	3	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
3	2	SUPER TROUPER, Abba, Polydor
4	9	BANANA REPUBLIC, Boomtown Rats, Ensign
5	5	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
6	4	(JUST LIKE) STARTING OVER, John Lennon, Geffen
7	7	UEBER SIEBEN BRUECKEN MUSST DE GEHN, Peter Maffay, Metronome
8	6	WOMAN IN LOVE, Barbra Streisand, CBS
9	8	FELICIDAD, Boney M, Hansa
10	12	FLASH, Queen, EMI
11	10	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, EMI
12	13	IMAGINE, John Lennon, EMI
13	11	JOHNNY AND MARY, Robert Palmer, Island
14	14	EL DORADO, Goombay Dance Band, CBS
15	15	DE DO DO DO DE DA DA DA, Police, A&M
16	16	SANTA MARIA, Roland Kaiser, Hansa
17	NEW	STOP THE CAVALRY, Jona Lewie, Stiff
18	17	PASSION, Rod Stewart, Warner Bros.
19	21	SAMSAT ABEND, Hanne Haller, Ariola
20	NEW	YE SI CA, Secret Service, Teldec
21	23	CELEBRATION, Kool & Gang, De-Lite
22	19	WILLI WILLI, Die Schluempfe, Teldec
23	28	LOVING JUST FOR FUN, Kelly Marie, Ariola
24	18	IN DREAMS, Bernie Paul, Ariola
25	20	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
26	22	THE TIDE IS HIGH, Blondie, Chrysalis
27	27	GIVE ME BACK MY LOVE, Maywood, Metronome

28	29	MARIGOT BAY, Arabesque, Metronome
29	NEW	PUNKER MARIA, Dieter Hallervorden, Philips
30	NEW	HELL'S BELLS, AC/DC, Atlantic

## ALBUMS

1	1	HITPARADE DER SCHLUEMPFE, Die Schuempfe, K-tel
2	2	SUPER TROUPER, Abba, Polydor
3	4	GUTERN ABEND GUTE LAUNE, Karel Gott, Polydor
4	3	REVANCHE, Peter Maffay, Metronome
5	7	HITHAUS RAMBA ZAMBA '81, Rudi Rambas Party Tiger, Polystar
6	6	DER JAHRHUNDERTBALL, Die Wiener Philharmoniker, Arcade
7	11	SOUND GIGANTEN, Ennio Morricone, K-tel
8	8	TRAEUMERIEN 2, Richard Clayderman, Telefunken
9	5	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
10	9	HAPPY TRINI LOPEZ, Trini Lopez, K-tel
11	10	GUILTY, Barbra Streisand, CBS
12	12	ZENYATTA MONDATTA, Police, A&M
13	14	FLASH GORDON, Queen, EMI
14	18	TRAEUMERIEN, Richard Clayderman, Telefunken
15	NEW	SOUTH AMERICAN MAGIC, Conquistador, Arcade
16	16	IMAGINE, John Lennon, EMI
17	15	BACK IN BLACK, AC/DC, Atlantic
18	17	LIEDER DER BERGE, Heino, EMI
19	13	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
20	19	QE2, Mike Oldfield, Virgin

## JAPAN

(Courtesy Music Labo)  
As of 2/16/81  
SINGLES

This Week	Last Week	
1	1	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
2	3	KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMP)
3	2	KOI WA DO, Toshihiko Tahara, Canyon (Johnny's)
4	4	SNEAKER BLUES, Masahide Kondo, RVC (Johnny's)
5	7	PEGASUS NO ASA, Hiroaki Igarashi, CBS/Sony (War/April)
6	8	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
7	NEW	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
8	5	BANRI NO KAWA, Chage & Asuka, Warner Pioneer (Yamaha)
9	14	BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara)
10	6	AI WA KAGERO, Gamu, Teichiku (Yamaha)
11	10	USAKA SHIGURE, Harumi Miyako, Nippon Columbia (Sun)
12	9	NEMURENU YORU, Hideki Saijo, RVC (JCM)
13	13	DRUM Junko Mihara, King (Burning/JCM)
14	NEW	MIKANSEI, Hiroki Go, CBS/Sony (Burning)
15	12	KOIBITO, Mayumi Itsuwa, CBS/Sony (People/PMP)
16	19	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
17	NEW	MACHI GA NAITEITA, Tetsuya Itami & Sido By Sido, Canyon (Yamaha)
18	11	KAETTE KOIVO, Kazuko Matsumura, Victor (Victor)
19	16	FAME, Irene Cara, Polydor (Nichion)
20	NEW	FOXY, Susan Anton, Canyon (PMP)

## ALBUMS

1	1	WE ARE, Off Course, Toshiba-EMI
2	3	BUCCHIGIRI PART II, Yokohama, Ginbae, King
3	15	TURN BACK, Toto, CBS/Sony
4	2	HAPPY DATE WITH THE NOLANS, Nolans, Epic
5	5	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
6	4	KOGARASHI NI DAKARETE, Chiharu Matsuyama, News
7	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Warner Pioneer
8	18	BUCCHIGIRI, Yokohama Ginbae, King
9	9	SURF AND SNOW, Yumi Matsutoya, Toshiba-EMI
10	7	SUPER TROUPER, Abba, Discomate
11	8	WAGA KOKORO NO TOMOE, Iruka, Crown
12	17	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
13	10	FAME, Soundtrack, Polydor
14	14	GUILTY, Barbra Streisand, CBS/Sony
15	11	NORTH WIND, Seiko Matsuda, CBS/Sony
16	16	MULTIPLIES, Yellow Magic Orchestra, Alfa
17	12	THE BEST, Junko Yagami, Discomate
18	NEW	ZENYATTA MONDATTA, Police, A&M
19	13	TOSHI '81, Toshihiko Tahara, Canyon
20	NEW	HITS, Boz Scaggs, CBS/Sony

## Canada

## Nation Looking Like Not 1 But 5 Markets

By DAVID FARRELL

TORONTO—Vancouver's recent West Coast music awards (Billboard, Jan. 31, 1981) emphasized the increasing break-up of Canada's national music scene. In fact, many programmers and national promotion directors no longer view the scene in one block, but more an amalgam of five separate markets, each influenced by its own local audiences.

In the Maritimes, it is boogie music that draws crowds and sells records with acts such as Ronnie Hawkins. Powder Blues, Downchild Blues Band and melodic rockers like Prism.

In Ontario, the fare is more eclectic, but new wave or whatever one wishes to call low budget, lean rhythmic rock of today is definitely an entrenched musical genre that works on radio and on stage. Elvis Costello, the Clash, the Monks, Squeeze, B-52s and Talking Heads can all be heard on the AM and FM dial, along with local stars of the scene such as the Bob Segarini Band, Blue Peter, Michaele Jordana, Martha and the Muffins, B.B. Gabor and Teenage Head.

One can also hear more staple fare such as Rush, April Wine, Bob Seger. Bruce Springsteen, segued with cuts from new LPs by the likes of Steve Winwood, Japan, Downchild Blues Band, Powder Blues and Van Halen. Rock is the common denominator in all of these genres and Toronto stations like to advertise the fact that this is a rock market.

Quebec, sandwiched between the Maritimes and Ontario, also likes to rock. The leading FM stations do, however, emphasize a more melodic touch in their day-to-day music programming. It is a market that caters to British progressive bands more than Toronto or any other market in the country, at the expense of a lot of the music released by Britain's new wave scene. There is also the franco-phone element which supports acts like Ginnette Reno, Nana Mouskouri, Diane Tell, Richard Seguin and Rene Simard.

Moving west, one encounters Canada's equivalent of the U.S. mid-west. In centres like Winnipeg, Regina, Edmonton and Calgary, the new wave and more experimental sounds wither. Concert promoter and manager Gary Stratyckuk acknowledges the seemingly one sided obsession of record buyers in this sprawling market when he says "these people like to rock, plain and simple."

His own band, Stretheart, has often been compared to a younger day

version of the Small Faces, they sell a lot of records out west and they fit in well with other successful concert ventures Stratyckuk has been involved with, which include Ted Nugent, Molly Hatchet and local band Harlequin.

In Vancouver the pace mellows, though the new wave has captured a strong following in this market. The absence of any major labels on the west coast and the proximity to the U.S. border has perhaps isolated the British Columbia community from the record industry nerve centre in Canada, which is Toronto.

Because of this, the local scene has become highly independent, proclaiming its own and fast developing a prosperous and viable local scene. A number of companies such as A&B Sound and Quintessence have become interlocked with the local musicians, helping promote and distribute product. Groups like Pointed Sticks, Powder Blues, The Young Canadians and Doug and the Slugs have been able to survive, some succeed.

Powder Blues now have a close to double platinum LP in Canada after their homemade LP was picked up for distribution by RCA. Pointed Sticks, meantime, appear on the Quintessence label, are getting airplay in most major markets across the country and are now shopping for a major contract.

This is the market that raised BTO, Heart, Trooper and Prism, all Juno Award winners at one time or another as group of the year.

Regionalism, RCA general manager Ed Preston notes, is a starting base for breaking an act. "You know you have a base to start selling, but expanding that costs a lot and means being extremely resourceful."

His feeling is shared by many in the business here, including Capitol a&r director Dean Cameron who feels the trend is a mixed blessing.

It means that a group like Stretheart can amass large album sales west of Winnipeg, yet coverage east of this city is scattered. The group's most recent "Drug Store Dancer" LP went gold in western Canada, yet only recently has the east started to pay any attention to the LP.

In the Maritimes, the same problem occurs, although the east-coast industry has yet to wield the power it takes to gain national recognition. Local bands with regional hits such as Buddy and the Boys and the Minglewood Band have yet to really break out of their respective markets.

## More Federal Influence?

● Continued from page 64

500% over the decade. Without naming which of two performing rights organizations, Juneau indicated that since 1971 one of the agencies had distributed over \$40 million to its members.

While much of the speech was generalized, the deputy minister offered some heartwarming comments to the industry in regards to copyright revisions (which are still underway).

He suggested that revisions pertaining directly to the music industry were difficult to come to terms with because of the differing opinions and interests. He suggested that the manufacturers and publishers should find a middle ground and "speak in concert on the fundamental issues."

Home taping "is perhaps the single most consuming problem facing the record industry," he remarked. Noting that some European countries are assessing a tax on the sale of blank tape to create revenues which can replace those lost through the practice, Juneau acknowledged that a similar study was being formulated in Canada.

He also acknowledged that weak penalties to control bootlegging, counterfeiting and piracy could induce foreign pirates to "move to a safer climate in Canada." An amendment to increase the penalties in Canada should be considered, to parallel those in the U.S. and to avoid a potential haven for increased criminal activity here, he stated.



# West Germany

## NEW REPORT

# Video Predicted To Grow 50% This Year

By WOLFGANG SPAHR

BERLIN—West German video industry turnover passed the 1 billion DM (\$470 million) milestone in 1980, according to the first market survey from the German Video Institute. And a growth rate of more than 50% is expected in 1981.

The Institute was founded in May last year at the initiative of tv/radio industry organizations Expert, Ruefach and Interfunk and with the support of the Radio and Television Industry Assn. Early this year, Berlin was selected as its base of operations.

The Institute's main task, according to chairman Dr. Klaus Mueller-Neuhof, is to "Provide the industry with information about uses for video so that it is able to advise customers thoroughly and competently."

To this end, a documentation center is being established in Berlin under the categories Usage, Market, Legal Aspects, and Technology, as well as program banks covering the areas of entertainment, the arts, education, the sciences and advertising. The Institute already sponsors video camera courses designed to familiarize the radio and tv trade with the handling of hardware.

