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Daily \$2G RIAA Fine Levied Judge Says Two Lawyers Delay Goody Trial

By RICHARD M. NUSSER

NEW YORK—In one of the strangest twists yet in the government's prosecution of Sam Goody Inc. and its two top officers on charges of trafficking in counterfeit recordings, a federal court judge has levied \$1,000 a day fines on two attorneys for the Recording Industry Assn. of America for allegedly delaying the trial, now set for March 2, and "obstructing" the court.

Other developments in the pre-trial Goody hearings, which have dragged on now for a year since the original indictment was handed down, include a pledge by prosecutor John Jacobs that, if convicted as charged under fed-

eral anti-racketeering laws, the government would not demand the company's assets be forfeited, as provided by the law. Jacobs says the government will only demand that Goody's president, George Levy, and vice president, Sam Stolon, forfeit their positions and equity in the company, which is a subsidiary of the American Can Co.

Ironically, it turns out that U.S. District Court Judge Thomas C. Platt, who is presiding over the Goody hearings, was associated many years ago with the Wall St. law firm that represents the Goody corporation and American Can. (Continued on page 78)

Chap. XI For Record Shack

By IS HOROWITZ

NEW YORK—In perhaps the largest one-stop financial casualty to date, Record Shack, five-branch, cross-country chain, filed for reorganization under Chapter XI of the Bankruptcy Act last Tuesday (3), claiming assets of \$8,016,014 and liabilities of \$12,805,010 as of Oct. 31, 1980.

The long list of creditors in the court papers submitted by Edward Portnoy, owner of the web, was headed by Columbia Records, owed \$3,298,504.

The action followed a meeting of major

creditors a week earlier (Billboard, Feb. 7, 1981) at which a de facto creditors committee, chaired by Gene Freidman, Columbia Records executive, was apprised of the imminence of the Chapter XI proceedings.

Separate briefs were filed in the U.S. Bankruptcy Court, Eastern District of New York here for each of the five Record Shack facilities—New York, Atlanta, Los Angeles, Dallas and Cleveland. All are headed by Portnoy, with Record Shack of New York City Inc. the parent company. (Continued on page 9)

DEAL WITH BASF Island U.K. Blank-Side Cassette Stirs Storm

This story prepared by Mike Hennessey and Peter Jones in London, and George Kopp in New York.

LONDON—Island Records U.K. and blank tape manufacturer BASF have teamed up in a prerecorded cassette marketing scheme, and news of the alliance, barely a week old, is surrounded by controversy, including reports of a boycott by a major retailer.

The label is offering the new Steve Winwood album, "Arc Of A Diver," complete on one side of a chromium dioxide cassette, leaving the second side blank for home taping. Other releases in the format, dubbed One Plus One, are imminent, including Todd Rundgren's "Healing," and Island says it will transfer its entire catalog to one sided chrome cassettes "as soon as possible."

BASF in turn will promote Island's One Plus One on its own blank premium cassettes, which will be introduced in a new format here in March.

The Island One Plus One cassettes will retail for about \$9.50, competitively priced with the album, and about \$3.10 less than Island charged for its previous cassettes.

Island Records are distributed in the U.S. by Warner's. The company says that the idea was broached to them but they have decided defi-

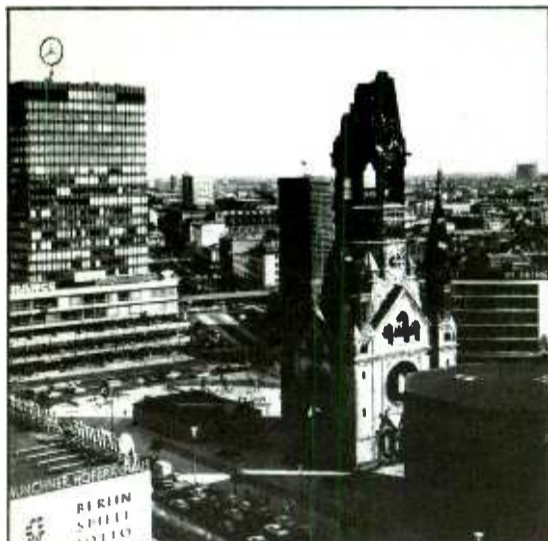
nately not to go ahead with it. Says sales vice president Lou Dennis: "The audiophile cassette is an interesting idea—the blank tape aspect is puzzling. Remember, Britain is a different market from the U.S."

It's not known what sort of deal Island and BASF have arranged. An executive at BASF U.S. points out that the company is actively promoting its chrome tape to record companies looking to upgrade the quality of their prerecorded cassettes. He says that BASF is (Continued on page 9)

Launch Black Music Campaign At NARM

By JEAN WILLIAMS

LOS ANGELES—"Black Music Is Green" is a new merchandising campaign developed by the Black Music Assn. (BMA) and the National Assn. of Recording Merchandisers (NARM) to educate record dealers in the importance and profitability of black music. The campaign, in the works for the past eight months, will be launched during NARM's (Continued on page 78)



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)

Justice: Deny CBS Petition

By JEAN CALLAHAN

WASHINGTON—A Justice Dept. recommendation to the Supreme Court, filed Wednesday (4), may signal the end of CBS's battle against the blanket licensing of music on network television.

The high court requested Justice's consultation on Nov. 3, 1980, after CBS petitioned for a rehearing in August of that year. The more than 11-year-old legal battle came before the Supreme Court once before in April 1979.

Solicitor General Wade McCree advised the Supreme Court to deny CBS's petition for a writ of certiorari and recommended that "further review by this Court is unwarranted." (Continued on page 10)

Ban Royalty 'Differential'

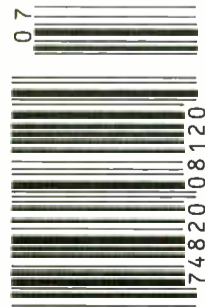
By WOLFGANG SPAHR

HAMBURG—German copyright society GEMA has been told that it is illegal to demand a "differential" mechanical royalty rate on imported records so that members can regain the difference between the mechanical right paid in the country of origin and the statutory 8% of retail price provided for in the BIEM agreement.

The society guideline comes from the European Supreme Court in Luxembourg, to which German judges passed the matter for top-level decision on a matter of trading conditions within the European Economic Community (EEC). (Continued on page 62)



THE HOT SHOT by Dan Siegel, has stormed the nation's airwaves, rising to the top in all formats. It is the fastest-breaking release in Inner City's five-year history! The rich melodies and striking rhythms are pure musical genius. Keyboardist-composer Siegel's pleasing jazz-fusion crossover melodies are garnering instant airplay on major jazz, AOR, R&B and Pop stations. Watch for the Dan Siegel band touring your way and discover the melodic new street beat of THE HOT SHOT (IC 1111). (Advertisement)



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"ANGEL OF THE MORNING" (4576)

Produced by RICHARD LANDIS



BEYOND HI FI RETAIL OUTLETS

Audiophile Disks Show Solid Sales, Penetration

By JIM McCULLAUGH

LOS ANGELES—Spurred by increasing titles as well as technology, the audiophile records mart continues to mature and expand its base.

While still a ways from being mainstream in conventional record distribution/retailing channels, the product is nonetheless penetrating more and more into pure record/tape accounts.

At the same time, audiophile records maintain their solid posture in audio salons and chains.

A nationwide survey consisting of a cross section of hi fi outlets as well as record stores that merchandise these disks also reveals these other key trends in the audiophile software area:

- List pricing of digital, half-speed mas-

tered, direct-to-disk and dbx-encoded product continues to hold strong with little or no discounting practices emerging. In fact, in some instances these LPs sell for more than their suggested lists in certain markets.

• Consumer awareness of this product has heightened considerably in the past year but both record and audio retailers maintain diligent education and prominent display are still a must. Awareness of the improved sonics these disks deliver also underscores consumer dissatisfaction with conventional record product.

• The proliferation of pop-oriented half-speed mastered product has made these titles prominent sellers but classical and jazz offerings continue to do very well.

• The increased number of titles is making

dealers of all sorts more cautious as to inventory levels. In some instances, dealers are relying more heavily on a distributor to assist them in making the right mix.

• Audiophile cassettes have only just begun to fill the pipeline. Initial reaction to them has been slow with car stereo specialists/installers now seen as a strong emerging channel of distribution for this product.

For the past 3½ years, Precision Marketing, Bethel, Wash., has been distributing all the major audiophile lines in the Pacific Northwest. The firm has doubled its business every year since.

Principal Barbara Klammer's observations: "The department stores in this market have begun to get involved in addition to the strong

(Continued on page 33)

RCA Readies Campaign For Import Disks

By ALAN PENCHANSKY

CHICAGO—An "Evolution Of Excellence" banner will be unfurled by RCA Records to herald its new import pressings thrust into the audiophile market.

The dramatic shift to German pressings for audiophile digital product (Billboard, Jan. 31, 1981) will be launched late this month or early in March.

An RCA spokesman says the new series, which is highlighted by \$15.98 Teldec pressed disks, will be introduced to consumers under the new slogan. Chromium dioxide cassette tapes, expected to follow in availability, also are part of the "Evolution" campaign.

The first release of four titles will be: "Village Band," by the Canadian Brass, including turn-of-the-century park band arrangements; Mahler Symphony No. 10 (Deryck Cooke final version), Philadelphia Orchestra under James Levine; Sibelius Violin Concerto and Saint-Saens' Introduction and Rondo Capriccioso, Dylana Jenson (debut recording) with Eugene Ormandy and the Philadelphia Orchestra; and Carl Orff's "Carmina Burana," London Symphony Orchestra and Chorus, soprano Barbara Hendricks, tenor John Aler and baritone Hakan Hagegard, conducted by Eduardo Mata.

A Red Seal source says that optimized quality control in addition to

(Continued on page 64)



PLATINUM BLONDES—Even A&M president Gil Friesen, seen at right, complied with the "blondes only" theme for the recent Variety Arts Theater concert by the Police. But what's drawing the band's attention here is platinum, in the form of an RIAA award for their "Zenyatta Mondatta" LP. Looking on from left are members Stuart Copeland, Sting and Andy Summers.

R&B Artists Score On Pop LP Charts Without 45 Hits

By PAUL GREIN

LOS ANGELES—Albums by black artists are hitting unprecedentedly high posts on Billboard's pop charts without correspondingly high pop singles placement.

It's both a tribute to the sales volume which can be generated by black radio and a reflection of how slow many pop stations are to add r&b titles.

Black acts account for 11 of this week's 50 best-selling pop albums, but have only five of the top 50 singles, where pop airplay is factored in as well as sales.

Lakeside's third album, "Fantastic Voyage," leaps seven points this week to number 18, yet its title track single is only up to number 67 pop. It was No. 1 r&b the last two weeks.

The Gap Band's third album, "III," vaults 20 notches to number 21, though its single, "Burn Rubber," hasn't even dented Billboard's Hot 100. It is, however, No. 1 r&b.

"The average pop station will not add two r&b records the same week," says Kelly Summers, Solar's national pop promotion manager. "When you've got a Con Funk Shun, an LTD, a Yarbrough & Peoples, a Whispers and a Shalamar all coming out at the same time, you have five records competing for that one slot."

Dan Colberg, vice president of national promotion for PolyGram in New York, notes that the issue at the pop level isn't so much white or black, but hardness vs. softness.

Musexpo Dates

NEW YORK—Musexpo will be held between Nov. 1-5 at the Marriott Hotel and Marina in Fort Lauderdale, Fla. The hotel has been reserved completely as the Musexpo headquarters, according to organizer Roddy S. Shashoua.

"Pop radio at the moment is shooting for a much softer sound," he says. "Sometimes a record by an act like the Gap Band or Millie Jackson has a little harder edge that prevents it from crossing. But with acts like Kool and Con Funk Shun that fall into the mass appeal category, we do get the exposure."

The top 20 placement of the new Lakeside album is especially dramatic in that the group's previous LP, "Rough Riders," peaked at number 141 on the pop chart.

The breakout echoes the sudden pop emergence made last year by two other Solar acts. The album be-

(Continued on page 15)

18 Labels Sue Convicted Pirates Over 1974 Award

By JOHN SIPPEL

LOS ANGELES—Convicted tape pirates Richard and Ronald Taxe are being sued in Federal District Court here by 18 record labels, which contend they have not been paid \$700,000 judgment awarded in a 1974 class action in the same court.

Warner Bros., A&M, PolyGram, Buddah, Motown, Fantasy/Galaxy, ABC, Capitol, MCA, CBS, Elektra/Asylum, Atlantic, United Artists, MGM, Island, London, Ode and 20th Century-Fox allege Richard Taxe has assets which more than cover the indebtedness. The complaint alleges Richard Taxe owns a Bel Air home here, whose market value is in excess of \$2 million, plus other properties.

The court papers indicate that Richard Taxe was served, along with his parents, David and Rose Taxe, at the local airport recently when he returned from a round-the-world trip.

Court Hearing For Mechanical Motions

By JEAN CALLAHAN

WASHINGTON — The U.S. Court of Appeals for the Second Circuit will hear arguments Tuesday (10) in New York on motions filed in the appeal of the recent Copyright Royalty Tribunal decision to increase the mechanical royalty rate to 4 cents a tune, effective July 1.

The issue is whether appeals filed by the National Music Publishers' Assn., the American Guild of Authors and Composers and the Recording Industry Assn. of America will be heard in New York, where NMPA and AGAC have filed, or in the U.S. Court of Appeals in Washington, D.C., where RIAA is appealing.

On Jan. 27, RIAA filed a motion before the New York appeals court, asking that the case be transferred to Washington. RIAA argues that the D.C. court is where the first timely appeal was filed.

Immediately after the Copyright Royalty Tribunal reached its decision to increase the mechanical rate, on Dec. 19, 1980, NMPA, AGAC and RIAA filed to appeal the decision. NMPA and AGAC appealed again on Monday (2) and Tuesday (3), filing in the New York court. RIAA filed another appeal on Tuesday (3) in Washington, D.C., as did CBS Records.

The statute under which Tribunal decisions can be appealed is unclear, attorneys say, as to the proper timing for appeals to be made. The question is whether a timely appeal is made immediately after the Tribunal reaches a decision or only after

the Tribunal publishes its decision in the Federal Register.

At issue in the most recent NMPA and AGAC motions is the claim that the New York court would handle the controversy more expeditiously than the court in Washington.

The NMPA brief states that the median time for disposition of appeal in the New York court is 5.9 months, while that of the District of Columbia is 14 months. It adds that RIAA members "will profit \$5 million per month, at the expense of songwriters and publishers" if protracted litigation postpones the effective date of the royalty increase.

The AGAC brief (issued also on behalf of the Nashville Songwriters Assn. International) suggests that the delay, if the case is transferred to Washington, could amount to 10 months, thus penalizing "songwriters and publishers approximately \$44 million in lost royalties."

The Tribunal published its full opinion in the Federal Register on Tuesday (3), sparking AGAC, RIAA

(Continued on page 15)

Fragmenting Affects L.A., Chi Arbitrons

By DOUGLAS E. HALL

NEW YORK—Fragmentation, which stirs frustration in the heart of any programmer who hopes to put his station ahead of the pack, is stalking the Los Angeles and Chicago markets.

In the first quarterly measurement of these markets by Arbitron—the rating period was extended from Sept. 25 to Dec. 17 vs. the usual four weeks in October and November—there seemed to be a great equalizing force at work which added tenths of percentage points to some of the marginal stations in this 80-plus signal market, while lopping whole share points from what had been commanding market leaders.

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IFPI Seeks More Antipiracy \$\$

Asks Others To Shoulder A 'Larger Part' Of Burden

By PETER JONES

NICE—It's a matter of considerable regret that the recording industry still carries the major financial burden of the antipiracy campaign masterminded by the International Federation of Producers of Phonograms and Videograms (IFPI), and it is "important to persuade others who benefitted from the fight to shoulder a larger part of the burden."

That point, the "others" by inference including music publishers and hardware manufacturers, came across strongly at the first 1981 meeting of the IFPI board, held at the

Hotel Negresco here as MIDEM came to a close at neighboring Cannes.

The IFPI meet was chaired by Nesuhi Ertegun, president, and discussions were said afterwards to be "wide-ranging" on major problems facing the record industry, linked with various IFPI policies devised to solve them.

Ways of ensuring that other segments of the music industry should pay more to bolster record company contributions are being worked out. Ertegun has gone on record previously as believing that those "oth-

ers" should contribute more funds to antipiracy.

John Hall, director general of IFPI, reported back to the board members on the meeting of the Asia Pacific Regional Council, held

(Continued on page 16)

Queen Set To Tour Brazil & Argentina

By ROMAN KOZAK

NEW YORK—Audiences in Argentina and Brazil will get a taste of Anglo-American stadium-sized rock shows when Queen brings its total light and sound show to major cities in the two countries from Feb. 26 to March 16.

If all goes well, it will be the largest contemporary music tour in South America to date, reaching over 300,000 fans and playing in outdoor soccer stadiums in at least five cities.

"There are a number of reasons why we would want to do this," says Jim Beach, business manager of Queen, who indicates the band's investment for the tour will pass the \$1 million plus recently spent by Earth, Wind & Fire playing Latin America (Billboard, Jan. 31, 1981).

"The first thing is that the band is extremely popular there; we have been told it is the biggest thing since the Beatles. Queen does an enormous amount of work on the road, and we discussed it, and decided that if it was at all possible, we would play South America," he explains.

"The second thing is that there has never been a Queen show that was done on the cheap. Other bands have gone there with a reduced show, and the South Americans, I think, felt cheated. But if we would do it, it would be with the complete

(Continued on page 58)

4 Awards To Rogers

LOS ANGELES—Kenny Rogers, Michael Jackson and Diana Ross topped the winners at the eighth annual American Music Awards telecast Jan. 30 over ABC-TV.

Rogers won his third consecutive prize for top country male vocalist and top country album, snagged his second award for top country single and also succeeded three-time winner Barry Manilow as top male vocalist in pop.

Jackson repeated two of his three awards from last year, winning again for top soul male vocalist and best soul LP, but losing to Diana Ross in the top soul singles category. Ross was also named top female soul vocalist, a prize she previously won in 1975.

The Statler Brothers won their third consecutive award as top country group while Earth, Wind & Fire emerged as top soul group for the fourth time in five years, after losing last year to the Commodores.

Pop recipients Barbra Streisand, Billy Joel and Queen won their first American Music Awards: the Eagles and Barbara Mandrell won their second. Chuck Berry received the Special Award of Merit.

Executive Turntable

Record Companies

Aart Dalhuisen moves up to executive vice president of Phonogram International in Baarn, Netherlands and Hamburg, West Germany. He is also vice president of PRO International. He was vice president of Phonogram International B.V. and PolyGram Record Operations International. In Hamburg for Polydor International, **Udo von Stein** takes over as vice president of Poly-



Dalhuisen

dor International. Most recently secretary to PolyGram Record Operations International management, he is also a vice president of PRO International. ... **Robert Gordon** becomes music service division vice president for RCA Records in New York. He had spent almost seven years in senior management positions with major direct marketing advertising agencies. ... **Laurie MacNeill** is appointed product management director for



von Stein

CBS Masterworks in New York. She joined CBS Masterworks in 1978 as product manager. ... **Barry Gross** takes the post of merchandising manager for the West Coast for RCA Records, U.S. and Canada. He was product management manager. He is based in Los Angeles. ... Also at RCA in New York: **Peter Elliott** becomes manager of product management for the Red Seal label. He joins RCA after having spent seven years with Record Bar, Inc. in Durham, N.C. ... **Rich Hawthorne** is named Cleveland district manager for the Capitol/BMI America/Liberty Records group. He was territory manager for the Los Angeles area. ... **Roger Smith** moves to Warner/Elektra/Atlantic as Elektra/Asylum local promotion representative for the Phoenix market. He was a pro-



Gordon

motion representative for Associated Distributors. ... **Polly Anthony** takes on the newly created post of national pop/adult promotion manager for Epic/Portrait/Associated Labels in Los Angeles. She was assistant to the promotion director. ... At Dreamland Records in Los Angeles, **Rick Swig** leaves his post as promotion and marketing vice president to become assistant managing director of Fairmont Hotel Co. in San Francisco. ... **Pat Martine** is appointed MCA Records West Coast regional promo-



MacNeill

tion manager in Los Angeles. He was New York local promotion manager for Columbia Records. ... **Michael Radford** upped to operations manager and a&r director for Ovation Records in Nashville. He was operations manager. ... **John Paul Jones** is named director of marketing for Sunbird Records in Nashville. He worked in sales and promotion for Capitol Records and RCA Records.

Marketing

Frank M. Hennessey is elected president and chief operating officer and a director of the Handleman Co. in Clawson, Mich. **David Handleman**, former president and chairman of the board, continues as chairman and chief executive officer. Hennessey has been the group managing partner of the Coopers & Lybrand accounting firm's Detroit office for four years. He has been a partner in the international accounting firm for 10 years. In addition, he was formerly chairman, and presently serves as a board member, of New Detroit, Inc. ... Three appointments at WEA in Los Angeles: **Mike Smith** becomes special projects coordinator; **Ed Richardson** takes over as sales representative for the Integrity account; and **Linda Allison** becomes inventory clerk. Smith was most recently sales representative in the San Francisco sales office. Richardson was a sales representative and Allison was in a sales staff post in Denver.



Anthony

Related Fields

William J. Vanden Heuvel and **Bert W. Wasserman** are elected to the Board of Directors for Warner Communications, Inc. in New York. Vanden Heuvel was most recently the U.S. deputy representative to the United Nations with the rank of ambassador extraordinary. Wasserman is executive vice president and chief financial officer of Warner Communications. ... **Suzanne dePasse** is named president of the newly structured Motown Productions in Los Angeles. She was creative division vice president at Motown and vice president of Motown Industries, Inc. ... **Mark Kaner**, former director of international operations for Columbia Pictures Television distribution, is now PolyGram Television vice president in Los Angeles. ... **Joseph E. Walsmith** is named marketing vice president of Ceasars World, Inc. in Los Angeles. He takes over this newly created post after leaving the presidency of the Cox Division of Leisure Dynamics, Inc. ... **Roger Englander** joins CBS Cable as senior music producer in New York. He has directed and produced many music programs in the electronic medium such as "New York Philharmonic Young People's Concerts With Leonard Bernstein" and "Beethoven On Broadway." ... **Richard H. Shaff** moves into the post of vice president and general manager of San Francisco Convention Facilities effective March 1. A 15-year veteran in the convention facility management field, he is currently general manager of the Long Beach, Calif. Convention and Entertainment Center. ... **Lucille S. Salhany** moves up at Taft Broadcasting Co. in Cincinnati, Ohio as television and cable programming vice president. She was tv programming vice president. ... **Steve deSatnick** joins U.S. Video Corp. in Los Angeles as vice president of operations. He was with KCET-TV Los Angeles as operations and engineering vice president. ... **Charles E. Anderson**, product planner in the audio-video systems division of Ampex Corp. in Redwood City, Calif., is elected president of the Society of Motion Picture and Television Engineers. He serves a two-year term. ... **Bob Hasche**, former national sales manager of Advent Corp., moves to Kloss Video Corp. as national credit manager. He is based in Cambridge, Mass. ... **Richard Ochoa** is upped to personnel director at JBL, Inc. in Northridge, Calif. He was employee relations manager. ... **Steve Terry** is promoted to general manager of Compact Video Services, Inc. in Burbank, Calif. He had been production manager since 1977. Also, **Brad Weyl**, previously in production scheduling, is named manager of production services. ... **Robert J. Grassi** is now Eastern district industrial/professional sales manager for TDK Electronics Corp. in Garden City, N.Y. He was with Memorex Corp. as area manager in the company's audio/video professional division.



STUDY BREAK—With Emory University's 8,000 students a stone's throw away, the grand opening for the newest Turtle Records outlet draws high marks. Store is the 17th Turtle's to date, and 14th in the Atlanta metro area where chain is based.

A&M Selects Stokes To Pilot Black A&R

By ED HARRISON

LOS ANGELES—A&M has increased its black music visibility with the appointment of Michael Stokes to the label's newly created position of director of black music a&r.

Stokes will be spearheading the black music staff, but stresses that there will be no separation between the pop and r&b departments, with all artists regarded not in terms of black and white but as artists and records.

"A&M has always made that commitment, but now they will have people to spearhead that commitment," says Stokes.

Also joining the A&M team is Jheryl Busby as vice president of r&b promotion, a post he had held at Casablanca. Additional staffing of the a&r department, headed by vice president David Kershenbaum, and the black music staff is expected shortly.

The A&M roster of black artists is also expected to be expanded, with the initial new signings to come within the next week or two.

A&M's black roster thus far consists of LTD, Brothers Johnson, Rockie Robbins, Jerry Knight, Quincy Jones, Brenda Russell, Rosalyn Woods, Atlantic Starr and Dennis Brown. Artists such as Herb Alpert crossover onto black playlists, while Brothers Johnson, LTD and Quincy do likewise on the pop charts.

Stokes, 26, has been involved in the music business since he was 17 as a producer, writer and musician, instrumental in the careers of Enchantment; Nature's Divine; Shirley Caesar; B.T. Express; Eddie Kendricks; Soul Searchers; Faith, Hope & Charity; Keith Barrow and others, others.

Of the A&M development, he says, "We won't sign 30 acts when we can only handle three. We want to build the foundation to support those acts we sign."

In effect, Stokes becomes an a&r staff producer working with new acts signed on a selective basis, as well as with existing artists on the roster. He has already been on the road looking at new acts and talking with managers, concert bookers and retailers, as well as listening to the tapes of unsigned talent that have been coming in from all over the U.S.

Stokes also points out that the a&r department, currently functioning with a staff of 18, is working more as "a unit" instead of through its previous policy whereby staff members were each assigned to individual acts. He says that the staff has now been assigned to handling demos, budgets, existing artists and new artists with all communications eventually channeled back to chairman Jerry Moss and president Gil Friesen.

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Alan Tarney brought you Top 10 hits with Cliff Richard's 'We Don't Talk Anymore' and 'Dreaming' and Leo Sayer's 'More Than I Can Say'...

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January February

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from
Barbara Dickson

Already a Top 10 single and gold album in the UK.

Written and produced by Alan Tarney on Columbia Records

A&M Seeks Attachment Writ On Kester Assets

LOS ANGELES—A&M Records wants Superior Court here to grant a writ of attachment on present inventory and assets of Kester Marketing, longtime schlock firm operated by Ed Barsky, an industry pioneer wholesaler.

The label asks the writ so that the defendants can't sell off more of its inventory. Kenneth D. Revercomb, A&M employe, in his declaration says Barsky has reported that his factor has foreclosed on the financial obligations of the defendant firm and Barsky to the factoring firm, which Barsky stated were secured by KM's inventory. Revercomb says that when he visited the Panorama City firm, he met Norman Hausfater of Great Atlantic and Pacific Records, St. Louis, who

was ordering merchandise from KM. Revercomb also alleges that KM and Barsky made reduced price sales to Scorpio Distributing and Crazy Horse Records recently.

Revercomb told the court he sold the defendants 160,000 album units of excess inventory, on which \$88,821 is still open. Attached invoices show the shipments from A&M to Ramont Co. doing business as Kester Marketing, took place from August 1979 through June 1980.

In a suit filed earlier, Prelude Records, New York City label, filed suit in the same court here, charging it was owed \$58,535.53 on an original delinquency of \$71,924.43 from the same defendants.

Signings

The Plimsouls, a Los Angeles-based rock'n'roll band, to Planet Records. Its first single, "Now," is scheduled to be released Monday (16), followed by LP, "The Plimsouls," on Friday (20). **Danny Holloway** produced. ... **Mighty Fire**, an L.A.-based group formed in 1978 by writer/guitarist/producer **Mel Bolton**, to Elektra/Asylum. "No Time For Masquerading," its debut LP for the label, is due out in April. An advance single, "Love Attack," is set for a Feb. 23 release.

Great Buildings to Columbia. ... Alfa Records' group **Billy & The**

Beaters to the William Morris Agency. Bob Ringe of William Morris will represent the band. ... Singer/songwriter/guitarist **Eva Moon** to Capitol. Her debut LP, produced by Colin Thurston, is set for release Monday (9). ... **Diana Canova**, an actress on the television show, "I'm A Big Girl Now," to 20th Century-Fox Records. "Who You Foolin'," her first single for the label, is due out this month. ... Also to 20th Century-Fox is **Carol Douglas**, who had a top 15 single in the mid-'70s with "Doctor's Orders." Her new single is "My Simple Heart."



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GRAMMY RECORD NOMINEE

A Rejected 'Rose' Blooms For Midler, Enhancing Credibility

By PAUL GREIN

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

LOS ANGELES—"The Rose" not only brought Bette Midler the biggest hit of her career, it's also providing a sense of focus for her future recording efforts. From now on, she plans to hone in on "straight-ahead rock'n'roll and rock ballads.

"The Rose" gave me so much credibility in that area," says Midler. "I think it would be a mistake not to follow through on it.

"I've always loved that kind of music, but I never really had the nerve to sing it. I wasn't sure about my own credentials and people in rock'n'roll can get real uppity about that. I always sort of skirted the issue: I'd throw in one of those songs every now and again, but I never came out and said that's really all I want to do."

Despite the fact that her background is in cabaret pop, Midler was always confident she'd be believable as a rock singer. "I never doubted for a minute that I could do it," she says. "Music is music: this is just a little to the left of what I had been doing before."

Midler's biggest hit before "The Rose" was 1973's sly, novelty-edge remake of the Andrews Sisters' "Boogie Woogie Bugle Boy." That's why she's especially gratified that this gimmick-free ballad came her way.

"It's the kind of song singers wait for all their lives," says Midler. "My real fans know me as a ballad singer anyway. They don't pay attention to the nutsy stuff. But for me to finally get some kind of mass recognition as a straight-ahead balladeer is probably the greatest thrill of my career."

And yet, the record might easily have never been cut.

The song was written two years prior to the film's shooting by

L.A.-based Amanda McBroom, whose only previous "cover" was a song on a David Soul album. A friend of McBroom's remembered "The Rose" and passed along a demo to Marvin Worth, the film's coproducer. But Worth rejected the song, thinking it inappropriate to showcase a ballad in a rock'n'roll movie.

It was up to Paul Rothchild, the soundtrack's producer and arranger, to rescue the song from the reject pile and send it to Midler.

All concerned now agree that it was the contrast of this classically pure ballad at the end of a raucous movie that gave it such strong impact.

Rothchild points out several other ironies related to "The Rose."

"The film shows all the negative aspects of a performer's life," he says, "and then closes with a song that's a totally positive statement.

"And Bette's vocal is very melancholy and beaten, which I like as a counterpoint to the optimism of the lyric."

Rothchild adds that the music in the movie was planned to come full circle. "The film opens with 'Let Me Call You Sweetheart,' an a cappella ballad, and closes with 'The Rose,' which starts with single voice and piano. So it opens with her singing a little girl's plaint and closes with a grown woman's affirmation."

Rothchild says it's the melody of "The Rose" that most appealed to him. "It's a melody almost in the Stephen Foster school of American folk songs," he says. "It's a lot like mountain church music—the same category as 'Amazing Grace.'"

McBroom notes that the song didn't come out exactly as planned. "I was attempting to write a rock'n'roll song," she says. "My manager told me it was time to write some Bob Seger-type tunes so we could get a record deal. I sat down and 45 minutes later there was 'The Rose.' It was the fastest song I've ever written and I never changed a word."

(Continued on page 10)



FULL BLOOM—Bette Midler adjusts her costume as she and producer Paul Rothchild discuss the recording of "The Rose."

Nalli Broadens Atco Label With Country

By DOUGLAS E. HALL

NEW YORK—Does Atco's release of the country-flavored McGuffey Lane album indicate that label chief Reen Nalli is joining the stampeado to country?

That would be an oversimplification. Nalli is putting her own stamp on the label, but she maintains, "Atco is still a spectrum of rock'n'roll," and she points with pride to such important artists as Gary Numan, Pete Townshend and Roxy Music.

Nalli has been in the Atco driver's seat for eight months, and she is broadening the course of the label by acknowledging a growing interest in country music.

But Nalli explains that the debut McGuffey Lane album is atypical. The group is really a country rock group and the second album from the six-man Ohio unit will do them better justice.

Atco acquired the current album after it sold 40,000 units on the

(Continued on page 71)

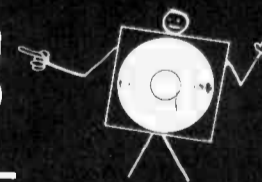
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HUGE AUDIENCE

Companies Translate Disks Into Spanish

By CARY DARLING

LOS ANGELES—Kenny Rogers, Air Supply, the Whispers and Robbie Dupree have a lot more in common than being recent hitmakers. Spanish translations of their English hits are being issued to an expected audience of nearly 400 million worldwide.

Two of the main forces behind this cultural cross-pollination are the Los Angeles-based firms of San Marino Productions and Latin Connection.

The spark for Bill Marin forming San Marino was lit during his time in promotion at Casablanca. While there, he helped formulate the Captain & Tennille's Spanish language version of "Do That To Me One More Time" and K.C. and Teri De Sario's Spanish version of "Yes, I'm Ready." "At the time, I asked myself why don't I do it for the whole industry," says Marin, who began the company with his partner, Bernie Sparago, and writer/translator, Edmundo Perez.

Formed seven months ago, San Marino is preparing to issue a compilation of Solar Records recording artists in Spanish this spring. A Spanish version of the Air Supply album is also in the works.