## Moers Avant-Garde Label Seeking Foreign Markets

HAMBURG—The Moers Music label here, fresh from new deals at this year's MIDEM, sees itself as "a truly independent operation, free of the pressures which surround the need to be commercial and enabling us to create the new kinds of jazz which are important to us as a team."

That's the summing up of Burkhard Hennen, Moers owner, who adds: "We see our company as a kind of forum of the worldwide avant-garde of improvised music. We want now to open up markets outside Germany, through partners and affiliates."

The Moers catalog now comprises 34 albums, three new ones added in the past week or so. A further nine albums are set for release during 1981.

This year, too, the first German Videography Prize for amateurs is open for competition, prizes to be presented on the occasion of the International Funkausstellung in Berlin.

Around 250 radio and tv dealers are currently members of the DVI, which is supported by a number of domestic and foreign manufacturers in the home electronics field as well as by software program makers.

The DVI survey breaks down 1980's turnover into video tape recorders (\$390 million, 77%), blank cassettes (\$68 million, 12%), video cameras (\$32 million, 6%), and video programs (\$29 million, 5%).

In unit terms, 375,000 video recorders were sold last year, around 4 million blank cassettes, 32,000 video cameras, and 315,000 video programs, plus about 1 million rental transactions.

Video equipment is already available in 4,900 West German radio/tv stores. Nearly 90% of all sales in the video field are made through these outlets, which have proven themselves innovative and flexible, as well as capable of investment in new product areas.

The Moers story started 10 years ago in "Die Roehre," a German-style beer cellar in Moers. Burkhard Hennen, the proprietor and long-time music fan, was organizing around 150 concerts a year on the premises. Gradually he built up a concert agency division, bringing to Europe such artists as Anthony Braxton, George Lewis, Ray Anderson, the Ethnic Saxophone Ensemble, Chico Freeman, James Blood Ulmer and the World Saxophone Quartet.

The first album product came in 1974, "An Anthony Braxton Solo," originally planned as a promotional aid for the agency but leading to demand for jazz fans. This prompted Hennen to set up his own label for "new jazz." The first albums came out under the Ring Records banner but following a lawsuit with a U.S.-based company of a similar title, the Moers Music label was set up.

Since 1976, Moers Music has put out many albums from the "new jazz" festivals in Moers, at which Hennen acts as artistic director. Studio recordings were added to the live product.

Says Hennen: "Freed of the commercial pressures, we'll go on working for the furtherance of improvised free-style music. We'll give musicians a platform on which they can air their musical styles without feeling the need for compromise."

### X Issues 3-LP Set

HAMBURG—X-Records, the new rock label signed with Teldec here and set up by Peter Hauke and Ingo Schantz in Frankfurt, has issued a three-album release, comprising "Beware The Germans," by Frankfurt-based rock quintet Einstein; "Airplay," by the group Stuttgart; and U.S. band Moebius, with "Mirror Of Infinity."

# Billboard®

# Hits Of The World™

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## AUSTRALIA

(Courtesy Kent Music Report)  
As of 2/6/81

This Week	Last Week	SINGLES
1	1	(JUST LIKE) STARTING OVER, John Lennon, Geffen
2	2	DUNCAN, Slim Dusty, Columbia
3	3	SHADDAP YOU FACE, Joe Dolce Music Theatre, Astor
4	4	THE TIME WARP, Rocky Horror Picture Show, Interfusion
5	8	JESSIE, Carly Simon, Warner Bros.
6	5	ONE STEP AHEAD, Split Enz, Mushroom
7	11	STOP THE CAVALRY, Jona Lewie, Stiff
8	6	THE TIDE IS HIGH, Blondie, Chrysalis
9	7	STATE OF THE HEART, Mondo Rock, Avenue
10	9	ANOTHER ONE BITES THE DUST, Queen, Elektra
11	10	ON AND ON AND ON, Abba, RCA
12	13	FEELS LIKE I'M IN LOVE, Kelly Marie, Precision
13	12	CAN YOU FEEL IT, Jacksons, Epic
14	15	KISS ON MY LIST, Daryl Hall & John Oates, RCA
15	14	DON'T STAND SO CLOSE TO ME, Police, A&M
16	NEW	EVERY WOMAN IN THE WORLD, Air Supply, Big Time
17	20	ACCORDING TO MY HEART, Reels, Mercury
18	18	SO LONG, Fischer Z, United Artists
19	16	LADY, Kenny Rogers, United Artists
20	NEW	I BELIEVE IN YOU, Don Williams, MCA

## ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	4	BACK IN BLACK, AC/DC, Albert
3	3	ZENYATTA MONDATTA, Police, A&M
4	2	GUILTY, Barbra Streisand, CBS
5	8	THE VERY BEST OF ELTON JOHN, DJM
6	5	ALWAYS, Willie Nelson, CBS
7	6	ICE HOUSE, Flowers, Regular
8	10	MAKING MOVIES, Dire Straits, Vertigo
9	16	HITS, Boz Scaggs, CBS
10	15	GAUCHO, Steely Dan, MCA
11	7	SUPER TROUPER, Abba, RCA
12	12	ROCKY HORROR PICTURE SHOW, Soundtrack, Interfusion
13	9	AUTOAMERICAN, Blondie, Chrysalis
14	14	HOTTER THAN JULY, Stevie Wonder, Motown
15	13	THE BEST OF KENNY ROGERS VOL. II, United Artists
16	11	GREATEST HITS, Anne Murray, Capitol
17	17	LIVE, Eagles, Asylum
18	18	THE JAZZ SINGER, Neil Diamond, Capitol
19	NEW	THE BOYS LIGHT UP, Australian Crawl, EMI
20	20	EAST, Cold Chisel, WEA

## ITALY

(Courtesy Germano Ruscitto)  
As of 2/10/81

This Week	Last Week	SINGLES
1	5	ANNA DAI GAPPPELLI ROSSI, I Ragazzi Dai
2	1	MASTER BLASTER, Stevie Wonder, Motown/EMI
3	8	WOMAN IN LOVE, Barbra Streisand, CBS/CGO-MM
4	3	DON'T STAND SO CLOSE TO ME, Police, A&M/CGO-MM
5	2	UPSIDE DOWN, Diana Ross, Motown/EMI
6	4	THE WANDERER, Donna Summer, Geffen/WEA
7	7	HOW LONG, Lipps Inc., Casablanca/PolyGram
8	6	YOU AND ME, Spargo, Baby/CGO-MM
9	12	CERVO A PRIMAVERA, Riccardo Cocciantie, RCA
10	9	BABOOSHKA, Kate Bush, EMI
11	17	STARTING OVER, John Lennon, Geffen/WEA
12	18	ANOTHER ONE BITES THE DUST, Queen, EMI
13	10	GIVE ME THE NIGHT, George Benson, Warner Bros./WEA
14	11	COSTA FARAI, Pupo, Baby/CGO-MM
15	NEW	THE WINNER TAKES IT ALL, Abba, Epic/CGO-MM
16	15	IL TEMPO DEL SOLE, Matia Bazar, Ariston/Ricordi
18	19	LA BALENA, Orietta Berti, Cine
19	13	TAKE YOUR TIME (DO IT RIGHT), SOS Band, Tabu/CGO-MM
20	NEW	TUNNEL OF LOVE, Dire Straits, Vertigo/PolyGram

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 2/9/81

This Week	Last Week	SINGLES
1	4	STARS ON 45, Various, CNR
2	2	FLIP FLUITKETEK, Andre Van Duyn, CNR

3	3	NET ALS GISTEREN, Normaal, WEA
4	NEW	SHINE UP, Doris D. & Pins, Philips
5	7	IF YOU COULD READ MY MIND, Viola Wills, Hansa
6	10	IK WIL OP M'N KOP EEN KAMERBREED, Barry Hughes, CNR
7	1	LOLA, Kinks, Arista
8	8	MY FEET WON'T MOVE, Fruitcake, EMI
9	5	CELEBRATION, Kool & Gang, De-Lite
10	6	AMOUREUX SOLITAIRES, Lio, Ariola

## ALBUMS

1	1	DAVERENDE 13 CARNAVAL, Diverse Artiesten, CNR
2	2	DE GROTE PIRATEN PLAAT, Various, Arcade
3	6	CUM LAUDE, Rein V.D. Broek En Rick V.D. Linden, K-tel
4	NEW	THE BEST OF BOWIE, David Bowie, K-tel
5	5	WOMEN IN LOVE, Various, Arcade
6	3	SUPER TROUPER, Abba, Polydor
7	8	ABSOLUTELY, Madness, Stiff
8	NEW	THE JAZZ SINGER, Neil Diamond, Capitol
9	7	18KARAATS, Andre Moss, K-tel
10	4	ELVIS GOSPEL, Elvis Presley, K-tel

## SWEDEN

(Courtesy GFL)  
As of 2/3/81

This Week	Last Week	SINGLES
1	1	NAR VI TVA BLIR EN, Gyllene Tider, EMI
2	2	WOMAN IN LOVE, Barbra Streisand, CBS
3	5	SOMMARNATT, Snowstorm, Mariann
4	3	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
5	10	MARTIN EDEN, Bill Hughes, CBS
6	4	(JUST LIKE) STARTING OVER, John Lennon, Geffen
7	NEW	TENDER TURNS TUFF, Mikael Rickfors, Sonet
8	6	DU LEVER BARA EN GANG, Noice, Sonet
9	NEW	MORKRET FALLER PA, Hansa Band, Sonet
10	7	LATE AT NIGHT, Maywood, CBS

## ALBUMS

1	3	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	2	GUILTY, Barbra Streisand, CBS
3	1	SUPER TROUPER, Abba, Polar
4	5	LINDEMAN GOKAR ANYO, Hasse Och Tage, Svenska Ljud
5	4	BEDARANDE BARN AV SIN TID, Noice, Sonet
6	6	HOTTER THAN JULY, Stevie Wonder, Motown
7	8	THE RIVER, Bruce Springsteen, CBS
8	NEW	CLUES, Robert Palmer, Island
9	10	GYLLENE TIDER, Gyllene Tider, Parlophone
10	NEW	SCARY MONSTERS, David Bowie, RCA

## BELGIUM

(Courtesy HUMO)  
As of 2/13/81

This Week	Last Week	SINGLES
1	NEW	STARS ON 45, Various, CNR
2	NEW	SHINE UP, Doris D. & Pins, Philips
3	2	LOLA, Kinks, Arista
4	NEW	IF YOU COULD READ MY MIND, Viola Wills, Ariola
5	3	RUNAWAY BOYS, Stray Cats, Ariola
6	1	SANTA MARIA, Roland Kaiser, Ariola
7	4	HOPELOOS, Will Tura, Topkapi
8	10	MAMA HE'S A SOLDIER NOW, Saskia & Serge, Philips
9	6	CELEBRATION, Kool & Gang, De-Lite
10	NEW	RUNAROUND SUE, Racey, RAK

## ALBUMS

1	1	SUPER TROUPER, Abba, Polydor
2	NEW	SHAVED FISH, John Lennon, EMI
3	NEW	NOOIT ZONDER JOU, Louie Neefs, WEA
4	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
6	NEW	20-JAAR, Rob De Nijs, EMI

## SPAIN

(Courtesy El Gran Musical)  
As of 2/14/81

This Week	Last Week	SINGLES
1	1	(JUST LIKE) STARTING OVER, John Lennon, Geffen
2	2	WOMAN IN LOVE, Barbra Streisand, CBS
3	3	WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
4	5	QUE SERA, Ana Belen, CBS
5	9	AMAR DESPUES DE AMAR, Juan Pardo, Hispavox
6	7	ANOTHER ONE BITES THE DUST, Queen, EMI
7	4	WHAT YOU'RE PROPOSIN', Status Quo, Vertigo
8	6	SESOR, Pecos, Epic
9	8	PERDONAME, Camilo Sesto, Ariola
10	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M

## ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	2	GUILTY, Barbra Streisand, CBS
3	4	JUAN MUCHO MAS JUAN, Juan Pardo, Hispavox
4	7	CON LAS MANOS LLENAS, Ana Belen, CBS
5	3	SIEMPRE, Pecos, Epic
6	5	PARIS, Supertramp, A&M
7	8	ZENYATTA MONDATTA, Police, A&M
8	6	20 EXITOS DE ORO, Duo Dinamico, EMI
9	NEW	JUST SUPPOSIN', Status Quo, Vertigo
10	10	MAKING MOVIES, Dire Straits, Vertigo

## FINLAND

(Courtesy of Seura Magazine)  
As of 2/9/81

This Week	Last Week	SINGLES
1	1	WOMAN IN LOVE, Barbra Streisand, CBS
2	2	RIKOO ON RISKILLA, Mikko Alatalo, Hi-Hat
3	NEW	MARGERITA, Boney M, Hansa
4	3	THE WINNER TAKES IT ALL, Abba, Polar
5	NEW	PACIFIC, Broadcast, Digit
6	4	THE WANDERER, Donna Summer, Geffen
7	10	MIDNITE DYNAMOS, Matchbox, Magnet
8	8	UPSIDE DOWN, Diana Ross, Motown
9	NEW	KIRJE KOTIIN, Kake Randein, Finnlevy
10	5	XANADU, Olivia Newton-John, Jet

## ALBUM

1	3	GUILTY, Barbra Streisand, CBS
2	1	SUPER TROUPER, Abba, Polar
3	2	MOOTTORITE ON KUUMA, Pelle, Johanna
4	5	METSARATIO, Sleepy Sleepers, CBS
5	4	UNOHTUMATION ILTA, Francis Goya, Blue Bird
6	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	NEW	HOTTER THAN JULY, Stevie Wonder, Motown
8	NEW	HEAVY ROCK, Various, K-tel
9	6	ELAVANA EUROOPASSA—EPPU NORMAALI, Poko
10	NEW	MAKING MOVIES, Dire Straits, Vertigo

## SOUTH AFRICA

(Courtesy Springbok Radio)  
As of 2/14/81

This Week	Last Week	SINGLES
1	1	PASSION, Rod Stewart, Warner Bros.
2	2	CAN YOU FEEL IT, Jacksons, Epic
3	3	LOVE ON THE ROCKS, Neil Diamond, Capitol
4	4	(JUST LIKE) STARTING OVER, John Lennon, Geffen
5	8	CELEBRATION, Kool & Gang, De-Lite
6	6	THE TIDE IS HIGH, Blondie, Chrysalis
7	5	I'M ALRIGHT, Kenny Loggins, CBS
8	9	LADY, Kenny Rogers, Liberty
9	NEW	A LOT OF THINGS, Peach, EMI
10	10	MAN ON THE MOON, Ballyhoo, Trutone.

## 5 Dutch Groups Set Federation

AMSTERDAM—Five independent organizations within the Dutch music industry will in future work together within the framework of the newly setup Dutch Music Federation.

This body will coordinate activities, handle top-level negotiations with government departments, and provide a joint administration and secretariat. It has already started its own news magazine, The Music Business.

Involved in the federation are: the Union of Music Merchandisers and Music Publishers; the Union of Musical Instrument Merchandisers (VEMI); the Dutch League of Piano Merchandisers and Manufacturers; the Union of Publishers of Dutch and International Music (UNIM); and the Union of Electronic Organ Merchandisers.

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| 2/22 Davenport, IA                             | 4/11 San Antonio, TX                        | 5/22 Providence, RI                               |
| 2/24 La Crosse, WI                             | 4/12 Ft. Worth, TX                          | 5/23 Boston, MA                                   |
| 2/26-27-28 Chicago, IL<br>(Amphitheatre)       | 4/14 Little Rock, AK                        | 5/24 Glens Falls, NY<br>(Albany Area)             |
| 3/2 Milwaukee, WI                              | 4/16 Jackson, MS                            | 5/26 New Haven, CT                                |
| 3/4-5 St. Louis, MO<br>(Checker Dome)          | 4/17 Memphis, TN                            | 5/27 Springfield, MA                              |
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| 3/8 Dayton, OH                                 | 4/19 Lake Charles, LA                       | 6/3 Salt Lake City, UT                            |
| 3/10 Evansville, IN                            | 4/21 Shreveport, LA                         | 6/5-6 San Francisco, CA                           |
| 3/11 Indianapolis, IN                          | 4/22 Norman, OK<br>(Oklahoma City)          | 6/7 Fresno, CA                                    |
| 3/13-14-15 Detroit, MI<br>(Cobo Hall)          | 4/23 Kansas City, MO                        | 6/9 San Diego, CA                                 |
| 3/21 London, ONT., CDA<br>(Maple Leaf Gardens) | 4/26 Tulsa, OK                              | 6/10-11 Los Angeles, CA<br>(L.A. Forum)           |
| 3/23-24 Toronto, ONT., CDA                     | 5/6 Pittsburgh, PA                          | 6/12 Anaheim, CA                                  |
| 3/26 Kitchener, ONT., CDA                      | 5/7-8 Cleveland, OH<br>(Richfield Coliseum) | 6/14 Las Vegas, NV                                |
| 3/27 Montreal, QUE., CDA                       | 5/9 Buffalo, NY                             | 6/15 Reno, NV                                     |
| 3/28 Ottawa, ONT., CDA                         | 5/12 Rochester, NY                          | 6/17 Spokane, WA                                  |
| 4/3 Tucson, AZ                                 | 5/13 Syracuse, NY                           | 6/18-19 Seattle, WA                               |
| 4/4 Phoenix, AZ                                | 5/15 Philadelphia, PA                       | 6/20 Portland, OR                                 |
| 4/5 Albuquerque, NM                            | 5/16 Largo, MD<br>(Washington, DC)          | November 1981—U.K. and Europe                     |

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## Pop

**J.J. CALE—Shades, MCA, MCA 5158. Produced by Audie Ashworth, J.J. Cale.** Cale is back with an eclectic mix of blues, country, jazz and folk. Singing in his usual gruff manner, it is the music which really shines. His guitar work, spare and lean, is haunting and he uses top notch sidemen Dennis Solee's saxophone work, especially on the moody "Cloudy Day," is stirring. The production is clean and unfettered. Already, this album has earned significant radio airplay. Fans of Dire Straits and Eric Clapton should like this sound. Cale has many staunch admirers so let them know this one has arrived.

**Best cuts:** "Pack My Jack," "Carry On," "Cloudy Day," "Mama Don't," "Runaround," "What Do You Expect."

## Soul

**ATLANTIC STARR—Radiant, A&M, SP4833. Produced by James Anthony Carmichael.** A clean production effort, by Carmichael who works with the Commodores, marks this LP that spans the spectrum of tempos. "When Love Calls" has a jazzy feel while "Think About That" is strong, r&b dance music. "My Turn Now" is a sincerely rendered ballad with crisp vocals in a stylish arrangement. **Best cuts:** Those mentioned.

**PEABO BRYSON—Turn The Hands Of Time, Capitol, ST12138. Produced by Peabo Bryson.** The basic tracks of this nine-song LP were recorded before Bryson signed with Capitol. Here they are remixed and the melodies cross several musical styles. Pop is represented on "A Fool Such As I" and "Another Love Song," while r&b is covered on "Friction" and "Man On A String" and jazz gets some play on "Why Don't You Make Up Your Mind." Although updated tempos make these re-mixes appealing the LP lacks a "Crosswinds" or "Feel The Fire."

**Best cuts:** Those cited.

## Country

**DOTTIE WEST—Wild West, Liberty LT1062. Produced by Brent Maher, Randy Goodrum.** West is subtly making the shift over to the kinds of audiences she's been playing to for some time now. There's a new sophistication in her material, a sensual torchiness in her delivery, a punchier production underscoring her arrangements. She makes magic with rock, MOR, cabaret and ballad styles, yet the studio crispness never muddies or pales behind her. Cover graphics are smashing.

**Best cuts:** "Please Remember Me," "(I'm Gonna) Put You Back On The Rack," "I Wish That I Could Hurt That Way Again," "Right Or Wrong," "Are You Happy Baby."

**CRISTY LANE—I Have A Dream, Liberty LT1083. Produced by Jerry Gillespie.** Lane does a superb job with a variety of pop tunes, including some penned by Abba, Kris Kristofferson and David Gates of Bread. Amid the mellow-textured productions is a strong gospel selection. "Give Them All To Jesus." All numbers are well-suited to the adult contemporary, as well as the country, market.

**Best cuts:** "I Have A Dream," "Everything I Own," "I'd Rather Be Sorry," "For The Good Times" and "Medley: Welcome To My World."

**CRASH CRADDOCK—Crash Craddock, Capitol ST12129. Produced by Dale Morris.** In the last few years, Craddock has pivoted between soulful crooning and raucous rockabilly. Well, he's still covering both bases. He's even included here—in "Strip It Down, Let It Brown"—an echo of his erstwhile beach bonanza, "Rub It In." But for the more romantic tastes, he offers such nice ones as "Making Plans" and the current charter, "It Was You." All in all, this represents Craddock at his stylistic best.

**Best cuts:** Those cited, plus "Betty Ruth," "I Want To (Do Everything For You)" and "Leave Your Love A'Smokin'."

## First Time Around

**SHEENA EASTON—EMI America ST17049. Produced by Christopher Neil.** Already a star in her native U.K., Easton belies the image of contemporary British pop music. She is a straightforward pop singer who has the potential to make it big worldwide. The music is an easily accessible pop/adult contemporary mix. "Cry" even has a slight country feel. She is equipped with a strong voice and the clean production gives the listener ample chance to hear what she can do. Though she does sometimes stray into rock, as on "Prisoner," she sticks to a pop style for the most part. "Morning Train (Nine To Five)," is already beginning to climb as a single.

**Best cuts:** "Morning Train (Nine To Five)," "Don't Send Me Flowers," "Calm Before The Storm," "Prisoner," "Cry."

**EVE MOON—Capitol ST12132. Produced by Colin Thurston.** Playing guitar and singing in a gruff, no nonsense fashion, Eve Moon is out to show that hard rock is not just for guys only. Though she works in the mainstream of rock her delivery and power make her distinguishable. While she is clearly a rocker at heart, the slower numbers stand out. "Trouble Boys," "Hunger" and "Blind Man's Bluff" are three of these. Her five piece backing band is taut but doesn't overshadow her. "New York" and "Just One Dance" could earn some play in rock discos. Heart and Carolyne Mas fans may find this of interest.

**Best cuts:** "Powerline," "Blind Man's Bluff," "Hunger," "Trouble Boys," "New York."

## Billboard's Recommended LPs

### pop

**JUICE NEWTON—Juice, Capitol ST12136. Produced by Richard Landis.** "Juice" is a term in the vernacular meaning electricity. And this aptly-named album surges with all the vitality necessary to spark Newton's fledgling career. Her strong, distinctive vocals, backed by uncluttered production, power well-selected material which adapts itself well to country, pop and adult contemporary formats. **Best cuts:** "Angel Of The Morning," "All I Have To Do Is Dream," "River Of Love," "Headin' For A Heartache" and "Country Comfort."

**NEW RIDERS OF THE PURPLE SAGE—Feelin' All Right, A&M SP4818. Produced by Chuck Mellone.** Following stints on Columbia in the early '70s and a project on MCA, the New Riders resurface on A&M with a lethargic collection of rock, country rock and some melodic ballads, although nothing here rates with "Panama Red" during the group's heyday. Pedal steel guitar adds nice contrast to the guitar-heavy lineup. **Best cuts:** "Night For Making Love," "Crazy Little Girl," "Day Dreamin' Girl."