Even younger is Latin Connection, only four months old. Already though, it has secured translations of Robbie Dupree's "Steal Away," the

Pointer Sisters' "He's So Shy" and Kenny Rogers' "Lady." "After Dupree's record and the Pointer Sisters record came out," begins former Chilean Motown and RCA executive and firm co-founder Jose Silva, "the licensees began to respond with telexes saying 'we really like what you're doing.'"

However, getting licensees to like the material isn't a problem, as both companies admit that Spanish speaking countries want American and European hits. The problems now are convincing American companies, artists and retailers that the \$75 million domestic Latin market and the near \$1 billion international Latin market are not being adequately tapped by English language disks.

"Major artists feel as if they don't have to do it," comments Bill Marin. "They feel their records are already selling adequately in those countries. I think that's wrong. They're only getting so much exposure in these countries because 80% of the stations there don't play any American product. If you could take a record that is released simultaneously in Spanish and English, you'd have a bigger share of the marketplace."

"Artists are afraid at the beginning," adds Silva. "In the beginning

(Continued on page 76)



Billboard photo by Shig Fujita

SONG DEDICATION—Japanese country singer Takahiro Saito lays down the vocal track to "Roll Along With Ronnie," dedicated to President Reagan and recorded for Tokyo's Crown Records. Lyrics were penned by expatriate American, Albert Haas, second right, and music by Japanese composer Hiroshi Kamayatsu, left. Looking on is Harry Olsen, vice chairman of the American Republican Committee in Japan. Crown plans a March release for the disk.

Format of N.Y.'s No. 1 Station Tough To Label

By DOUGLAS E. HALL

NEW YORK—Take an old top 40 programming formula, add diligent research from local disco and rock clubs and retail record sales, and run with these research results no matter how diverse a playlist it creates. That's the secret of being a number one station, at least for WKTU-FM New York (Billboard, Feb. 7, 1981).

Music director Michael Ellis, who's been with WKTU for two and a half years through the downs of mellow and the ups of disco, is today totally unconcerned about what type of music his station plays—so long as it's hit material that New Yorkers want to hear.

"When we were disco, that's what we were selling," Ellis says. "Now we'll play any record that's popular. We're not trying to push any kind of music. That's what old top 40 stations lost sight of."

While the hybrid that has evolved out of what had been "Disco 92" defies an easy label, some would say that the station does sound a lot like what used to be described as a disco station.

Sex Suit At WB Music

LOS ANGELES—Ronni Figoff, onetime assistant controller at Warner Bros. Music, is charging in court here that she and four other female employees were sexually harassed on the job. She alleges that when she protested the harassment, she was demoted to a lesser inferior clerical position.

In a Superior Court complaint filed here, Figoff accuses Leonard Golove, administrative vice president and legal counsel for the publisher, of personally harassing her and employees Mary Glass, Julie Clardy, Jessica Hyman and Valerie Gustafson.

Figoff claims that as affirmative action coordinator for WBM she reported the sexual harassment incidents to William A. Roskin, assistant vice president, industrial and labor relations, Warner Communications, and Norman Samnick, senior vice president, industrial and labor relations. She contends this led to her plummeting from a \$28,900 job to an accounts payable clerk in an effort to get her to resign.

Her suit, naming the publishing company, Golove and Edward Silvers, firm's chairman of the board, as defendants, seeks damages and lost wages.

Ellis explains, "The largest proportion of records we play are those you can dance to. They have a beat—a lot of them are disco or r&b. We play a lot of oldies in the Eurodisco mold."

The station will go from a Pat Benatar record into a rap record, which is all part of "what people like," Ellis says.

Ellis notes the station also plays the Police, Neil Diamond, Blondie, John Lennon, Barbra Streisand and Kenny Rogers. In many ways the station is in a Hot 100 format, playing the hits on Billboard's Hot 100

(Continued on page 23)

MCA Signs South Coast

By ED HARRISON

LOS ANGELES—MCA Records will market and distribute Michael Brovsky and Witt Stewart's new South Coast Records label.

Signed to the Austin, Tex.-based label are Joe Ely, Jerry Jeff Walker and the Shake Russell/Dana Cooper Band.

The three-year deal with South Coast marks a new addition to the family of MCA-marketed labels which include Backstreet and Songbird (both owned) and Rocket. Forthcoming product will be under the South Coast/MCA banner.

The deal is in contrast to recent independent manufacturing and distribution arrangements between MCA Distributing and the Artists House, Unicorn, Regency and Head First labels.

The South Coast label is the newest venture of the Brovsky/Stewart Group, the umbrella company for its Pecan Street Studio (soon to be renamed Southcoast), BSG Management, publishing firm, and Free Flow Productions.

Brovsky and Stewart foresee South Coast as a controlled regional label that won't be confined to Texas talent, or to any one type of music.

Its first release will be Joe Ely's "Musta Notta Gotta Lotta" scheduled for March. It will be followed by Houston-based Shake Russell/Dana Cooper Band and then Jerry Jeff Walker's LP in May.

Chet Hanson, former head of the Athena Artists Agency, has relocated to Austin to serve as managing director of the label.

(Continued on next page)

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WASHINGTON—The Copyright Royalty Tribunal is seeking proposals on the structure and procedures of jukebox royalty distribution proceedings to be held this year over contested royalties deposited for 1979.

The claimants, ASCAP, BMI and SESAC, must submit their proposals to the Tribunal no later than Friday (13). Reply comments are due no later than February 27. The Tribunal will hold a preliminary procedural discussion with jukebox royalty claimants on March 10.

All parties involved, including ASCAP, BMI, SESAC and the Amusement and Music Operators Assn. agreed in hearings on Nov. 25, 1980 that a controversy exists surrounding the distribution of 1979 jukebox fees.

Record Shack Files For Reorganization

• Continued from page 1

The court papers lay the blame for Record Shack's financial difficulties on "a sudden industry-wide decline in the record business," which "left the debtor with heavy operating expenses to service greatly reduced volume."

In defense of its petition, Portnoy claims "a fine reputation for many years," predicts an upturn in business and promises to reduce operating expenses.

The papers state, "The operation in Cleveland is or will shortly be closed and similar plans have been formulated for the Atlanta branch."

The brief, prepared by Ronald S. Itzler, of Ballou, Stoll & Itzler, also alludes to a judgment granted against the chain by PolyGram Dis-

tribution (Billboard, Feb. 17, 1981) in New York Supreme Court.

While Columbia is the major creditor, its arrangements with Record Shack are understood to permit it to recapture remaining inventory carrying its label up to the amount owed. However, it is unknown at this time how much Columbia inventory is still on hand in Record Shack warehouses. RCA and Capitol are said to have similar arrangements in several of the one-stop's locations.

At the meeting preceding the filing, Portnoy was asked by the committee to make a label-by-label inventory of stock on hand, and to maintain a meticulous record of cash proceeds indentified as deriv-

(Continued on page 78)

Island Cassette Scheme Stirs Row

• Continued from page 1

one of only two blank tape manufacturers to make its own chrome powder, allowing it to price its chrome tape "very aggressively."

In addition to using higher quality tape than before, Island must also opt for a longer cassette in order to put an entire album on one side.

The reaction here has been mixed, at best. "This Island idea is not exactly helpful," says Bob Montgomery, managing director of the Mechanical Copyright Protection

Society. He says he will raise the issue at the next meeting of the Home Taping Committee, set up jointly with the British Phonographic Industry trade group.

Montgomery raises the question of whether the Island cassettes would be subject to a levy if the proposed blank tape levy in the U.K. becomes law.

The BPI itself will probably hold talks with Island on the matter, say observers here.

Island, meanwhile, is unapologetic about the move. "The One Plus One series gives better sound quality than other prerecorded cassettes," says Island U.K. chairman Martin

Davis. "Side two of the cassette is clearly a considerable bonus for the purchaser. We're simply offering improved value for money, combined with better sound quality and the blank tape bonus."

Davis goes on to say that "One Plus One will increase the market for prerecorded cassettes. If we take sales from anywhere, it must be from the blank tape market—and that can only benefit the industry as a whole."

Bob Hine, professional manager of BASF U.K. and chairman of the European Tape Industry Assn., similarly denies that One Plus One will exacerbate the home taping problem.

In spite of reports that the Boots chain, a major retailer here, will boycott the One Plus One program, other reaction from the retail community is less extreme.

"My initial reaction, off the cuff, is that I don't like to see any support given top blank tape, even though I sell plenty," says James Tyrrell, head of the HMV Record store here.

"But at least it's an attempt at marketing ingenuity and, who knows, the use of blank tapes in this connection may give prerecorded sales a bit of a boost. On the other hand, I would hate to see this becoming the norm, and thus diluting the whole impact of prerecorded cassettes."

Besides Winwood and Rundgren the other titles due for quick release on One Plus One are J.J. Cale's "Shades" and "Bunny Wailer Sings The Wailers."

The BASF promotions will include carrying on blank cassettes details of an Island Records contest, offering a trip to Nassau as first prize. Island will offer 5,000 runner-up prizes as well. BASF has also earmarked about \$1.2 million in advertising and promotion for its Chromdioxid II cassettes, which will promote Island.

The idea of a one-sided cassette has been broached in the U.S. At a meeting of the Managers Roundtable, a group formed last fall by personal managers of major U.S. acts, David Krebs suggested just such a tack to help fight home taping. Such a move, he felt might pressure the blank tape companies to voluntarily contribute to an artists' fund.

Neither the RIAA nor the ITA, which represents both blank tape companies and record labels here, would comment on the Island move.

Market Quotations

As of closing, February 5, 1981

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	3/4	Altec Corp.	—	10	3/4	13/16	13/16	Unch.
39	25 1/2	ABC	5	192	27 1/2	27 1/2	27 1/2	+ 1/4
36 1/2	27	American Can	7	234	29 1/2	29 1/2	29 1/2	+ 1/4
39 1/4	14 1/4	Ampex	15	—	—	—	33 1/2	Unch.
5	2 1/2	Automatic Radio	6	7	3 1/4	3 1/4	3 1/4	Unch.
55 1/2	42 1/2	CBS	7	929	49 1/4	48 1/2	48 1/2	+ 1/4
44 1/2	27	Columbia Pictures	8	124	40 1/4	39 1/4	39 1/4	+ 1/4
8 1/4	4	Craig Corp.	—	1	4 1/4	4 1/4	4 1/4	— 1/4
55	40 1/2	Disney, Walt	13	858	56 1/4	54 1/4	56 1/4	+ 1 1/4
9 1/4	6 1/4	ElectroSound Group	13	50	8 1/4	8 1/4	8 1/4	+ 1/4
12	3 1/4	Filmways, Inc.	—	110	5 1/4	5 1/4	5 1/4	— 1/4
15	14 1/4	Gulf + Western	14	814	15 1/4	14 1/4	14 1/4	Unch.
16 1/4	7 1/4	Handleman	9	29	14 1/4	14 1/4	14 1/4	+ 1/2
14 1/4	5 1/4	K-tel	10	102	12 1/4	12 1/4	12 1/4	+ 1/4
45 1/4	25 1/4	Matsushita Electronics	11	—	—	—	41	Unch.
57 1/4	42 1/2	MCA	8	312	46 1/4	46 1/4	46 1/4	+ 1/4
19 1/4	10	Memorex	—	148	12 1/2	12 1/2	12 1/2	+ 1/4
63 1/4	46 1/4	3M	10	714	59 1/4	58 1/4	59 1/4	+ 1/4
84	41 1/4	Motorola	11	327	68 1/4	65 1/4	67 1/4	+ 1 1/4
41 1/4	23 1/4	North American Philips	7	214	40 1/4	39 1/4	40 1/4	Unch.
9 1/4	4 1/4	Orrco Corp.	50	46	9 1/4	8 1/4	9 1/4	Unch.
28 1/4	13 1/4	Pioneer Electronics	19	68	26 1/4	26 1/4	26 1/4	— 1/4
33	18 1/4	RCA	8	1235	28 1/4	27 1/4	28 1/4	+ 1/4
16 1/4	6	Sony	10	4959	15 1/4	14 1/4	14 1/4	— 1/4
36	20 1/4	Storer Broadcasting	13	127	31 1/4	31 1/4	31 1/4	+ 1/4
7	3	Superscope	—	72	4 1/4	4 1/4	4 1/4	— 1/4
35 1/4	24 1/4	Taft Broadcasting	8	40	25 1/4	25 1/4	25 1/4	— 1/4
20 1/4	14 1/4	Transamerica	5	222	18 1/4	18 1/4	18 1/4	+ 1/4
58 1/4	29 1/4	20th Century-Fox	10	197	49 1/4	48 1/4	49 1/4	+ 1/4
41	17 1/4	Warner Communications	16	523	36 1/4	36 1/4	36 1/4	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	1	1 1/4	2 1/4	Koss Corp.	9	53	6 1/4	6 1/4
Certron Corp.	16	25	1-7/16	1 1/4	Custom Elec.	—	1	1 1/4	1 1/4
Data Packaging First	4	20	5 1/4	7	M. Josephson	10	20	13	13 1/2
Artists Prod.	13	23	4 1/4	4 1/4	Recoton	10	—	2 1/2	2 1/2
Integrity Ent.	39	112	3 1/4	3 1/4	Schwartz Bros.	—	—	1 1/4	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 Volmer, 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.

MCA Signs Texas Label

• Continued from opposite page

Brovsky and Stewart started Free Flow Productions in New York seven years ago, moving the independent production company to Austin four years later. "We didn't want to be locked into living in New York or Los Angeles," says Brovsky. "We felt that Texas is a magical place with a lot going on in terms of artists."

Through producer Jim Mason, signed to Free Flow, the company has been involved in the first two Firefall albums, along with LPs by Chris Hillman, Richie Furay, the

Cate Brothers and others. Signed to Free Flow is Christopher Cross, whom Brovsky and Stewart have been involved with since the singer's beginnings as a performer.

BSG Management, formed a few years ago, manages Carole King, Guy Clark on Warner Bros. and Joe Ely. Jerry Jeff Walker was previously managed by BSG.

As an independent production company, Free Flow is not exclusively tied to MCA, so Brovsky and Stewart can still strike deals for Free Flow artists with other labels.

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the way you talk smooth as a candle
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your revealing dress is erotic fashion

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Govt. Advises Supreme Court To Dismiss CBS License Writ

• Continued from page 1

The Solicitor General's report supports the findings of the U.S. Court of Appeals in New York which ruled in April 1980 that blanket music licensing does not violate anti-trust laws.

That appeals court decision was based on a district court finding that CBS was not economically compelled to negotiate for a blanket license. The lower court ruled that CBS had the option of dealing with individual copyright owners.

Ironically, the Justice Dept. report refers to CBS' own legal strategy as the reason for the appeals court's narrow focus on the issue of economic compulsion. "In the district court," the Justice report reads, "the petitioner primarily relied on a tie-in theory that required it to prove that it was compelled to take the tied product (the unwanted music) in order to obtain the tying product (the desired music)."

Both Ed Cramer, BMI president, and Bernard Korman, counsel for ASCAP, were pleased with the Solicitor General's recommendation.

"I think the government's brief reaches the correct result," said ASCAP's Korman. "ASCAP looks forward to seeing its relations to the CBS television network out of the legal arena and into the business arena where we have felt it always belonged."

"You can tell if you win or lose by the final score," said BMI's Cramer, "and when you add it all up, the conclusion is that the Supreme Court should not hear the case. I'm pleased."

But, Cramer added, "We don't underestimate the ingenuity of CBS

lawyers. The case may not be over yet."

CBS now has an opportunity to respond to the Justice Dept.'s brief and a spokesperson for the network said CBS will do so as soon as possible.

The major performance rights organizations stand to collect millions of dollars in retroactive royalty payments once this court case is settled. The case centers on CBS performance royalty payments which were frozen in 1969, when the legal battle began, at a level considered to be an interim rate pending resolution of the dispute.

CBS froze its performance royalty payments to ASCAP at \$4.32 million a year in 1970. In March 1978, CBS stopped paying any performance royalties to ASCAP when an earlier appeals court decision held that the blanket license was in effect illegal unless a per use license was also made available. That ruling was subsequently overturned by the Supreme Court in returning the case to the lower court.

Last year, CBS quietly resumed payments to ASCAP, handing over close to \$9 million in royalties plus interest as interim license fee for the use of ASCAP's music for March 1978 through February 1980. According to ASCAP, CBS has been making monthly payments since but a retroactive rate adjustment must still be worked out once the court case is resolved. This "could be a quite substantial payment," ventured ASCAP's Korman.

BMI has been receiving regular payments from CBS all along at a frozen rate of \$1.7 million annually until a temporary adjustment in January 1979 granted BMI an additional \$900,000 per year. BMI will also seek retroactive rate adjustments as soon as the Supreme Court decision on the CBS writ comes out.

BMI's Cramer explains that once the Supreme Court case is over, two outstanding claims BMI has against CBS will come up for consideration. In the New York state court, BMI's claims that royalties due prior to

1969 fell short due to improper accounting procedures can go to trial. Cramer says several million dollars are involved in this claim.

Substantially more money hangs in the balance when the federal district court in New York can take up the issue of adjusting interim payments once the Supreme Court finishes with the case. "Many millions of dollars" are involved, says Cramer, including back payments, accrued interest and inflationary adjustments.

CBS v ASCAP has become a closely watched litigation because industry observers have feared that rejection of the blanket license in the case of network television could threaten the entire established structure of music performance licensing. The Justice Dept.'s report to the Supreme Court stresses that this case involves a narrowly defined issue, restricted to the use of blanket licensing for network tv, and may assuage the fears that the case will reverberate further.

'The Rose' Blossoms Into Midler Award Nomination

• Continued from page 6

"The Rose" is most unusual in that it's just one verse repeated three times. "When I finished it," says McBroom, "I realized it doesn't have a bridge or a hook, but I couldn't think of anything to put in there."

In addition to being nominated for the Grammy for song of the year, "The Rose" won last year's Golden Globe award for best song from a feature film. But the song wasn't even nominated for the Oscar.

"The Academy requires a song be written specifically for the film," explains McBroom. "They send you a form to fill out and I told them the truth. So now I have a reputation within the industry for being stupid but honest."

Though she has a catalog of about 70 songs, McBroom is very much a fledgling writer. "Music was a side-light until last year," she says. "I'm primarily an actress. I started writing as a hobby when I was unemployed and bored out of my mind."

McBroom has her own theory about why the song has struck such a universal nerve.

"It's a message of hope that's very easily understandable. It's not quite 'You Light Up My Life,' but it's something people can be happy about."

McBroom also has an explanation for how she was able to write the song two years before the film started shooting. "Obviously we were on some kind of time warp."

Midler freely acknowledges that it was Rothchild who brought out much of the "grit and rawness" of the material.

The recording veteran estimates that he's produced 160 LPs over the past 20 years, including the first seven Doors albums, the first two Paul Butterfield LPs and "Pearl," the last album by Janis Joplin, on whose life story "The Rose" would seem to be largely based.

Rothchild also fought to keep "The Rose" track spare and simple. "There was quite a push from the film people to have a fairly grand arrangement on the tune," he says.

"I had fought scoring all along. There's not one note of scoring in the film: it's all live music except for the

Rock'n'Rolling

Making A Demo Tape A Major Undertaking

By ROMAN KOZAK

NEW YORK—As signings of new artists have tightened up in the industry, even managers of established acts are finding that connections, a good rap, and a showcase are not enough.

"Cassettes have become our means of communication," says Bud Prager, manager of Foreigner, who is now also working to get a record deal for Larry Dawson, a rock singer who was the keyboard player with Fandango.

"Even as recently as a year or two ago, if you spoke to somebody, it mattered what you said, or what they saw, or what they thought, or what they heard. Now it means nothing. Now it's, 'send me your cassette,'" says Prager.

"And now the standard of play has escalated, the demand for excellence has become so high, that it has eliminated 80% to 90% of what is less than superb. How many cassettes are being sent to record companies?"

How many get heard? And of those, how many lead to signings? Very few."

The answer to this problem, even for someone as well connected as Prager, is to produce a demo tape that is professional quality, and one that is virtually ready for the radio. "In America, radio acceptance is the barrier. It's all radio or nothing," he says.

What he is doing for Dawson is spending nearly \$10,000, getting 50 hours of Atlantic studio time, enlisting the aid of Bob Curry, director of a&r for EMI America on the East Coast, and Electric Lady based engineer Michael Frondelli as coproducers, and making a four-song demo tape that is only one step below a finished master.

"There are two cost factors involved here, the actual and the favors," says Prager. "The favors are far in excess of the actuals." Atlantic is giving him a break on the studio, which normally costs about \$180 an hour, and Curry is putting in his own time and effort on the project. Atlantic and EMI obviously both get first chance if something good comes out of the session.

"And what are the requirements of these tapes that someone finally says the magical and mystic, 'yes?'" asks Prager, and answers his own question. The first tape he heard by Dawson had one good song on it, the other three went down to nothing. "And on these tapes—you can't win anymore with one good song. People have to know if there is backup. Is there sustaining power? What have you done lately?"

So on the new demo tape, one song, "With A Love Like That," is kept, and three new songs have been recorded. However, stresses Prager, the demo tape will still be the demo tape. There must be an effort to avoid the temptation to go all out

(Continued on page 76)

FEBRUARY 14, 1981 BILLBOARD

Gusto Into Court

LOS ANGELES—Gusto, the Nashville oldies album label, is suing Nehi Record Distributing here, claiming the Peaches Records' parent firm owes it \$16,027.79 since May 15, 1980. Suit was instituted in Superior Court here.

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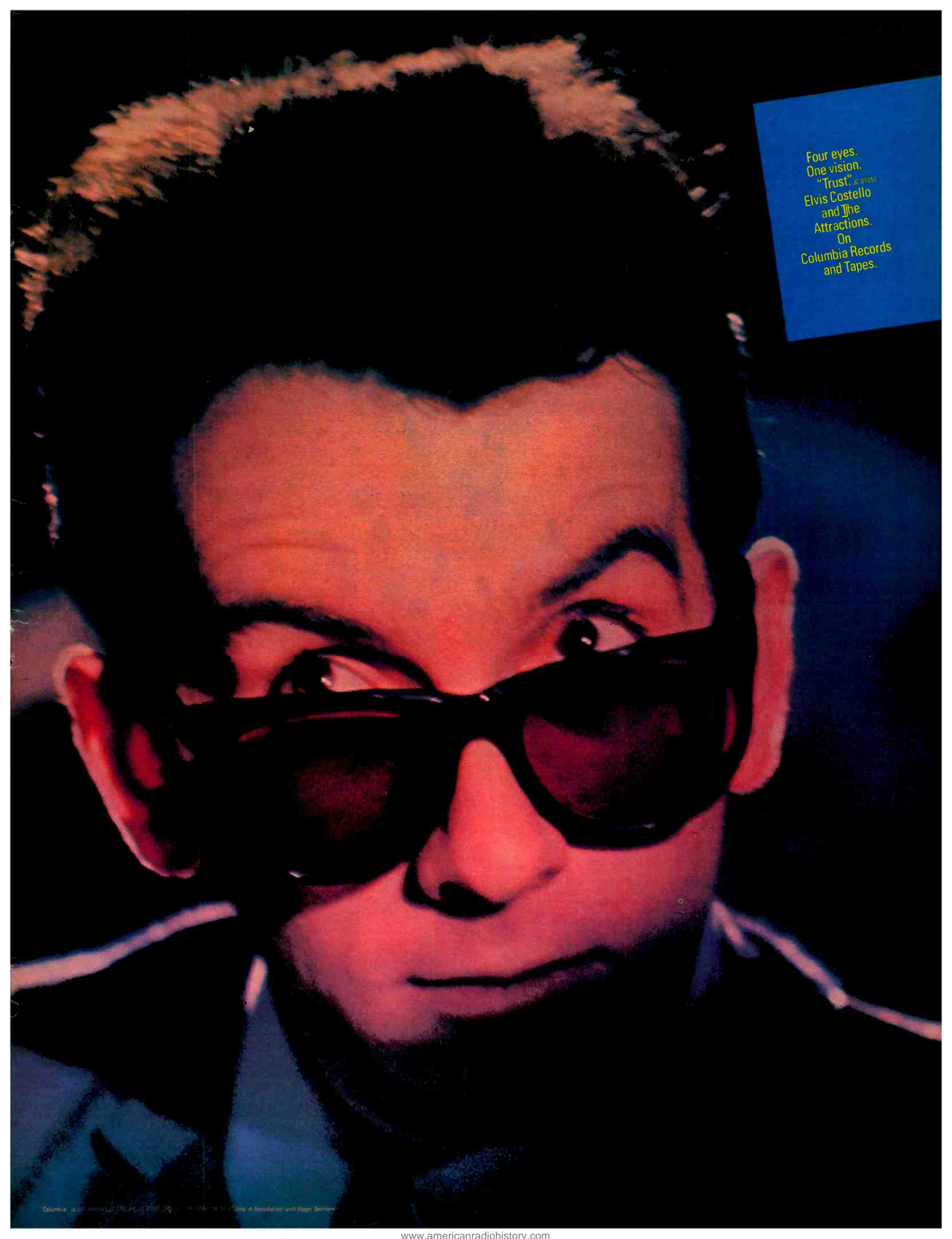
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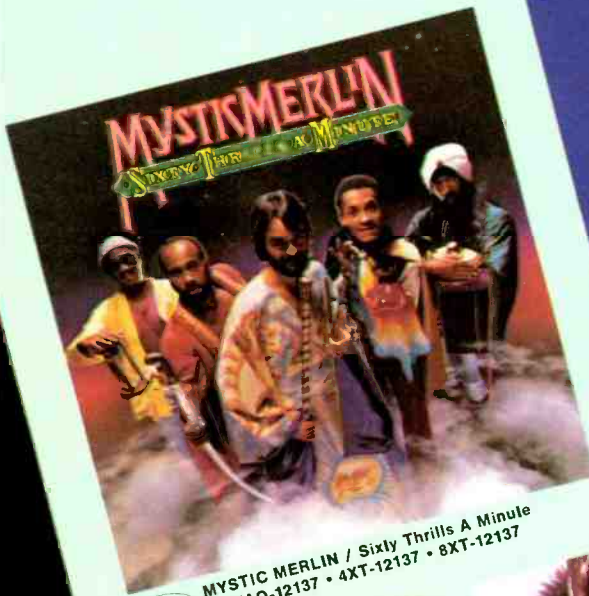
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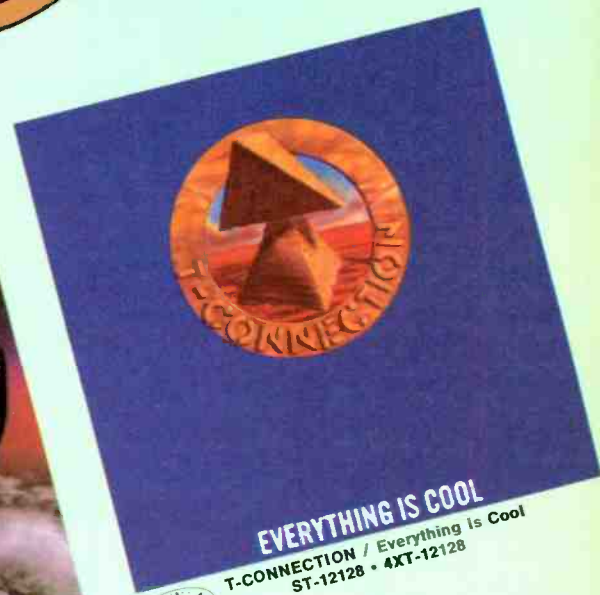
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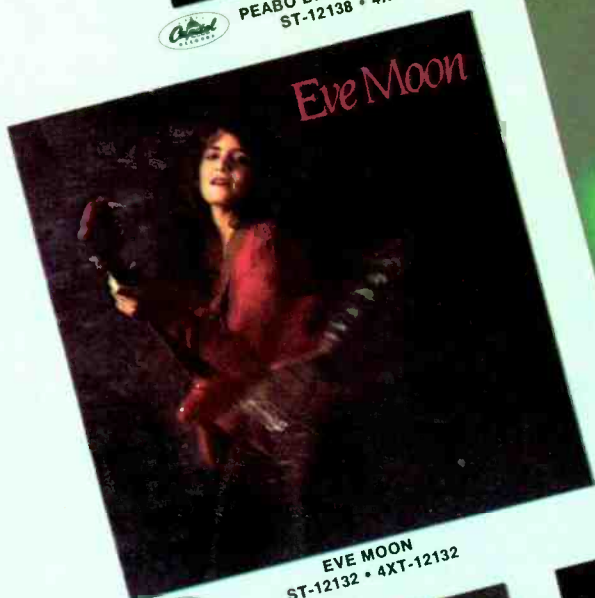
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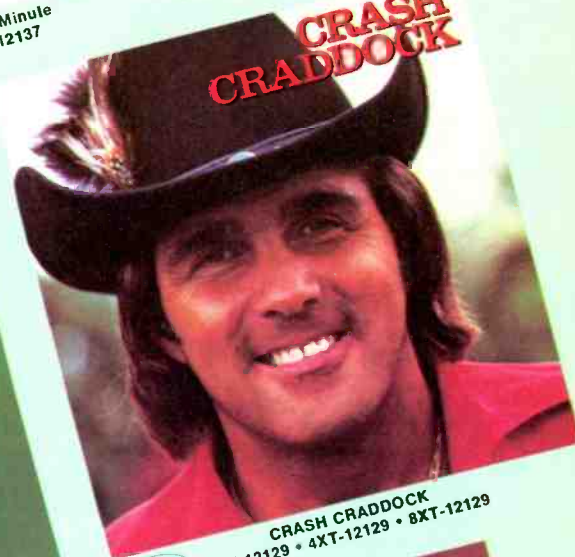
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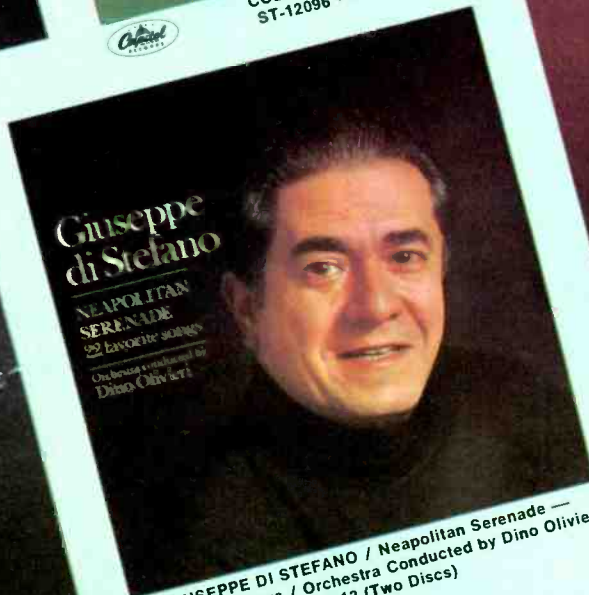
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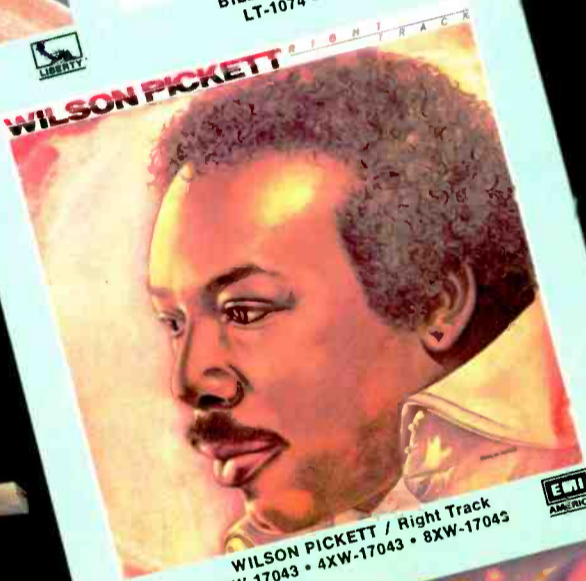
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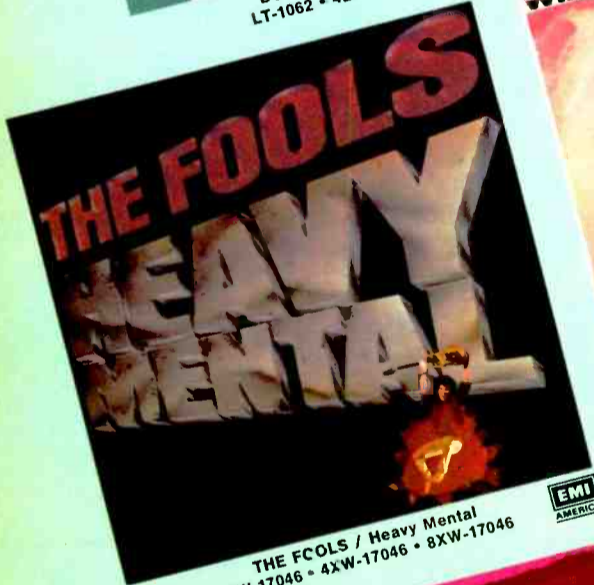
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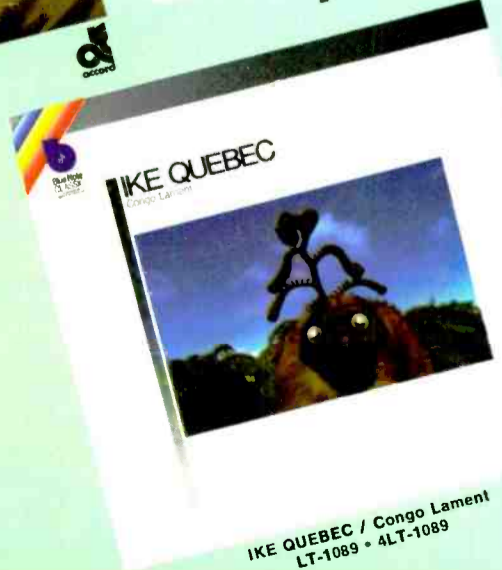
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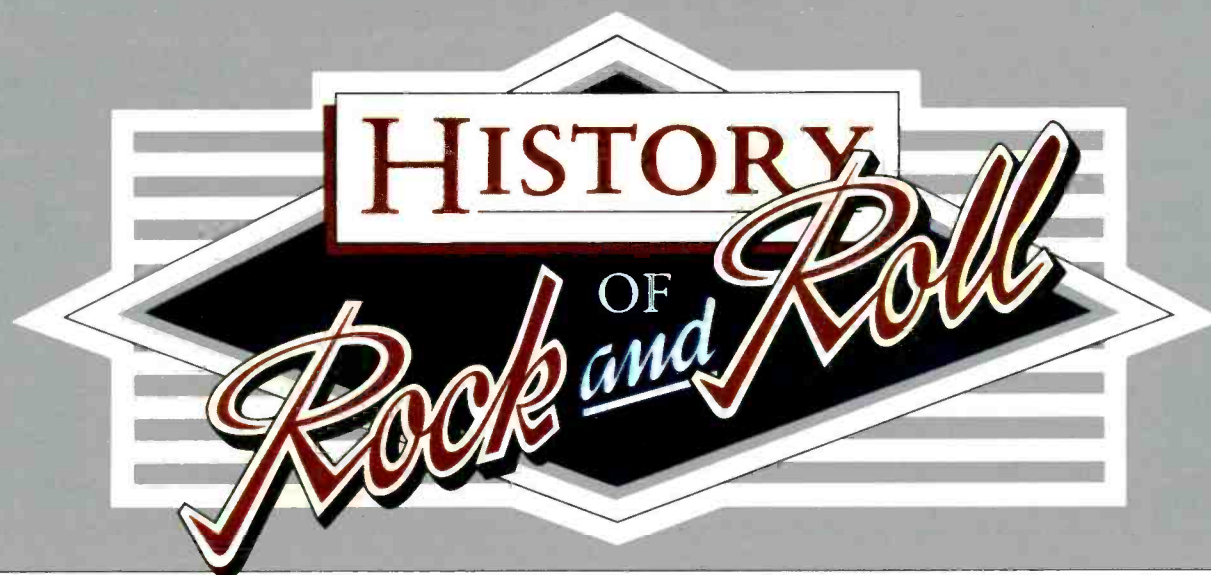
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Ben Bartel Is Back In Retailing Exec Junked Retirement To Start New Chicago Web

By MOIRA McCORMICK

CHICAGO—Ben Bartel had decided to rest on his laurels awhile.