**PEARL HARBOUR—Don't Follow Me, I'm Lost Too, Warner Bros. BSK3515. Produced by Mickey Gallagher.** For her first solo LP, Pearl Harbour, formerly of the San Francisco group, Pearl Harbor & the Explosions, travelled to Britain to record a rockabilly LP. By doing uptempo tunes and a few slower numbers as well, Pearl Harbour gets a good chance to show off her vocal prowess. The English musicians here provide no frills backup. **Best cuts:** "Fujiyama Mama," "Out With The Girl," "Cowboys & Indians," "Let's Go Upstairs."

**JOHN LAWTON—Heartbeat, RCA AFL13904. Produced by Peter Hesslein and Volker Heintzen.** This LP appears to be a joint effort between Lawton, who sings and cowrote the songs, and Hesslein, who shared in the writing and production, and who arranged the music, and played guitars. The music here is sophisticated singer/songwriter rock'n'roll. Lawton and Hesslein have some good ideas and the effort shines with overall intelligence. **Best cuts:** "Heartbeat," "Christine," "Daddy's In The Money," "Lola."

**THRILLS—First Thrills, G&P GP1002. Produced by Mike French, Tom Ingegnio.** This quartet makes the kind of rock that fits well into top 40 or adult contemporary formats. The music has enough of a rock edge to keep it from being saccharin yet nothing comes even in the vicinity of hard rock. There are lots of harmonies and pleasant melodies. Each of the 10 tracks here has commercial possibilities. **Best cuts:** "Breaking My Heart," "Lie For Your Love," "Dream Away," "Good Friends," "Won't Be A Fool."

### soul

**BARBARA MASON—A Piece Of My Life, WMOT, JW37060. Produced by Butch Ingram.** A vocal stylist with jazz leanings, Mason weaves her voice impressively around this mix of jazz, r&b and pop selections. She recuts an earlier hit, "Yes I'm Ready," that has a clever arrangement by Butch Ingram. "On And Off" is medium tempo with an infectious, rhythmic hook and "I'll Never Love The Same Way Twice" is a torchy ballad. **Best cuts:** Those cited and "All Inside Of Me."

**T-CONNECTION—Everything Is Cool, Capitol, ST12128. Produced by Ray Chew.** Clean orchestration, highlighted by up-tempo, rhythmic but simple melodies, accents this LP. Dance cuts such as "Groove City," "We've Got A Good Thing" and the title track contain infectious hooks and the ballads, "Give Me Your Love," "Paradise" and "Heaven In Your Eyes" display impressive vocal ability. **Best cuts:** Those mentioned.

**THREE DEGREES—3D, Ariola, OL1501 (Arista). Produced by Giorgio Moroder, Harold Faltermeyer.** Veteran female r&b trio, as usual, turn in a sweet, coy vocal performance here underscored by strong, repetitious disco beats. "Jump The Gun," "Red Light," "Set Me Free" and "My Simple Heart" are all uptempo. "Starlight" and "Without You" are the soft ballads. **Best cuts:** Take your pick.

**COLD FIRE—Too Cold, Capitol, ST12096. Produced by Dr. Cecil Hale.** Good, spirited dance music dominates this album, with musical support from Patrice Rushen, Tom Scott, Ray Pizzi, Nathan East and Oscar Brashear. "Pressure," "H.F.R.S." and "Ride" are uptempo, with driving rhythms while "Daydreamin'" and "Time To Leave" are laidback and mellow. **Best cuts:** Those cited.

### country

**BILLIE JO SPEARS—Only The Hits, Liberty LT1074. Produced by Larry Butler.** What a remarkable voice like Spears' is doing amid this garland of pop perennials is a mystery. It's like using a chainsaw to slice white bread. Some of the songs—"Snowbird," "Broken Lady," "Desperado"—were good enough their first time around because they were tailored to the artists who hit with them. But except for a couple of songs she manages to salvage. Spears would have been better off to stick with songs tailored to her. **Best cuts:** "Lay Down Beside Me," "I Fall To Pieces."

### jazz

**MAX ROACH—M'Boom, Columbia JC37066. Produced by Max Roach.** Unarguably, this LP rates as the most unconventional of the year. Drummer Roach assembled eight percussionists playing more than 100 instruments and the nine tracks cover unconventional music never previously taped. Xylophones and marimbas are included. It may not be jazz, but it's something wild and fresh. Kudos to Roach, now teaching at the Univ. of Massachusetts, for something different, and at times exciting. **Best cuts:** "Onomatopoeia," "Twinkle Toes," "Epitaphy."

**OSCAR PETERSON—Hello Herbie, Pausa 7085. Produced by Hans Georg Brunner-Schwer.** Herb Ellis sits in with the Canadian pianist for the seven entertaining cuts on this LP, taped in Germany in 1969 with Bob Durham, drums, and Sam Jones on string bass. They deftly mix standards with originals, and Ellis demonstrates his wizardry on the Spanish six-string dramatically. A romping, rollicking collaboration. **Best cuts:** "Day By Day," "Exactly Like You," "Hamp's Blues."

**THE COMPLETE TOMMY DORSEY VOL. 5—RCA Bluebird AXM25573. Reissues produced by Frank Driggs.** One of the most versatile of all the old big bands, Dorsey's blended the hot and the sweet admirably, with Tommy's trombone as the pacesetter. These 32 vintage titles all were recorded in 1937 when Edythe Wright, Bud Freeman, Pee Wee Erwin and Johnny Mince were the band's star soloists. Tunes range from schmaltzy ballads to sizzling stompers, several of them now standards. Sound reproduction is surprisingly good. **Best cuts:** "Night And Day," "Smoke Gets In Your Eyes," "Once In A While," "In The Still Of The Night."

**WOODY HERMAN—The Third Herd, Trend DS815. Produced by Woody Herman, Howie Richmond.** Herman has never had a band less than excellent. The 10 tracks on this LP spot his 1952-53 aggregation, originally released on his own Mars label with Woody singing three of the tunes. The Herd swings mightily, the soloists are uniformly outstanding. A prize big band offering. **Best cuts:** "Moten Swing," "I Love Paris," "Blue Lou" two versions.

**KILIMANJARO, Philo PH9001. Produced by Chas Eller, Kilimanjaro.** Easy going jazz that wafts through the air like a mild summer breeze is what this quartet plays. Each of the nine tracks is instrumental highlighting the light and nimble fingered guitar work of Paul Asbell. While there are many solos here, each composition is built around a basic melody so that nothing is really experimental or avant-garde. Still, the musicianship is first rate and everything is pleasing to the ear. **Best cuts:** "Skateland," "Cold Frame," "Spurt," "Said 'n' Did," "Kilimanjaro Beach Party."

**SADAO WATANABE—Bird of Paradise, Inner City IC6051. Produced by Kiyoshi Itoh.** This is a brilliantly executed tribute to jazz legend Charlie Parker. Alto sax player Watanabe captures the verve and genius of such original Parker material as in the title track, "Donna Lee," "Dexterity" and "Yardbird Suite." But he also stamps his own originality on these clas-

sics. He has a solid lineup rounding out his quartet: Hank Jones on piano, Ron Carter on bass and Tony Williams on drums. **Best cuts:** all.

**THE PROGRESSIVE RECORDS ALL STAR TENOR SAX SPECTACULAR. Progressive 7019. Produced by Gus Statiras.** This album is a joy, recalling some of the best jam sessions that Norman Granz organized in years past. Here Statiras has brought together six tenor sax players—three veterans and three young musicians. One side of the album features seven ballads. The other extended swinger called "Gus' Flower." Saxes featured are: Scott Hamilton, Flip Phillips, Ray Turner, Peter Loeb, Frank Sokolow and Bennie Wallace. There are also piano, bass, guitar and drums. **Best cut:** either side.

**ART LANDE/GARY PEACOCK/ELIOT ZIGMUND—Shift In The Wind, ECM11165. Produced by Manfred Eicher.** Taped a year ago in New York, this trio lays down seven cuts by piano, bass and drums all composed by Lande, Peacock and Zigmund. It is not stirring, emotional music, but cool and so introspective, at times, that it may fail to hold the listener's attention. But for a highly specialized, small audience, this LP will have appeal. **Best cuts:** "Valentine," "So Green."

**LOU STEIN—Temple Of The Gods, Chiaroscuro CR2027. Produced by Eric Stein.** The big surprise on this album is tenor saxist Al Klink, whose modern improvisations are always inventive and appealing. Klink has never gotten the credit he deserves, and this goes back to when he played second sax to Tex Beneke in the Glenn Miller band. But this is pianist Stein's album, and he performs brilliantly in this quartet setting. **Best cut:** the 12-minute title track.

**BABS GONZALES—Live At Small's Paradise, Chiaroscuro CR2025. No producer listed.** Gonzales was one of the greatest scat singers of all time and he's at his best here in this live performance of some of his best known material—"Integration" and "Bebop Santa Claus." Babs is an able host and he's backed by a tightly swinging group that includes Johnny Griffin on tenor sax and Clark Terry on trumpet and flugelhorn. **Best cuts:** all.

**BOB COPPER—The Music Of Michel Legrand, Trend DS822. Produced by Albert L. Marx.** Eight melodic titles by the French composer provide the repertoire for Cooper's tenor pipe, abetted by Mike Wofford's piano, Jim Plank, drums, and Tom Azarelo, bass. Cooper, a Stan Kenton alum, impresses with his tone, his ideas and technique. **Best cuts:** "Watch What Happens," "To Love."

### EPs

**GARY GLITTER—Glitter And Gold, Epic 3E36848. Produced by Mike Leander.** Here it is, on a 10-inch Epic nu-disk, the very best of Gary Glitter, who in the early '70s had hits in Europe and elsewhere with such tunes as "Do You Want To Touch Me (Oh Yeah)," "I'm The Leader Of The Gang (I Am)" and "Rock And Roll, Part Two." These and three other songs are included here. Though Glitter and his music were always considered a bit of a joke, fans still dance to it at rock discos, and Glitter is now seen as one of the pioneers of new wave. **Best cuts:** Those mentioned.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.**

## Warners Sheet Price To \$2.50

• Continued from page 9

Warners will be a trendsetter here. From a writer's point of view, royalties on single sheet income is expressed in cents, ranging from about 5 cents to 10 cents per sheet sold. Publishers would likely be forced to contend with writers who might seek a higher rate in view of increased publisher income resulting from list price increases.

However, writers who sign American Guild of Authors & Composer contracts automatically receive greater royalties through a sliding scale feature. AGAC-contract writers start off with a basic 10% of wholesale royalty on single sheets for the first 200,000 copies sold, 12% up to the first 500,000 and 15% in excess of 500,000.

Ervin Drake, president of AGAC, says he can "well understand price increases pegged to an inflationary economy."

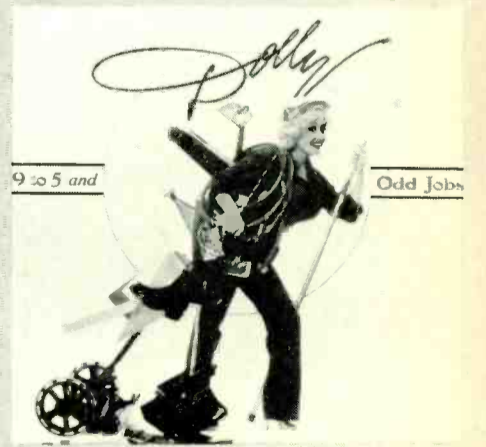
## RIAA Says: Holding Line

• Continued from page 14

plied the counterfeiters listed in the Goody indictment, most notably copies of the "Saturday Night Fever" and "Grease" soundtracks.

A raid on the Memphis-based Elvis Presley Convention last August in that city netted 2,000 bootleg and counterfeit LPs. FBI probes into counterfeit Presley product resulted in a subsequent raid on the Staten Island home of John Greco, where 50,000 counterfeit and pirate LPs, EPs and singles were seized.

Seizures resulting in massive confiscation of allegedly bogus product and equipment included raids on People's Stereo/Utopia Ultrasound, Newark, Ohio; the International Record Shop, Dearborn, Ohio; Screen Creations of Oklahoma City, and a related raid in Brownwood, Texas, and raids on pressing plants at Globe Records, Los Angeles, and Virco Pressing, Alhambra, California.



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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
☆	4	11	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	37	15	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 13	71	62	6	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98	
	2	12	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		37	38	18	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 4	72	63	6	JOHN LENNON Imagine Capitol SW 3379		7.98	
☆	3	13	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		☆	68	2	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98		73	73	28	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98	
	4	27	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	44	14	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		74	65	12	CAMEO Feel Me Chocolate City CCLP 2016 (Polygram)	●	7.98	SLP 15
☆	6	4	STYX Paradise Theater A&M SP 3719		8.98		40	40	21	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 6	☆	85	2	GRACE SLICK Welcome To The Wrecking Ball RCA AQL1-3851		8.98	
	6	5	THE POLICE Zenyatta Mondatta A&M SP 4831	●	7.98		41	42	14	XTC Black Sea Virgin VA 13147 (RSO)		7.98		76	78	15	THE JIM CARROLL BAND Catholic Boy Aco SD-38-132 (Atlantic)		7.98	
☆	8	11	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		42	25	11	BARRY MANILOW Barry Arista AL 9537	▲	8.98		☆	88	4	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98	
	8	7	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 2	43	43	49	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		78	84	17	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 8
	9	9	AC/DC Back In Black Atlantic SD 16018	▲	8.98		44	45	12	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 18	79	67	19	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98	
	10	10	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)		8.98	SLP 3	☆	56	4	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98		80	80	6	WARREN ZEVON Stand In The Fire Asylum 5E-519 (Elektra)		8.98	
☆	13	19	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	●	7.98	SLP 5	☆	54	9	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 20	☆	91	10	CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98	
	12	12	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 28	☆	66	3	MARVIN GAYE In Our Lifetime Tamla T8-474M1 (Motown)		8.98	SLP 16	82	72	12	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98	
☆	15	15	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98		48	48	37	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 41	☆	94	21	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98	
	14	14	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		☆	59	3	TOTO Turn Back Columbia FC 36813		8.98		☆	95	3	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		7.98	
☆	16	12	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 1	50	50	14	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	●	13.98	SLP 27	85	87	12	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 22
☆	18	13	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 2	51	34	32	QUEEN The Game Elektra 5E 513	▲	8.98		86	86	6	JOHN LENNON Mind Games Capitol SN 16068		7.98	
	17	11	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		52	35	54	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		87	74	24	TEENA MARIE Irons In The Fire Gordy GB-997M1 (Motown)		8.98	SLP 39
☆	19	11	ABBA Super Trouper Atlantic SD 16023	●	8.98		53	31	19	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 12	88	90	18	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 14
☆	21	9	THE GAP BAND III Mercury SRM-1-4003 (Polygram)		7.98	SLP 1	54	47	20	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	SLP 75	☆	100	11	DONNIE IRIS Back On The Streets MCA/Carusel MCA-3272		7.98	
	20	17	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		55	41	50	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		90	76	32	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	▲	8.98	
	21	20	FLEETWOOD MAC Live Warner Bros. 2WB-3500		13.98		56	49	9	BLUES BROTHERS Made In America Atlantic SD 16025		8.98		☆	NEW ENTRY	→	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98	
	22	22	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	●	8.98		57	51	11	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 9	☆	NEW ENTRY	→	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98	
☆	36	6	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		8.98		58	53	37	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		93	93	25	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 14
☆	30	33	EDDIE RABBITT Horizon Elektra 6E-276	●	7.98	CLP 3	59	55	15	ROCK'ILE Seconds Of Pleasure Columbia JC 36886		7.98		94	96	11	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 7
☆	29	11	OUTLAWS Ghost Riders Arista AL 9542		7.98		60	57	6	JOHN LENNON Shaved Fish Capitol SW 3421		7.98		95	97	4	BEATLES Abbey Road Capitol SD-389		7.98	
	26	27	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		☆	71	17	RANDY MEISNER One More Song Epic NIE 36748		7.98		☆	106	22	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
	27	28	THE DOORS Greatest Hits Elektra 5E-515	●	8.98		62	64	5	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98		97	103	21	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 5
☆	33	9	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 4	☆	NEW ENTRY	→	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98		☆	138	2	ELVIS PRESLEY Guitar Man RCA AAL 1-3917		7.98	CLP 29
☆	46	3	THE CLASH Sandinista Epic E3X 37037		14.98		64	52	10	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 10	☆	123	2	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98	
☆	NEW ENTRY	→	JOURNEY Captured Columbia KC-2-37016		13.98		☆	75	5	RY COODER Borderline Warner Bros. BSK 3489		7.98		☆	100	4	JOE SAMPLE Voices In The Rain MCA MCA-5172		7.98	SLP 42
	31	23	QUEEN Flash Gordon (original soundtrack) Elektra 5E-518		8.98		66	58	6	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98		101	101	20	SUPERTRAMP Paris A&M SP-6702	●	13.98	
	32	32	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98		67	69	5	BEATLES White Album Capitol SWBO 101		13.98		102	102	7	FIREBALL Clouds Across The Sun Atlantic SD 16024		8.98	
	33	24	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		68	70	7	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 11	103	105	9	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century T-627 (RCA)		7.98	
	34	26	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98		69	60	17	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		☆	104	3	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082		7.98	
☆	39	6	THE WHISPERS Imagination Solar BZL1-3578 (RCA)		7.98	SLP 6	70	61	21	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98								

★ 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.)

## Closeup

**DAVID ALLAN COE—Invictus (Means) Unconquered, Columbia JC36970. Produced by Billy Sherrill.**

David Allan Coe is an enigma wrapped in a yawn. Getting past the yawn means overlooking the macho publicity poses and the Grand Guignol/Goodwill skirting the drifts of sophomoric philosophizing, and ignoring the liner mewlings whose common theme is that among all this world's creatures, Coe is uniquely aggrieved.

But it's always worth the trouble. Coe is an artist who never fails to deliver. And that's the enigma: How can any one person produce so well so consistently?

Although this album's title suggests a concept—the perseverance of the human spirit—the collection is really not that thematically grandiose. It embraces the usual assembly of winners, losers, strivers and stumblers. What sets it apart from the usual is Coe's uncanny ability to make even the shabbiest little tale important to us—because it's important to the one who's telling it.

There are a couple of old-familiar here—"London Homesick Blues" (the theme of "Austin City

Limits") and "Stand By Your Man" (which Coe adroitly converts to a male point of view via an added recitation). But the rest are new. And there are some solid standouts.

"The Purple Heart," for instance, is self-pity raised to a high art, whimpering made sacramental. It's the kind of lament that could not have been written prior to the invention of the steel guitar, nor played properly on any machine but a jukebox. Instead of burlesquing the number, Coe gives it a straight-ahead treatment and makes it sound not just believable, but fresh.

Coe shares writing credits on three of the songs, the best of which is "The Best Game In Town," a graphic portrayal of quiet desperation. Karen Brooks alternates lines with Coe in this effective—but joyless—dialog. "Ain't It Funny The Way Love Can Do Ya," watches resignedly as a marriage built on brave promises is chipped into dust. "I Love Robbing Banks" is tolerable only because of Coe's liner notes on it. The song is a mindless little piece, artistically equivalent to playing cowboy.

"Rose Knows" and "As This Feeling Will Take Us" are distinctive for their tugging harmonies as well as for showing two inevitable stages of love.

The finest cut on an album filled with good ones is Shel Silverstein's "Someplace To Come When It Rains." Here Coe summons up the precise tone of pain and pride to burn in Silverstein's equally precise images. It is a thoroughly moving performance, and one that shames Coe's two-dimensional posturing with its depth.

Perhaps Billy Sherrill will be as successful in getting Coe the exposure he deserves as he has been with that other Ohio outlaw, Johnny Paycheck. Like Paycheck, Coe should learn that being an outlaw isn't looking tough—it's taking the gold.

EDWARD MORRIS



David Allan Coe—Tender at the heart.

## Grammy Hopeful A Show-Stopper

• Continued from page 6

record, and he agreed. I proposed we go in and do 'Sinatra,' the thing he does best, and he said, 'Great idea. Let's do it, but let's not stint on it, let's go first class all the way.'

One of the people who has been made very happy—and very rich—by the success of "New York, New York" is lyricist Fred Ebb.

Ebb and his partner John Kander wrote the tune five years ago for Liza Minnelli, only to watch it die, along with the Martin Scorsese movie of the same name.

Minnelli's single of "New York, New York" failed to dent the Hot 100, and, in the cruelest blow of all, the song wasn't even nominated for an Academy Award. (Yet the nominees that year included such long-forgotten ditties as "Ave Satani" from "The Omen," "A World That Never Was" from "Half A House" and "Come To Me" from "The Pink Panther Strikes Again.")

"You always kind of hope for the best with songs," says Ebb. "When they don't make it, you shrug and get on with it. I really never expected the song to take off again."

How does Ebb compare the Sinatra and Minnelli versions? "Oh I don't," he replies, being no fool. "Hearing it done either way is a great thrill for me."

"This is the first Frank Sinatra record I've ever had, and with or

without the hit it would have been a milestone in my life."

Ebb has worked with Minnelli for 15 years, on "Flora, The Red Menace" (for which she won a Tony), "Cabaret" (which brought her the Oscar), "Liza With A 'Z'" (an Emmy-winner), "Chicago" and "The Act."

Kander and Ebb's first love is Broadway: the world of pop records is somewhere alien to them. Still, Ebb notes, "It was fun to see the song on the charts. I must say."

Kander and Ebb are also nominated for the Grammy for song of the year—and may have reason to be optimistic. Fellow Broadway writer Stephen Sondheim won the prize in 1975 for "Send In The Clowns," another song that lay around for a few years before Sinatra made it into a standard.

Costa says that Sinatra is especially gratified that he earned his biggest hit in more than a decade with a track that fits squarely into his

### Bill Haley Dies

• Continued from page 14

former roadie and then piano player for the Comets. Welz now fronts Joe Welz & the New Wave Comets, featuring members of the original group.

There are three LPs in the current MCA catalog featuring Haley: "Greatest Hits," "Golden Hits," and "Rockin'."



LUCKY 38—Capitol Records and the Entertainment Co. hosted a party in Manhattan celebrating the release of Glen Campbell's 38th album, "It's The World Gone Crazy." Campbell performed some live tunes, including two duets with Tanya Tucker, from the new LP.

## Contempt Conviction For Major T-shirt Distributor

By RICHARD M. NUSSER

NEW YORK—One of the country's largest distributors of T-shirts has been convicted of criminal contempt in Brooklyn federal court for violating an injunction against the manufacture, sale and distribution of T-shirts bearing unauthorized trademarks of the Rolling Stones.

The case represents the first time criminal charges have been successfully brought against an accused bootlegger. It also marks one of the few times a federal judge has invoked a rarely used rule allowing him to appoint a special attorney to prosecute criminal contempt of the court's order. In this case, the special prosecutor was the lawyer who represented the Rolling Stones in the original action.