As senior vice president and director of Integrity Entertainment Corp., he was involved in two successful retail record chains in California, the Warehouse and Big Ben's. He'd been in the business 25 years, starting out as a distributor, then as Warner Bros. merchandising manager, then as a rackjobber with the Hartstone Bros. before teaming up with Lee Hartstone in 1970 to form Integrity Entertainment. In 1979, Bartel decided to retire to his home in Palm Springs.

Two years later, Bartel is happily up to his elbows in the record business once again, with a swiftly growing Chicago-area retail chain called Big Daddy's. His retirement, apparently, was short-lived.

"I played lousy golf and I lost \$200 a week playing gin," Bartel

says. "I was bored. I was used to working, hustling, being active—and being in the record business."

Bartel claims he had also tired of being in the executive position of a multimillion-dollar firm. "I wanted to work," he stresses. "I wanted to fool around with records."

In June 1980, Bartel left California with partners Rick Lawrence and Howard Schneider, and returned to his native Chicago to open a new retail chain.

The move was not a sentimental one, however. After scouting the Sun Belt, Texas in particular, Bartel decided there was too much ground to cover and too many different advertising markets.

"Chicago has seven million people in one area," he points out. "As an advertising umbrella, it's perfect. The two newspapers and the radio stations reach everyone."

Bartel started the Interleisure Corp., of which he is "president, treasurer, truck driver, a little of this, a little of that," Lawrence vice president and buyer, and Schneider personnel and store operations director. The corporation owns Big Daddy's as well as Interleisure Services, a mail-order specialty merchandising business.

Five Big Daddy's stores were planned for the first six months, and they opened on schedule. Two Chicago stores opened in June, one each in north suburban Evanston and northwest suburban Buffalo Grove in August, and one more in northwest suburban Hoffman Estates.

Business has been more than encouraging so far, says Bartel. "We opened in the pit of the recession last June," he says, "but our numbers have come in very close to projections. November was sensational, and December was just a delight—it exceeded all our projections. It all affirms that what we're doing is right."

Bartel attributes Big Daddy's success to "aggressive pricing and aggressive advertising." Big Daddy's runs weekly promotions on one specific artist, with all the artist's titles on sale. The sales are pushed on three local AOR FM stations and two black-oriented stations, as well as the Sun-Times daily newspaper and weekly Reader. "FM is a much better buy than AM," Bartel states. "AM prices are prohibitive."

Big Daddy's retail prices are "kept jumping," says Bartel, "for consumer interest." Generally, \$7.98 list retailers at \$4.87 and \$8.98 at \$5.87, but "we mix and match," says Bartel. "We don't want to become set in our ways." The retailer also has periodic storewide clearances, heavily advertised on radio and in print.

Cutouts are a major part of Big Daddy's merchandising. Bartel devotes the front section of each store to cutouts, most priced at \$2.99, and estimates that 35% of the floor space is cutouts.

"We call them 'Big Daddy's Famous Cheap Stuff,'" says Bartel, "admitting, 'It's a little cute and a little pretentious, but it is cheap stuff.'"

(Continued on page 16)



Bargain Hunter: A customer checks out the "cheap stuff" at the Big Daddy's store in Chicago's Evanston suburb.

N.Y. Appeals Court Hears Rate Motions This Week

• Continued from page 3

and CBS to appeal on that date. RIAA's motion before the New York court assumes that timely filing of an appeal comes after the publication of the decision in the Federal Register and claims the case should be transferred to Washington because it was here that the first timely appeal, RIAA's Tuesday (3) appeal, was made.

On Thursday (5), acting Copyright Royalty Tribunal chairman Tom Brennan sent a letter to the Justice Department stating the Tribunal's opinion as to the date of a timely appeal.

"It is our view," the letter states, "that the date of publication in the Federal Register is an appropriate starting date for the judicial review period." Commissioners Coulter, Burg and Garcia concurred in this statement. Commissioner James did not participate.

The Tribunal's full opinion is a lengthy summation of the mechanical rate-setting proceedings which included 46 days of hearings last

year with testimony from 35 witnesses and over 6,000 pages of transcript and hundreds of additional pages of documents, financial tables and economic charts.

The Tribunal concludes in its report that the record of those hearings "reflects that between 1973 and 1979 sales of recorded music in the U.S. almost doubled, from \$2 billion to nearly \$4 billion. . . . In our opinion, based on the evidence in this proceeding, the fortunes of the record companies, the copyright users, have been enhanced in the last decade. The evidence shows that at the same time, the fortunes of songwriters and music publishers, the copyright owners, subject to a price-fixed mechanical royalty in a period of great inflation—have dwindled."

NMPA's and AGAC's original appeals, filed on Dec. 19, 1980, challenged only that part of the Tribunal's decision which delays a mechanical rate adjustment until July 1, 1981. RIAA's original petition, filed on the same date, seeks review of the Tribunal's entire decision.

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R&B Artists

• Continued from page 3

fore "the Whispers" hit number six last April, "Whisper In Your Ear," peaked at number 146. And Shalamar's "Big Fun" LP, which hit number 23, was preceded by "Disco Gardens," which crested at number 171. Both the Whispers and Shalamar, though, had top 20 pop singles boosting their break through albums.

In addition to its early difficulty garnering pop play on the r&b-slanted, rappish Lakeside single, Solar faced resistance at r&b radio on Shalamar's pop-based "Full Of Fire."

"Our problem with the Shalamar record," notes Summers, "is that we didn't have the r&b support we normally have. The record came on the pop and r&b charts the same week, which is very unusual, but when it didn't go gangbusters r&b, we started hitting brick walls on the pop side."

There are 14 starred albums by black artists on this week's top 200 pop survey. They're topped by Kool & the Gang's "Celebrate," which climbs to number 13, tying the peak last March of the group's "Ladies Night" LP.

2 Convicted Pirates Sued

• Continued from page 3

Coldwater Canyon is estimated to have a market value of \$400,000.

The complaint alleges that Moniker Corp., of which Richard Taxe is a principal, sold duplicating equipment and 200 masters to Leonard Gross and Custom Duplicating in 1977 for \$240,000.

Richard Taxe, according to the filing, claims he has many uncollected debts. He owes an uncle, Chilton Bean, \$38,000 and a local law firm \$9,000. Gary Salter owes him \$25,000.

Other defendants besides the four

Taxes are Datax Enterprises, an alleged onetime corporate holding of the Taxes, Moniker Corp., Country Bills, Music Market, Reginald A. and Sandra Ridgway, Coast Mortgage and Realty Investors, Reed B. Smith, Tilton and Mauricett Levine, Dr. H. George Brennan, Fleming and Keiko Landsberg, Irving J. Levin, Alexander and Vera Gordon, Mario Milano, Hoyt Gerald, Mary Roberta and Thomas C. Klinck, Peter Joseph Kratz, Artin and Elizabeth Darakjian, Merchant Distributors Inc. and Harold and Shirley Markey.

Josephson Earnings Decline 22%

LOS ANGELES—Marvin Josephson Associates, Inc. reported revenues for the three months ended Dec. 31, 1980 were \$10,108,400, basically unchanged from last year's \$10,328,500. Earnings were \$1,169,100, down 22% from last year's \$1,489,700.

Revenues and earnings for the six month period ended Dec. 31, 1980 were \$19,247,100 and \$1,940,000 respectively, compared to the prior

year's six month results of \$19,394,200 and \$2,450,800. The decline in earnings equalled 21%.

The services group of Marvin Josephson Associates through the firm's main operating division, International Creative Management, and subsidiaries, operates talent agencies and offers services to clients in all areas of the entertainment and literary worlds.

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IFPI Seeks More Antipiracy \$\$

• Continued from page 4

towards the end of last year, and emphasized the awareness by the Singapore government of the "serious piracy situation" in the area and the need for adequate protection and enforcement.

He also outlined his recent visits to Japan and the Netherlands, "both particularly valuable," which enabled him to meet members of the local industry and learn at first hand of their growing problems.

But in the last resort, the board laid special emphasis on the escalating amount of private copying and the damage it causes to the record industry and all other dependent businesses.

Said an IFPI spokesman: "We'll continue to push forward with our policy of trying to persuade legislators that private copying is a flagrant misuse of the rights of phonogram producers, authors and performers and that governments which permit it to continue without the payment of proper compensation undermine the very existence of these rights."

The board here adopted a revised policy statement on private copying which gives emphasis to this aspect and to the damage resulting from the misuse of these rights.

IFPI, as an industry watchdog, confirmed here it would fight on with vigor and noted one "favorable development" at nearby MIDEM:

The statement from the French minister for culture and communication which stressed that he has instructed a committee studying the problems of private copying to present detailed proposals for consideration by the end of March this year."

The board reviewed the general international situation following the intensifying of the IFPI antipiracy campaign, and noted that progress has been made in many of the problem areas, specially in Italy, Greece and Portugal in Europe, in Egypt and also in Malaysia, Thailand and the Philippines.

Now a meeting of the IFPI European antipiracy committee has been set for March, in Brussels, and the World Intellectual Property Organization is hosting a worldwide forum on the piracy of phonograms and audiovisual works in Geneva, Switzerland, March 25-27.

Also surveyed at the board meet here was IFPI international progress in the videogram field. It's felt that the work so far has been "valuable" and now the video committee is to be enlarged, with every possible effort being made to ensure that video members controlled hard policy lines in this area of IFPI operations.

The board also checked out recent developments in European law which have a bearing on IFPI members' activities, and a full report was presented on the decisions by the U.S. Copyright Tribunal on mechanical royalty payments.

The next board meeting has been set for Copenhagen, May 31 this year.

Exec Junks Retirement To Start Chicago Chain

• Continued from page 15

The titles are not alphabetized. "We buy daily and it comes in daily," says Bartel. "It would be too much work to alphabetize, and this way, it's like a treasure hunt. It's more exciting for the customer."

Bartel's primary concern, he says, is the customer, which is why he deals so heavily in cutouts. "The consumer excites me," he says. "You can't put him down. He's willing to sample stuff, to try new things—he's a lot smarter than any of us thought."

"But he ain't gonna sample stuff at \$8.98," Bartel emphasizes, "and he will sample at \$2.99."

"The record business is pricing itself right into the wall, right out of the ability of the consumer to pay. A record junkie can't feed his habit with a \$9.98 single disk."

"All this 'Give the gift of music'—nonsense. What if a customer only has \$4 in his pocket? If I have to fill an 8,000-square-foot store with 200,000 cutouts because that's what the consumer can afford, that's what I'll do."

"If we want to keep the consumer, we can't continually buffet him. We have to give him a break." Bartel says that adults account for a major portion of cutout purchasing.

Bartel buys the cutouts for Big Daddy's himself. He also writes ads, makes window signs, merchandises, listens to records, and works the floor—in other words, everything he wanted to do when he ceased being a

boardroom executive.

"That's the biggest kick there is, to be out on the floor talking to customers," says Bartel. "It gives you a different perspective, something I think the record companies need. They've underestimated the listeners." As an example, Bartel points out that '50s rocker Little Richard and jazz violinist Stephane Grappelli are two of Big Daddy's hottest sellers.

"You have to hang out on the street and ask people what they like," he says. "I have no real great love for passive research."

Big Daddy's plans five more new outlets in the next six months, including a downtown location in the Loop. "We're so happy with the way the first five stores have progressed," says Bartel. "Even with the awful economy, if we can hold on to our pricing structure, then we're going to be in great shape."

Forming Council

NEW YORK—A mayor's advisory council for the music industry is being formed here, with an invitation-only meeting at City Hall with representatives of all the facets of the music business.

The council will work to encourage the growth of the music industry in New York, to "make New York once more the center of the music world," says a city spokesman.

Retailer Dulberger Claims Bankruptcy

MILWAUKEE—Alan Booth Dulberger, onetime principal in the 1812 Overture store chain, Music Man One-Stop and Landmark, a concert promotion firm, all of Milwaukee, and his wife, Sheri Lynn Dulberger have filed under Chapter VII of the Bankruptcy Act in Federal Court here.

The Dulbergers estimated secured debts at \$221,374 and unsecured debts at \$1,188,027. They estimated assets of \$202,122.

Secured creditors include: First Savings & Loan Bank, Milwaukee, real estate claim with market value of \$150,000 on which is owed \$97,373; Farmers & Merchants Bank, Menomonee Falls, Wis., to collateralize personal guarantee on the 1812 Over-

ture, Landmark and Music Man, \$75,000 for 1978 only; and Charlotte Dulberger, for collateralizing the same three businesses, nine lithographs valued at \$125,000 against a \$49,000 claim.

Unsecured creditors include: James Bertram, a former 1812 executive, \$7,200; Willie Davis and WANA Enterprises, Los Angeles, \$30,000 collectively; 1812 Overture, \$20,743; Music Man One-Stop, \$43,942.87 and Dale Prochnow, former associate in Landmark, \$6,900.

Dulberger closed three of his five 1812 Overture stores in the Milwaukee area late in 1980. He still maintains two of the locations under a new name, "William Tell Overture." **MARTIN HINTZ**

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Pounds £	£40	£46-55	£89-149
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Dollars \$	\$60	\$80	\$155
Pounds £	£25	£34	£66
Marks DM	DM 120	DM 155	DM 300

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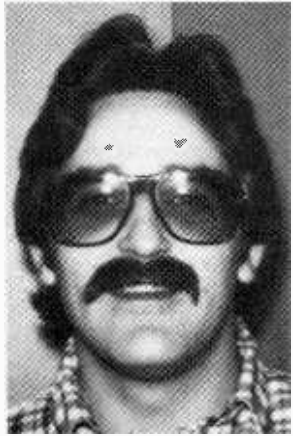
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'Silent' Deletions Run Deep

By THOMAS E. DEWS

With the new year we marked the first anniversary of the latest round of policies by major manufacturers and distributors affecting the retailers' guaranteed exchange of purchased product.



Thomas Dewes: "The retailer has to return them as overstock."

On past occasions I have described how the "silent deletion" policies of some manufacturers affect our customers and, ultimately, our ability to procure product from these companies. And, as importantly, how it has aborted the industry's traditional exchange policy of an item-for-the-same-item.

The situation has hardly changed.

From three major distributors alone my company has discovered hundreds of different titles, costing more than \$33,600,

that have been deleted without prior notice. To keep within the industry's return percentages a retail company would have to purchase \$180,000 worth of product from these labels in one month in order to return this silently deleted product and still be able to return any defective merchandise or other dead stock.

My firm, as is true with other retailers, has to budget its purchases and must, therefore, be able to count on a constant return percentage. But when a label deletes items without notice it throws the entire system out of line.

Each retailer has to find out on his own that a particular item is no longer available and they inform his customers, obviating special orders for that title. This creates bad customer relations. The customer feels the store employee who ordered the item in the first place should have known that it was unavailable.

We all know that not all released product will sell through, and plans must be made accordingly. The problem still remains even though releases have been reduced somewhat in quantity due to the fall-off in sales.

But when these recordings do not sell and are then silently deleted the retailer has to return them as overstock rather than as deleted product. This obviously reduces the number of defectives and true overstock that the dealer can return under his percentage limits.

What happens then? Retailers have to delay returning product that is totally useless and just sits in the warehouse. We have to cut back on orders because we are forced to carry the non-income-producing inventory. We lose out on 2% payment deadlines.

'When a label deletes items without notice it throws the entire system out of line'

In general, the retailer's business projections have been thrown into disarray.

If manufacturers were to silently delete only an item at a time, I am sure retailers could live with it. But in some cases hundreds at a time are wiped out silently and delays of from five to six months can occur before they and other product may be returned.

All this leads to lost sales, the need to raise prices, and otherwise needless borrowing at high interest rates in order to maintain a decent stock.

How can the manufacturer expect the retailer to keep supporting and selling his product in a fair and reasonable manner, if the manufacturer himself is the culprit in the system?

Thomas Dewes is vice president and treasurer of Rock-A-Rolla Records, one-stop and retail chain with outlets in Flint, Saginaw and Owosso, Mich.

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:

All of us in the business know by now about all the parent giant labels buying up the other majors until there's not really that many left. But a few are holding hundreds of artists and therefore often can't really exploit them as they should.

So this means that a new artist with potential is in a world of trouble if he doesn't have a recording contract. They may really want to sign a new unproven artist, but just can't afford it. In fact, there's just about a 99% chance that a new artist will never get a contract with a major label without first selling a lot of records.

It's like the old question—which comes first, the chicken or the egg? How do you sell records if you don't have a recording contract? Obviously, the answer is small independent companies with know-how and guts that will hang in there and break an artist. We're going to see more and more labels pop up across the country and many of them will meet with great success if they have the resources and determination.

We've found that the deejays around the country do not care if it's on a major or not as long as it's good and has promotion and distribution.

Ernie Bivens
President, G.B.S. Records
Elizabeth City, N.C.

Dear Sir:

The most difficult feat for a recording artist on the wane is to return to the upper levels of the charts with a major hit record. This is exactly what Captain and Tennille accomplished with "Do That To Me One More Time."

Here is a beautifully crafted song, written by Toni Tennille and showcasing the best vocal performance of her career.

However, the Grammy voters did not even see fit to nominate the song or the artist. I am disgusted with the lack of objectivity and taste they displayed.

Robert Dana
Hollywood, Calif.

Dear Sir:

With regard to the article "Can Broadway Cast LPs Survive?" (Billboard, Jan. 17, 1981), I think the most important reason for the declining market is the lack of promotion once the recording is in the stores.

When was the last time you saw an ad for an original cast album in a national magazine? Granted, this costs money. But after investing in the recording shouldn't companies be willing to spend a bit more to promote the product?

I am also appalled at the lack of interest by major

companies in initiating recordings of classic theatre scores that have never been recorded. Thank God there are companies like Hugh Fordin's DRG label to preserve shows like "Very Good Eddie," "A Day In Hollywood" and "The Act." It's a disgrace that scores like Rodgers' "I Remember Mama" have gone unrecorded.

It's time the record companies woke up to the fact that they could underwrite some of the musical comedy cast albums with a portion of the money they pour into much of the drek they are trying to pass off as the "popular" music of today.

Max O. Preeo
Las Vegas

Dear Sir:

I'm driving back to my apartment at 12:15 p.m. I press the KMET button on the radio. Lo and behold, it's Bob Seger for lunch, and with no commercial interruptions.

It's 12:45. I park my car and listen for a few minutes until a song is played that I love just a wee bit less than all of Seger's other recorded work. Quickly, I shut the radio off, jump out of the car and race upstairs. I don't want to miss a single note of my two favorite songs, which I just know will be played.

So what's so unusual. Just another letter from a teenybopper? Wrong! This is a letter from a 41-year-old certified public accountant. Rock'n'roll is here to stay. It will never die.

Joel Zeserson
Marina del Rey, Calif.

Dear Sir:

As operations manager and program director of a small radio station, we would like to respond to the record industry on the "lack" of promotion of new artists, and establish for the record the small station's standpoint.

First of all, after working in major markets for a number of years, we witnessed how the record companies "entertained" the stations and provided them with several promotional copies of one release. But it is almost impossible to get the record companies to send the product to small stations.

Small stations are viable promotional outlets, and anyone in the record industry or major market radio who thinks otherwise is biting the hands that feed them. We've heard and worked at some small market stations that sound far more professional than many major market stations. If just sounding good doesn't qualify a small station to get record service, what does? Market size? Do people have to be grouped inside a corporation limit to be considered a market.

Our station serves a six-county area, with a population of 360,000 adults, which includes two major cities in southeast Ohio. But because we're located in a town with a little over 5,000 people, we can't even get record service. It is ridiculous that a lot of stations have to go out and buy records for airplay, and then still have to pay ASCAP and BMI fees.

The record companies should be paying for the time in the first place. What we're trying to say to the record companies is, "When you criticize the broadcast industry, make sure that you point the finger at the big market stations, not the small markets, because you don't give us the product in the first place." And we are not going out of our way to buy records and then pay license fees.

Douglas E. Triplett
Don Hoffmann
WJWM-FM
New Lexington, Ohio

Dear Sir:

While I certainly realize that Americans can't be forced into buying or even liking a particular record, I feel that many U.S. record companies could be doing more to promote foreign acts and expose their music to record buyers.

Several foreign countries have domestic acts which are immensely popular throughout Europe and the rest of the world. German groups such as Baccara and the Goombay Dance Band, and Dutch groups Luv' and Champagne, all sell millions worldwide each year. Shouldn't they have a crack at the American charts as well?

I have a large collection of European records, but I had to travel to Europe to get them. It would be a shame if Americans have to continue doing this in order to hear the music they enjoy.

Mark Bartlett
Englewood, Fla.

Dear Sir:

I am writing to air my frustrations and anger toward the Grammy nominations. How can they overlook Diana Ross? This omission alone causes people to speculate on the credibility of these nominations. In a word, I have lost faith in the system.

After a 20-year career in the music business, Diana has accomplished as much, if not more, as Elvis or the Beatles combined. I feel the Academy should wake up, take notice and reward Diana Ross justly with a Grammy before it has to be done posthumously.

R. Thaddeus Lash
Mountain View, Calif.



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Vol. 93 No. 6

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (2/3/81)

PRIME MOVERS-NATIONAL

- JOHN LENNON—Woman (Geffen)
- STYX—The Best Of Times (A&M)
- DOLLY PARTON—9-5 (RCA)

TOP ADD ONS-NATIONAL

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

BREAKOUTS-NATIONAL

- POLICE—Don't Stand So Close To Me (A&M)
- DOOBIE BROTHERS—Keep This Train a-Rollin' (WB)
- PHIL SEYMOUR—Precious To Me (Boardwalk)

★ **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.

- KERN—Bakersfield (G. Davis—MD)**
- ★★ STEVIE WONDER—I Ain't Gonna Stand For It 14-9
 - ★★ JOHN LENNON—Woman 13-7
 - ★★ STYX—The Best Of Times 20-11
 - ★ THE ALAN PARSONS PROJECT—Games People Play 18-13
 - ★ NEIL DIAMOND—Hello Again 23-17
 - DARYL HALL/JOHN OATES—Kiss On My List 30
 - LEO SAYER—Living In A Fantasy 29
 - DONNIE IRIS—Ah Leah—D-28
 - BRUCE SPRINGSTEEN—Fade Away
 - FLEETWOOD MAC—Fireflies—D-27
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26

- KGW—Portland (J. Wojniak—MD)**
- ★★ THE EAGLES—Seven Bridges Road 16-13
 - ★★ DOLLY PARTON—9 To 5 13-6
 - ★ BOZ SCAGGS—Miss Sun 10-8
 - ★ DAN FOGELBERG—Same Old Lang Syne 11-9
 - ★ CLIFF RICHARD—A Little In Love 23-20
 - JOHN LENNON—Woman D-24
 - RANDY MEISNER—Hearts On Fire—D-25

- KCPX—Salt Lake City (G. Waldron—MD)**
- ★★ LEO SAYER—Living In A Fantasy D-25
 - ★★ ABBA—The Winner Takes It All 25-16
 - ★ RANDY MEISNER—Hearts On Fire 27-21
 - EARTH, WIND & FIRE—And Love Goes On
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
 - HARRY CHAPIN—Remember When The Music
 - SHEENA EASTON—Morning Train
 - CHRIS MONTAN—Let's Pick It Up—D-39
 - JOEL DIAMOND—Theme From Raging Bull—D-38
 - APRIL WINE—Just Between You & Me—D-37
 - YARBROUGH & PEOPLES—Don't Stop The Music—D-36
 - DON McLEAN—Crying 27-23
 - LAKESIDE—Fantastic Voyage
 - STEVIE WONDER—I Ain't Gonna Stand For It—D-32
 - SUZI QUATRO—Lipstick—D-40
 - TERRI GIBBS—Somebody's Knockin'—D-29

- WGCL—Cleveland (G. Receptor—MD)**
- ★★ JOHN LENNON—Woman 9-4
 - ★★ BLONDIE—Rapture 7-3
 - ★ STEVIE WONDER—I Ain't Gonna Stand For It 27-21
 - ★ DARYL HALL/JOHN OATES—Kiss On My List 29-20
 - ★ DAN FOGELBERG—Same Old Lang Syne 10-7
 - QUEEN—Flash's Theme Aka Flash—30
 - LEO SAYER—Living In A Fantasy—28
 - EARTH, WIND & FIRE—And Love Goes On
 - PHIL SEYMOUR—Precious To Me—D-29
 - CON FUNK SHUN—Too Tight—D-25
 - LOVERBOY—Turn Me Loose
 - BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
 - APRIL WINE—Just Between You And Me

- KRLY—Houston (M. Jones/B. Lawrence—MD)**
- ★★ JOHN LENNON—Woman 29-20
 - ★★ DOLLY PARTON—9 To 5 10-5
 - ★ ARETHA FRANKLIN—United Together 20-16
 - ★ AIR SUPPLY—Every Woman In The World 12-8
 - ★ STEELY DAN—Hey Nineteen 22-17
 - RED SPEEDWAGON—Keep On Loving You—15
 - PAT BENATAR—Treat Me Right—30
 - THE WHISPERS—It's A Love Thing—26
 - PHIL SEYMOUR—Precious To Me
 - DAN FOGELBERG—Same Old Lang Syne—25
 - STYX—The Best Of Times—29
 - CON FUNK SHUN—Too Tight—28
 - SHEENA EASTON—Morning Train
 - GAP BAND—Burn Rubber—22

Pacific Southwest Region

★ PRIME MOVERS

- STYX—The Best Of Times (A&M)
- BLONDIE—Rapture (Chrysalis)
- JOHN LENNON—Woman (Geffen)

● TOP ADD ONS

- LEO SAYER—Living In A Fantasy (WB)
- PHIL SEYMOUR—Precious To Me (Boardwalk)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)

● BREAKOUTS

- POLICE—Don't Stand So Close To Me (A&M)
- STEVE WINWOOD—While You See A Chance (Island)
- YARBROUGH & PEOPLES—Don't Stop The Music (Mercury)

KFI—Los Angeles (R. Collins—MD)

- ★★ BLONDIE—Rapture 23-13
- ★★ EDDIE RABBITT—I Love A Rainy Night 14-4
- ★ DOLLY PARTON—9 To 5 26-16
- ★ KOOL & THE GANG—Celebration 4-2
- ★ RED SPEEDWAGON—Keep On Loving You 27-20
- PHIL SEYMOUR—Precious To Me
- LEO SAYER—Living In A Fantasy
- SUZI QUATRO—Lipstick
- JOEL DIAMOND—Theme From Raging Bull

KRLA—Los Angeles (R. Stancatto—MD)

- ★★ JOHN LENNON—Woman 16-6
- ★★ PAT BENATAR—Treat Me Right 28-25
- ★ DOLLY PARTON—9 To 5 20-15
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 22-21
- ★ NEIL DIAMOND—Hello Again 26-16
- BLONDIE—Rapture
- GAP BAND—Burn Rubber—26
- CON FUNK SHUN—Too Tight

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

- ★★ STYX—The Best Of Times 25-18
- ★★ KANO—I'm Ready 26-15
- ★ DOLLY PARTON—9 To 5 10-5
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 17-12
- ★ DAN FOGELBERG—Same Old Lang Syne 14-9
- NEIL DIAMOND—Hello Again—D-29
- LTD—Shine On—D-28
- CON FUNK SHUN—Too Tight—D-30

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

- ★★ JOHN LENNON—Woman 6-3
- ★★ CLIFF RICHARD—A Little In Love 19-15
- ★ BOZ SCAGGS—Miss Sun 12-10
- ★ NEIL DIAMOND—Hello Again 23-19
- ★ RONNIE MILSAP—Smokey Mountain Rain 14-12
- STEVE WINWOOD—While You See A Chance
- GROVER WASHINGTON—Just The Two Of Us
- STEELY DAN—Time Out Of Mind—D-30
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-25
- PETER ALLEN—Fly Away
- CHAMPAGNE—How 'Bout Us
- LEO SAYER—Living In A Fantasy—D-28

KGB(13K)—San Diego (P. Hamilton—MD)

- ★★ DOLLY PARTON—9 To 5 14-2
- ★★ STYX—The Best Of Times 18-6
- ★ PAT BENATAR—Treat Me Right 22-15
- ★ JOHN LENNON—Woman 25-10
- ★ AC/DC—Back In Black 27-23
- ★ EDDIE RABBITT—I Love A Rainy Night 21-12
- ALAN PARSONS PROJECT—Games People Play—20
- YARBROUGH & PEOPLES—Don't Stop The Music—27
- DON McLEAN—Crying
- THE POLICE—Don't Stand So Close To Me—28
- RANDY MEISNER—Hearts On Fire
- BLONDIE—Rapture—D-26
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—29

KOPA-FM—Phoenix (J. McKay—MD)

- ★★ STEELY DAN—Hey Nineteen 9-6
- ★★ STYX—The Best Of Times 22-10
- ★ NEIL DIAMOND—Hello Again 20-15
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 11-7
- ★ BOZ SCAGGS—Miss Sun 12-9
- THE ALAN PARSONS PROJECT—Games People Play
- TERRI GIBBS—Somebody's Knockin'
- RANDY MEISNER—Hearts On Fire 28
- DARYL HALL/JOHN OATES—Kiss On My List 30
- FIREFALL—Staying With It 29
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 26
- SHEENA EASTON—Morning Train

KRQQ(KRQ)—Tucson (D. McCoy—MD)

No List

KEND—Las Vegas (B. Alexander—MD)

- ★★ BLONDIE—Rapture 27-17
- ★★ RED SPEEDWAGON—Keep On Loving You 6-1
- ★ JOHN LENNON—Woman 10-4
- ★ DOLLY PARTON—9 To 5 17-10
- ★ STYX—The Best Of Times 18-11
- STEVE WINWOOD—While You See A Chance
- THE POLICE—Don't Stand So Close To Me
- BRUCE SPRINGSTEEN—Fade Away
- LEO SAYER—Living In A Fantasy—D-29
- ABBA—The Winner Takes It All
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26
- NEIL DIAMOND—Hello Again—D-28

KLUC—Las Vegas (D. Anthony—MD)

- ★★ JOHN LENNON—Woman 1-1
- ★★ RED SPEEDWAGON—Keep On Loving You 3-2
- ★ BLONDIE—Rapture 13-11
- ★ EAGLES—Seven Bridges Road 19-15
- ★ STYX—The Best Of Times 15-9
- THE POLICE—Don't Stand So Close To Me
- LEO SAYER—Living In A Fantasy
- BRUCE SPRINGSTEEN—Fade Away—D-25
- STEVE WINWOOD—While You See A Chance—D-27