Convicted is Leon Dymburt, also known as Leon Boro, the alleged

kingpin behind Scorpio Screens, Great American Screen Designs Ltd. and Down Home Designs Ltd. Judge Eugene H. Nickerson issued the decision Monday (9) and ordered Dymburt to appear April 3 for sentencing. The charge carries the possibility of a six month jail term and virtually unlimited fines.

Nickerson says Dymburt lied when he denied violating an injunction sought by the law firm of Parcher & Herbert on behalf of the Stones in June, 1978. Instead, of complying, Dymburt ordered that the screens and art work for the illegal Stones' T-shirts be hidden in the basement of Dymburt's Brooklyn factory and that printing be done only at night. The employee in charge became the prosecution's chief witness.

The story later developed cloak-and-dagger elements when the Stones' lawyer put the factory under surveillance. At one point a private eye trailed an illegal shipment of Grateful Dead T-shirts from the factory's back door to the Nassau Coliseum, where they were turned over to illegal vendors for sale at a concert. The detective had his son purchase one as evidence.

Although the Grateful Dead and Bill Graham's Winterland Productions were party to the contempt order, Nickerson chose only to convict on the Stones' complaint, allowing that there was some "reasonable doubt" that Dymburt, if not the corporation, may not have deliberately ignored a similar injunction handed down on the Dead's behalf, although, said Nickerson, a "preponderance of the evidence" indicates otherwise.

### AFM Powers

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cially when, as here, the arrangement is a product of circumstances indicative of adhesion.

"In the first place, although the contract designates Graham as an 'employer' of Scissor Tail, the circumstances under which it was solicited, executed and carried out would seem to suggest that this designation was one of convenience rather than one describing the facts of the relationship," the decision reads.

Counsel for the defendants said no decision had been made as to their next legal move, if any.

## Lifelines

### Births

Boy, Tomas, to Julie and Tom Mercer, Feb. 7, in Burbank, Calif. Mother is employed in the production department of Warner Bros. Records. Grandmother, Kay Klei- nert, is Warner director of production. \* \* \*

Girl, Lauren, to Vivian and Dewey Bunnell, Jan. 20, in Marin County, Calif. Father is with America duo on Capitol. \* \* \*

Boy, Eric Lee, to Vicki and Kyle Lehning, Jan. 31, in Henderson, Tenn. Mother is a singer. Father produces Firefall and England Dan Seals for Atlantic. \* \* \*

Boy, Jonathan Conrad, to Chantal and John Conrad Dehine, Jan. 22. Father is an announcer for WNOG-AM/WCVU-FM, in Naples, Fla. \* \* \*

### Marriages

John "Jocko" Marcellino of Sha Na Na to Nicki Stern, Amazon Music's director of operations, last month in Sherman Oaks, Calif. \* \* \*

Robert Schindler, president of Schindler & Assoc. Inc., a production and publishing firm, to Laura Lacy, dancer for Ballet South, Feb. 6, in Memphis. \* \* \*

Susan Anne La Rue to Bruce H. Rensberg, this month, in Anaheim, Calif. Husband is vice-president of National Music Inc. in Anaheim. Wife is a school teacher. \* \* \*

J.D. Swing to Frances Marylin Mitchell, Feb. 14, at Lake Tahoe. Husband is a sales representative for RCA Records in San Francisco. \* \* \*

### Deaths

Elbern H. "Eddie" Alkire, 73, who pioneered development of the 10- and 20-string Hawaiian steel guitars, Jan. 25, in Easton, Pa. In later years, Alkire also conducted a music publishing business in Easton. He is survived by his widow, Margaret, two sons and three grandchildren. \* \* \*

Joe Carroll, 65, jazz and comedy singer, Feb. 1 of a heart attack on his way to a New York hospital. In the late 1940s, he and Dizzy Gillespie popularized bebop scat singing. He is survived by his widow, son, daughter and brother. \* \* \*

Mickey Behealer, 40, salesman for the Atlanta branch of RCA/A&M Records, following a heart attack Feb. 6. He is survived by his widow Helen and daughter Shelley. \* \* \*

Bill Haley, 55, leader of the Comets, at his home in Harlingen, Tex., Feb. 9. See stories, page 14. \* \* \*

Mischa Mischakoff, 85, violinist who served as concertmaster for some of the century's greatest conductors, including Toscanini, Feb. 1, in Petoskey, Mich. He retired from his last post, the Detroit Symphony, in 1968. He is survived by his widow Hortense and three children. \* \* \*

Hugo Montenegro, 55, composer-conductor, of emphysema Feb. 6 in Palm Springs, Calif. He pioneered the use of synthesizers on records and on movie and television soundtracks. Survivors include his widow, Cathy, and two children. \* \* \*



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105	79	21	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98	
106	108	17	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 52
107	81	6	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98	
108	99	15	THE POLICE Regatta De Blanc A&M SP-4792		7.98	
109	109	33	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98	
★	NEW ENTRY		BOB JAMES All Around The Town Live Columbia/Tappan Zee CZX-36786		11.98	
★	NEW ENTRY		HANK WILLIAMS, JR. Rowdy Elektra 6E-330		7.98	
112	77	27	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (Epic)	▲	8.98	SLP 21
★	124	5	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98	
114	83	6	BEATLES Rubber Soul Capitol SW 2442		7.98	
115	117	95	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 7
116	89	71	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	▲	7.98	
★	173	2	NAZARETH The Fool Circle A&M SP-4844		8.98	
118	82	16	LINDA RONSTADT Greatest Hits Vol. 2 Asylum 5E 516 (Elektra)	●	8.98	
119	119	12	EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 46
★	NEW ENTRY		JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		7.98	
121	122	13	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.98	
122	125	6	ORIGINAL CAST 42nd Street RCA/Red Seal CBL-1-3891		8.98	
123	92	13	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 32
★	NEW ENTRY		TOM BROWNE Magic Arista/GRP GRP-5503		8.98	
★	135	13	PETER ALLEN Bi-Coastal A&M SP-4825		7.98	
126	111	20	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
★	179	2	RITA COOLIDGE Greatest Hits A&M SP-4836		7.98	
★	151	4	LOVERBOY Loverboy Columbia JC 36762		7.98	
★	139	3	RED SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2-36444	●	13.98	
130	130	4	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98	
131	121	23	B-52'S Wild Planet Warner Bros. BSK-3471		7.98	
★	142	2	ORIGINAL CAST Annie Columbia JS 34712		8.98	
★	143	3	STYX Cornerstone A&M SP-3711		7.98	
134	107	11	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98	
135	126	3	STYX The Grand Illusion A&M SP-4637		7.98	
136	147	6	THE BLACKBYRDS Better Days Fantasy F-9602		7.98	SLP 40
137	140	3	MILLIE JACKSON I Had To Say It Spring SP-1-6730 (Polygram)		7.98	SLP 25
138	128	49	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 34
139	113	25	THE CARS Panorama Elektra 5E-514	▲	8.98	
140	129	29	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 21
141	131	41	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	CLP 25
142	133	38	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 19
143	118	13	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
144	127	10	YES Yesshows Atlantic SD-2-510		11.98	
145	110	13	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98	
★	182	2	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	
147	137	14	THE CLASH Black Market Clash Epic 4E-36846		4.98	
148	148	16	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 30
149	150	6	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 9
150	153	3	SHOES Tongue Twister Elektra 6E-303		7.98	
★	164	3	STYX Pieces Of Eight A&M SP-4724		7.98	
152	157	19	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 17
153	98	29	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 38
154	134	351	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
155	144	15	MOON MARTIN Street Fever Capitol ST-12099		7.98	
★	168	4	T.S. MONK House Of Music Mirage WTG 19121 (Atlantic)		7.98	SLP 45
157	115	15	CHEAP TRICK All Shook Up Epic FE 36498	●	8.98	
★	NEW ENTRY		PLASMATICS New Hope For The Wretched Stiff USE 9		7.98	
159	161	3	IAN DURY & THE BLOCKHEADS Laughter Stiff/Epic JE 36998		7.98	
160	160	5	ROSE ROYCE Golden Touch Whitfield WHK 3512 (Warner Bros.)		7.98	SLP 49
161	120	15	SWITCH This Is My Dream Gordy G8-999M1 (Motown)		8.98	SLP 23
162	141	78	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	
163	149	4	BEATLES Love Songs Capitol SKBL-11711		7.98	
164	136	14	OAK RIDGE BOYS Greatest Hits MCA MCA-5150	●	8.98	CLP 10
165	116	25	L.T.D. Shine On A&M SP-4819		7.98	SLP 31
166	155	9	WHITESNAKE Live In The Heart Of The City Mirage WTG 19292 (Atlantic)		7.98	
★	NEW ENTRY		PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	
★	NEW ENTRY		BOOMTOWN RATS Mondo Bongo Columbia JC 37062		7.98	
169	156	4	JOHN LENNON John Lennon & The Plastic Ono Band Capitol SW 3372		7.98	
★	180	3	707 The Second Album Casablanca NBLP 7248 (Polygram)		8.98	
★	NEW ENTRY		RED SPEEDWAGON Ridin' The Storm Out Epic PE-32378		7.98	
172	159	10	DR. HOOK Greatest Hits Capitol SDD-12122		8.98	
173	132	21	KANSAS Audio Visions Kirshner FZ 36588 (Epic)	●	8.98	
174	177	15	JOHNNY LEE Lookin' For Love Asylum 6E-309 (Elektra)		7.98	CLP 16
175	146	43	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 51
★	186	2	JORMA KAUKONEN Barbeque King RCA AFL1-3125		7.98	
177	104	16	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)	▲	8.98	SLP 68
178	163	38	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
179	166	32	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	
180	172	9	KENNY ROGERS The Gambler United Artists UALA 934		7.98	CLP 56
181	181	10	THE REDDINGS The Awakening Reprise In A Dream JZ 36875 (Epic)		7.98	SLP 34
★	NEW ENTRY		RICK NELSON Playing To Win Capitol SDD-12109		8.98	
183	184	15	THE BABYS On The Edge Chrysalis CHE 1305		8.98	
184	188	2	SIR DOUGLAS QUINTET Border Wave Takoma TAK 7008 (Chrysalis)		7.98	
185	167	9	SOUNDTRACK Popeye (original soundtrack) Boardwalk SW 36880 (CBS)		8.98	
186	170	14	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98	
187	189	2	ELOISE LAWS Eloise Laws Liberty LT 1063		7.98	SLP 60
188	171	15	HIROSHIMA Odori Arista AL 9541		8.98	SLP 61
★	NEW ENTRY		PEARL HARBOUR Don't Follow Me, I'm Lost Too Warner Bros. BSK 3515		7.98	
★	NEW ENTRY		THE RINGS The Rings MCA MCA-5165		7.98	
191	191	63	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
192	192	3	STEVIE WONDER Songs In The Key Of Life Tamla T13-340 (Motown)		13.98	
193	174	16	JOE JACKSON BAND Beat Crazy A&M SP-4837		7.98	
194	187	12	SOUNDTRACK The Legend Of Jesse James A&M SP-3718		8.98	CLP 53
195	194	63	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
196	195	57	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
197	197	28	THE VAPORS New Clear Day United Artists UA-1049		7.98	
198	198	7	KENNY ROGERS Ten Years Of Gold United Artists UALA-835		7.98	CLP 55
199	145	7	PARLIAMENT Trombipulation Casablanca NBLP 7249 (Polygram)		7.98	SLP 19
200	196	25	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98	

FEBRUARY 21, 1981 BILLBOARD

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	18
AC/DC	9
Aerosmith	145
Air Supply	32
Alen Parsons Project	13
Peter Allen	125
April Wing	45
Babys	183
Bar-Kays	94
Beattles	66, 67, 71, 107, 114, 163, 195
Pat Benatar	4, 116
George Benson	153
Black Byrds	136
Boomtownt Rats	168
Blues Brothers	56
David Bowie	105
Tom Brown	124
Jackson Browne	90
Jimmy Buffet	120
Bus Boys	143
B-52's	131
Cameo	74
Jim Carol Band	76
Cars	139
Charlie Daniels Band	140

Cheap Trick	157
Clash	29, 147
Rita Coolidge	127
Ry Cooder	65
Con Funk Shun	57
John Cougar	83
Elvis Costello	38
Christopher Cross	52
Creedence Clearwater	81
Devo	58
Neil Diamond	3
Dire Straits	26
Dooie Brothers	54
Doors	27
Dr. Hook	172
Ian Drury	159
Eagles	20
Earth, Wind & Fire	50
Roberta Flack & Peabo Bryson	64
Firefall	102
Aretha Franklin	88
Fleetwood Mac	21
Gap Band	19
Marvin Gaye	47
Andy Gibb	82
Terril Gibbs	146
Daryl Hall & John Oates	73
Emmylou Harris	63
Heart	34
Hiroshima	188

Donnie Iris	89
Jam	84
Jermaine Jackson	44
Joe Jackson	193
Michael Jackson	162
Millie Jackson	137
Jacksons	53
Bob James	110
Waylon Jennings	115, 142
Billy Joel	43
Jones Girls	152
Jorma Kaukonen	176
Journey	30
Kansas	173
Eari Klugh	119
Kool & The Gang	11
Lakeside	16
Nicolas Larson	52
Johnny Lee	174
John Lennon	60, 86, 130, 169
John Lennon/Yoko Ono	2, 72
Kenny Loggins	70
Loverboy	128
L.T.D.	165
Eloise Laws	187
Lynyrd Skynyrd	195
Daryl Hall & John Oates	113
Barry Manilow	42
Teena Marie	87
Moon Martin	155

Randy Meisner	61
Delbert McClinton	39
Don McLean	99
Bette Midler	121
Rose Royce	175
Patrice Rushen	123
Ronnie Milsap	117
Nazareth	15
Dolly Parton	15
Anne Murray	40
Willie Nelson	138
Rick Nelson	182
Oak Ridge Boys	164
Outlaws	25
Parliament	199
Pearl Harbour	189
Teddy Pendergrass	112
Pink Floyd	154, 191
Skyy	85
Elvis Presley	98
Police	6, 108
Pretenders	196
Prince	148
Queen	31, 51
Eddie Rabbitt	24
The Reddings	184
Reo Speedwagon	1, 104, 129, 171
Cliff Richard	126
Rings	190
Rockpile	59
Kenny Rogers	8, 180, 198

Rolling Stones	179
Linda Ronstadt	118
Diana Ross	48
Rose Royce	160
Todd Rundgren	92
Patrice Rushen	123
Joe Sample	100
Leo Sayer	79
Boz Scaggs	33
Bob Seger & The Silver Bullet Band	55
Shalamar	68
Shoes	150
Phil Seymour	167
Paul Simon	200
Sir Douglas Quintet	184
Skyy	85
Stacy	78
Grace Slick	75
SOUNDTRACKS:	
Annie	132
Any Which Way You Can	149
Honeysuckle Rose	93
Popeye	185
The Legend Of Jesse James	194
Urban Cowboy	141
Xanadu	109
9 to 5	103
Bruce Springsteen	14
Spyro Gyra	106

Donna Summer	177
Michael Stanley Band	96
Steely Dan	12
Red Stewart	22
Barbra Streisand	5, 133, 135
Styx	161
Switch	101
Supertramp	69
Talking Heads	49
Toto	156
T. S. Monk	46
Tierra	77
U.F.O.	197
Vapors	134
Weather Report	36
Grover Washington, Jr.	166
Whitesnake	35
Whispers	97
Don Williams	111
Hank Williams Jr.	23
Steve Winwood	10, 192
Yarbrough And Peoples	28
Yes	144
Neil Young	186
XTC	80
Warren Zevon	122
42nd Street	170
707	91
38 Special	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

# U.K. Group Condemns Island's Tape Scheme

By PETER JONES

LONDON—Island Records U.K.'s controversial new One Plus One music cassette series (Billboard, Feb. 14, 1981), with a full album featured on one side of a C90 chrome tape and the other side left blank for home taping, has been roundly condemned here by the British Phonographic Industry (BPI).

The line, marketed in conjunction with blank tape manufacturer BASF, was indicted via "a unanimous expression of abhorrence" by the BPI council at its meeting Thursday (12).

First release in the series has Steve Winwood's "Arc Of A Diver" on one side, the other left blank. Says the BPI: "We abhor the practice of providing blank tape to music consumers in this manner."

"Home taping is gradually killing the music industry in this country, and it's particularly unfortunate that Island should embark on this venture at this time. The record industry's campaign to impress upon the public, government and Parliament that rights owners should be compensated for theft of their property is reaching a critical stage."

Sixteen U.K. companies were represented at the council meeting and all, says BPI, undertook not to be involved in the manufacture or distribution of cassettes which include

prerecorded music on one side "but provide a blatant encouragement to copy on the other, in contravention of the 1956 Copyright Act."

Adds BPI: "Representations are being made to all major retail chains, and the record and video retailers' organization in order to secure support for the industry's stand." BPI's director-general John Deacon is asking Island to cease this practice forthwith and to convey the council's expectation that Island will support the record industry in its fight to preserve the livelihoods of singers, musicians and composers."

Island's reaction, through a formal statement at presstime, was an expression of "extreme disappointment" at the BPI attitude. The company reiterated its arguments for the concept, and insisted that One Plus One tapes are cheaper and, thanks to the chrome formulation, give better sound quality "than any other prerecorded cassettes." And a third point is Island's belief that One Plus One marketing will actually take sales away from the blank tape market.

Finally, if the concept is adopted as the standard cassette system in Britain, says Island, the income generated by sales would more than compensate for the industry's potential losses.

## WAPE-AM Goes Country

LOS ANGELES—WAPE-AM, Jacksonville, Fla. has changed its format from contemporary to country.

The station was recently purchased by Eastjack Broadcasting Corp., a wholly owned subsidiary of Eastman Radio, Inc. of New York. WAPE was formerly owned by SIS Radio, Inc.

Says Ric Marcellan, general manager of the station: "We are simply putting together a fine adult/general radio station which happens to play country music."

Noting that the younger listener has gravitated toward the FM stereo dial, Marcellan adds: "We see the future of AM radio as providing entertainment and service to the 25-54 year old listener, whether it's with music, news, sports, weather or personalities."

Doug Wilson, former program director at KIDN-AM in Pueblo, Colo., is the new program director at WAPE. The Greaseman, one of the station's most popular personalities will continue in drive-time.

## Droz Keynotes

NEW YORK—Henry Droz, president of WEA, the distribution wing of the Warner, Elektra/Asylum and Atlantic labels, will deliver the keynote address at this year's convention of the National Assn. of Recording Merchandisers. Droz, a 30-year veteran of music wholesaling, will speak on the convention theme, "Plan To Be There."

His address takes place Sunday, April 12, at the Diplomat Hotel in Hollywood, Fla.

## Executive Turntable

• Continued from page 4

as vice president of Diversified Management Agency where he had worked for eight years. . . . **Leon Kuby** is named product development vice president at IKC, Inc., the company formed jointly by Infinity Systems, KLH and Cybernet. He was product development vice president at Harman-Kardon. He is based in Canoga Park, Calif. . . . The Advertising Checking Bureau Inc. in New York, an administrator of cooperative advertising plans, appoints **Stephen H. Isaacs** as planning/sales vice president for the Western region and **Kenneth G. Agnew** as research sales vice president. Isaacs, based in San Francisco, was manager of ACB's San Francisco Coop advertising audit and payment division. Agnew has been with ACB since 1974. . . . **Neil Conley** is appointed to Southwest regional sales manager for professional products at JBL Sound Inc. in Northridge, Calif. He was a sales representative for JBL professional products in the Midwest. . . . **Roddy Hui** is upped to chief engineer at the Greene Street Recording Studio, Inc. (formerly the Big Apple Studio) in New York. He has worked as an engineer for the past three years at the studio. . . . **Robert Lombard** joins the production staff of the syndicated "Hollywood Heartbeat" music show that is based in Los Angeles. He joins Lawrence Smith Productions and "Hollywood Heartbeat" from Kramer/Rocklen Studios Inc., producers of video. . . . **Robert Tulipan** joins Jerry Masucci and Manolin Lecaroz Presents as associate producer of the concert production company. Based in New York, he is also a consultant at Columbia Records and the American representative for England's Psychedelic Furs and Australia's Mi-Sex.

**T. Martin Rennels** is upped to general manager of Columbia Pictures Videocassette Services in New York. **Richard Oliver** is named pay TV manager while **Alex Rafferty** is now operations manager. Rennels was business manager while both Oliver and Rafferty were supervisors in the operation dept.

## Inside Track

Look for MCA Distributing to unfold a precedential cross/distribution deal very soon. . . . Next major pricing change due within 90 days is a \$1 hike on certain best-selling \$5.98 midrange product. . . . **Belt-Tightening:** PolyGram Distribution admits it terminated another 30 persons over the Feb. 7 weekend. Cuts came primarily at Philly branch, which has gone to sales office, and three depots. . . . Three songs from **John Lennon's** last concert appearance with **Elton John** at New York's Madison Square Garden in November, 1974, are being released on a 45 in Britain by **DJM Records**, John's former label there. Featured are "I Saw Her Standing There," "Whatever Gets You Through The Night" and "Lucy In The Sky With Diamonds."

The **Emerald City Records** operation in Atlanta, home base for the Oz and Music Scene stores, is up for grabs now that **David Kaye**, firm's founder/principal, has joined **The Record Shop** chain, Edina, Minn., as executive vice president. Creditors' committee is palavering with **Steve Mills**, Emerald City controller, and **Mike Goldwasser**, S&M Entertainment, Atlanta, about taking over the remaining retail locations in Georgia and Alabama. . . . **H.W. (Pappy) Daily**, groundbreaking Lone Star distributor and country a&r man celebrated his 79th last week. He still works three days weekly at **Big State/Cactus**, Houston.

Speaking of Daily, Track hears his onetime **Starday Records** partner, **Don Pierce**, is lazing on the shores of Old Hickory Lake near Nashville. Pierce owns beaucoup millions of real estate around the TVA-dammed river near Music City. . . . **Boardwalk Records nabob Neil Bogart** reluctant to discuss British plans in wake of the closure of the label's licensee there, **Bellaphon** (Billboard, Feb. 14, 1981). But he claims it does not affect his license deal with Bellaphon in the latter's homeland, Germany. Meanwhile, watch for Bogart to place a growing emphasis on the Gotham office, helmed by **Irv (Torrid Topper) Biegel**. . . . **Record Bar's Barrie Bergman** tees off his new **Triangle Records** label with two of the chain's own productions, **Steve Bassett & Virginia Breeze** and the **Brice Street Band**. His pappy, Record Bar chairman **Mr. Harry**, has been elevated to chairman of the board at the **Northwestern Bank in Durham**. And wife **Arlene** isn't letting the grass grow under her brogans. She's been appointed to the board of directors of the **Durham County Mental Health Assn.**

And while we are the subject of banks, **Security National Bank, Amarillo**, one of whose organizers is **John Marmaduke of Western Merchandisers/Hastings/Record & Soundtown** retail stores, racked up \$750,000 in deposits in its first 48 hours of operation last week. . . . Do you think **Lieberman president Harold Okinow**, vacationing in the Virgin Isles currently, is commiserating with **Western Merchandiser's founder Sam Marmaduke**, who lives there during the winter? . . . **The Music Critics' Assn.**, the elite among classical concert/recording evaluators, hold its annual institutes in 1981 from June 17-27 at the Institute at Oberlin, Ohio and at Indiana Univ., Bloomington, July 16-25. For information write the association at 6201 Tuckerman Lane, Rockville, Md. 20852.