Pacific Northwest Region

★ PRIME MOVERS

- DOLLY PARTON—9-5 (RCA)
- JOHN LENNON—Woman (Geffen)
- STYX—The Best Of Times (A&M)

● TOP ADD ONS

- CLIFF RICHARD—A Little In Love (EMI)
- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- BLONDIE—Rapture (Chrysalis)

● BREAKOUTS

- APRIL WINE—Just Between You And Me (Capitol)
- EARTH, WIND & FIRE—And Love Goes On (ARC)
- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)

KFRC—San Francisco (J. Peterson—PD)

- ★★ DAN FOGELBERG—Same Old Lang Syne 18-12
- ★★ DOLLY PARTON—9 To 5 7-4
- ★ DELBERT McCLINTON—Giving It Up For Your Love 11-8
- ★ MICHAEL STANLEY BAND—He Can't Love You 27-21
- EARTH, WIND & FIRE—And Love Goes On
- BLONDIE—Rapture 37
- DON McLEAN—Crying—D-31
- PHIL SEYMOUR—Precious To Me

KIOY—Fresno (M. Driscold—MD)

- ★★ JOHN LENNON—Woman 16-3
- ★★ DARYL HALL/JOHN OATES—Kiss On My List 23-7
- ★ KOOL & THE GANG—Celebration 14-11
- ★ STYX—The Best Of Times 25-19
- ★ DOLLY PARTON—9 To 5 10-1

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

- ★★ STYX—The Best Of Times 24-17
- ★★ AC/DC—Back In Black 22-16
- ★ DON McLEAN—Crying 27-23
- ★ NEIL DIAMOND—Hello Again 25-22
- ★ PAT BENATAR—Treat Me Right 21-18
- THE POLICE—Don't Stand So Close To Me—31
- BRUCE SPRINGSTEEN—Fade Away—32

KJR—Seattle (T. Buchanan—MD)

- ★★ JOHN LENNON—Woman 10-5
- ★★ BLONDIE—Rapture 27-22
- ★ STYX—The Best Of Times 24-15
- ★ DELBERT McCLINTON—Giving It Up For Your Love 19-16
- ★ RED SPEEDWAGON—Keep On Loving You 18-11
- GROVER WASHINGTON—Just The Two Of Us
- CLIFF RICHARD—A Little In Love
- DONNIE IRIS—Ah Leah
- DON McLEAN—Crying—D-25
- QUEEN—Flash—D-28
- RANDY MEISNER—Hearts On Fire—D-27
- NEIL DIAMOND—Hello Again
- LEO SAYER—Living In A Fantasy
- RONNIE MILSAP—Smokey Mountain Rain—D-26

KYYX—Seattle (S. Lynch—MD)

- ★★ RED SPEEDWAGON—Keep On Loving You 10-1
- ★★ STYX—The Best Of Times 20-11
- ★ CLIFF RICHARD—A Little In Love 9-7
- ★ KOOL & THE GANG—Celebration 8-5
- CLIMAX BLUES BAND—I Love You
- THE POLICE—Don't Stand So Close To Me
- FLEETWOOD MAC—Fireflies—D-20
- BLONDIE—Rapture—D-26
- TERRI GIBBS—Somebody's Knockin'
- FIREFALL—Staying With It
- APRIL WINE—Just Between You & Me
- SHEENA EASTON—Morning Train

KJRB—Spokane (B. Gregory—MD)

- ★★ TEDDY PENDERGRASS—Love T.K.O. 17-13
- ★★ RONNIE MILSAP—Smokey Mountain Rain 18-10
- ★ CLIFF RICHARD—A Little In Love 17-13
- ★ NEIL DIAMOND—Hello Again 27-20
- ★ ABBA—The Winner Takes It All 29-23
- BLONDIE—Rapture—D-25
- ELVIS PRESLEY—Guitar Man—D-30
- DARYL HALL/JOHN OATES—Kiss On My List
- PHIL SEYMOUR—Precious To Me
- TERRI GIBBS—Somebody's Knockin'—D-28
- CON FUNK SHUN—Too Tight
- GROVER WASHINGTON—Just The Two Of Us—D-29
- SMOKEY ROBINSON—Being With You
- SHEENA EASTON—Morning Train

KTAC—Tacoma (S. Carter—MD)

- ★★ STYX—The Best Of Times 21-12
- ★★ JOHN LENNON—Woman 12-6
- ★ OON McLEAN—Crying 23-14
- ★ DARYL HALL & JOHN OATES—Kiss On My List 30-23
- ★ BARBRA STREISAND—What Kind Of Fool 25-21
- EARTH, WIND & FIRE—And Love Goes On
- CON FUNK SHUN—Too Tight
- ELVIS PRESLEY—Guitar Man—D-33
- TEDDY PENDERGRASS—Love T.K.O.—D-29
- SHEENA EASTON—Morning Train

KCBN—Reno (L. Irons—MD)

- ★★ RED SPEEDWAGON—Keep On Loving You 12-2
- ★★ STYX—The Best Of Times 33-21
- ★ PAT BENATAR—Treat Me Right 17-17
- ★ JOHN LENNON—Woman 20-9
- ★ DOLLY PARTON—9 To 5 10-5
- NICOLETTE LARSON—000-EEE
- JOE CHAMAY BAND—Proud
- LOVERBOY—Turn Me Loose
- APRIL WINE—Just Between You & Me

KRSP—Salt Lake City (L. Windgar—MD)

- ★★ PAT BENATAR—Treat Me Right 10-4
- ★★ STYX—The Best Of Times 19-14
- ★ LOVERBOY—Turn Me Loose 29-26
- ★ THE POLICE—Don't Stand So Close To Me 26-22
- ★ RANDY MEISNER—Hearts On Fire 20-15
- STEVE WINWOOD—While You See A Chance
- APRIL WINE—Just Between You & Me
- JOURNEY—The Party Is Over
- BRUCE SPRINGSTEEN—Fade Away—D-29
- DARYL HALL/JOHN OATES—Kiss On My List—D-30
- LEO SAYER—Living In A Fantasy—D-28

KIMN—Denver (D. Ericson—MD)

- ★★ JOHN LENNON—Woman 10-2
- ★★ DOLLY PARTON—9 To 5 15-5
- ★ STYX—The Best Of Times 14-11
- ★ CLIFF RICHARD—A Little In Love 21-15
- ★ STEELY DAN—Hey Nineteen 2-1
- BRUCE SPRINGSTEEN—Fade Away
- APRIL WINE—Just Between You & Me
- FLEETWOOD MAC—Fireflies
- DARYL HALL/JOHN OATES—Kiss On My List—D-26
- LEO SAYER—Living In A Fantasy—D-27
- PHIL SEYMOUR—Precious To Me
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-28

North Central Region

★ PRIME MOVERS

- JOHN LENNON—Woman (Geffen)
- BLONDIE—Rapture (Chrysalis)
- RED SPEEDWAGON—Keep On Lovin' You (Epic)

● TOP ADD ONS

- LEO SAYER—Living In A Fantasy (WB)
- QUEEN—Flash (Elektra)
- CLIFF RICHARD—A Little In Love (EMI)

● BREAKOUTS

- PAT BENATAR—Hell Is For Children (Chrysalis)
- POLICE—Don't Stand So Close To Me (A&M)
- OUTLAWS—Riders In The Sky (Arista)

CKLW—Detroit (R. Trombley—MD)

No List

WDRQ—Detroit (J. Ryan—MD)

No List

WAKY—Louisville (Alice—MD)

- ★★ RED SPEEDWAGON—Keep On Loving You 10-4
- ★★ DOLLY PARTON—9 To 5 4-2
- ★ STEELY DAN—Hey Nineteen 2-1
- ★ EDDIE RABBITT—I Love A Rainy Night 6-3
- ★ EAGLES—Seven Bridges Road 7-5
- ★ BRUCE SPRINGSTEEN—Fade Away
- ★ STEVE WINWOOD—While You See A Chance
- ★ SHEENA EASTON—Morning Train

WKJL—Louisville (Bobby Hatfield—MD)

- ★★ EAGLES—Seven Bridges Road 11-5
- ★★ PAT BENATAR—Treat Me Right 16-13
- ★ CLIFF RICHARD—A Little In Love 23-20
- ★ STYX—The Best Of Times 14-12
- ★ JOHN LENNON—Woman 20-17
- THE POLICE—Don't Stand So Close To Me
- OUTLAWS—Riders In The Sky
- BRUCE SPRINGSTEEN—Fade Away
- LEO SAYER—Living In A Fantasy—D-22

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

- ★★ RED SPEEDWAGON—Keep On Loving You 6-2
- ★★ KOOL & THE GANG—Celebration 14-9
- ★ DOLLY PARTON—9 To 5 16-10
- ★ STYX—The Best Of Times 23-14
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 27-20
- CLIFF RICHARD—A Little In Love—35
- PAT BENATAR—Hell Is For Children—LP
- FLEETWOOD MAC—Farmer's Daughter—LP

WNCL—Columbus (S. Edwards—MD)

- ★★ JOHN LENNON—Woman 13-8
- ★★ STYX—The Best Of Times 22-14
- ★ PAT BENATAR—Treat Me Right 24-16
- ★ DOLLY PARTON—9 To 5 8-4
- ★ RED SPEEDWAGON—Keep On Loving You 3-2
- ★ DAN FOGELBERG—Same Old Lang Syne 9-6
- BLONDIE—Rapture
- LEO SAYER—Living In A Fantasy
- DON McLEAN—Crying—D-22
- RANDY MEISNER—Hearts On Fire
- NEIL DIAMOND—Hello Again—D-23
- DARYL HALL/JOHN OATES—Kiss On My List—D-25
- OUTLAWS—Riders In The Sky
- RONNIE MILSAP—Smokey Mountain Rain—D-24

WXGT (92X)—Columbus (T. Mudder—MD)

No List

WZZP—Cleveland (B. McKay—MD)

No List

WKWK(14WK)—Wheeling (R. Collins—MD)

No List

Southwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

- LEO SAYER—Living In A Fantasy (WB)
- BLONDIE—Rapture (Chrysalis)
- BRUCE SPRINGSTEEN—Fade Away (Columbia)

● BREAKOUTS

- PAT BENATAR—Treat Me Right (Chrysalis)
- AMBROSIA—Outside (WB)
- DOOBIE BROTHERS—Keep This Train a-Rollin' (WB)

KSRR—Houston (R. Lambert—MD)

- ★★ DOLLY PARTON—9 To 5 6-1
- ★★ RED SPEEDWAGON—Keep On Loving You 9-2
- ★ JOHN LENNON—Woman 15-8
- ★ DELBERT McCLINTON—Giving It Up For Your Love 21-15
- ★ TERRI GIBBS—Somebody's Knockin' 25-14
- BRUCE SPRINGSTEEN—Fade Away—37
- DOOBIE BROTHERS—Keep This Train A-Rollin'—38
- JIMMY BUFFETT—It's My Job—40
- STEVE WINWOOD—While You See A Chance—39

KFMK—Houston (J. Steele—MD)

- ★★ TERRI GIBBS—Somebody's Knockin' 5-11
- ★★ JOHN LENNON—Woman 12-3
- ★ NEIL DIAMOND—Hello Again 15-9
- ★ RONNIE MILSAP—Smokey Mountain Rain 28-20
- DELBERT McCLINTON—Giving It Up For Your Love—30
- LEO SAYER—Living In A Fantasy
- DARYL HALL/JOHN OATES—Kiss On My List

KNUS—Dallas (L. Ridener—MD)

- ★★ DOLLY PARTON—9 To 5 19-6
- ★★ RED SPEEDWAGON—Keep On Loving You 29-10
- ★ JOHN LENNON—Woman 37-11
- ★ THE JACKSONS—Heartbreak Hotel 18-9
- ★ DAN FOGELBERG—Same Old Lang Syne 17-8
- ★ EDDIE RABBITT—I Love A Rainy Night 12-5
- STYX—The Best Of Times—27
- DONNIE IRIS—Ah Leah—28

KFJZ-FM (Z-97)—Ft. Worth (B. Stevens—MD)

- ★★ STYX—The Best Of Times 20-14
- ★★ JOHN LENNON—Woman 19-13
- ★ AC/DC—Back In Black 14-7
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 23-19
- ★ RED SPEEDWAGON—Keep On Loving You 4-1
- ★ DARYL HALL/JOHN OATES—Kiss On My List 41
- SUZI QUATRO—Lipstick 45
- STEVE WINWOOD—While You See A Chance 39
- DEVO—Whip It 40
- APRIL WINE—Just Between You & Me 42
- TOTO—Goodbye Eleanor 43

KINT—El Paso (J. Zippo—MD)

- ★★ DON McLEAN—Crying 17-9
- ★★ STEVIE WONDER—I Ain't Gonna Stand For It 32-16

- ★ LEO SAYER—Living In A Fantasy 31-23
- ★ TEDDY PENDERGRASS—Love T.K.O. 29-17
- ★ LAKESIDE

Senate Bill To Deregulate Radio Initiated

WASHINGTON—A bill to deregulate radio has been introduced into the Senate Communications Subcommittee and hearings are scheduled to be held Feb. 26-27.

Introduced by Senator Harrison Schmitt (R-NM), S270 calls for a flat ban on any programming regulations and establishes licensing in perpetuity.

The bill provides wider deregulation than the recently proposed Federal Communications Commission rulemaking, but maintains a public interest principle.

Since there would be no license renewal under the bill and no procedure for petitions to deny renewal, S270 established a petition to revoke procedure. Substantial proof that a station has not met the public interest would be required in a petition to revoke.

S270's co-sponsors are Sens. Barry Goldwater (R-Ariz.), Howard Cannon (D-Nv.), Larry Pressler (R-SD), Ted Stevens (R-Alaska), and Bob Packwood (R-Or.) and Ernest Hollings (D-SC).

WSAI-FM, LIKE AM SISTER, GOES COUNTRY

CINCINNATI—Joining its sister AM station, WSAI-FM changed format from AOR to country Jan. 30.

Admittedly, a poor Arbitron showing of 3.4, down from a 5.5 in the spring, was an important factor in the format switch. But music director and assistant program director John Marks is quick to point out that by converting, the FM affiliate becomes only the second FM country outlet in a market littered with AOR and contemporary stations.

According to Marks, WSAI-AM/FM will deliver the most powerful country signaling the market, with a combined power of 37, beating out competitors WUBE-AM/FM.

The twin stations simulcast both the morning and afternoon drive periods. Presently, both stations operate with the same basic playlist, with only the recurrent and oldies tunes affected in general rotation. Eventually, the AM station will adopt a more traditional sound, with the FM outlet primarily playing post-1975 tunes.

"We've been gratified by the response so far," says Marks. "The usual rock fans called in to complain, but overall, people seem pleased with the implementation of another country station on the FM dial."

WMET Offering Pink Floyd Prize

CHICAGO — Two WMET-FM listeners have a date with Pink Floyd in Dortmund, West Germany, Friday (20). The "World Tour" contest prize includes air fare, hotel accommodations, spending money and a tour of the Dab brewery, and will be given away in a Pink Floyd trivia contest drawing.

Other "World Tour" trip giveaways have included New York for the premiere of the new "Saturday Night Live," Los Angeles for the Blues Brothers concert and Super Bowl XV in New Orleans.



ABC GATHERING—Jay Hoker, standing at right, general manager of KSRR-FM Houston, makes a point during a programming and promotion meeting of ABC stations at Houston's Oaks Hotel. Listening from left to right are Tim Kelly, music director of WLS-AM-FM Chicago; Jim Gallant, program director of WMAL-AM Washington, Len Deibert, news director of WMAL (behind Gallant); Tom Esbaugh, promotion director of KSFJ-FM San Francisco; Sandee Anderson, promotion director of WMAL (behind Esbaugh); Pam Cleeland, promotion director of KGO-AM San Francisco; Joe Martelle, assistant program director of WXYZ-AM Detroit; and Jerry Johnson, operations director of KGO.

SAN FRANCISCO'S KUSF

College FMer Aims To Crack A Major Commercial Market

By JACK McDONOUGH

SAN FRANCISCO—KUSF-FM, the radio voice of the University of San Francisco, is capitalizing upon what may be an unusual opportunity to make inroads into a major commercial market, to an extent seldom possible for a college station.

KUSF's ascendancy is the result of several contributing factors: a stronger than average signal for a college station; an ability to program a steady diet of new music that fills the huge vacuum left in the market by the switch of the city's long-traditional community rock station, KSAN-FM, to country; a new and, thus far, highly successful policy of co-promotions of live shows at well-known clubs like the Old Waldorf and the Stone; and continuing administrative work to make the station sound more cohesive, than before.

KUSF's signal strength of 3 kw on a 300-foot tower—far beyond the usual college-station output of 10 to 100 watts—enables them to cover most of San Francisco handily and to muscle into almost all of the outlying suburban areas. The station inherited the strong signal when general manager Steve Runyon, a faculty member, arranged for the University to purchase the license of Simpson Bible College station KCMR in 1977. The license was obtained to aid in development of a mass-media studies program.

For the first several years after gaining the new license, KUSF concentrated on the standard college-station fare of classical, foreign language and drama programming.

Starting in January 1980, however, the station began programming AOR rock in the daytime, with new program director Peter Standish and new music director Denise Sullivan (both currently sophomores) undertaking principal responsibility for programming and administering the new sound of the station.

Then, in April of 1980, a student named George Epsilanty began producing a late-night punk/new wave show titled "Harmful Emissions," and, says Standish, "the influence of this show began to spill over into the dayparts, to the point where all our daytime programming now is new music. We prefer not to call it 'new wave,' just new music, which we feel covers a lot more ground.

"We began in January with mel-

low rock and AOR, but we knew there was no audience because people can get that elsewhere. But it got us started and we're happy with how it's evolved."

KUSF now programs music all day from 6 a.m. to 5:45 p.m., with the hours split among three equal airshifts. Then there is educational programming from 5:45 until 11:30 p.m. with the "Harmful Emissions" show running from 11:30 p.m. until 6 a.m., thus giving KUSF 24-hour air activity.

Sullivan says the late-night show "is all new wave and covers the heavy and obscure stuff we don't play in the daytime. In the daytime we play some new wave and fill in with reggae, ska, classic rock, rockabilly, Motown and r&b." She also emphasizes that KUSF regularly incorporates records by local independent-label bands "into all our regular programming."

Standish and Sullivan say that since KSAN—the only city-based station that was paying any attention at all to new wave—switched to country, audience reaction to KUSF has blossomed fully. KMEL-FM, the city's other well-known AOR outlet, seldom deviates from programming of well-entrenched stars, they say.

"This market," says Standish, "is in a very interesting position right now. I think the commercial stations are scared. They're playing it very safe, and something has to break. We're picking up the advantage. Because we're non-commercial, we don't have the Arbitron numbers to look at, but from the ways we have to measure audience response, we're getting it. We used to get one or two letters a month. Now we get five or six a week. We used to get maybe eight calls an hour. Now the phone rings all day as fast as we can answer it. Many people are telling us they listen at work, which we think is very important.

"I'm going to be very interested to look at the Arbitron figures for the period since the KSAN switch to see if any of the audience is missing. I bet the numbers won't add up to 100% because now we have some of that audience.

"And I know a lot of people aren't even aware of us yet. We haven't really begun to tap the potential, and we're still deciding what our role is. When we began our new ap-

proach in September, we overreacted and played too much new wave. We thought we couldn't play anything KMEL played. But we've found we can and we're still refining what our sound will be."

The September reference stems from the fact that, as Sullivan explains, "from January until the fall, everyone was pretty much on his

(Continued on page 25)



Eclectic Team: KJLH-FM's Ted Terry (with his talking myna bird Charlie) is programming everything from rock to pop to jazz and r&b during his "Music Menu" program on a black formatted station.

ON L.A.'S KJLH-FM

'Music Menu' Serves Up Crossover Acts

By ED HARRISON

LOS ANGELES—Would you believe Barry Manilow, Helen Reddy, Herb Alpert, Melissa Manchester, Gino Vannelli, Judy Garland and Frank Sinatra on a black-formatted station?

These and other pop and r&b acts are all part of "Ted Terry's Music Menu" heard Monday through Saturday from 6 p.m.-7 p.m. as part of Terry's 4 p.m.-8 p.m. airshift on KJLH-FM here.

Terry's "Music Menu" program, which debuted in 1979, is perhaps Los Angeles' most alternative and progressive format, an amalgamation of music and interviews with white and black crossover artists running the gamut from rock, pop and jazz to r&b and MOR. Terry is also looking at country acts to make appearances on his show.

"Music is international," says

Abolish The CPB —Report

WASHINGTON—National Public Radio may be the first to go, if the Reagan administration acts on a transition team report that would abolish the Corp. for Public Broadcasting.

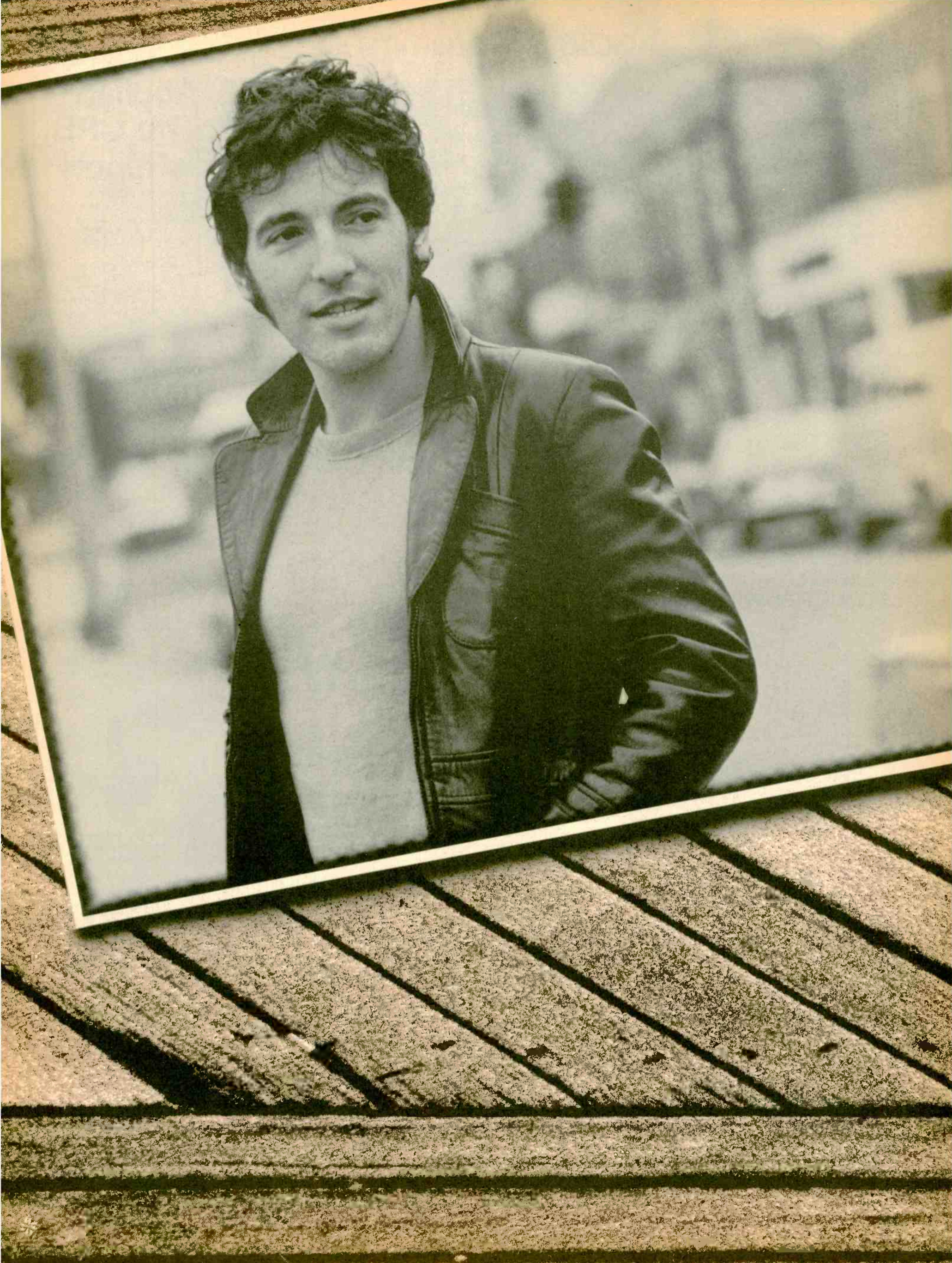
A large part of NPR's budget and funds for affiliates' national programming comes directly from CPB. Any curbing of government support to CPB would gravely limit NPR's resources.

Rumors are flying here since word of the controversial transition team report broke recently. The report, written by local public relations consultant Fran Griffin, suggests several options, including cutting federal funds to public broadcasting by 1983.

Only three copies of the report have been circulating and these have been strictly limited to the eyes of the administration. Public broadcasting officials, who have not seen the report, have no comment. But some observers predict that the report that will be publicly released eventually will be a toned-down version.

A Congressional review of CPB funding is due this spring. National Public Radio already has authorization for appropriations through fiscal year 1983. Any funds cut-off would not take effect until fiscal 1984 but long-term production projects would be effected earlier.

(Continued on page 27)



BRUCE '80

#1 Album, "The River."

Double Platinum.

Top-5 Single, "Hungry Heart."

The SRO tour begins:

10/3 Ann Arbor, MI
10/4 Cincinnati, OH
10/6, 7 Cleveland, OH
10/9 Detroit, MI
10/10, 11 Chicago, IL
10/13 St. Paul, MN
10/14 Milwaukee, WI
10/17, 18 St. Louis, MO
10/20 Denver, CO
10/24 Seattle, WA
10/25 Portland, OR
10/27, 28 Oakland, CA
10/30, 31 Los Angeles, CA
11/1, 3 Los Angeles, CA
11/5 Phoenix, AZ
11/8 Dallas, TX
11/9 Austin, TX
11/11 Baton Rouge, LA
11/14, 15 Houston, TX
11/20 Chicago, IL
11/23, 24 Largo, MD
11/27, 28 New York, NY
11/30 Pittsburgh, PA
12/1 Pittsburgh, PA
12/2 Rochester, NY
12/4 Buffalo, NY
12/6, 8, 9 Philadelphia, PA
12/11 Providence, RI
12/12 Hartford, CT
12/15, 16 Boston, MA
12/18, 19 New York, NY
12/28, 29, 31 Hempstead, NY

BRUCE '81

The new single, "Fade Away"

b/w "Be True."

The SRO tour continues:

1/20, 21 Toronto, ON
1/23 Montreal, ON
1/24 Ottawa, ON
1/26 South Bend, IN
1/28 St. Louis, MO
1/29 Ames, IA
2/1 St. Paul, MN
2/2 Madison, WI
2/4 Carbondale, IL
2/5 Kansas City, MO
2/7 Champaign, IL
2/9 Indianapolis, IN
2/10 Lexington, KY
2/12 Mobile, AL
2/13 Starkville, MS
2/15, 16 Lakeland, FL
2/18 Jacksonville, FL
2/20 Hollywood, FL
2/22 Columbia, SC
2/23 Atlanta, GA
2/25 Memphis, TN
2/26 Nashville, TN
2/28 Greensboro, NC
3/2 Harrison, VA

The European tour begins:

3/19, 20 London, England
3/23, 24 Manchester, England
3/27, 28 Birmingham, England
3/30 Edinburgh, Scotland
3/31 Newcastle, England
4/2, 3, 4 London, England
4/7 Hamburg, W. Germany
4/8 Berlin, W. Germany
4/10 Stuttgart, W. Germany
4/11 Zurich, Switzerland
4/13 Cologne, W. Germany
4/14 Frankfurt, W. Germany
4/16 Munich, W. Germany
4/21 Lyon, France
4/22 Montpellier, France
4/24 Avignon, France
4/26 Brussels, Belgium
4/27 Rotterdam, Holland
4/29 Oslo, Norway
4/30 Stockholm, Sweden
5/2 Göteborg, Sweden
5/3 Copenhagen, Denmark
5/5 Nantes, France
5/6 Bordeaux, France
5/8 Dijon, France
5/10, 11 Paris, France

"The River." Twenty songs on four sides.

Featuring the hit, "Hungry Heart" 11-11391

and the new single, "Fade Away." 11-11431



Bruce Springsteen and The E Street Band.
On Columbia Records and Tapes.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/3/81)

Continued from page 18

KILE—Galveston (S. Taylor—MD)

- ★ ★ KDOL & THE GANG—Celebration 7-3
- ★ ★ RONNIE MILSAP—Smokey Mountain Rain 18-9
- ★ DOLLY PARTON—9 To 5 12-7
- ★ BOZ SCAGGS—Miss Sun 14-8
- ★ SHALAMAR—Full Of Fire 15-12
- ELVIS PRESLEY—Guitar Man
- AMBROSIA—Outside
- BLONDIE—Rapture—D-29
- THE POLICE—Don't Stand So Close To Me—D-37
- LAKESIDE—Fantastic Voyage—D-39

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

- ★ ★ REO SPEEDWAGON—Keep On Loving You 1-1
- ★ ★ AC/DC—Back In Black 17-8
- ★ JOHN LENNON—Woman 10-4
- ★ EAGLES—Seven Bridges Road 11-5
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 16-7
- BRUCE SPRINGSTEEN—Fade Away
- AMBROSIA—Outside
- DARYL HALL/JOHN OATES—Kiss On My List—D-30
- PHIL SEYMOUR—Precious To Me
- CON FUNK SHUN—Too Tight—D-29
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-28
- TOTO—Goodbye Elenor
- SMOKEY ROBINSON—Bein' With You

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

- ★ ★ REO SPEEDWAGON—Keep On Loving You 4-1
- ★ ★ STYX—The Best Of Times 22-11
- ★ JOHN LENNON—Woman 6-2
- ★ DOLLY PARTON—9 To 5 15-9
- ★ BLONDIE—Rapture 8-3
- PHIL SEYMOUR—Precious To Me
- SMOKEY ROBINSON—Being With You
- THE POLICE—Don't Stand So Close To Me
- NEIL DIAMOND—Hello Again—D-29
- CON FUNK SHUN—Too Tight—D-30
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26

WTIX—New Orleans (G. Franklin—MD)

- ★ ★ ABBA—The Winner Takes It All 4-1
- ★ ★ PAT BENATAR—Treat Me Right 23-18
- ★ ★ CLIFF RICHARD—A Little In Love 35-29
- BLONDIE—Rapture 28-20
- YARBROUGH & PEOPLES—Don't Stop The Music
- THE POLICE—Don't Stand So Close To Me
- LAKESIDE—Fantastic Voyage—D-40
- ELVIS PRESLEY—Guitar Man—D-37
- DARYL HALL/JOHN OATES—Kiss On My List—D-34
- SUZI QUATRO—Lipstick
- LEO SAYER—Living In A Fantasy
- MELISSA MANCHESTER—Lovers After All
- TERRI GIBBS—Somebody's Knockin'—D-39
- FIREFALL—Staying With It—D-38
- CON FUNK SHUN—Too Tight—D-36

KEEL—Shreveport (M. Johnson—MD)

- ★ ★ REO SPEEDWAGON—Keep On Loving You 18-10
- ★ ★ JOHN LENNON—Woman 10-7
- ★ ★ DOLLY PARTON—9 To 5 5-3
- ★ ★ EAGLES—Seven Bridges Road 17-11
- ★ ★ STEELY DAN—Hey Nineteen 8-5
- LEO SAYER—Living In A Fantasy
- BLONDIE—Rapture
- YARBROUGH AND PEOPLES—Don't Stop The Music
- BRUCE SPRINGSTEEN—Fade Away—D-35
- MICHAEL STANLEY BAND—He Can't Love You—D-34
- RANDY MEISNER—Hearts On Fire—D-33

WFMF—Baton Rouge (W. Watkins—MD)

- ★ ★ BLONDIE—Rapture 17-11
- ★ ★ AC/DC—Back In Black 21-16
- ★ ★ STYX—The Best Of Times 19-15
- ★ ★ CON FUNK SHUN—Too Tight 30-23
- ★ ★ NEIL DIAMOND—Hello Again 27-20
- BRUCE SPRINGSTEEN—Fade Away
- ABBA—The Winner Takes It All
- DON McLEAN—Crying
- LAKESIDE—Fantastic Voyage—D-29
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-27

Midwest Region

★ PRIME MOVERS

- JOHN LENNON—Woman (Geffen)
- DOLLY PARTON—9-5 (RCA)
- ALAN PARSONS PROJECT—Games People Play (Arista)

● TOP ADD ONS

- LEO SAYER—Living In A Fantasy (WB)
- BLONDIE—Rapture (Chrysalis)
- STEVIE WONDER—I Ain't Gonna Stand For It (Tamla)

● BREAKOUTS

- HALL & OATES—Kiss On My List (RCA)
- TERRI GIBBS—Somebody's Knockin' (MCA)
- POLICE—Don't Stand So Close To Me (A&M)

WLS-AM—Chicago (J. Gehron—MD)

- ★ ★ DOLLY PARTON—9 To 5 6-2
- ★ ★ ALAN PARSONS PROJECT—Games People Play 17-9

★ PAT BENATAR—Treat Me Right 24-15

- ★ STYX—The Best Of Times 27-13
- ★ MICHAEL STANLEY BAND—He Can't Love You 20-12
- LEO SAYER—Living In A Fantasy—D-42