Despite earlier reports that **Warner Bros.** is letting its link with **Ray Caviano's RFC Records** lapse, Caviano denies it, though he confirms that new albums by the diskery's prime artists, **Change** and **Gino Soccio**, will probably be placed with **Atlantic**. RFC still is harbored in the WB Gotham offices. . . . **Track's** blushing! We crystal-balled that **WEA/WEA International's** new home on Olive Blvd., Burbank, Calif. would be open in 60 days only to find out **WEA administrative veep Stan Harris** plans to hand out new building's door keys just before the long July Fourth weekender. . . . Still serving up easy-listening jazz but in a new location is the **Bill & George Simon Quintet** with three veteran tradesters on the stand every Wednesday night. **Bill Simon** (reeds)

puts together albums and folio concepts for Reader's Digest daytime; while **George Simon of NARAS** and **Burt Korall of BMI** spell each other on drums. They are now at **Eddie Condon's** in midtown Manhattan.

**Jay Sonin**, owner of 5th Ave.'s Record Hunter for the past eight years, is seeking a buyer to take over. Deal, including 10 years remaining on the lease, is \$1 million plus the cost of inventory, dollar for dollar. . . . **Maria Cole** convalescing from smoke inhalation at a Las Vegas hospital. She was in the Hilton there when the flash fire occurred. . . . **Augustine Gurza**, former **Billboard** Latin music editor, has negotiated his second lease and will open another **Discos Centro** in the Boyle Heights area of L.A. soonest.

At the recent NAMM show in Anaheim, **Gibson guitars** wanted to bulwark its announcement of **B.B. King's** endorsement by displaying the venerable "Lucille" in their booth. When **Gibson sales exec Don Casselman** emplaned for Vegas carrying the famed six-stringer, aircraft personnel said the case was oversize. Casselman had to buy an extra seat ticket on which he stowed the valuable instrument. . . . Four issues ago, **Track** predicted **L.A. NARAS** would come up with a dynamiter for their **Beverly Hilton Hotel bash**, Wednesday (25), concurrent with the New York City telecast Grammy Awards on CBS-TV. The hotel roof will be equipped with a five-meter dish which will get the Gotham awards show simultaneously via satellite. **Gary Standard Productions** and **StarNet Corp.** are arranging the transmission. Cocktails start sloshing at 6 p.m., with Sitdown dinner at 7:15. . . . **Irv Azoff of Frontline Management** and former **California governor Pat Brown** co-host a **BelAir** press soiree to kick off a campaign to afford a state initiative to put anti-handgun statues on the book Tuesday (17). . . . "Copyrights—A Look Into The 1980's," is the subject of an all-day Saturday (21) conference at the Beverly Hills Hotel, L.A., which will discuss new technology, the 1976 Act, copyrights in entertainment and capturing pirates. Call (213) 840-3512 for details.

The **San Diego Animal Park**, the 5,000-acre counterpart of the famed **San Diego Zoo**, starts using talent with a bluegrass show Feb. 13-16. Huge outdoor expanse is located at Ramona, Calif. . . . **The fourth annual Bay Area Music Awards** takes place April 15 eve at the **Warfield Theatre, San Francisco**. Members of the S.F. industry can contact **Paul Grushkin** at (415) 495-5354 for tickets. **Dick Clark** prepping a fall '81 premiere for a daily talk show through **Lexington Broadcast Services**.

**David Braun of PolyGram, Al Coury of RSO** and **Mort Fink of Warner Home Video** are the newest additions to the RIAA board of directors. Fink is one of the three representatives of the RIAA video division on the board, joining **CBS Video Enterprises** chief **Cheryl Leslie** and **Magnetic Video's Andre Blay**. . . . Crackdowns on sales of bootleg T-shirts bearing unauthorized designs of rock stars are being taken seriously by the retail and screen printing trade, judging from a recent editorial in one of the leading trade journals directed at the novelty garment business, which warns its readers that the buyer must make every effort to establish the validity of the goods he offers for sale. Don't be fooled, the editorial adds, just because you're dealing with a vendor you've known for years. . . . **WKHK-FM** New York, which has been without a program director for most of the time it's been a country station (it switched to the format last fall), now has a p.d., **Bill Ford**, who is moving from **WCXI-AM** Detroit.

Barely five months after a major \$300,000 renovation and expansion, **Nashville's Exit/In** is closing its doors, a victim of escalating ticket prices, poor attendance and the lack of label-supported artist tours to draw customers. It's expected that **Wayne Oldham** and partner **Henry Hillenmeyer** will buy out co-owners **Steve Greil, Joe Sullivan** and **Charlie Daniels**.

## Goody, RIAA Imbroglio Drags On

• Continued from page 4

But Judge Thomas C. Platt decided to allow Singer to question RIAA antipiracy attorneys for several hours on the details of the RIAA's methods for investigating counterfeit traffic on the retail level, despite objections. In some instances, in fact, the RIAA methodology came across as a relatively informal procedure involving no more than four operatives nationwide, which would seem to weaken the defense theory, rather than enhance it.

Nevertheless, Singer persisted in grilling RIAA attorney Joel Schoenfeld in hopes of showing that the RIAA is withholding evidence sought in defense subpoenas that would show widespread evidence of counterfeit traffic.

The often contradictory and confusing course of the Goody hearings was also highlighted by Judge Platt's description of the RIAA as a "third party" to the proceedings. Platt's basis for the \$2,000 a day fines is predicated on the accused party being one of the litigants in the case, rather than a third party, which may account for the fact that the fines are being greeted with a no comment from court sources.

And, in a similar vein, when defense attorney Kenneth Holmes, representing the parent corporation, complained that the RIAA imbroglio had been the sole subject of 19 court appearances, he charged that factor was preventing him from properly preparing for the trial.

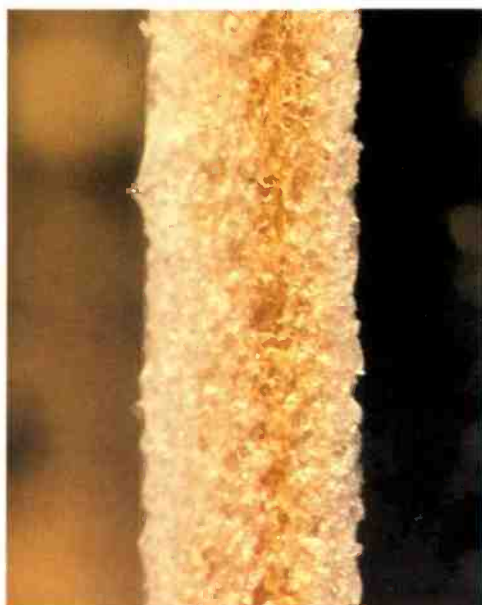
Platt rejoined by telling him he was alerted to be ready for trial last September.

Platt says he is being extra cautious with the defense in order to avoid the possibility of an appeal during the course of the trial, or a denunciation of his procedures after a lengthy and costly trial has ensued.

So far as the defense strategy of attempting to prove that the RIAA is withholding evidence, government prosecutor John Jacobs says that the line of questioning so far is not confined to the subpoena, but touches upon matters that should be dealt with once a trial commences.

The trial, Judge Platt reminded all parties, is firmly set for Mar. 2, when jury selection will begin.

# Look for the Orange Edge. The Conversafe Orange Edge<sup>™</sup> and get the edge on record counterfeiting.



*The Conversafe Orange<sup>™</sup> Edge. Consisting of a proprietary dye, Conversafe Orange<sup>™</sup> is easily identified without special detection equipment. Photo Magnification: 45X.*

Counterfeiting. It costs the legitimate record and tape industry an estimated \$400 million per year. But thanks to Conversafe Orange<sup>™</sup>, a special product developed by Continental Forest Industries, record and tape counterfeiting can be attacked.

**Q.** *What is Conversafe Orange<sup>™</sup>?*

**A.** Conversafe Orange<sup>™</sup> is a new bleached paperboard with a special orange layer dispersed in one of the pulp plies during manufacturing. This orange color, which is proprietary to Continental, is visible on the edge of the record jacket. It allows easy visual inspection and aids in the detection of counterfeit packaging at all points in the record and tape distribution chain. No special detection equipment is needed.

**Q.** *How is Conversafe Orange<sup>™</sup> safeguarded?*

**A.** 1. Continental limits sales to qualified converters of record jacket and cassette packages. To qualify, converters must participate in a tight auditing and control program prescribed by Continental and conducted by a major auditing firm.  
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**Q.** *Who Stands Behind Conversafe Orange<sup>™</sup>?*

**A.** Continental Forest Industries is a member of The Continental Group, Inc., an international packaging, forest products, financial services, and energy company with sales and revenues of over \$5 billion.

**Q.** *Where can I get more information on Conversafe Orange<sup>™</sup>?*

**A.** Call your converter or contact Mr. John R. Curtin, Vice President, Continental Forest Industries, Office Park II, Greenwich, CT 06830 203-661-2233.

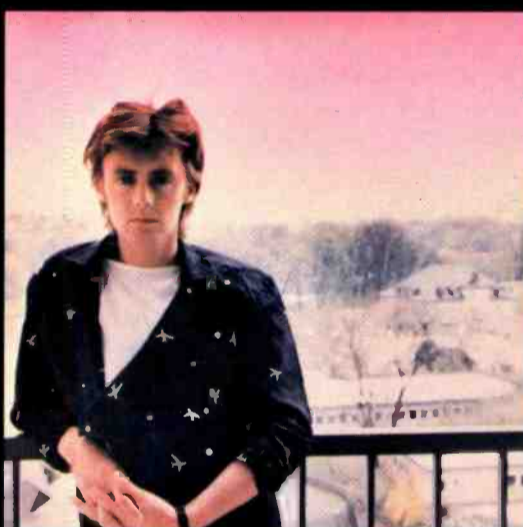
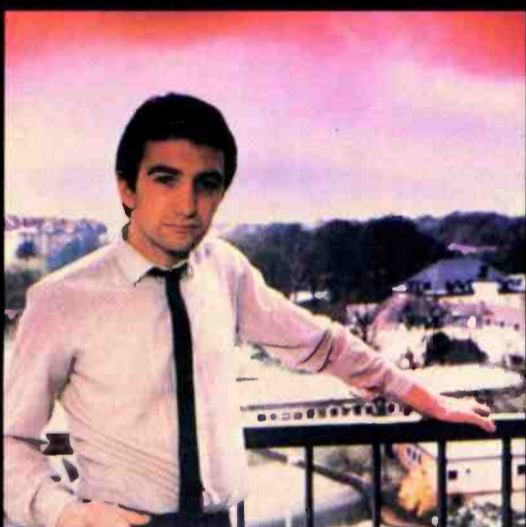
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# QUEEN

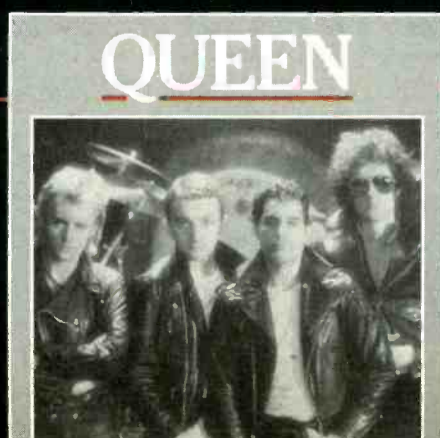
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Game in town!



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"Another One Bites the Dust": #1 Platinum-Plus Single  
Grammy Nomination: Best Rock Performance by a Vocal Group.

American Music Award: Favorite Single of the Year.



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