WNAP—Indianapolis (D.J. Bailey—MD)

No List

WOKY—Milwaukee (D. Cole—MD)

No List

WISM—Madison (S. Jones—MD)

- ★ ★ REO SPEEDWAGON—Keep On Loving You 10-1
- ★ ★ STYX—The Best Of Times 24-15
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 20-13
- ★ ABBA—The Winner Takes It All 18-10
- BLONDIE—Rapture—D-25
- DARYL HALL/JOHN OATES—Kiss On My List—D-26
- NICOLETTE LARSON—000-EEE—X
- BRUCE SPRINGSTEEN—Fade Away—X
- FLEETWOOD MAC—Fireflies
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-30
- STEVE WINWOOD—While You See A Chance—X
- GROVER WASHINGTON—Just The Two Of Us—X

WSPY—Stevens Point (P. Martin—MD)

- ★ ★ OUTLAWS—Riders In The Sky 16-7
- ★ ★ CLIFF RICHARD—A Little In Love
- ★ ★ PAT BENATAR—Treat Me Right 22-17
- ★ BLONDIE—Rapture 24-19
- ★ JOE CHAMAY BAND—Proud 25-20
- LEO SAYER—Living In A Fantasy
- THE POLICE—Don't Stand So Close To Me
- DON McLEAN—Crying—D-27
- BRUCE SPRINGSTEEN—Fade Away—D-29
- DARYL HALL/JOHN OATES—Kiss On My List—D-24
- PHIL SEYMOUR—Precious To Me—D-28
- STEVE WINWOOD—While You See A Chance—D-30
- GROVER WASHINGTON—Just The Two Of Us
- BADFINGER—Hold On
- SHEENA EASTON—Morning Train

KSLQ—St. Louis (T. Stone—MD)

No List

KXOK—St. Louis (L. Douglas—MD)

- ★ ★ DON McLEAN—Crying 21-19
- ★ ★ BOZ SCAGGS—Miss Sun 18-15
- ★ DELBERT McCLINTON—Giving It Up For Your Love 20-18
- ★ CLIFF RICHARD—A Little In Love 15-13
- ★ EAGLES—Seven Bridges Road 19-17
- TERRI GIBBS—Somebody's Knockin'—28
- STYX—The Best Of Times—26
- ABBA—The Winner Takes It All—27

KIOA—Des Moines (A.W. Pantoja—MD)

- ★ ★ EDDIE RABBITT—I Love A Rainy Night 12-8
- ★ ★ BOZ SCAGGS—Miss Sun 15-9
- ★ ★ DOLLY PARTON—9 To 5 7-3
- ★ DELBERT McCLINTON—Giving It Up For Your Love 22-16
- ★ DONNIE IRIS—Ah Leah 26-22
- STEVE WINWOOD—While You See A Chance
- DARYL HALL/JOHN OATES—Kiss On My List
- NEIL DIAMOND—Hello Again—D-29
- LEO SAYER—Living In A Fantasy—D-30
- PHIL SEYMOUR—Precious To Me

KDWB—Minneapolis (P. Abresch—MD)

- ★ ★ DAN FOGELBERG—Same Old Lang Syne 17-7
- ★ ★ JOHN LENNON—Woman 21-12
- ★ ★ STYX—The Best Of Times 10-6
- ★ ★ ANDY GIBB—Time Is Time
- ★ ★ DOLLY PARTON—9 To 5 11-3
- STEVIE WONDER—I Ain't Gonna Stand For It
- LEO SAYER—Living In A Fantasy
- KDOL & THE GANG—Celebration—20
- RONNIE MILSAP—Smokey Mountain Rain—21
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—19

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

- ★ ★ PAT BENATAR—Treat Me Right 20-9
- ★ ★ JOHN LENNON—Woman 15-7
- ★ ★ LEO SAYER—Living In A Fantasy 25-20
- ★ ★ DARYL HALL/JOHN OATES—Kiss On My List 22-18
- BRUCE SPRINGSTEEN—Fade Away
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—30
- BLONDIE—Rapture—D-25
- PHIL SEYMOUR—Precious To Me—D-26
- TERRI GIBBS—Somebody's Knockin'—D-29
- NIGHT—Love On The Airwaves—D-28
- THE POLICE—Don't Stand So Close To Me—D-27
- ABBA—The Winner Takes It All
- DOOBIE BROTHERS—Keep This Train A-Rollin'

WDW—Omaha (J. Corcoran—MD)

- ★ ★ JOHN LENNON—Woman 12-7
- ★ ★ KDOL & THE GANG—Celebration 19-12

★ REO SPEEDWAGON—Keep On Loving You 16-11

- ★ NEIL DIAMOND—Hello Again 21-18
- BLONDIE—Rapture
- PAT BENATAR—Treat Me Right—NP
- THE POLICE—Don't Stand So Close To Me—NP
- BRUCE SPRINGSTEEN—Fade Away
- ALAN PARSONS PROJECT—Games People Play—NP
- DELBERT McCLINTON—Giving It Up For Your Love—NP
- MICHAEL STANLEY BAND—He Can't Love You—NP
- RANDY MEISNER—Hearts On Fire—NP
- ROD STEWART—Passion—D-19
- OUTLAWS—Riders In The Sky—NP
- SHEENA EASTON—Morning Train—27

Northeast Region

★ PRIME MOVERS

- JOHN LENNON—Woman (Geffen)
- DOLLY PARTON—9-5 (RCA)
- STYX—The Best Of Times (A&M)

● TOP ADD ONS

- BARBRA STREISAND & BARRY GIBB—What Kind Of Fool (Columbia)
- BLONDIE—Rapture (Chrysalis)
- ELVIS PRESLEY—Guitar Man (RCA)

● BREAKOUTS

- SHEENA EASTON—Morning Train (EMI)
- THE EAGLES—Seven Bridges Road (Asylum)
- BRUCE SPRINGSTEEN—Fade Away (Columbia)

WABC—New York (S. Richards—MD)

- ★ ★ JOHN LENNON—Woman 25-16
- ★ ★ DOLLY PARTON—9 To 5 22-7
- ★ ★ REO SPEEDWAGON—Keep On Loving You 36-22
- ★ PETER ALLEN—Fly Away 35-24
- ★ STYX—The Best Of Times 46-29
- BLONDIE—Rapture—37
- EAGLES—Seven Bridges Road—48
- DON McLEAN—Crying—D-36
- RANDY MEISNER—Hearts On Fire
- NEIL DIAMOND—Hello Again—D-30
- PAT BENATAR—Treat Me Right—D-45
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

WXLO—New York (J. Knapp—PD)

- ★ THE WHISPERS—It's A Love Thing 16-12
- ★ T.S. MONK—Bon Bon Vie 10-7
- ★ FANTASY—You're Too Late 14-10
- ★ SILVIA STRIPLAND—Give Me Your Love 21-17
- ★ UNLIMITED TOUCH—I Hear Music In The Streets 8-1
- BOZ SCAGGS—Miss Sun—D-30
- SPINNERS—Yesterday Once More
- GAP BAND—Burn Rubber
- DEE DEE SHARP GAMBLE—Breaking And Entering
- FIREFLY—Love Is Gonna Be On Your Side
- SHALAMAR—Make That Move

WBLI—Long Island (B. Terry—MD)

- ★ ★ JOHN LENNON—Woman 20-9
- ★ ★ DON McLEAN—Crying 21-14
- ★ ★ KDOL & THE GANG—Celebration 4-2
- ★ ★ EDDIE RABBITT—I Love A Rainy Night 9-4
- ★ ★ DOLLY PARTON—9 To 5 12-6
- BRUCE SPRINGSTEEN—Fade Away
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—DP
- FLEETWOOD MAC—Fireflies
- RANDY MEISNER—Hearts On Fire—D-30
- FIREFALL—Staying With It
- SPINNERS—Yesterday Once More—DP

WTRY—Schenectady (B. Cahill—MD)

- ★ ★ STYX—The Best Of Times 14-10
- ★ ★ DOLLY PARTON—9 To 5 7-2
- ★ ★ DON McLEAN—Crying 27-21
- ★ ★ PAT BENATAR—Treat Me Right 21-17
- ★ ★ THE POLICE—Don't Stand So Close To Me 30
- BRUCE SPRINGSTEEN—Fade Away
- LEO SAYER—Living In A Fantasy—D-28
- TERRI GIBBS—Somebody's Knockin'
- FIREFALL—Staying With It
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

WBEN-FM—Buffalo (R. Christian—MD)

No List

WKBW—Buffalo (J. Summers—MD)

- ★ ★ STYX—The Best Of Times 18-6
- ★ ★ CLIFF RICHARD—A Little In Love 27-15
- ★ ★ JOHN LENNON—Woman 13-5
- ★ ★ DOLLY PARTON—9 To 5 8-3
- ★ ★ ALAN PARSONS PROJECT—Games People Play 14-9
- BLONDIE—Rapture
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- DON McLEAN—Crying—D-23
- BRUCE SPRINGSTEEN—Fade Away
- PHIL SEYMOUR—Precious To Me
- RONNIE MILSAP—Smokey Mountain Rain—D-25
- TERRI GIBBS—Somebody's Knockin'
- SHEENA EASTON—Morning Train—X

WBBF—Rochester (D. Mason—MD)

- ★ ★ REO SPEEDWAGON—Keep On Loving You 7-2
- ★ ★ PAT BENATAR—Treat Me Right 25-18
- ★ ★ CLIFF RICHARD—A Little In Love 17-11
- BRUCE SPRINGSTEEN—Fade Away
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- THE POLICE—Don't Stand So Close To Me—D-26
- RANDY MEISNER—Hearts On Fire—D-27
- STEVIE WONDER—I Ain't Gonna Stand For It
- WOLF—Syracuse (B. Michell—MD)
- ★ ★ DONNIE IRIS—Ah Leah 17-10
- ★ ★ TERRI GIBBS—Somebody's Knockin' 11-7
- ★ ★ STEVIE WONDER—I Ain't Gonna Stand For It 10-5
- ★ ★ OUTLAWS—Riders In The Sky 13-6
- ★ ★ DOLLY PARTON—9 To 5 12-8
- ★ ★ EAGLES—Seven Bridges Road
- ★ ★ CON FUNK SHUN—Too Tight
- ★ ★ RUPERT HOLMES—Blackjack
- ★ ★ BILLY THORPE—In My Room
- ★ ★ JIM CARROLL—Day & Night

WFLY—Albany (Buzz—MD)

- ★ ★ JOHN LENNON—Woman 15-5
- ★ ★ STYX—The Best Of Times 17-10
- ★ ★ ALAN PARSONS PROJECT—Games People Play 18-14
- ★ ★ OUTLAWS—Riders In The Sky 22-18
- ★ ★ DONNIE IRIS—Ah Leah 16-13
- KDOL & THE GANG—Celebration—16
- LEO SAYER—Living In A Fantasy—23
- THE POLICE—Don't Stand So Close To Me—28
- FLEETWOOD MAC—Fireflies—NP
- PHIL SEYMOUR—Precious To Me—29
- BLONDIE—Rapture—D-26
- DIRE STRAITS—Skateaway—D-30
- APRIL WINE—Just Between You & Me—NP
- ROD STEWART—Oh God I Wish I Was Home Tonight

WVBF(F-105)—Framingham (R. Johns—PD)

- ★ ★ DOLLY PARTON—9 To 5 9-4
- ★ ★ CLIFF RICHARD—A Little In Love 23-18
- ★ ★ JOHN LENNON—Woman 20-15
- ★ ★ DELBERT McCLINTON—Giving It Up For Your Love 11-5
- ★ ★ NEIL DIAMOND—Hello Again 27-23
- ★ ★ RANDY MEISNER—Hearts On Fire—D-29
- ★ ★ DARYL HALL/JOHN OATES—Kiss On My List—D-30
- ★ ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool MD-27

WRKO—Boston (C. Van Dyke—PD)

- ★ ★ JOHN LENNON—Woman 8-5
- ★ ★ HEART—Tell It Like It Is 30-22
- ★ ★ JOHN COUGAR—Ain't Even Done With The Night 14-10
- ★ ★ NEIL DIAMOND—Hello Again 20-13
- ★ ★ DAN FOGELBERG—Same Old Lang Syne 10-7
- ELVIS PRESLEY—Guitar Man
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool

WHYN—Springfield (A. Carey—MD)

- ★ ★ KDOL & THE GANG—Celebration 11-5
- ★ ★ DAN FOGELBERG—Same Old Lang Syne 3-2
- ★ ★ JOHN LENNON—Woman 15-11
- ★ ★ CLIFF RICHARD—A Little In Love 10-8
- ★ ★ NEIL DIAMOND—Hello Again 21-18
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- SHEENA EASTON—Morning Train
- STYX—The Best Of Times—D-29
- STEVE WINWOOD—While You See A Chance
- JOE CEMARY BAND—Proud
- BRUCE SPRINGSTEEN—Fade Away
- FLEETWOOD MAC—Fireflies—D-31
- RANDY MEISNER—Hearts On Fire—D-30
- STEVIE WONDER—I Ain't Gonna Stand For It—D-28
- TERRI GIBBS—Somebody's Knockin'—D-32

WFTQ—Worcester (C. Blake—MD)

- ★ ★ EDDIE RABBITT—I Love A Rainy Night 4-2
- ★ ★ DOLLY PARTON—9 To 5 3-1
- ★ ★ CLIFF RICHARD—A Little In Love 10-5
- ★ ★ REO SPEEDWAGON—Keep On Loving You 9-4
- ★ ★ JOHN LENNON—Woman 11-6
- BLONDIE—Rapture—26
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—29
- LEO SAYER—Living In A Fantasy—D-27

WPRO-AM—Providence (S. Bumés—MD)

No List

WPRO-FM(Pro-FM)—Providence (Giouanni—MD)

- ★ ★ DAN FOGELBERG—Same Old Lang Syne 11-6
- ★ ★ NEIL DIAMOND—Hello Again 23-16
- ★ ★ DON McLEAN—Crying 24-18
- ★ ★ CLIFF RICHARD—A Little In Love 25-17
- ★ ★ THE JACKSONS—Heartbreak Hotel 26-19
- SHEENA EASTON—Morning Train
- ELVIS PRESLEY—Guitar Man
- TERRI GIBBS—Somebody's Knockin'
- STEVIE WONDER—I Ain't Gonna Stand For It—D-21

- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-23
- ABBA—The Winner Takes It All—D-22
- EARTH, WIND & FIRE—And Love Goes On

WPJB—Providence (M. Waite—MD)

- ★ ★ PAT BENATAR—Treat Me Right 19-14
- ★ ★ CRAZY JOE—Eugene 10-5
- ★ ★ BLONDIE—Rapture 32-26
- ★ ★ AC/DC—Back In Black 27-19
- ★ ★ THE JACKSONS—Heartbreak Hotel 18-13
- FIREFALL—Staying With It—34
- PHIL SEYMOUR—Precious To Me—33
- EARTH, WIND & FIRE—And Love Goes On—35

WKCI—New Haven (D. Lyons—MD)

- ★ ★ NEIL DIAMOND—Hello Again 21-14
- ★ ★ STYX—The Best Of Times 19-11
- ★ ★ DON McLEAN—Crying 16-12
- ★ ★ DARYL HALL/JOHN OATES—Kiss On My List 29-24
- ★ ★ ABBA—The Winner Takes It All 23-19
- RONNIE MILSAP—Smokey Mountain Rain
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- LEO SAYER—Living In A Fantasy
- TERRI GIBBS—Somebody's Knockin'
- SPINNERS—Yesterday Once More

WTIC—Hartford (R. Donahue—MD)

- BLONDIE—Rapture 29-21
- STYX—The Best Of Times 21-15
- STEVIE WONDER—I Ain't Gonna Stand For It 14-10
- PAT BENATAR—Treat Me Right 26-19
- JOHN LENNON—Woman 13-8
- DARYL HALL/JOHN OATES—Kiss On My List
- ABBA—The Winner Takes It All
- DON McLEAN—Crying—D-27
- LEO SAYER—Living In A Fantasy
- WFEA(13 FEA)—Manchester (N. Jackson—MD)
- RANDY MEISNER—Hearts On Fire—X
- LEO SAYER—Living In A Fantasy
- FIREFALL—Staying With It
- STEVE WINWOOD—While You See A Chance
- APRIL WINE—Just Between You & Me
- SHEENA EASTON—Morning Train

WTSN—Dover (J. Sebastian—MD)

- ★ ★ DON McLEAN—Crying 18-13
- ★ ★ BLONDIE—Rapture 23-18
- ★ ★ THE ALAN PARSONS PROJECT—Games People Play 15-12
- ★ ★ NEIL DIAMOND—Hello Again 24-20
- OUTLAWS—Riders In The Sky
- TERRI GIBBS—Somebody's Knockin'
- ELVIS PRESLEY—Guitar Man
- THE JACKSONS—Heartbreak Hotel—D-26
- STEVIE WONDER—I Ain't Gonna Stand For It—D-24
- DARYL HALL/JOHN OATES—Kiss On My List—D-25
- CON FUNK SHUN—Too Tight
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-23

WGUY—Bangor (J. Jackson—MD)

- ★ ★ REO SPEEDWAGON—Keep On Loving You 18-10
- ★ ★ RANDY MEISNER—Hearts On Fire 23-15
- ★ ★ STYX—The Best Of Times 21-13
- ★ ★ MICHAEL STANLEY BAND—He Can't Love You 14-8
- ★ ★ DAN FOGELBERG—Same Old Lang Syne 20-11
- DOOBIE BROTHERS—Keep The Train A-Rollin'
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- SPYRO GYRA—Cafe Amore
- THE POLICE—Don't Stand So Close To Me
- LEO SAYER—Living In A Fantasy
- OUTLAWS—Riders In The Sky—D-30
- TERRI GIBBS—Somebody's Knockin'

WIGY—Bath (W. Mitchell/S. Rogers—MDs)

- ★ ★ OUTLAWS—Riders In The Sky 17-13
- ★ ★ DONNIE IRIS—Ah Leah 19-14
- ★ ★ DELBERT McCLINTON—Giving It Up For Your Love 8-5
- ★ ★ STEELY DAN—Hey Nineteen 12-8
- ★ ★ CLIFF RICHARD—A Little In Love 15-12
- STEVE WINWOOD—While You See A Chance
- ABBA—On & On & On
- MOLLY HATCHET—The Rambler
- LOVERBOY—Turn Me Loose
- JOHN COUGAR—Ain't Even Done With The Night
- BLONDIE—Rapture—D-29
- DARYL HALL/JOHN OATES—Kiss On My List

WLBZ—Bangor (M. O'Hara—MD)

- ★ ★ JOHN LENNON—Woman 24-16
- ★ ★ OUTLAWS—Riders In The Sky 19-14
- ★ ★ DOLLY PARTON—9 To 5 5-2
- ★ ★ REO SPEEDWAGON—Keep On Loving You 10-7
- ★ ★ CLIFF RICHARD—A Little In Love 16-12
- ★ ★ THE POLICE—Don't Stand So Close To Me
- ★ ★ BRUCE SPRINGSTEEN

Fragmentation Stalks Arbitrons In L.A., Chi.

• Continued from page 3

In Los Angeles, once-dominant AOR leader KMET-FM has been cut down to 3.6 from a 5.0 in the summer and a 5.8 share a year ago.

These listeners did not go to KMET's chief competition, KLOS-FM, which is down to 2.7 from 3.4 in the summer. But KLOS is still doing better than the 2.2 it had a year ago. Adult contemporary KRTH-FM is down too—to 3.2 from 3.4 in the summer and 3.8 a year ago.

On the plus side, adult contemporary KRLA-AM is up to 4.1 from 3.1 in the summer and 3.7 a year ago. Moves to country music in the beginning of the rating period by KHJ-AM and KZLA-AM-FM have yet to show results. KHJ is down to 0.3 from 1.7 in the summer and 2.4 a year ago and KZLA-FM is down to 1.6 from 1.8 in the summer and 1.9 a year ago. KZLA-AM didn't show in the latest Arbitron. Long-time country outlet KLAC-AM is down to 3.7 from 4.0 in the summer and 4.3 a year ago.

Los Angeles market leader talk KABC-AM has given up that title to news KFVB-AM. KABC is down to 6.9 from 7.6 in the summer and 6.0 a year ago, while KFVB is up to 5.0 from 3.8 in the summer and 4.1 a year ago.

In Chicago, the traditional market leadership of WGN-AM has been trimmed to a single digit 9.7, down from 12.0 in the summer and 10.5 a year ago. Abandoning a separate identity for WRCK-FM (now WLS-FM) and folding into the format of sister station WLS-AM seems to have accomplished little for ABC. WLS-AM held at 5.7 while the FM fell from 2.2 to 1.2. A year ago WLS-AM had a 6.2 while the then WRCK had a 1.7.

Adult contemporary WFRY-FM slipped from 3.4 in the summer to 3.1, but is up from 2.9 a year ago. Dave Martin, who left the programming post at WFRY to move WCFL-AM back into a music format has yet to make an impact. The station has a 0.7 compared to 0.5 it had in the summer and a year ago. Once high-flying AOR WLUP-FM is down again—to 3.8 from 4.7 in the summer and 4.9 a year ago.

Its competition, WMET-FM, is up to 3.5 from 3.2 in the summer and 2.2 a year ago. Ironically, the last book for AOR WEFM-FM is up to 2.7 from 1.8 in the summer and 2.2 a year ago. The station has dropped the format to run a new MOR syndicated format from Jim Schulke.

Black WVON-AM continues to decline. It's down to 1.6 from 1.9 in the summer and 2.8 a year ago. Its sister station black WGCI-FM is up solidly to 6.0 from 4.1 in the summer and 2.7 a year ago.

These advance numbers were released by Arbitron along with Philadelphia and San Francisco, while Arbitron reports continue to pour out from smaller markets.

Arbitron shipped its reports for Seattle-Everett-Tacoma; Toledo; Honolulu; Tulsa; Richmond, Va.; Jacksonville, Fla.; Shreveport, La.; Harrisburg, Pa.; Little Rock-North Little Rock, Ark.; Youngstown-Warren, Ohio; Mobile, Ala.; Beaumont-Port Arthur-Orange, Tex.; Flint, Mich.; Ft. Wayne, Ind.; Spokane, Wash.; Chattanooga, Tenn.; Greenville-Spartanburg, S.C.; Tucson, Ariz.; Baton Rouge, La.; Lancaster, Pa.; Las Vegas; York, Pa.; Anchorage; Nassau-Suffolk, N.Y.; Bridgeport, Conn.; Wichita, Kan.; and Northeast Pennsylvania (Wilkes Barre-Scranton, Pa.).

Media's combination of soft adult contemporary WMGK-FM and MOR WPEN-AM are the big gainers in this market. WMGK is up to 9.0 from 6.9 in the summer and 3.4 a year ago. WPEN is up to 3.8 from 2.5 in the summer and 1.8 a year ago. WMGK is apparently taking listeners away from WIP-AM, which is down to 6.6 from 7.3 in the summer, but up from 6.0 a year ago. AORs WMMR-FM and WYSP-FM both gained from their summer figures. WMMR is up to 5.3 from 5.1, but down from 6.9 a year ago. WYSP is up to 4.1 from 3.8 in the summer, but down from 4.5 a year ago.

SAN FRANCISCO—Hot 100 formatted KFRC-AM is ahead by more than a full share point to 5.1 from 4.1 in the summer, which brings the station close to where it was a year ago: 5.0. KSAN-FM, which switched from AOR to country in the middle of the rating period has a 1.9, down from 2.0 in the summer and up from 1.7 a year ago. The switch apparently helped AOR KMEL-FM, up to 3.2 from 2.6 in the summer and 2.0 a year ago. NBC's combination of MOR KNBR-AM and adult contemporary KYUU-FM both showed declines. KNBR is down to 3.4 from 4.8 in the summer, but up from 2.5 a year ago. KYUU is down to 2.9 from 3.7 in the summer and 4.4 a year ago.

SEATTLE—Adult contemporary KOMO-AM is back up to a 8.3 share from a spring slump of 7.8. A year ago the station had a 9.8. Hot 100 formatted KJR-AM is up to a 5.2 from a spring drop to 4.9. A year ago the station had a 6.0. MOR KVI-AM is down to 2.4 from 4.0 in the spring and 4.4 a year ago. AOR KZOK-FM is down to 2.9 from 3.7 in the spring and 4.7 a year ago. The audience has apparently moved over to AOR KISW-FM, which is up to 7.3 from 5.7 in the spring and a year ago.

TOLEDO—MOR WSPD-AM is up to 11.3 from 9.8 in the spring and

10.3 a year ago. Adult contemporary WOHO-AM is up to 8.7 from 7.6 in the spring and 4.4 a year ago. AOR SuperStars formatted WIOT-FM is down to 14.9 from 16.1 in the spring and 19.7 a year ago. Country WTOD-AM is down to 6.9 from 9.2 in the spring and 9.0 a year ago.

HONOLULU—Adult contemporary KIKI-AM is up to 14.2 from 9.8 in the spring and 12.2 a year ago. Adult contemporary KKUA-AM is up to 10.7 from 6.3 in the spring and 7.4 a year ago. SuperStars formatted AOR KDUK-FM is up to 6.4 from 3.3 in the spring and 2.2 a year ago. Adult contemporary KORL-AM is down to 4.8 from 7.4 in the spring and 5.7 a year ago.

TULSA—Adult contemporary KMOD-FM is up to 13.3 from 12.1 in the spring and 10.1 a year ago. MOR KRMG-AM continues as the market leader with a 20.3 share, up from 16.7 in the spring and 20.0 a year ago. Adult contemporary KELI-AM is down to 3.4 from 5.3 in the spring and 4.9 a year ago.

RICHMOND—AOR WRXL-FM is the big gainer here, up to 11.0 from 7.8 in the spring and 5.8 a year ago. Adult contemporary WRVQ-FM is down to 11.8 from 12.2 in the spring and 16.3 a year ago. WGOE-AM has fallen back to a 1.5 share after jumping to 4.9 in the spring. A year ago the station had a 1.0. Black WANT-AM is up to 8.6 from 5.7 in the spring and 6.3 a year ago. It apparently took listeners from black WENZ-AM, which is down to 3.4 from 5.0 in the spring and 6.3 a year ago.

JACKSONVILLE—Hot 100 formatted WIVY-FM has tightened its grip on the number one spot in this market with a 14.7 share, a gain from 12.2 in the spring and 11.0 a year ago. Country WQIK-FM is also up to 12.8 from 11.0 in the spring and 9.8 a year ago. AOR WJAX-FM is

down to 2.1 from 3.1 in the spring and 7.2 a year ago. Black WPDQ-AM is down to 5.7 from 8.6 in the spring and 11.1 a year ago.

SHREVEPORT—"All gospel, black and white" is how KJIC-AM bills itself and this format has won an 11.0 share, up from 6.4 in the spring. The market was not measured in the fall of 1979. AOR KMBQ-FM is up to 8.6 from 7.0. Black KOKA-AM is up to 17.8 from 15.9. Country KRMD-AM is up to 7.6 from 4.5, but sister country station KRMD-FM is down to 8.6 from 12.0. Country KWKH-AM is down to 10.0 from 17.3.

HARRISBURG—MOR WHP-AM has increased its lead as the number one station with a 17.6 share, up from 16.4 in the spring. This market was not measured in the fall of 1979. New SuperStars AOR outlet, WTPA-FM gave up beautiful music just before the rating period and scored a 7.3 share, up from 2.9.

LITTLE ROCK—MOR KARN-AM is up to 10.8 from 8.6 in the spring and 6.4 a year ago. Adult contemporary KAAV-AM is up to 7.8 from 5.8 in the spring and 6.8 a year ago. But adult contemporary KLAZ-FM is down to 11.2 from 12.1 in the spring and 13.0 a year ago. Country KSSN-FM is down to 14.7 from a jump to 17.3 in the spring. A year ago the station had a 14.4.

YOUNGSTOWN—Adult contemporary WHOT-AM has a 9.4 share, down from 10.5 in the spring, but up from 8.9 a year ago. Sister station AOR WSRD-FM has a 5.7 share, down from 7.5 in the spring, but up from 4.7 a year ago. Country WNIO-AM has a 2.5, up from 1.4 in the spring, but down from 4.4 a year ago.

MOBILE—Country WKSJ-FM has taken this market by storm. The

station leads the market with a 20.1 share, up from 15.5 in the spring and a 8.8 share a year ago. Hot 100 formatted WKRG-FM is down to 13.3 from 17.2 in the spring and 15.8 a year ago. Adult contemporary WABB-FM is down to 11.5 from 13.3 in the spring and 16.8 a year ago.

BEAUMONT—Adult contemporary KAYD-FM is up to 10.8 from 4.0 in the spring and 4.9 a year ago. Also gaining is country KLVI-AM, up to 13.5 from 8.9 in the spring and 9.4 a year ago. Country KYKR-FM is down to 12.3 from 13.2 in the spring, but up from 8.2 a year ago.

FLINT—Adult contemporary WWCX-FM is up to 13.8 from 10.3 in the spring. The market was not measured in the fall of 1979. Urban contemporary WDZZ-FM is up to 12.9 from 11.5.

FT. WAYNE—Country WQHK-AM and MOR WXKE-FM are both up to 11.3. WQHK is up from 7.9 in the spring and 7.1 a year ago, while WXKE is up from 9.3 in the spring and 6.4 a year ago. But MOR WOWO-AM is still the market leader with 17.8, a decline from 26.0 in the spring and 26.7 a year ago.

SPOKANE—Hot 100 formatted KJRB-AM continues as the top station in this market with a 13.2 share, up from 12.3 in the spring, but down from 15.5 a year ago. AOR KREM-FM has a 10.0 share, up from 9.1 in the spring, but down from 10.9 a year ago. Country KZUN-FM is up to 5.3 from 3.2 in the spring and 3.4 a year ago. Country KGA-AM is down to 6.5 from 7.7 in the spring and 7.0 a year ago.

CHATTANOOGA—Adult contemporary WFLI-AM has jumped up to a 12.4 share from 4.5 in the spring and 5.1 a year ago. Adult con-

(Continued on page 25)

Artists Joining Anti-Dropout Effort In N.Y.

By JEAN WILLIAMS

LOS ANGELES—WKTU-FM, New York's number one station, has expanded its "Attendance Olympics" concept to include recording artists.

The station developed the campaign in conjunction with the New York Board of Education more than a year ago. The program is designed to prevent school dropouts.

WKTU has a dance band which sponsors concerts around the city. "The Board of Education was alarmed at the large number of dropouts and asked a number of stations in the city to help. We were asked to bring our dance band to the schools. We did and it worked," says Hal Stein, the station's promotion manager.

Following a visit to the different schools, at which a number of the station's air personnel participate by spinning records, the schools get readings on the numbers of students attending.

According to Stein, WKTU has sponsored about a dozen concerts and in order for a student to qualify as a concertgoer, he/she must attend classes for a month.

• Continued from page 8

chart, but this is only half of the story.

"Maybe 50% of the records we play are not happening nationally," Ellis says. "Three of our top 10 records are not even on the top stations in New York." Included in WKTU's top 10 are "Watching You" by Slave, "All My Love" by L.A.X. and "Career Girl" by Carrie Lucas.

These records have been added because Ellis' research of 60 to 70 disco and rock clubs in the city and suburbs have told him these are important records. This research is backed up by sales information from 75 to 80 retail outlets in the region.

With this music base from Ellis, program director Dale Reeves concentrates on the other elements of the programming to see that "the stations is defined by defining New York City."

Reeves, who became assistant p.d. in June and took full command in October, is modest about his part in the station's achievement. "I took it the last 20 yards," he says.

He says he did this by "reinforcing the positives and cutting the negatives." Key among the positives is "our incredible staff and its relation to the community. We're as cultur-

ally balanced as the city. We're a microcosm of the city. Our success has little to do with theories of programming."

By culturally balanced, Reeves alludes to the fact that he, who handles morning drive, and overnight jock Jim Harlan are white, midday jock G. Keith Alexander and 6 to 10 p.m. jock Rosko are black and Paco, who handles the 2 to 6 p.m. shift, and Carlos De Jesus, who is on from 10 p.m. to 2 a.m., come from Puerto Rican backgrounds. Paco comes out of Spanish radio and speaks with an accent.

Reeves, who "has done every conceivable format in the 17 years" he's been in radio and has often "sold himself as a comedic talent" (he has to force himself to keep from doing various voices and characters in most conversations), says he can "communicate and build trust" with his jocks because "I'm just as wacky as the next DJ."

Reeves continues. "It's a day to day battle. Everybody brings his problems to work. You have to show that you care. You have to support them and create a collective feeling as a goal."

Reeves explains that he is not

Format For WKTU-FM, N.Y.'s No. 1 Station, Defies Easy Label

• Continued from page 8

locked into any formulas with the station. Pointing to Ellis' extensive music research, Reeves says, "sometimes we change the playlist every day. We have tolerant listeners. We can afford to play Blondie, Pat Benatar, rap records and Devo."

Reeves points to some record ads that defy reason, such as Aretha Franklin's "What A Fool Believes." "It all defines what you are," he says.

Ellis notes he sometimes will add a record even if it's just been out a week: he doesn't wait for it to be certified a hit. But he says he's conservative in the records he adds, which are usually no more than four a week and sometimes as few as two.

These adds occasionally include an album cut. In all, there are usually 35 to 40 currents playing on the station with as many recurrents. There's "not much dayparting," since Ellis prefers to go on records "that are strong enough to play all day long." Heaviest rotation is every three to four hours.

But both Reeves and Ellis maintain that there are no hard and fast rules. Reeves comments, "I wish more stations would take bigger risks with stronger personalities. Formula thinking has taken away the humanity of radio."

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (2/3/81)

● Continued from page 22

- REO SPEEDWAGON—Don't Let Him Go
- 4 OUT OF 5 DOCTORS—4 Out Of 5 Doctors

WPGC—Washington (D. Geronimo—MD)

- ★ STYX—The Best Of Times 10-6
- ★ EDDIE RABBITT—I Love A Rainy Night 12-8
- ★ DON McLEAN—Crying 17-10
- ★ KOOL & THE GANG—Celebration 20-16
- ★ THE POLICE—Don't Stand So Close To Me 23-20
- ALAN PARSONS PROJECT—Games People Play—25
- SPINNERS—Yesterday Once More—28
- DONNIE IRIS—Ah Leah—30
- LEO SAYER—Living In A Fantasy—29

WCAO—Baltimore (S. Richards—MD)

- ★ STYX—The Best Of Times 20-15
- ★ STEVE WONDER—I Ain't Gonna Stand For It 18-13
- ★ DON McLEAN—Crying 14-10
- ★ CLIFF RICHARD—A Little In Love 13-9
- ★ ABBA—The Winner Takes It All 12-8
- ELVIS PRESLEY—Guitar Man
- SHEENA EASTON—Morning Train
- EARTH, WIND & FIRE—And Love Goes On—D-30
- LEO SAYER—Living In A Fantasy—D-28
- PHIL SEYMOUR—Precious To Me—D-27
- BLONDIE—Rapture—D-25
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-29

WFBR—Baltimore (A. Szulinski—MD)

- ★ DOLLY PARTON—9 To 5 5-2
- ★ REO SPEEDWAGON—Keep On Loving You 6-1
- ★ JOHN LENNON—Woman 8-5
- ★ STYX—The Best Of Times 19-13
- ★ CON FUNK SHUN—Too Tight 28-18
- BRUCE SPRINGSTEEN—Fade Away—29
- APRIL WINE—Just Between You & Me—30
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-26
- GROVER WASHINGTON—Just The Two Of Us
- SHEENA EASTON—Morning Train
- SPINNERS—Yesterday Once More
- BLONDIE—Rapture—D-28

WYRE—Annapolis (J. Diamond—MD)

- ★ CLIFF RICHARD—A Little In Love 14-10
- ★ RONNIE MILSAP—Smokey Mountain Rain 20-15
- ★ JOHN LENNON—Woman 16-12
- THE POLICE—Don't Stand So Close To Me
- BRUCE SPRINGSTEEN—Fade Away
- ELVIS PRESLEY—Guitar Man
- LEO SAYER—Living In A Fantasy—D-23
- OUTLAWS—Riders In The Sky
- CON FUNK SHUN—Too Tight—D-25
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-24
- APRIL WINE—Just Between You & Me

WGH—Hampton (B. Canada—MD)

No List

WQRK(Q-FM)—Norfolk (D. Davis—MD)

- TERRI GIBBS—Somebody's Knockin'
- EARTH, WIND & FIRE—And Love Goes On
- DONNIE IRIS—Ah Leah—X
- ELVIS PRESLEY—Guitar Man
- STEVIE WONDER—I Ain't Gonna Stand For It—D-30
- DARYL HALL/JOHN OATES—Kiss On My List—D-33
- BLONDIE—Rapture—D-27
- OUTLAWS—Riders In The Sky—X
- CON FUNK SHUN—Too Tight—D-34
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-32
- STEVE WINWOOD—While You See A Chance—D-25
- DOOBIE BROTHERS—Keep That Train Rollin'

WRVQ(Q-94)—Richmond (B. Thomas—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 7-5
- ★ KOOL & THE GANG—Celebration 6-3
- ★ EDDIE RABBITT—I Love A Rainy Night 13-7
- ★ CLIFF RICHARD—A Little In Love 18-15
- ★ QUEEN—Flash 14-12
- SHEENA EASTON—Morning Train
- CLIMAX BLUES BAND—I Love You
- BRUCE SPRINGSTEEN—Fade Away—D-28
- PHIL SEYMOUR—Precious To Me—D-29

Southeast Region

★ PRIME MOVERS

- JOHN LENNON—Woman (Geffen)
- STYX—The Best Of Times (A&M)
- DON McLEAN—Crying (Millennium)

● TOP ADD ONS

- SHEENA EASTON—Morning Train (EMI)
- BRUCE SPRINGSTEEN—Fade Away (Columbia)
- ABBA—The Winner Takes It All (Atlantic)

● BREAKOUTS

- DOOBIE BROTHERS—Keep This Train A-Rollin' (WB)
- PHIL SEYMOUR—Precious To Me (Boardwalk)
- POLICE—Don't Stand So Close To Me (A&M)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ DON McLEAN—Crying 13-3
- ★ JOHN LENNON—Woman 15-5
- ★ NEIL DIAMOND—Hello Again 25-20
- ★ STYX—The Best Of Times
- ★ THE ALAN PARSONS PROJECT—Games People Play—D-21
- ★ LEO SAYER—Living In A Fantasy—D-25
- BLONDIE—Rapture—D-18
- ★ TERRI GIBBS—Somebody's Knockin'
- ★ ABBA—The Winner Takes It All—D-23
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- ★ JIMMY BUFFETT—It's My Job

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

- ★ BLONDIE—Rapture 28-21
- ★ DARYL HALL/JOHN OATES—Kiss On My List 23-16
- ★ JOHN LENNON—Woman 10-6
- ★ STEVE WINWOOD—While You See A Chance 29-23
- ★ NEIL DIAMOND—Hello Again 14-10
- NICOLETTE LARSON—OOO-EEE
- THE POLICE—Don't Stand So Close To Me
- JIMMY BUFFETT—It's My Job—LP
- GROVER WASHINGTON—Just The Two Of Us—D-30

WBBQ—Augusta (B. Stevens—MD)

- ★ PAT BENATAR—Treat Me Right 15-9
- ★ JOHN LENNON—Woman 16-10
- ★ DON McLEAN—Crying 19-13
- ★ LEO SAYER—Living In A Fantasy 30-24
- ★ ABBA—The Winner Takes It All 24-19
- STEVE WINWOOD—While You See A Chance
- SHEENA EASTON—Morning Train
- LOVERBOY—Turn Me Loose—D-30
- GROVER WASHINGTON—Just The Two Of Us
- THE POLICE—Don't Stand So Close To Me—D-29
- DARYL HALL/JOHN OATES—Kiss On My List—D-28

WWSA—Savannah (J. Lewis—MD)

- ★ JOHN LENNON—Woman 9-5
- ★ DOLLY PARTON—9 To 5 17-8
- ★ STYX—The Best Of Times 22-18
- ★ CLIFF RICHARD—A Little In Love 24-21
- ★ RONNIE MILSAP—Smokey Mountain Rain 20-16
- RANDY MEISNER—Hearts On Fire—30
- GROVER WASHINGTON—Just The Two Of Us—31
- ELVIS PRESLEY—Guitar Man—33
- LTD—Shine On—32
- CRAZY JOE—Eugene—34

WWSG—Savannah (D. Carlisle—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 9-3
- ★ JOHN LENNON—Woman 6-2
- ★ DON McLEAN—Crying 21-15
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 24-19
- ★ ABBA—The Winner Takes It All
- THE POLICE—Don't Stand So Close To Me
- STEVE WINWOOD—While You See A Chance
- JOHN COUGAR—Ain't Even Done With The Night
- YARBROUGH & PEOPLES—Don't Stop The Music
- NEIL DIAMOND—Hello Again—D-24
- DARYL HALL/JOHN OATES—Kiss On My List—D-27
- LEO SAYER—Living In A Fantasy—D-28
- PHIL SEYMOUR—Precious To Me
- BLONDIE—Rapture—D-26

WAYS—Charlotte (L. Simon—MD)

- ★ BLONDIE—Rapture 16-10
- ★ ROVERS—Wasn't That A Party 30-20
- ★ DELBERT McCLINTON—Giving It Up For Your Love 14-9
- ★ REO SPEEDWAGON—Keep On Loving You 8-3
- ★ STYX—The Best Of Times 13-6
- BRUCE SPRINGSTEEN—Fade Away
- SHEENA EASTON—Morning Train
- DON McLEAN—Crying—D-28
- THE POLICE—Don't Stand So Close To Me—D-27
- DARYL HALL/JOHN OATES—Kiss On My List
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-24
- STEVE WINWOOD—While You See A Chance—D-26

WFLB—Fayetteville (L. Cannon—MD)

- ★ DON McLEAN—Crying 27-19
- ★ TERRI GIBBS—Somebody's Knockin' 34-21
- ★ DOLLY PARTON—9 To 5 5-1
- ★ NEIL DIAMOND—Hello Again 29-20
- ★ RONNIE MILSAP—Smokey Mountain Rain 12-5
- SMOKEY ROBINSON—Being With You
- SHEENA EASTON—Morning Train
- DOOBIE BROTHERS—Wynken, Blynken & Nod—D-29
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-24
- STYX—The Best Of Times—D-28
- A TASTE OF HONEY—Sukiyaki
- CHRIS MONTAN—Let's Pick It Up
- PHIL EVERLY—Dare To Dream Again—D-30
- SPYRO GYRA—Cafe Amore
- ELVIS PRESLEY—Guitar Man—D-23

- GLEN CAMPBELL—I Don't Want To Know Your Name—D-31
- DARYL HALL/JOHN OATES—Kiss On My List—D-32
- LEO SAYER—Living In A Fantasy—D-25
- AMBROSIA—Outside—D-33
- PHIL SEYMOUR—Precious To Me—D-34

WISE—Asheville (J. Stevens—MD)

No List

WSEZ—Winston-Salem (B. Sieglar—MD)

- ★ CON FUNK SHUN—Too Tight 30-23
- ★ JOHN LENNON—Woman 14-11
- ★ THE ALAN PARSONS PROJECT—Games People Play 10-8
- ★ BLONDIE—The Tide Is High 6-4
- ★ DOLLY PARTON—9 To 5 12-10
- EARTH, WIND & FIRE—And Love Goes On
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- YARBROUGH & PEOPLES—Don't Stop The Music—D-35
- QUEEN—Flash's Theme Aka Flash
- ELVIS PRESLEY—Guitar Man—D-34
- DARYL HALL/JOHN OATES—Kiss On My List—D-30
- LEO SAYER—Living In A Fantasy—D-31
- McGUFFEY LANE—Long Time Loving You—D-33
- BLONDIE—Rapture—D-32
- TERRI GIBBS—Somebody's Knockin'
- LOVERBOY—Turn Me Loose
- SLAVE—Watching You

WANS—Anderson (J. Evans—MD)

- No List

WTMA—Charleston (R. Tracy—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 9-4
- ★ DOLLY PARTON—9 To 5 17-6
- ★ CLIFF RICHARD—A Little In Love 19-13
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 14-10
- GROVER WASHINGTON—Just The Two Of Us
- SHEENA EASTON—Morning Train
- PAT BENATAR—Treat Me Right—D-22
- DON McLEAN—Crying—D-24
- NEIL DIAMOND—Hello Again—D-30
- DARYL HALL/JOHN OATES—Kiss On My List—D-28
- BLONDIE—Rapture—D-29

KLAZ-FM(2-98)—Little Rock (D. Taylor—MD)

No List

WWKX—Nashville (B. Richards—MD)

- ★ STYX—The Best Of Times 25-11
- ★ DOLLY PARTON—9 To 5 6-1
- ★ CLIFF RICHARD—A Little In Love 23-14
- ★ BLONDIE—Rapture 12-7
- ★ PAT BENATAR—Treat Me Right 27-19
- ABBA—The Winner Takes It All
- SHEENA EASTON—Morning Train
- YARBROUGH & PEOPLES—Don't Stop The Music
- LEO SAYER—Living In A Fantasy—D-30
- TERRI GIBBS—Somebody's Knockin'—D-27
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-29

WHBQ—Memphis (C. Duval—MD)

- ★ JOHN LENNON—Woman 11-6
- ★ DAN FOGELBERG—Same Old Lang Syne 6-3
- ★ THE JACKSONS—Heartbreak Hotel 16-10
- ★ REO SPEEDWAGON—Keep On Loving You 20-14
- ★ DOLLY PARTON—9 To 5 18-13
- ABBA—The Winner Takes It All—26

WNOX—Knoxville (S. Majors—MD)

- ★ DOLLY PARTON—9 To 5 17-10
- ★ STYX—The Best Of Times 28-18
- ★ PAT BENATAR—Treat Me Right 26-22
- ★ DON McLEAN—Crying 25-21
- ★ EAGLES—Seven Bridges Road 24-19
- KOOL & THE GANG—Celebration
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- ELVIS PRESLEY—Guitar Man
- RANDY MEISNER—Hearts On Fire—X
- STEVIE WONDER—I Ain't Gonna Stand For It
- GLEN CAMPBELL—I Don't Want To Know Your Name
- DARYL HALL/JOHN OATES—Kiss On My List—D-26
- LEO SAYER—Living In A Fantasy—D-30
- OUTLAWS—Riders In The Sky—D-29
- TERRI GIBBS—Somebody's Knockin'—X
- ABBA—The Winner Takes It All—D-27

WRJZ—Knoxville (F. Story—MD)

- ★ STEELY DAN—Hey Nineteen 1-1
- ★ JOHN LENNON—Woman 16-8
- ★ DON McLEAN—Crying 26-18
- ★ THE ALAN PARSONS PROJECT—Games People Play 20-15
- ★ DOLLY PARTON—9 To 5 6-4
- BRUCE SPRINGSTEEN—Fade Away
- OUTLAWS—Riders In The Sky
- ELVIS PRESLEY—Guitar Man
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-28
- GROVER WASHINGTON—Just The Two Of Us

WSKZ—Chattanooga (D. Carroll—MD)

- ★ DON McLEAN—Crying 20-14
- ★ RONNIE MILSAP—Smokey Mountain Rain 17-11
- ★ RANDY MEISNER—Hearts On Fire 22-16
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 14-10
- ★ PAT BENATAR—Treat Me Right 21-15
- DONNIE IRIS—Ah Leah
- NEIL DIAMOND—Hello Again—22
- DARYL HALL/JOHN OATES—Kiss On My List—D-21
- LEO SAYER—Living In A Fantasy—D-25
- CON FUNK SHUN—Too Tight—24

WERC—Birmingham (M. Thompson—MD)

- ★ ELVIS PRESLEY—Guitar Man 19-11
- ★ STYX—The Best Of Times 10-3
- ★ BLONDIE—Rapture 17-10
- ★ PAT BENATAR—Treat Me Right 15-7
- BRUCE SPRINGSTEEN—Fade Away
- PHIL SEYMOUR—Precious To Me
- THE ASSOCIATION—Dreamer
- DARYL HALL/JOHN OATES—Kiss On My List—D-22
- LEO SAYER—Living In A Fantasy—D-27
- TERRI GIBBS—Somebody's Knockin'—D-20
- SHEENA EASTON—Morning Train

WKKX(KXX106)—Birmingham (L. O'Day—MD)

- ★ DON McLEAN—Crying 25-19
- ★ STYX—The Best Of Times 22-15
- ★ RANDY MEISNER—Hearts On Fire 27-20
- ★ EDDIE RABBITT—I Love A Rainy Night 14-8
- TOTO—Goodbye Elenor
- DOOBIE BROTHERS—Keep The Train A-Rollin'
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- STEVE WINWOOD—While You See A Chance—D-30
- CRAZY JOE—Eugene
- NICOLETTE LARSON—OOO-EEE
- BADFINGER—Hold On
- BRUCE SPRINGSTEEN—Fade Away—D-31
- NEIL DIAMOND—Hello Again—D-21
- DARYL HALL/JOHN OATES—Kiss On My List—D-25
- LEO SAYER—Living In A Fantasy—D-26

WWSN—Birmingham (W. Brian—MD)

- ★ JOHN LENNON—Woman 10-4
- ★ DOLLY PARTON—9 To 5 5-1
- ★ DON McLEAN—Crying 16-10
- ★ TERRI GIBBS—Somebody's Knockin' 24-14
- ★ STYX—The Best Of Times 17-9
- PHIL SEYMOUR—Precious To Me
- SHEENA EASTON—Morning Train
- THE ASSOCIATION—Dreamer—D-25
- FLEETWOOD MAC—Fireflies—D-26
- BLONDIE—Rapture—D-24
- THE ROVERS—Wasn't That A Party

WAAY—Huntsville (J. Kendrick—MD)

- ★ JOHN LENNON—Woman 13-6
- ★ BLONDIE—Rapture 27-14
- ★ PAT BENATAR—Treat Me Right 14-7
- ★ STYX—The Best Of Times 24-17
- ★ AC/DC—Back In Black 21-16
- DOOBIE BROTHERS—Keep This Train A-Rollin'
- SHEENA EASTON—Morning Train
- LOVERBOY—Turn Me Loose
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-29
- CLIMAX BLUES BAND—I Love You
- EARTH, WIND & FIRE—And Love Goes On
- QUEEN—Flash—D-28
- FIREBALL—Slaying With It—D-30

WHYY—Montgomery (R. Thomas—MD)

- ★ STYX—The Best Of Times 21-10
- ★ STEELY DAN—Hey Nineteen 5-1
- ★ PAT BENATAR—Treat Me Right 27-18
- ★ DON McLEAN—Crying 23-16
- ★ ALAN PARSONS PROJECT—Games People Play 19-11
- OUTLAWS—Riders In The Sky
- PHIL SEYMOUR—Precious To Me
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-27
- APRIL WINE—Just Between You & Me
- DOOBIE BROTHERS—Keep This Train A-Rollin'

WJDX—Jackson (L. Adams—MD)

No List

WBJW(BJ-105)—Orlando (T. Long—MD)

- ★ DAN FOGELBERG—Same Old Lang Syne 14-9
- ★ STEELY DAN—Hey Nineteen 7-3
- ★ DOLLY PARTON—9 To 5 9-5
- ★ STYX—The Best Of Times 28-23
- ★ REO SPEEDWAGON—Keep On Loving You 24-21
- PAT BENATAR—Treat Me Right—D-39
- JOHN COUGAR—Ain't Even Done With The Night
- THE POLICE—Don't Stand So Close To Me
- ALAN PARSONS PROJECT—Games People Play—D-40
- PHIL SEYMOUR—Precious To Me
- BLONDIE—Rapture—D-38

WRBQ(Q105)—Tampa (P. McKay—MD)

- ★ JOHN LENNON—Woman 16-7
- ★ STYX—The Best Of Times 22-14

- ★ DOLLY PARTON—9 To 5 19-13
- ★ BLONDIE—Rapture 15-9
- ★ STEELY DAN—Hey Nineteen 11-6
- ALAN PARSONS PROJECT—Games People Play—26
- THE POLICE—Don't Stand So Close To Me—27
- NEIL DIAMOND—Hello Again—25

WLKY—Tampa (M. Weber—MD)

- ★ DON McLEAN—Crying 22-18
- ★ NEIL DIAMOND—Hello Again 21-16
- ★ JOHN LENNON—Woman 7-5
- ★ DELBERT McCLINTON—Giving It Up For Your Love 18-14
- ★ JOHN COUGAR—This Time 15-12
- ★ SPYRO GYRA—Cafe Amore—D-25
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-24
- SHEENA EASTON—Morning Train
- PHIL EVERLY—Dare To Dream Again

WAPE—Orange Park (P. Sebastian—MD)

- ★ CLIFF RICHARD—A Little In Love 12-8
- ★ DELBERT McCLINTON—Giving It Up For Your Love 7-4
- ★ REO SPEEDWAGON—Keep On Loving You 16-10
- ★ SUZI QUATRO—Lipstick 23-20
- BRUCE SPRINGSTEEN—Fade Away
- ABBA—The Winner Takes It All
- YARBROUGH & PEOPLES—Don't Stop The Music
- TOUCH—Don't You Know What Love Is
- GLEN CAMPBELL—I Don't Want To Know Your Name
- BLONDIE—Rapture—D-28
- RONNIE MILSAP—Smokey Mountain Rain—D-27
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool—D-29
- GROVER WASHINGTON—Just The Two Of Us

WVY(Y103)—Jacksonville (S. Sherwood—MD)

- ★ JOHN LENNON—Woman 14-6
- ★ NEIL DIAMOND—Hello Again 21-16
- ★ DOLLY PARTON—9 To 5 10-3
- ★ STYX—The Best Of Times 23-17
- ★ RONNIE MILSAP—Smokey Mountain Rain 19-13
- BLONDIE—Rapture

- SHEENA EASTON—Morning Train
- JOHN COUGAR—Ain't Even Done With The Night
- BRUCE SPRINGSTEEN—Fade Away—D-40
- CHAMPAIGN—How 'Bout Us
- SUZI QUATRO—Lipstick
- TERRI GIBBS—Somebody's Knockin'—D-39
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool
- JIMMY BUFFETT—It's My Job
- APRIL WINE—Just Between You & Me—D-38
- GROVER WASHINGTON—Just The Two Of Us—D-36
- DOOBIE BROTHERS—Keep The Train A-Rollin'
- GILBERT O'SULLIVAN—What's In A Kiss—D-37

WKXY—Sarasota (T. William—MD)

- ★ BRUCE SPRINGSTEEN—Fade Away 26-21
- ★ QUEEN—Flash 9-5
- ★ LEO SAYER—Living In A Fantasy 29-26
- ★ RANDY MEISNER—Hearts On Fire 23-18
- ★ OUTLAWS—Riders In The Sky 21-17
- PHIL SEYMOUR—Precious To Me
- ABBA—The Winner Takes It All
- DON McLEAN—Crying—D-30
- NEIL DIAMOND—Hello Again—D-29
- MOLLY HATCHET—The Rambler

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ JOHN LENNON—Woman 13-8
- ★ ALAN PARSONS PROJECT—Games People Play D-17
- ★ STYX—The Best Of Times 21-12
- ★ ABBA—The Winner Takes It All 18-11
- ★ DOLLY PARTON—9 To 5 23-15
- CON FUNK SHUN—Too Tight
- LEO SAYER—Living In A Fantasy
- EARTH, WIND & FIRE—And Love Goes On
- RANDY MEISNER—Hearts On Fire

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Big Dreams Start Small



These special children have dreams, but they need help to make them come true. They're patients of St. Jude Children's Research Hospital.

Danny Thomas had a dream many years ago of building a clinic. The clinic turned out to be St. Jude Children's Research Hospital, now the largest childhood cancer research center in the world.

The children treated at St. Jude come from all over the world with the most devastating diseases known to man. Through long years of research the doctors have been able to dramatically increase the long term survival rate of these children.

With continued support we can make the dream of never losing another child to cancer a reality. For information on how you can make this dream come true, please write St. Jude Children

Fragmentation Felt

• Continued from page 23

temporary WSKZ-FM is down to 14.8 from 15.1 in the spring and 17.8 a year ago. MOR WDEF-AM is up to 16.8 from 14.6 in the spring and 14.3 a year ago. Hot 100 formatted WGOW-AM is down to 4.2 from 5.6 in the spring and 6.7 a year ago. Black WNOO-AM has plummeted to 2.8 from 11.2 in the spring and 8.0 a year ago.

GREENVILLE—Adult contemporary WFBC-FM has increased its share as the number one station here. It is up to 12.7 from 11.7 in the spring. This market was not measured in fall of 1979. Black WHYZ-AM is up to 10.5 from 6.6. Adult contemporary WSPA-AM is down to 3.8 from 5.1. Country WESC-FM is up to 12.3 from 11.4, but its similarly formatted AM sister station is down to 2.2 from 6.2.

TUCSON—Oldies has proven a winning format for KCEE-AM. The station scored a 9.2 share with this new format after registering a 2.3 in the spring with an MOR format. A year ago the station had a 5.4 share. Country KCUB-AM has an 11.7, tied for first place with beautiful KJWK-FM. KCUB is down from 13.6 in the spring, but up from 9.5 a year ago. Adult contemporary KHYT-AM is up to 7.0 from 6.0 in the spring and 5.1 a year ago.

BATON ROUGE—Adult contemporary WFME-FM continues as the market leader with a 18.1 share, down from 20.6 in the spring, but up from 14.1 a year ago. Black WXOK-AM has a 11.8 share, up from 9.4 in the spring, but down from 21.2 a year ago. Hot 100 formatted WLCS-AM is up to 9.9 from 8.3 in the spring and 7.6 a year ago.

LANCASTER—Country is doing well in this market. WIOV-FM is up to 8.5 from 6.8 in the spring. This market was not measured in fall 1979. Country WRKZ-FM (Z-107) is up to 7.1 from 5.0. MOR WGSA-AM is up to 4.3 from 1.6.

LAS VEGAS—KFMS-FM won a 9.8 share with its AOR format, up from 6.3 in the spring, but it's all over for that format. The station has gone country (Billboard, Feb. 7, 1981). KLUC-FM has the AOR market all to itself now. But while it was still battling KFMS it won a 12.4 share, up from 10.0 in the spring and 8.8 a year ago. MOR KORK-AM is down to 3.4 from 6.3 in the spring and a year ago. Country

KUSF Hits Commercial Mart

• Continued from page 19

own. There wasn't much cohesion, especially during the summer. But in September, we pulled it together and gave guidelines to the jocks and defined what we were doing. Keeping the programming coherent is difficult for a college station because people can't work every day, and people graduate or leave for the summer, things like that. Everyone gets one show a week and the listener has to accept hearing different voices at the same time slot each day.

"But a high percentage of our jocks either live in San Francisco or are based here, and we've made the commitment to stay on the air even during the vacation periods. We were on the air Christmas and New Year's. We won't dare take a chance on alienating the audience."

KVEG-AM is up to 11.6 from 9.0 in the spring and 6.5 a year ago.

YORK—Information oriented adult contemporary WSBA-AM continues as the market leader with a 11.2 share, down from 12.6 in the spring. The market was not measured in fall of 1979. Country WNOW-AM is up to 7.4 from 5.9. MOR WHVR-AM is up to 6.1 from 2.4.

ANCHORAGE—Adult contemporary KFQD-AM remains as market leader with a 19.7 share, up slightly from 19.4 in the spring and 18.6 a year ago. Country KYAK-AM is up to 7.5 from 6.5 in the spring and 6.8 a year ago. Hot 100 formatted KANC-AM is up to 6.1 from 5.2 in the spring and 5.1 a year ago, but similarly formatted KENI-AM is down to 11.0 from 14.2 in the spring and 14.8 a year ago. Adult contemporary KKLK-FM is holding at 12.3—it had 12.5 in the spring—but this is up from 5.9 it had a year ago.

PATCHOGUE, N.Y.—Hot 100 formatted WBLI-FM is the leader in the Nassau-Suffolk counties book. It has a 4.9 share, up from 4.5 in the spring. This market was not measured in fall of 1979. MOR WHLI-AM Babylon is second with a 4.0, up from 3.6 in the spring.

BRIDGEPORT—Shares of every local station in this market, which is dominated by outside signals from New York to New Haven, is down. Adult contemporary WICC-AM and beautiful WEZN-FM are tied for first place with a 14.8. WICC is down from 15.1 in the spring and WEZN is down from 16.2. The market was not measured in fall 1979.

WICHITA—AOR KICT-FM jumps into first place in this market with a 14.5, up from 8.8 in the spring and 9.4 a year ago. Edged out of first place is KFDI-AM, down to 10.4 from 13.3 in the spring and 12.7 a year ago. Country KHF-AM has an 11.9 share, almost unchanged from its 11.2 in the spring, but down from 17.3 a year ago.

SCRANTON—Adult contemporary WARM-AM continues as the top station in the Northeast Pennsylvania region, but its share has dropped to 10.3 from 12.9 in the spring. This market was not measured in fall 1979. Adult contemporary WGBI-FM is in second place with a 9.6 share, up from 8.2. A major gainer is adult contemporary WKRZ-FM, up to 7.7 from 2.9.

Standish and Sullivan credit ex-KSAN jocks Richard Gossett and Beverly Wilshire for doing volunteer shifts during the fall (which brought new attention to the station) and for suggesting that the jocks take full-week shifts during semester breaks "to provide experience like that of a commercial jock."

This tightening of administration also enabled KUSF to successfully host the West Coast conclave of Intercollegiate Broadcasting Systems in November.

Also since September KUSF has copromoted with area clubs such new wave acts as Gang of Four. Joe "King" Carrasco, the Go-Gos, Jim Carroll, the Inmates, Tom Robinson's Sector 27, Wall of Voodoo and James Chance and the Contortions.

(Continued on page 28)

TOPPLES ATLANTA'S WSB-AM

WQXI-FM Credits Arbitron Win To Common Sense Rock Format

By ANDREW SLATER

ATLANTA—This year, when WQXI-FM celebrates its fourth birthday (a public-oriented bash held each February to commemorate the station's rebirth as 94-Q, an AOR leaning Hot 100 station), there will be something more to celebrate than just the passing of another year.

As the new overall leader in this market and the first station in roughly 58 years to beat out old-line MOR giant WSB-AM in the Arbitron ratings with a 10.5 share compared to now third-ranked WSB's 10.2, WQXI has planned its biggest birthday celebration yet.

Four years ago, WQXI was a floundering FM station with a 3.5 overall share of the market and basically a write-off for the once powerful WQXI-AM. With a goal to establish a station that would serve the radio diet of women 18-35, 94-Q began with a "non-abrasive" music format that consisted of a mixture of soft, rock-oriented single and album cuts.

"We started with a one sentence philosophy," says Jim Morrison, WQXI program director. "And that was '28-year-old females.' There was no other station in the market appealing to women. On one hand you had top 40 and on the other you had hard rock. So we came in and offered a mellow, non-abrasive sound."

That sound became a bit more aggressive in December 1979, when Morrison took over as program director after Don Benson, a more conservative programmer, left for a Dallas station. "We reached a state where we became almost lethargic. We had to make a shift from the soft, soft rock to more uptempo stuff," explains the 27-year-old Atlanta native. "We also realized that women were not completely tuned out to rock'n'roll. It just had to be the right rock'n'roll."

And with the "right rock'n'roll" presently 94-Q seems to have maintained strength with its target audience and maybe captured even more. Some fine tuned programming; a new transmitting tower, which the station shares with second ranked, strong competitor WZGC-FM (Z-93), and the continuing rise of listeners to the FM band have enabled 94-Q to edge out mammoth WSB-AM.

"The new tower probably increased our listening audience 50%," says Morrison, citing one of the reasons for the station's recent success. "We were the new kid on the block in some areas and, as such, people were tuning in to check us out. Also, our signal in the metro area was much cleaner, stronger."

But signal strength is not the only factor that could have led to 94-Q's rise to prominence in the latest ratings. Despite the efforts at other stations to gain listeners through extensive television advertising and extravagant give-aways, 94-Q was able to expand its target audience and build around it mostly over the air.

"The people we try to take care of primarily are people listening six hours a day in the malls. If you take care of the people who are really 94-Q's fans, then they are in there for six and seven hours a day. That sounds absurd, but that's how it is. You take care of them first, don't regurgitate the hits, and the others will follow."

And they pretty much have, even though it may not have been as easy



Program Conference; WQXI program director Jim Morrison, left, checks over some research data with music director Jeff McCartney, who also handles afternoon drive.

as Morrison confidently explains. He feels the station has picked up more male listeners in this book due to some common sense music programming and the news and variety features the station offered during the October-November ratings period.

"I'd say the influx of three or four capsule newscasts with no blood and guts ambulance chasing, the personality features, and the ski reports twice daily with the ski club we have established helped in that area. Also, we were broadcasting quarterly Falcon reports during the games to give men some of that without making them too long and sacrificing the women."

But don't let that slight the music philosophies that he's injected. Morrison has consistently programmed the mid-chart singles. "We try to let the sets be thematic within themselves so that you don't go from one extreme to the other, but carry them through and have the variety across the station. You know, so a guy isn't going to hear the same wimpy record every three hours or every time he hits our 94Q station while flipping stations in the car," says Morrison.

The music mix of 94-Q is about 70% current product and 30% oldies, with three-quarters of that being singles and the rest album cuts. Generally, in the mornings and early afternoons, the station leans more towards a Hot 100 format, especially during the Gary McKee morning drive shift which is heard on both 94-Q and WQXI-AM. The station's "non-abrasive" sound is most evident during the mid-day block. The tempo picks up during the afternoon drive and into the evening, with harder and more album-oriented cuts in the evenings.

Morrison says he wants to avoid block programming and becoming a different station after 6 p.m., but anyone who listens to the station day and night will tell you that 94-Q does sound torn between two formats as it straddles the line between Hot 100 radio and AOR.

"You have to consider your available audience after 6 o'clock," Morrison says, somewhat defensively. "It's about 70% 12-28, including the teens. Morning drive, mid-days and afternoons you have your older listeners. But you've got to adjust to what's out there."

Since 94-Q has always been committed to introducing new product and its listeners have grown accustomed to hearing it, it is not surprising that the station is responsible for introducing many records in this market (Christopher Cross, for example).

"Nights are a good time to test music, where we can play 'Rapture' by Blondie earlier than anybody compared to Hot 100 stations. Lee Abrams (of Burkhart/Abrams) may be on it, but 94-Q can hit 'Rapture' when 'The Tide Is High' is only nine weeks old. We establish it 8 p.m. to midnight with a crowd that's into the Blondie album versus just the single. Then as the record progresses in familiarity, we slowly bring it into the day part."

As far as the future is concerned, Morrison wants to keep variety in the station's format, adding features such as a weekly rock news, review and interview show. He would also like to keep a higher profile in the community.

"When I was 12 or 13 growing up in Atlanta, the reason I listened to Quixie-AM was that I couldn't go two blocks without seeing the call letters. You think Atlanta and you think Quixie. I want people who have grown up here or have moved here to think 94-Q when they think Atlanta."

Whether keeping a high profile will keep 94-Q on top of the ratings in a very competitive Atlanta market, Morrison can't say. "In a lot of senses Arbitron is a roll of the dice. Where do the diaries go? How are the minorities rated? From our research we know that we have to be careful of playing some current marginal product, presenting unfamiliar music in the wrong place, and being aware of the strengths of the other stations."

But even with his fleeting skepticism about the Arbitron ratings and his position in future books, Morrison still cannot divorce himself from the excitement of being No. 1. "To come as far as we have in four years, from a write-off to the number one station, really says something. It gives us the satisfaction of knowing that the ideas we came up with, which were innovative and different, worked. It's a feeling that's almost indescribable."

Billboard Album Radio Action

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

Based on station playlists through Wednesday (2/4/81)

Top Add Ons-National

- JIMMY BUFFETT—Coconut Telegraph (MCA)
- ELVIS COSTELLO—Trust (Columbia)
- TODD RUNDGREN—Healing (Bearsville)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)

Top Requests/Airplay-National

- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

National Breakouts

- U2—Boy (Island)
- JJ CALE—Shades (Shelter)
- BB KING—There Must Be A Better World Somewhere (MCA)
- IRS GREATEST HITS VOLS. 1 & 2—(IRS)

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

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

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

KFML-AM—Denver (L. Gordon)

- ELVIS COSTELLO—Trust (Columbia)
- EMMYLOU HARRIS—Evangeline (WB)
- TOOTS & THE MAYTALS—Live (Mango)
- TODD RUNDGREN—Healing (Bearsville)
- U2—Boy (Island)
- ROCKET 88—Various Artists (Atlantic)
- STEELY DAN—Gaucho (MCA)
- STEVE WINWOOD—Arc Of A Diver (Island)
- BLONDIE—Autoamerican (Chrysalis)
- DONNIE IRIS—Back On The Streets (Midwest)

KISW-FM—Seattle (S. Slaton)

- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- JIMMY BUFFETT—Coconut Telegraph (MCA)
- JOURNEY—Captured (Columbia)
- JJ CALE—Shades (Shelter)
- THE TOURISTS—Luminous Basement (Epic)
- BB KING—There Must Be A Better World Somewhere (MCA)
- MANFRED MANN'S EARTH BAND—Chance (WB)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- STYX—Paradise Theatre (A&M)
- PHIL SEYMOUR—(Boardwalk)

Midwest Region

TOP ADD ONS

- ELVIS COSTELLO—Trust (Columbia)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- XTC—Black Sea (Virgin/RSD)

TOP REQUEST/AIRPLAY

- REO SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

BREAKOUTS

- JOURNEY—Captured (Columbia)
- THE SHERBS—The Skill (Atco)
- 707—(Casablanca)
- EMMYLOU HARRIS—Evangeline (WB)

WABX-FM—Detroit (J. Duncan)

- THE OUTLAWS—Ghost Riders (Arista)
- XTC—Black Sea (Virgin/RSD)
- 707—(Casablanca)
- RANDY MEISNER—One More Song (Epic)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)
- ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

KSHE-FM—St. Louis (R. Balis)

- APRIL WINE—The Nature Of The Beast (Capitol)
- STYX—Paradise Theatre (A&M)
- JOURNEY—Captured (Columbia)
- LOVERBOY—(Columbia)

WMMS-FM—Cleveland (J. Gorman)

- TODD RUNDGREN—Healing (Bearsville)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- XTC—Black Sea (Virgin/RSD)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- EMMYLOU HARRIS—Evangeline (WB)
- STEVE CROPPER—Playin' My Thang (MCA)
- BRUCE SPRINGSTEEN—The River (Columbia)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

WLUP-FM—Chicago (S. Daniels)

- XTC—Black Sea (Virgin/RSD)
- TOTO—Turn Back (Columbia)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- AC/DC—Back In Black (Atlantic)
- STYX—Paradise Theatre (A&M)

WYDD-FM—Pittsburgh (J. Kinney)

- JIMMY BUFFETT—Coconut Telegraph (MCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- THE SHOES—Tongue Twister (Elektra)
- COZY POWELL—Over The Top (Polydor)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STEELY DAN—Gaucho (MCA)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- BRUCE SPRINGSTEEN—The River (Columbia)

WLFX-FM—Milwaukee (B. Beam)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- THE SHERBS—The Skill (Atco)
- ELVIS COSTELLO—Trust (Columbia)
- NAZARETH—The Fool Circle (A&M)
- THE CLASH—Sandinista (Epic)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)
- JOURNEY—Captured (Columbia)
- STEELY DAN—Gaucho (MCA)

WEBN-FM—Cincinnati (C. Gary)

- JOURNEY—Captured (Columbia)
- ELVIS COSTELLO—Trust (Columbia)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- THE SHERBS—The Skill (Atco)
- THE POLICE—Zenyatta Mondatta (A&M)
- STEELY DAN—Gaucho (MCA)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- DIRE STRAITS—Making Movies (WB)

Southeast Region

TOP ADD ONS

- JIMMY BUFFETT—Coconut Telegraph (MCA)
- TODD RUNDGREN—Healing (Bearsville)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- ELVIS COSTELLO—Trust (Columbia)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- U2—Boy (Island)
- BB KING—There Must Be A Better World Somewhere (MCA)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- THE TOURISTS—Luminous Basement (Epic)

WRAS-FM—Atlanta (D. Venable)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- NAZARETH—The Fool Circle (A&M)
- TODD RUNDGREN—Healing (Bearsville)
- U2—Boy (Island)
- BB KING—There Must Be A Better World Somewhere (MCA)
- BLONDIE—Autoamerican (Chrysalis)
- THE CLASH—Sandinista (Epic)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- XTC—Black Sea (Virgin/RSD)

WHFS-FM—Bethesda (D. Einstein)

- U2—Boy (Island)
- THE TOURISTS—Luminous Basement (Epic)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- BB KING—There Must Be A Better World Somewhere (MCA)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- TODD RUNDGREN—Healing (Bearsville)
- THE CLASH—Sandinista (Epic)
- STEVE WINWOOD—Arc Of A Diver (Island)
- THE JAM—Sound Affects (Polydor)
- TALKING HEADS—Remain In Light (Sire)

WSHE-FM—Fl. Lauderdale (N. Mirshy)

- JIMMY BUFFETT—Coconut Telegraph (MCA)
- ELVIS COSTELLO—Trust (Columbia)
- THE RINGS—(MCA)
- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STEELY DAN—Gaucho (MCA)

ZETA-7(WORJ-FM)—Orlando (B. Mims)

- JIMMY BUFFETT—Coconut Telegraph (MCA)
- TODD RUNDGREN—Healing (Bearsville)
- JOAN JETT—Bad Reputation (Black Heart)
- JOURNEY—Captured (Columbia)
- STYX—Paradise Theatre (A&M)
- THE OUTLAWS—Ghost Riders (Arista)
- APRIL WINE—The Nature Of The Beast (Capitol)

WKDF-FM—Nashville (F. Buc)

- STEVE WINWOOD—Arc Of A Diver (Island)
- FIREFALL—Clouds Across The Sun (Atlantic)
- APRIL WINE—The Nature Of The Beast (Capitol)
- JOURNEY—Captured (Columbia)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- EAGLES—Live (Asylum)
- STEELY DAN—Gaucho (MCA)

WQDR-FM—Raleigh (D. Brunty)

- THE SHERBS—The Skill (Atco)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- GROVER WASHINGTON JR.—Wineflight (Elektra)
- JOURNEY—Captured (Columbia)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DIRE STRAITS—Making Movies (WB)
- NIGHT—Long Distance (Planet)

Southwest Region

TOP ADD ONS

- TODD RUNDGREN—Healing (Bearsville)
- ELVIS COSTELLO—Trust (Columbia)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- NAZARETH—The Fool Circle (A&M)

TOP REQUEST/AIRPLAY

- STEELY DAN—Gaucho (MCA)
- THE POLICE—Zenyatta Mondatta (A&M)
- STYX—Paradise Theatre (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)

BREAKOUTS

- EMMYLOU HARRIS—Evangeline (WB)
- JJ CALE—Shades (Shelter)
- 707—(Casablanca)
- PHIL SEYMOUR—(Boardwalk)

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—Making Movies (WB)

KLOL-FM—Houston (P. Riann)

- LOVERBOY—(Columbia)
- STYX—Paradise Theatre (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- THE POLICE—Zenyatta Mondatta (A&M)
- ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

KATT-FM—Oklahoma City (P. Freund)

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

KMOD-FM—Tulsa (B. Bruin/C. West)

- JOURNEY—Captured (Columbia)
- THE SHERBS—The Skill (Atco)
- WARREN ZEVON—Stand In The Fire (Asylum)
- AC/DC—Back In Black (Atlantic)
- STEELY DAN—Gaucho (MCA)
- .38 SPECIAL—Wild Eyed Southern Boys (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)

KBCC-FM—Phoenix (J.D. Freeman)

- TODD RUNDGREN—Healing (Bearsville)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- EMMYLOU HARRIS—Evangeline (WB)
- LESLIE, KELLY & JOHN FORD COLEY—(A&M)
- DON McLEAN—Chain Lightning (Millennium)
- NICOLETTE LARSON—Radioland (WB)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- STEELY DAN—Gaucho (MCA)

KWFM-FM—Tucson (J. Ray/J. Owens)

- ELVIS COSTELLO—Trust (Columbia)
- JOURNEY—Captured (Columbia)
- PHIL SEYMOUR—(Boardwalk)
- NAZARETH—The Fool Circle (A&M)
- TODD RUNDGREN—Healing (Bearsville)
- JJ CALE—Shades (Shelter)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- STEVE WINWOOD—Arc Of A Diver (Island)
- STEELY DAN—Gaucho (MCA)
- THE RINGS—(MCA)

Northeast Region

TOP ADD ONS

- TODD RUNDGREN—Healing (Bearsville)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- IRS GREATEST HITS VOLS. 1 & 2—(IRS)
- U2—Boy (Island)
- JJ CALE—Shades (Shelter)
- ADAM & THE ANTS—Kings Of The Wild Frontier (Epic)

WNEW-FM—New York (B. Bernard)

- TODD RUNDGREN—Healing (Bearsville)
- ADAM & THE ANTS—Kings Of The Wild Frontier (Epic)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- IRS GREATEST HITS VOLS. 1 & 2—(IRS)
- JOE KING CARASCO & THE CROWNS—Tex Mex Rock & Roll (Hannibal)
- ELVIS COSTELLO & THE ATTRACTIONS—Trust (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CLASH—Sandinista (Epic)

WRNW-FM—Briarcliff Manor (R. Rizzi)

- TODD RUNDGREN—Healing (Bearsville)
- THE TOURISTS—Luminous Basement (Epic)
- DON McLEAN—Chain Lightning (Millennium)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- STEVE WINWOOD—Arc Of A Diver (Island)
- MANFRED MANN'S EARTH BAND—Chance (WB)
- STEELY DAN—Gaucho (MCA)

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

- TODD RUNDGREN—Healing (Bearsville)
- U2—Boy (Island)
- IRS GREATEST HITS VOLS. 1 & 2—(IRS)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- TODD RUNDGREN—Healing (Bearsville)
- THE CLASH—Sandinista (Epic)
- ELVIS COSTELLO—Trust (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)

WOHR-FM—Utica (D. Edwards)

- COZY POWELL—Over The Top (Polydor)
- THE SHOES—Tongue Twister (Elektra)
- TOURIST—Luminous Basement (Epic)
- TODD RUNDGREN—Healing (Bearsville)
- JJ CALE—Shades (Shelter)
- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- STYX—Paradise Theatre (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

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

- JJ CALE—Shades (Shelter)
- JIMMY BUFFETT—Coconut Telegraph (MCA)
- TODD RUNDGREN—Healing (Bearsville)
- DIRE STRAITS—Making Movies (WB)
- ROD STEWART—Foolish Behaviour (WB)
- THE POLICE—Zenyatta Mondatta (A&M)
- REO SPEEDWAGON—Hi Infidelity (Epic)

WBCC-FM—Boston (J. Mack)

- ADAM & THE ANTS—Kings Of The Wild Frontier (Epic)
- DEAD KENNEDYS—Fresh Fruit From Rotting Vegetables (Faulty)
- DEXY'S MIDNIGHT RUNNERS—Searching For The Young Soul Rebels (EMI/America)
- GARY GLITTER—Glitter And Gold (Epic)
- PEARL HARBOR—Don't Follow Me I'm Lost Too (WB)
- U2—Boy (Island)
- THE CLASH—Sandinista (Epic)
- THE RINGS—(MCA)
- ELVIS COSTELLO—Trust (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)

WMFR-FM—Philadelphia (J. Bonadonna)

- JOAN JETT—Bad Reputation (Black Heart)
- 707—(Casablanca)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- ELVIS COSTELLO—Trust (Columbia)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WBRU-FM—Providence (C. Berman)

- IAN McLAGEN—Bump In The Night (Mercury)
- TODD RUNDGREN—Healing (Bearsville)
- GARY GLITTER—Glitter And Gold (Epic)
- BOOMTOWN RATS—Mondo Bongo (Columbia)
- U2—Boy (Island)
- NIGHT—Long Distance (Planet)
- THE CLASH—Sandinista (Epic)
- ELVIS COSTELLO—Trust (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE JAM—Sound Affects (Polydor)

WHCN-FM—Hartford (B. Bittens)

- GRACE SLICK—Welcome To The Wrecking Ball (RCA)
- TODD RUNDGREN—Healing (Bearsville)
- THE SHOES—Tongue Twister (Elektra)
- THE SHERBS—The Skill (Atco)
- THE JAM—Sound Affects (Polydor)
- REO SPEEDWAGON—Hi Infidelity (Epic)
- AC/DC—Back In Black (Atlantic)
- STYX—Paradise Theatre (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

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3 AM Band Spacing Methods Due Review

By JEAN CALLAHAN

WASHINGTON—Two weeks of meetings in Fortaleza, Brazil, have produced a plan from the International Frequency Registration Board to make a comparative study of three different types of AM channel spacing.

The study, to be made by a panel of experts from the eight Region II countries involved, will compare the implications of maintaining the present 10 khz separation with a switch to 9 khz with a maximum shift of 4 khz per station and a switch to 9 khz with a maximum shift of 9 khz for each effected station. The U.S., Canada and Latin America comprise the Region II countries; this is the only part of the world which uses 10 khz spacing.

According to Bill Jahn, the U.S. State Dept's representative at the Brazil sessions, a maximum shift of 9 khz would allow better use of channels in congested areas.

The consensus of the countries involved seems to favor the switch to 9 khz which is opposed, however, by the National Assn. of Broadcasters.

NAB passed a resolution at its Radio Board meeting Jan. 28 opposing the reduction of AM channel spacing from 10 to 9 khz. NAB claims that studies commissioned by NAB, the Canadian Assn. of Broadcasters and others prove that "the costs to the public, the industry and our national interest of reduced channel spacing far outweigh the benefits."

The State Dept's Jahn says NAB's resolution will have no impact on the U.S. position until the comparative study just authorized by Region II has been completed. Once that study has been done, the Region II panel of experts will meet again; that meeting is now scheduled to start in April.

The Cuban delegation to Region II, which was expected to cause trouble with its inventory of stations, had problems with plane connections and did not arrive until the last day of the conference. The U.S. questions the Cuban inventory, claiming that some stations counted do not exist. Jahn expects US/Cuba discussions on this issue in April.

WMJX-FM Miami License Renewal Denied By FCC

WASHINGTON—The Federal Communications Commission has denied Charter Broadcasting's application for license renewal for WMJX-FM Miami, Fla. Charter has thirty days to appeal the decision to the U.S. Court of Appeals.

The Commission decision stems from a 1975 incident in which WMJX broadcast a false newscast regarding its Greg Austin. As part of a contest promotion, Austin was supposed to have travelled to the Bermuda Triangle but rough seas forced him to abandon the trip and return to shore. The station announced his safe return but stated he was wandering around Miami, dazed and bewildered, and offered \$500 reward to any listener who found him.

Actually Austin had reported back to the station. The FCC regarded the false newscast as part of a pattern of irresponsibility at the station.

In another promotion, WMJX allegedly announced \$1,000 bill contest awards when the station's program director knew the prizes would not be forthcoming. Still another contest announced the giveaway of a "whole warehouse full of bicycles" when only 10 bicycles were actually to be awarded.

In 1979, Charter asked permission to use the FCC's distress sale policy to unload WMJX. Charter found a buyer, Broadcast Enterprises Network, a minority-owned Philadelphia firm, but the FCC denied the distress sale on the grounds that the request was not timely. The request had been made after the hearing process on WMJX had already been started.

The FCC will allow WMJX to continue operations until April 29, to conclude its affairs. If Charter decides to appeal, WMJX can continue to broadcast through the court process.

KJLH-FM Serves Up Crossover Acts

• Continued from page 19

"It's the world's greatest radio dinner. It could be demitasse or the main course. Just sit back, relax, open the menu and share dinner with Ted Terry. Kick back and relax is the whole idea."

To help his audience relax, Terry has programmed anything and everything from Ravel's "Bolero" to Michael Franks to Nancy Wilson, Billy Joel, Billie Holiday and Edwin Hawkins whose "Wonderful" is programmed daily at 6 p.m. and locks in the gospel audience.

Because the "Music Menu" starts at 6 p.m. in drive time, Terry is aware that he must be careful of how he handles the show. "You have to know how to talk to your audience," he says.

Terry, who admits to having learned a lot from Frankie Crocker during his stint at WBLS-FM in New York, also credits his early days at rock station KMOD-FM in Tulsa and country station KTOW-AM in Oklahoma for his broad taste in music.

He notes that each show is well detailed, as he does his homework to make sure he is knowledgeable about each artist whom he interviews. If there is a show in which there is no interview, he intersperses tidbits of information about the artist or records he plays.

Terry hopes to have as future in-studio guests the likes of the Doobie Brothers, J. Geils, Flo & Eddie, Toto, Blues Brothers, Talking Heads, Steely Dan, Hall & Oates and Bruce Springsteen, all of whom have a link to r&b roots.

Of course there will also be "Music Menus" with the Commodores, LTD, Smokey Robinson and Diana Ross.

Yet the promo spot Barry Manilow did for the show sums it up best. Said Manilow: "I'll bet you never expected to hear me on Kindness, Joy, Love & Happiness."

Adds Terry: "It's taking a giant step and not being afraid to do so. It's not about being black and white, but being."

LOS ANGELES—Mainstream music-oriented radio of many a format is currently in the process of returning to personality as a key programming element, another major sign that the mechanical age of programming might just be coming to an end. The realization that personality can provide a winning edge in the competitive wars is sweeping across the industry like a collective awakening.

Unfortunately, though, after more than a decade of denying its dependency upon the human element, the modern radio programming scene has (with a relative few notable exceptions) virtually ridded itself of that very elusive commodity it presently seeks: unique, intelligent, relevant, communicative, dependable, entertaining and informative personalities.

It is now common to hear programmers complain that true radio personalities are at a premium as they face the compound challenge of finding new ones and/or growing them at home.

Of course, the biggest problem at this point is coming to an understanding of just exactly what a personality is. During the mechanical age, radio was (and in most places, still is) format-oriented, whereby each station was, by and large, the audio concept of one individual—24 hours per day—with each air personality being little more than extensions of that narrowly delineated, ever-consistent environment.

(Radio is unique among mass-media in this regard—expecting one individual to be capable of writing a continuous script and plugging in all its elements, with the express goal of conquering a significantly large audience.)

Now that radio is re-recognizing the need for non-formulated human communication, the medium finds itself at the crossroads of two divergent philosophies. After all, most of today's programmers have their roots in the mechanical age (in which jocks did "shifts," instead of "shows" or "features") and will, no doubt, be prone to employ form-

Mike Harrison Returning To Personality Radio



over-content, cookie-cutter techniques to a process that requires exactly the opposite: the care and feeding of individual air personalities.

I'm referring to the mentality that will respond to the need for personalities in radio by merely subscribing to joke services and directing the jocks to read them on the air. Or, program directors who will interpret "personality" as being the quantity of dialogue, as opposed to quality, and will simply direct their jocks to "talk more."

Then, of course, we can expect the old way of thinking to produce coast-to-coast, assembly-line "whackos" and "crazies"—clones of

the handful of zany morning personalities beginning to emerge as significant factors on the radio dial. Some will see personality as solely being formulated stand-up comedy.

Finally, there's the mechanical age philosophy that dictates if a station plays music, then it's a "music station"—therefore, the only kind of personalities it presents should be music-personalities; people whose whole lives are centered around the music scene.

There's nothing really wrong with the aforementioned examples of radio responding to the need for personalities with the same mentality that nearly wiped the medium clean
(Continued on page 28)

Goodphone Commentaries

Reaching The Baby Boom

By DAVE FORMAN

ANAHEIM—Do you know where your baby boom is tonight? The post-WWII baby boom core is now 26-35. Great top 40's like WABC, WLS, KHJ, KFWB, WMCA, KCBQ and the old KEZY all serviced the baby boom as did the Beatles during the '60s when the bulk of bucks were controlled by the teenagers.

Today these teens are 20-40, listening to KMET, KLOS, WPLJ, WLUP, WCOZ, WABX and the new KEZY and they still control the bucks. This time the bucks are not mom and dad's, the bucks are their own.

While they've changed in many ways one thing hasn't, they still control leading shares of radio listening estimates. They still like the Beatles and the Stones and even a Dave Clark 5 track every now and then but they also like Styx, Blondie, the Pretenders and Jazz; news, politics and dialogue.

There is a void, however, that radio has been slow in filling.

Traditional talk and news speaks to adults 35+ as adults. Today's Hot 100 stations are talking to the teens and are trying to reach the baby boom adults but missing because they talk to them in a way that hit them 10-15 years ago when they really were kids.

Many AORs approach these listeners as dope smoking, hippie rock'n'rollers and stop short when it comes to recognizing they are growing up. They are becoming interested in news, politics and public affairs. But still enjoy their oldies (i.e., Beatles) and today's contemporary acts (i.e., Styx).

I mentioned KEZY earlier because my own field of reference as a programmer shows that on my morning show where we have combined today's top tracks with '60's and '70's oldies, with news and talk, we saw an increase in the first month where 18-34 almost tripled and the average quarter-hour doubled.

The point is 18-34 year olds represent the bulk of population in our market. We are aiming at them, with the most potency we can, top tracks music, news and talk of a wide relevant variety.

They are not kids and they are not WWII adults. Adult news, talk and music aims at WWII adults. Hot 100 aims at Vietnam era babies (and is even missing them). Progressive rock aims at dope smoking hippies (who

left the '60s 11 years ago). Born-again Christian formats hit many who replaced LSD with some interpretation of Christianity. Mellow rockers aim at sleep or sex-oriented lawyers. Ethnic programmers aim at ethnic types who are usually of little concern to those who don't understand them. AOR aims at EST graduates and community college students and "fad" country aims at clients.

What do they all have in common? Many stations currently subscribing to the above listed hastily-generalized format formulas think they are aiming at the bulk of the baby boom, and justifying their rationalization because they are hitting part of it, concluding, "In time they'll all be listening."

Smart radio programmers around the country are now recognizing that today's 1981 population bulge is interested in news and telephone talk and about issues that concern them with a political and social slant that is palatable to them.

They like the Beatles, but don't want to always reminisce or live in the '60s. They like a little new wave, but not a lot. They wear a few cowboy hats and watch "Dallas," but don't own a horse or keep a blade of tumbleweed in their teeth. They like albums, but prefer specific tracks and stomach part of the hit singles charts, but not most of it. There is some involvement with God, but they don't care to hear Him on their radios all day. Occasionally soft and mellow rock is perfect, but they will not listen to a weekend of Paul Simon.

Smart programmers know the bulk of the population is not a baby boom or a teen boom or college boom and the baby boom isn't yet grey. The baby boom is in its prime and it now spans many horizons.

Don't treat the baby boom as teens the way we did in '64. Don't treat the baby boom as hippies the way we did in '68. Don't treat the baby boom as shallow selfish college kids as we did in '75. And don't make the mistake of treating the baby boom as an "adult" because you'll get hung up on the term adult (WOR-AM New York is adult). The baby boom has grown up but it is not "old." Give the baby boom what it wants: a carefully planned dose of everything.

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

Vox Jox

NEW YORK—Karl Eller, whose corporate marriages with Gannett and Charter Co. didn't work out, has taken a trip down the aisle again—this time with Columbia Pictures Industries, which has named him to the newly created post of president of Columbia Pictures Communications.

Eller brings to this marriage the New York Subway Transit Advertising Co., which he purchased along

with KIOI-FM San Francisco and the Philadelphia Bulletin when he was briefly hitched with Charter in a unit known as Charter Media. When they parted ways, Charter kept the newspaper and added KIOI to its group of seven radio stations.

Before joining Charter Eller sold his Combined Communications, which included six AM and six FM stations, to Gannett for \$372 million. Eller founded Combined.

Columbia president Francis T. Vincent says Eller's division will "expand aggressively" in all forms of communications media, depending on the opportunities available. "Radio is not excluded from that category," a spokesman adds.

Columbia owns WWVA-AM and WCPI-FM in Wheeling, West Va.; WYDE-AM in Birmingham, Ala., and KCPX-AM/FM in Salt Lake City, cities where you don't find too many subway campaigns.

Craig Scott, country air personality, is named vice president and general manager of WMPS-AM and WHRK-FM, Plough outlets in Memphis. He had been Plough's programming veep since 1974. Prior to that he hosted various country shows on radio and television.

Veteran jock Dick Edwards takes over as program director of KMJM-FM, St. Louis, where he will also remain on the air, middays. Steve Weed stays aboard as special consultant from Jerry Clifton's firm, which also consults KMJQ-FM, Houston, another Amaturio Group outlet. Both stations are described as urban contemporary. . . . Thomas A. Rocco named manager of special programming sales for the ABC Radio Networks. He was northeast account exec. . . . DJ Wyatt Jennings moves from Marin County's KTIM-FM to KLIV-FM, San Jose. . . . Jim Cooper joins WMLP-AM in Milton, Pa., in afternoon drive after a weekend stint at KILT-AM, Houston.

Barbara Malinowski appointed director, program practices, CBS Radio Division, New York. She had been in charge of clearing commercial copy for KCBS-FM, San Francisco for 11 years. . . . And Sam Cook Diggs, retiring president of CBS Radio, has been named to the board of the New England Patriots' football

College Station Aims To Crack Commercial Mart

• Continued from page 25

"The Gang of Four show sold out," notes Standish, "with no one else promoting that show. We've proved to the clubs that people listen to us, and now the clubs have no hesitation in coming to us." Standish says Bill Graham "has been very open-minded about working with us" and he credits Queenie Taylor, booker of Graham's Old Waldorf club, for being "very cooperative. The local labels like Airstrip and 415 have also been very helpful."

Standish and Sullivan agree that one of the major goals for the station is to find some method to finance broader promotion of the station. "perhaps through underwriting whereby local companies would sponsor various shows, which we'd announce the way PBS announces its shows—'Brought to you by a grant from. . . .'"

club. . . Cincinnati's country WSAI-FM has a new morning team comprised of former afternoon drive jock Patty Spittler and program director Dale Turner. Veteran morning man Jim Scott has resigned, and music director John Marks takes over the afternoon slot.

Diane Fox becomes creative director of WKHK-FM, Viacom's new New York country outlet. She comes from Viacom's Houston outlet, KIKK-FM, where she worked in a similar capacity. . . . And KDKO-AM in Englewood, Colo., adds Tanya Roberts and Kameelah Sharp to its weekend lineup. They will handle the midnight shift, adhering to KDKO's "universal r&b" sound. . . . Ken Kohl, former promotion man, talk show host, consultant and air personality, takes over as program manager of Seattle's KOMO-AM, replacing Larry Nelson who will now devote full time to his morning drive show. . . . KGBX-AM's new general manager is Mike Croch. The Springfield, Mo., station is owned by Stauffer Communications Inc.

Robert J. Longwell, Ronald R. Pancratz and Frank R. Woodbeck have been elected vice presidents of Capital Communications Inc. Longwell is general manager of Detroit's WJR-FM. Pancratz is general manager of WJR-AM and Woodbeck is general manager of WKBW-AM, Buffalo. . . . KABN-AM in Big Lake, Alaska, has undergone a change in management. Thomas N. Locke is president of the company; Charlie Souby becomes program director. Kathy Okun is new music director, John Hale is promotion and sales manager. The station has a free form format that ranges from a wide mix of music to talk and special interest shows. They call it "Eclectic Radio."

Bubbling Under The HOT 100

- 101—ITS MY JOB, Jimmy Buffett, MCA 51061
102—LOVE ON THE AIRWAVES, Night, Planet 47921 (Elektra)
103—THEME FROM RAGING BULL, Joel Diamond, Motown 1504
104—OUTSIDE, Ambrosia, Full Moon 49654 (Warner Bros.)
105—SUKIYAKI, A Taste Of Honey, Capitol 4953
106—COW PATTI, Jim Stafford, Warner Bros. 49611
107—LOOK UP, Patrice Rushen, Elektra 47067
108—SISTER SLEDGE, All American Girls, Cotillion 46007 (Atlantic)
109—BLACKJACK, Rupert Holmes, MCA 51045
110—AIN'T NO LOVE IN THE CITY, Whitesnake, Mirage 3794 (Atlantic)

Bubbling Under The Top LPs

- 201—GLEN CAMPBELL, It's The World Gone Crazy, Capitol S00 12124
202—THE TWO TONS, Backatcha, Fantasy F-9615
203—RICK NELSON, Playing To Win, Capitol S00 12109
204—CASTLE DONNINGTON, Monsters Of Rock, Polydor PD-1-6311 (Polygram)
205—MCGUFFEY LANE, McGuffey Lane, Atco SD-38-133 (Atlantic)
206—THE RINGS, The Rings, MCA MCA-5165
207—PHIL SEYMOUR, Phil Seymour, Boardwalk FW 36996 (CBS)
208—THE KENDALLS, The Best Of The Kendalls, Ovation OV 1756
209—SHERBS, The Skill, Atco SD 38-137 (Atlantic)
210—MOTORHEAD, Ace Of Spades, Mercury SRM-1-4071 (Polygram)

Billboard
TOP 50 Adult Contemporary

Survey For Week Ending 2/14/81

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	12	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
☆	7	12	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
3	3	10	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
☆	5	10	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
★	6	13	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
6	2	14	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
☆	10	4	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
8	8	10	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
★	9	9	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP
☆	12	4	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
★	11	9	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunkt, ASCAP)
☆	13	5	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
★	14	9	MISS SUN Boyz Scaggs, Columbia 11-11406 (Hudmar, ASCAP)
☆	17	3	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
★	26	2	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
☆	16	4	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
★	18	5	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
18	15	16	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
19	16	16	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
20	19	15	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
21	20	17	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
22	21	16	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
23	22	13	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
★	28	4	I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamia 54320 (Motown) (Jobete/Black Bull, BMI)
25	24	12	STARTING OVER John Lennon, Geffen 49604 (Warner Bros.), (Lenono, BMI)
26	23	19	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
★	31	4	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
★	32	3	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
29	25	15	EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
30	30	4	TOGETHER Tierra, Boardwalk 5720 (CBS) (Mighty Three, BMI)
★	35	3	WYNKEN BLYNKEN AND NOD The Doobie Brothers, Sesame Street 49642 (Warner Bros.), (Silkie, BMI)
★	37	3	CAFÉ AMORE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)
33	27	14	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
34	29	8	TIME IS TIME Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI)
35	40	2	THE BEST OF TIMES Styx, A&M 2300 (Almo, ASCAP)
36	33	18	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'N'Roll, ASCAP)
★	37	NEW ENTRY	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)
★	38	NEW ENTRY	CELEBRATION Kool & The Gang, De-Lite 807 (Polygram) (Delightful/Fresh Start, BMI)
39	39	10	SEND A LITTLE LOVE MY WAY Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
★	40	NEW ENTRY	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
41	42	2	DREAMER The Association, Elektra 47094 (Rocks/Am/Bug, BMI)
42	NEW ENTRY	NEW ENTRY	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
43	46	3	I'M ME AGAIN Connie Francis, MGM 14853 (Polydor) (Ragtime, ASCAP)
44	44	10	WHEN Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)
45	47	3	PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
46	48	2	PERFECT FOOL Debbie Boone, Warner/Curb 49652 (Rightwater/Strawberry Patch, BMI)
47	45	4	FLY AWAY Peter Allen, A&M 22885 (Irving/Woolnough/Unichappell/Begonia Melodies/Foster Frees, BMI)
48	NEW ENTRY	NEW ENTRY	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
49	38	20	LADY ● Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
50	43	4	TELL IT LIKE IT IS Heart, Epic 19-50950 (Conrad/Orlap, BMI)

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

Mike Harrison

• Continued from page 27

of them—except that they hardly live up to the potential that awaits us in the eighties, if we only open our minds and hearts to the full scope of possibilities that true personality can bring.

Radio is and always has been a "people business." Personalities are nothing more and nothing less than people. By creating self-imposed guidelines as to exactly what a "radio person" is supposed to be, radio has eliminated a wide range of possible participants—people who have much to offer in the way of knowledge, experience, attitude, wit and candor, but do not "sound" like radio announcers (or worse, don't sound like radio formats). The new age demands a new interpretation of the term "radio people" if we are to truly see the medium host and produce meaningful personalities.

Another trait rooted in the mechanical age that threatens to stand in the way of personalities flourishing is the egalitarian mentality that turns all on-air people into "employees" of the station and, as mentioned before, turns "shows" and "features" into "shifts."

Much of this is due to radio's well-known budgetary considerations, not to mention years of old-line FCC conditioning that indirectly dictated if an air personality discussed current events he was automatically a "newsmen," while if he discussed music he was automatically a "disk jockey." Limited finances coupled with compartmentalized thinking has virtually killed the radio star, not to mention severely discouraging a more fluid level of on-air variety.

The solution to this is clear-cut. First, there is no need for each and every radio personality to be (as most union contracts decree) a "staff announcer." Second (and especially now with deregulation), there is no need for "information" (including public affairs) and "entertainment" to be overtly separated. Thirdly, there is no need for music-oriented radio to limit its entire frame-of-reference to just music. And finally, there is no rule that states a radio announcer has to sound like a radio announcer. After all, radio need not strangle itself within unnecessary boundaries.

The key to radio's strength and survival has always been its ability to provide the public with programming input basically unavailable elsewhere. Today, much of the material that constituted music-oriented radio's menu is no longer exclusive to the medium.

No doubt, personality promises to provide radio with both lucrative and rewarding bait in the competitive media marketplace—but lots of old-line notions, hotclocks and job descriptions will have to be abandoned before the medium can truly rise to the full potential of this occasion.

Starwood In L.A. Battles To Survive

LOS ANGELES—The Starwood, one of the most popular rock clubs here, was forced to close Jan. 23 following an order from the Los Angeles Superior Court. Club operator David Forest, in a move to keep the venue open, sought an emergency stay Friday (6) in California Appellate Court with the results not known at presstime.

The Superior Court upheld a decision, filed by the Los Angeles Business License Commission last February, that the nightclub is a nuisance in its section of West Hollywood near a residential district.

The original complaint against the club, expressed by neighbors and submitted to County Supervisor Ed Edelman, stated that Starwood patrons have been responsible for "vandalism to vehicles and property, trespassing, threats of harm, drug and alcohol abuse, loud and abusive language, blatant and open sexual acts and parking problems." (Billboard, March 29, 1980.)

The Starwood was one of the few rock clubs in Los Angeles that still books hardcore punk, along with heavy metal and traditional rock, on a regular basis. The club, formerly the site of P.J.'s nightclub, opened in April 1973 as the Starwood.

In all of its rooms, which include a disco, eating area and lounge, and concert area with balcony, the Starwood holds 1,200 persons at one time.

More than most of the other big rock clubs, the Starwood did not cater to signed bands as a major part of its lure. Over the past two years, the club has taken more of a new wave slant with local Los Angeles and Orange County area bands playing the room.

CARY DARLING

Teddy In Film

LOS ANGELES—Singer Teddy Pendergrass makes his first feature film appearance in the upcoming Warner Bros. film, "Soup For One."

He portrays himself and is seen performing at Greene Street, a restaurant-nightclub in the Soho section of New York. The film is a comedy about single life in Manhattan and is being produced by Marvin Worth, who did "Lenny" and "The Rose."

Pendergrass performs a song, "Dream Girl," especially written for the film by Nile Rodgers and Bernard Edwards of Chic.

Tighter Security In Force At Atlanta's Omni

By ANDREW SLATER

ATLANTA—Responding to a series of the statements by city councilman Richard Guthman, concerning the increased use of alcohol and drugs at rock concerts, local police and officials at the Omni (a concert venue) have taken measures to curtail the use of drugs and alcohol at all rock shows at the arena.

Guthman reportedly commented that there were overt violations of the existing laws in the city-owned venue. Teenagers under 19, the legal drinking age, are said to be able to obtain alcohol and are using drugs at most of the arena's rock shows.

"Anytime 16,000 people pack a hall for a rock concert there is unequivocally going to be a certain per-

T-SHIRTS, PROGRAMS CONSIDERED Buffalo's Festival East Concerts Looks To Diversified Interests

By HANFORD SEARL

BUFFALO—Festival East Concerts Inc., a concert promotion firm here, is diversifying its business ventures.

Affected by the economic slowdown and a soft concert market, last year's record has caused the family-owned and operated group to re-evaluate the future direction of the company.

"Right now we're looking for projects to diversify into different forms of entertainment as well as non-musical projects," says vice president Nancy Nathan. "Merchandising will be a big part of our plan."

Included in that concept will be such products as T-shirts, programs and other related items, indicates Nathan.

Festival East comprises three separate divisions, headed by president Jerry Nathan, Nancy's father, and her brother, David, chief of the Nathan Advertising Agency.

Aside from the concert promotion area and the ad agency, the company also includes Festival Tickets, managed by Kathy Nathan, a sister-in-law.

According to Jerry, the concert division will remain the most

prominent wing. It first started as the Buffalo Jazz Festival in the 1960s.

David Nathan, who also acts as talent consultant for concerts, says the bulk of his business is related to outside clients. "The first half of 1980 was poor. However, the second half was good. From all indications now, this year is going to be the same," reveals Jerry. "You'll see smaller, more selective bookings."

He cites the highly competitive nature of the concert promotion business the past two years, the national economic impact and fewer new LP promotional tours as reasons for the business slow down.

According to Nancy, individual bookings will be favored over larger, world tour packages. She maintains performers will continue to scale down the size venues they play while increasing ticket prices.

Energy, travel costs and the weary road experience are attributed to this development, says Nancy. She also sees the peak booking months of April-May, September-October holding steady to coincide with new LP re-

leases and schools in session.

While Festival East maintains its Buffalo market base, which offers five facilities for major concert dates, three smaller college halls and several nightclubs, the three-pronged firm is considering moves back into Rochester, Syracuse and Providence, R.I.

"Those areas have expressed interest in re-establishing concerts in their markets. We'll move carefully and selectively this time after our hard lessons of several years ago," says Nancy.

The Rochester market has three venues, the 10,000-capacity War Memorial, the 3,000-seat Auditorium Theatre and the 2,700-seat Eastman Theatre.

Syracuse's new, 50,000-capacity Carrier Dome and the 11,000-seat Providence Civic Center, are also under re-consideration by Festival East.

"Buffalo is one of the hottest secondary markets in the country with a one million potential within the city and suburbs," says David Nathan. "And that's not including nearby Toronto and Rochester."

The other Western New York
(Continued on page 30)

65 Performances At Big Orange Fest

By SARA LANE

MIAMI—The Big Orange Festival, an annual showcase to foster the performing arts and local talent in South Florida, kicked off Jan. 31 with the first of more than 40 separate concerts and 65 performances.

More than 400 nationally known and local artists will appear during the festival's run through Feb. 28. Maynard Ferguson and his orchestra opened the series and B.B. King will appear Feb. 21 along with Sonny Terry & Brownie McGhee.

Local artists performing at various free concerts are Simon Salz Quintet, Chubby & Duffy Jackson, Roots Uprising, Mike Gillis & Co., Univ. of Miami Jazz Band with Richie Cole, James Cotton Band, Billie Rolle Quartet, Mickey Carroll and the Dixie Dregs.

Other acts have been promised, say Steve Parsons and Rod Glaubman, PACE organizers, but are not yet signed.

In addition, performance films of notable jazz artists, produced by Da-

vid Chertok, will be shown Feb. 24-25.

The festival grew out of efforts begun six years ago by Parsons and Glaubman to encourage the performing arts in South Florida. Initially, Glaubman says, the two received a \$3,500 grant from the Music Performance Trust that the pair used to finance 63 programs.

Six months into the PACE program, Glaubman and Parsons presented their ideas for a community-related program to the fund's trustees. Their thoughts meshed with the trustees' and, as a result, the two were asked to administer funds for the entire South Florida area.

"We had so many musical resources in this town," says Glaubman, mentioning the names of Pat Metheny, Jace Pastorius and Phyllis Hyman. "We wanted to make the community aware of its own resources."

The Big Orange Festival was added three years ago at a cost of \$28,000 to \$30,000 the first year. It

Yielded \$4,000 to \$6,000 to PACE. "Artistically, the festival was excellent," Glaubman says. "But it was not a financial success. Yet, we were encouraged enough to make plans for the following year."

Active in soliciting matching funds, Parsons and Glaubman have corralled contributions from organizations such as the National Endowment and Fine Arts Council of Florida as well as from local arts councils and businesses.

This year, they have a total budget of \$1.5 million. For the festival itself, the budget is approximately \$250,000. Of that, the trust supplied \$211,000 to pay musicians' salaries at the free concerts.

"It's the only time we make a serious attempt to program a series of ticketed events, bringing in national talent to perform in concerts," says Glaubman. "People get used to free concerts; last year, a million attended. When we realized the weight of our fund raising, we de-

(Continued on page 30)

H'wood Bowl Playboy Fest June 20 & 21

By SAM SUTHERLAND

LOS ANGELES—A broader stylistic base adding elements of the avant-garde to a familiar lineup of vintage and contemporary jazz masters will shape live concert programming at the 1981 Playboy Jazz Festival here.

Culminating in two consecutive days and nights of top attractions at the Hollywood Bowl, set for June 20 and 21, this year's festival will again augment George Wein's Bowl promotions with a series of free community events themed to the Festival itself, the third to be produced here.

During Tuesday's (3) press conference at the Playboy Mansion, producer Wein and Playboy Enterprises executive Marty Cooper stressed that the eventual program schedule will include a number of acts now in negotiation. Already committed are Count Basie, Herbie Hancock, Joe Williams, the Don Pullen-George Adams Quartet, the Vi Redd Quartet and the Crusaders for the Saturday, June 20 show.

Sunday, Basie will again headline, with that bill to feature Mel Torme, Earl Klugh, George Shearing, Art Blakey & the Jazz Messengers, an all-star ensemble featuring Dizzy Gillespie, Ray Brown, Bernard Purdie and Lalo Schifrin, and Weather Report, expanded to a quintet with the addition of Bobby Thomas.

Flip Wilson will emcee both evening promotions.

In unveiling preliminary talent commitments, Playboy's Cooper cited the magazine's initial foray into live jazz with its first festival in 1959, which featured three acts set to appear this June, Basie, Gillespie and Williams. While linking the new annual status of the Playboy Jazz Festival to "our long standing love of music," Cooper also underscored the box office return for the 1980 series, considered the most successful two-day promotion in the history of the Hollywood Bowl.

Those concerts drew more than 35,000 for its two afternoon and evening lineups.

Wein himself dubbed the lineup as announced "a very cursory list," noting that negotiations with other acts are still under way. The idea of a broad-based selection of talent is being carried over from past years, with the festival making its first inroads into avant-garde jazz via the appearance of a quartet headed by pianist Don Pullen and saxophone stylist George Adams.

Wein also reported that Basie will
(Continued on page 48)

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NOW IT'S 'DRINKS ONLY' POLICY

Sands Hotel In Las Vegas Axes Dinner Shows; Seating Boosted

LAS VEGAS—The Sands Hotel and Casino, hit hard by fire regulation enforcements following the MGM Grand Hotel fire, that reduced showroom seating (Billboard, Dec. 13), has dropped its dinner show policy. New ownership, slated for control April 1, may further alter headliner policies as a means of serving expanding international markets.

Replacing the dinner show with a drinks-only policy allows the casino to increase seating from 518 to 580, says advertising and public relations director Al Guzman. Showtimes shifted to 9 p.m. and 12:30 a.m. from the more typical 8 p.m. and midnight, with pricing at \$20 for two drinks minimum for both.

"Management had been thinking about it for a long time," explains Guzman, "even before the MGM

fire and the cutbacks that followed it. Now is a good time. They (fire marshal) really cracked down on seating and consequently our interest in having two-drink shows was rekindled and motivated." The Sands showroom is the smallest to continue featuring headline entertainment.

The policy change became effective Jan. 29 when Neil Sedaka and Doc Severinsen opened.

"When Inns of America, Inc. assumes control April 1, it could be a whole new ball game," adds Guzman.

According to Guzman, current management and division heads expect to stay with the new owners. Neil Smyth, formerly a vice president with Caesars Palace, is "an observer" and will become president for Inns April 1.

The effect of the Inns' purchase will nonetheless have several significant effects on entertainment policies in the hotel.

Walter Kane, entertainment director for all Summa properties, will leave Inns with a void. His duties will either have to be assumed by Smyth and staff or by appointment of a new, as yet unknown, buyer.

Inns is picking up all of the previously scheduled Summa entertainers through 1981 with the exception of Wayne Newton, who was not included in the sale negotiations. Newton's void leaves 10 to 12 weeks for the Sands to fill.

Insiders report that comic Shecky Greene will not finish his contract with the Sands, leaving additional weeks open this year. Some new names for the Sands that were already scheduled include Glen Campbell, Vic Damone and Suzanne Somers. They may be called on to help round out the calendar.

Despite the problems, Guzman says he is confident the Sands will remain with a headliner policy throughout 1981.

"There is talk of a production show," admits Guzman. "If we do that, we'd probably cut down the showroom." Inns principal Edward Pratt had described a showroom expansion at the time the purchase of the Sands was announced.

"Keep in mind that Inns owns a lot of Holiday Inns in Mexico and Central and South America. If it promotes business from other outlets, it can solve a lot of show problems with an all-visual production, pretty girls, lights, special effects. No matter what language you speak, you can understand it." Alternatively, Guzman notes a continuation of headliners at the Sands could mean re-evaluating artists for their international drawing power.

TIM WALTER

Atlanta's Omni Security Tight

• Continued from page 29

A concert by REO Speedwagon Feb. 1 produced much of the same activity. Two dozen were arrested, some on drug related charges, and 75 were ejected for various other reasons.

"I don't think this is going to help solve the teenage drug or drinking problem in Atlanta," says Williams. "However, I do think people will think twice about breaking the laws at the Omni. But then you have to weigh the possible injury caused by someone smoking a joint versus the possible injury caused by a policeman pulling an individual out of a large crowd. That may in fact lead to something far worse than smoking pot, namely a riot."

Local rock promoters and Omni officials do not feel that the added security will affect ticket sales of future concerts or the willingness of some groups to perform in the arena. Says Rich Floyd, "there may be some groups who'll decide that they would rather not play, but I doubt they'd want to bypass such an important market because of law enforcement at concerts."

The step up in security will be maintained for all upcoming concerts, including Bruce Springsteen Feb. 23 and Jimmy Buffett Feb. 26.

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Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BAR KAYS/SWITCH/BRICK/ZAPP/OSIRIS—Tiger Flower & Co., Capital Centre, Largo, Md., Jan. 30	20,549	\$8-\$9	\$180,221*
Arenas (6,000 To 20,000)				
1	BRUCE SPRINGSTEEN—Contemporary Productions/New West Presentations, Colis., Ames, Iowa, Jan. 29	14,158	\$10-\$12	\$165,498*
2	REO SPEEDWAGON/ROCKETS—Contemporary Productions/New West Presentations, Omni, Atlanta, Ga., Feb. 1	16,238	\$8.50-\$9.50	\$146,131*
3	STYX—Ruffino & Vaughn, Colis., Birmingham, Al., Jan. 27	13,343	\$8.75-\$9.75	\$121,787*
4	BRUCE SPRINGSTEEN—Contemporary Productions, Checkerdome, St. Louis, Mo., Jan. 28	9,975	\$10.50-\$11.50	\$114,713*
5	REO SPEEDWAGON/ROCKETS—Entam Presents, Colis., Knoxville, Tenn., Jan. 31	12,155	\$8-\$9	\$102,811*
6	MOLLY HATCHET/NEW ENGLAND—Feyline Presents/Schon Productions, McNichols Arena, Denver, Co., Feb. 1	10,555	\$7-\$9	\$100,418
7	REO SPEEDWAGON/ROCKET—Contemporary Productions/New West Presentations, Memphis, Tenn., Jan. 30	11,906	\$7.50-\$8.50	\$97,658*
8	BAR KAYS/SWITCH/BRICK/ZAPP/OSIRIS—Tiger Flower & Co., Colis., Greensboro, N.C., Jan. 31	8,830	\$8-\$9	\$77,521
9	OUTLAWS/.38 SPECIAL—Avalon Attractions/Larry Vallon/Marc Berman, Sports Arena, San Diego, Ca., Jan. 26	5,032	\$8.50-\$9.50	\$47,279
10	RONNIE MILSAP/ALABAMA/SYLVIA—Varnell Enterprises, Reed-Green Aud., Hattiesburg, Miss., Jan. 31	4,300	\$7-\$8	\$34,000
11	OUTLAWS/.38 SPECIAL—Avalon Attractions/Larry Vallon, Swing Aud., San Bernardino, Ca., Jan. 27	3,405	\$8-\$9	\$28,858
Auditoriums (Under 6,000)				
1	RODNEY DANGERFIELD/TONY CLIFTON—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Jan. 29-31 (3)	10,541	\$12.50-\$15	\$154,955*
2	ELVIS COSTELLO/SQUEEZE—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Jan. 29 & 30 (2)	6,144	\$8.50-\$10	\$58,532*
3	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Civic Center, Dothan, Al., Jan. 30 (2)	6,400	\$6.50-\$8.50	\$50,496*
4	OUTLAWS/.38 SPECIAL—John Bauer Concerts, Paramount Theatre, Portland, Or., Jan. 30 & 31 (2)	5,676	\$9-\$10	\$50,153
5	RONNIE MILSAP/ALABAMA/SYLVIA—Varnell Enterprises, Colis., Alexandria, La., Jan. 30	5,800	\$7-\$8	\$43,500*
6	OUTLAWS/.38 SPECIAL—John Bauer Concerts, Arena, Seattle, Wa., Feb. 1	3,860	\$9-\$10	\$35,773
7	BEATLEMANIA—Elizabethtown College, Elizabethtown College, Elizabethtown, Pa., Jan. 30	2,917	\$7.50-\$9.50	\$24,800*
8	PETER ALLEN/NANCY PARKER—Electric Factory Concerts, Walnut St. Theatre, Philadelphia, Pa., Jan. 31 (2)	2,166	\$9-\$11	\$22,295*
9	ELVIS COSTELLO/SQUEEZE—Va. Tech. Union, Burruss Hall, Blacksburg, Va., Jan. 27	2,107	\$9.50-\$10.50	\$20,792
10	X/CIRCLE JERKS—Climax Productions, The Roxy, San Diego, Ca., Jan. 30	1,012	\$6.50	\$6,280*
11	THE JUDYS/THE EXPLOSIVES—Pace Concerts/Louis Messina, Agora Ballroom, Houston, Tx., Jan. 26	955	\$3	\$2,865*
12	JOE ELY/JAMES ANDERSON—Pace Concerts/Louis Messina, Agora Ballroom, Houston, Tx., Feb. 1	370	\$5.50	\$2,035

Buffalo's Festival East Concerts

• Continued from page 29

concert facilities include the 80,000-capacity Rich Stadium, the 10,000-seat Niagara Falls Convention Center. Shea's Buffalo Theatre which houses 3,178 and Kleinhans Music Hall at 2,839 capacity. Uncle Sam's nightclub accommodates up to 1,000.

Regarding ticket prices, the Nathan group sees the average concert date pulling \$7-\$10 while superstar attractions will continue to demand \$12-\$15 tickets.

65 Performances At Orange Fest

• Continued from page 29

cided to create the festival to generate more funds with which to operate for the balance of the year."

Both Glaubman and Parsons are optimistic about future festivals. They would like to see it emerge as a major musical event in the country. The Newport Jazz Festival, they note, originally began as an event utilizing only local jazz artists.

While maintaining a broad range of bookings, which over the years has included pop, rock, country, disco and jazz plus Broadway musicals, Festival East hopes to rekindle possible outdoors events at Rich Stadium.

From 1974-'78, 14 concerts were held at the NFL Buffalo Bills' home, but the last two years found futile attempts to schedule concerts.

The summer of 1981 may find major dates booked at the venue, which has been utilized by the Rolling Stones, the Eagles and Elton John.

"With the great South Florida winter weather, we could attract thousands of northerners to such an event," says Glaubman. "Everyone wants to escape frigid temperatures and come down here. Now, we're offering them, in addition to sunshine and a temperate climate, the opportunity of attending the Big Orange Festival with name acts and the cream of our local talent."



PUERTO RICO ROCKS

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Together they believed thru good and aggressive work that the market for "rock" could swing back to its roots in the 60's and that today's generation had the ears to roll.

But it wasn't easy. "What's a small island in the Caribbean interested in rock acts? There's no sales potential for our records and scheduling the act is difficult" was the immediate reaction. After many long-distance calls, personal visits coast-coast, some managers started to listen.

Things changed. The U.S. market started to sour. Concert acts started to soften, slow but surely, managers began to look for other markets. San Juan was ripe and South America started to look even better.

During 1980 our organization, FIRST CLASS ROCK CONCERTS, promoted numerous rock concerts, eight of which were "sold-out". Thanks U.K., the Joe Perry Project, Blackjack, Sonny Fortune, F.M., SAGA, and Peter Frampton. A good start.

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COMING ATTRACTIONS

Red Rider, Loverboy, Blackjack	March 21 Roberto Clemente Coliseum
Santana	April 18 & 19 Roberto Clemente Coliseum
Triumph	Summer of '81

Talent In Action

FRANK SINATRA

Caesars Palace, Las Vegas
Admission: \$40

With the confidence of a winner on a roll, Sinatra opened here Jan. 29 with his "new" dance band sound for 1,100 fans. The 69-minute, 15-song performance was smartly paced by the switch from full orchestra to 20-piece band.

"The Most Beautiful Girl In The World" was the opener. The band, under conductor Vince Falcone, proved to be swing plus punch.

"Pennies From Heaven" opened with a jazz wrinkle on the piano as Sinatra scored roars from the audience. His Don Costa arrangement of "You And Me (We Wanted It All)" from "Trilogy" preceded "The Best Is Yet To Come," the latter with a smart bridge from bouncing swing to a softer, sweeter chorus.

Throughout, Sinatra was versatile and easy. His voice is gently creased with a maturity that adds expression and feeling to his phrasing. He proved that his dance band is as flexible if not more so, than working full strings. The band consisted of 15 brass players, including two

French horns, a harp and percussion section, with Falcone on the piano.

"Rainy Day" and "In The Still Of The Night" led to a bluesy "Please Be Kind." His "Angel Eyes" brought down the house.

At this point, Sinatra made a few comments about his decision to go with a "hot" band sound, wrapping with a political commentary about the inauguration and the return of the hostages.

Peppy as ever, the band jumped in for Sinatra's "Luck Be A Lady Tonight." Tony Mottola played a solo guitar behind his "Send In The Clowns" for a stark and poignant contrast.

Sinatra had a lot of fun with his phrasing of "I Get A Kick Out Of You," working with just the percussion combo. Then came Rodgers & Hart's "Where Or When" before Sinatra turned the stage over to Charles Turner for a trumpet solo on "Don't Worry 'Bout Me."

With unflappable control, Sinatra carried "I've Got You Under My Skin" off neatly while a patron trying to gain the stage was apprehended by security. Despite a prolonged fistfight several yards from the stage, Sinatra re-entered the

chorus and kept rolling until the situation was under control.

The show closed with "Summer Me, Winter Me" and Sinatra's classic "New York, New York."

Gene Cherico was on bass, Irv Cottler on drums.
TIM WALTER

LEON RUSSELL & NEW GRASS REVIVAL

Exit/In, Nashville
Admission: \$12.50

From the time silver-haired banjoist Courtney Johnson ambled across the stage and was mistaken by a cheering crowd for silver-haired Leon Russell, it was obvious that the packed house was going to be more Dionysian than discriminating. If there was a significant defect in this Jan. 28 outing—and there was—it was the over-boisterous audience making it difficult to hear the music.

Despite the start-to-stop clamor they had to endure, the Russell-New Grass combination turned in a fast-paced and varied 28-song set that lasted just under two hours. It was practically all playing—and virtually no talking.

In an ultra-laidback mode, Russell stayed seated at the electric piano throughout his part of the show, impartially bending to his ruminating style tunes as diverse as "Over The Rainbow" and "Uncle Pen." His occasional mid-song screams sounded more like the mock fury of a dozing cat than the raw ecstasy of a wild one. Russell performed only two songs by himself—the rest had New Grass support.

Besides such standards as "Song For You," "Stranger In A Strange Land" (which got a standing ovation), "Wild Horses," and "Tight Rope," Russell and company offered sizable portions of gospel and Beatles' numbers, including a frantic bluegrass version of "I've Just Seen A Face." The latter—which was long ago recorded bluegrass style by the Charles River Valley Boys—was recently released as a single by Russell & New Grass Revival on the Paradise label.

Vying with the old master for versatility and showmanship was New Grass fiddler and mandolinist Sam Bush. The wraith-like Bush was especially awesome in his long and intricate fiddle intro to "Lee Highway Blues." The notes alternately clanked together like train cars or cascaded like high water, building to such a momentum that the whole troupe seemed ready to hurtle into the audience.

Russell ended the set with "Rolling In My Sweet Baby's Arms," and the crowd all but rushed the stage to demand an encore. It was rewarded with "Of Thee I Sing," "Amazing Grace" and "Jambalaya."
EDWARD MORRIS

THE GO-GOS THE VENTURES

Roxy, Los Angeles
Admission: \$7.50

It's amazing how something considered unhip one minute is touted as a breath of fresh air the next. Riding on the endless wave of renewed popularity for surf music, the original Ventures—of "Theme From Hawaii Five-O" fame—crested at sardine-packed shows here Jan. 30-Feb. 1.

With a new album under its belt on the new, L.A.-based Martian label, the well into middle age quartet played a 16-song, 45-minute set of instrumental surf music and movie themes. The group reeled off its hits and those of others in no-nonsense fashion. "Theme From Goldfinger," "Pipeline," "Theme From Hawaii-Five O," "Walk, Don't Run," and the new "Surfin' And Spyin'" all had the crowd doing the swim, the jerk and pogoing.

While the surf sound begins to get stale after a few songs, there's no denying the Ventures are masters of the genre. More surprising than the group's survival is seeing a crowd of 1981 young people cheering for such unabashedly MOR fare as "Theme From Goldfinger."

The headlining Go-Gos, who've recorded for Stiff America, ingest surf rock, '60s r&b, girl group sentimentality and British invasion pop and spew it back into a highly enjoyable and danceable mess. The all-woman band, fronted by the ultra cool Belinda Carlisle, played a one-hour, 17-song set that didn't once let up on the energy.

With such titles as "We've Got The Beat" and "Lust To Love" as well as redoing such oldies as "Cool Jerk" and "Remember (Walking In The Sand)," the quintet firmly planted its feet in the revivalist mode of the B-52s. However, it disdains the wacky surreal edges of that self-proclaimed "tacky little dance band from Georgia" for a more straightforward approach.
CARY DARLING



Billboard photo by Chuck Pulin

TRAX VISIT—Rolling Stone Keith Richard chats with model/singer Bebe Buell at Trax in New York, where Bebe & the B-Sides opened for the Shaboo All Stars. Richard jammed with the All Stars later in the evening.

Talent Talk

Peter Yarrow, Dave Van Ronk, Tom Paxton, Carolyn Mas, Clare Bathe, the Alessi Brothers, John Sebastian, Aztec Two-Step and others are taking part in a three-night celebration honoring Paul Colby of the Other End on his 20th anniversary in the business. Clouding the festivities are memories of a recent hold-up when the club was robbed of \$8,000 in receipts.

"If you write something good about Journey I'll put on a beanie and pink panties and crawl around the observation deck of the Empire State Building," promises Pat Morrow, road manager of the best-selling San Francisco band. Morrow was in New York with lead singer Steve Perry visiting six radio stations within three days. As part of the promotion for the new live "Captured" LP, the various members of Journey have fanned out around the country visiting radio stations, retail accounts and publications. "We are seeing people we never met before and some that we had met but who never expected to see us again, now that we no longer have to do this," comments Perry.

Ticket scalpers reportedly are getting \$150 per ducat for Styx concerts at L.A. Forum. ... "The Dictators ... Their Last Reunion," set for Wednesday (11) at the Left Bank rock disco in Mount Vernon, N.Y. ... Billy Squier in Switzerland working on his second LP with coproducer Reinhold Mack for Capitol Records. ... Meanwhile, Capitol heavy metalers Riot reportedly prepared to slug it out in court over dispute where Capitol reportedly owes it money, sources say.

"Leonard," by Merle Haggard is about singer/songwriter Tommy Collins, who is making a comeback. ... The first issue of the new "Axe" Kramer Guitars will bear the autograph of Gene Simmons of Kiss beneath the lacquer. ... George "Slim" Heard, whose Tumbleweed Band played at City Limits in New York last week, says he recently played harmonica on Melanies's new country LP, which should come out on Epic.

"Where is everybody?" Elvis Costello heard to remark backstage at the Palladium in New York following one of his three sellout concerts. Costello was reportedly remarking on the lack of post-concert visitors, barred by orders of his management company. According to sources, members of Costello's own organization as well as Columbia promo people are unhappy with Costello's

extreme reluctances to meet with members of the media, radio and the industry. At first, it is felt, the policy was good in getting him attention, but now it may be hurting him with radio, whose representatives expect the post-concert backstage visit as their due.

Ray Caviano, president of RFC Records (Billboard, Feb. 7, 1981), has written an op-ed piece for the New York Daily News predicting a revival of politically-oriented rock now that Reagan is president. He cites as examples recent LP by Styx and Nazareth, two acts that the champion of dance music would hardly be paying much attention to, except for the fact that all three, Caviano, Styx and Nazareth, have Howard Bloom as their press agent. ... Meanwhile some scratching of the head over a recent press release from the Howard Bloom Organization implying that Gil Moore of Triumph (another client) has disappeared to do "pyrotechnics" for the Irish Republican Army.

Privates on the Upper East Side still in litigation with its neighbors over rock music policy and fans, but the club vows to remain open. It will be featuring free films on Mondays, and "prisoners of rock'n'roll" Tuesdays with three bands for \$3 and a drink free. ... Rockabilly band the Rockats to host "Rockabilly Doll Party" at the Peppermint Lounge Tuesday (10) with record giveaways, guest appearances, and a dance concert where the "Rockinest Baby In Town" will be chosen. ... Also "Smithereens," a film starring Richard Hall and X-Sessive of the Nitecaps, is being filmed at the club.

"Back In Black" by AC/DC passed triple platinum in U.S., Atlantic reports. ... RCA releasing "Kent State" tv film soundtrack LP, featuring cuts by John Sebastian, Grace Slick and Richie Havens. ... "Shout" by Philip Norman is latest Beatles biography, expected as \$9.95 paperback at the end of March. ... "The Day The Music Died" by Joseph C. Smith (Sonny Knight) is big commercial novel about the early days of rock'n'roll, expected soon from Grove Press.

Expect to be seeing Melissa Manchester on the Muppet Show and at Resorts International in Atlantic City. ... Dee Dee Sharpe Gamble on promo tour to New York, Philadelphia, Baltimore and Washington. ... Oingo Boingo in "Longshot," the new Leif Garrett film.

ROMAN KOZAK & KAREN KELLY



Billboard photo by Jeffrey Mayer

INMATE ANGEL—Cyndi Lauper of Polydor's Blue Angel joins the Inmates on stage at the Roxy Theatre in Los Angeles.

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Sound Business

STAYS STRONG IN HI FI STORES

Audiophile Mart Keeps Growing

• Continued from page 3

record store and audio store base. Frederick & Nelson as well as the Fred Meyer chain have begun merchandising them, for example. We've even gotten distribution into furniture stores and appliance/television stores that have audio departments.

"But it's the record stores in these markets that continue to lead the way. A record store is still the place you buy records. If a consumer first learns about audiophile records in an audio store, then he or she will go back to buy more. We are also finding that the public has become very well informed about audiophile records as are the dealers.

"Once in a while a dealer might knock a dollar off the suggested list but that doesn't happen too often as there is hardly any discounting of the product. Recently in this market a dealer decided to get rid of his excess of Mobile Fidelity half-speed titles by offering them at below dealer cost to the consumer. That really put the market into a frenzy for a while but once he had finishing selling what he had, things returned to normal."

At Los Angeles' Jonas Miller salon, recently relocated from its Wilshire Blvd. site to Santa Monica, side by side marketing of LPs and high-end hardware predates the audiophile software market: the shop began hand picking its own catalog of better conventional productions and pressings and the first revivals of direct-to-disc cutting over four years ago.



Audiophile Approach: Mobile Fidelity Sound Lab's initial high-end cassette releases feature special packaging. The six titles are all duplicated real time on chromium dioxide tape.

According to store manager Michael Smith, the variety of available audiophile titles continues to increase, and the store has upped its active catalog and racking space accordingly. And while those titles may be penetrating other accounts, Smith says there's been no impact as yet on pricing. Jonas Miller isn't discounting audiophile records, and thus sees profit margins holding.

As for repertoire, Smith confirms that pop titles are the best sellers in reissue formats, but that consumer inquiries point toward a demand for more classical titles that could buy that area if labels comply.

Cassettes haven't been added to his mix, yet. Says Smith, "I'm going to look at that very hard because I do think the market exists for them if they're very well done." Given the higher ticket, however, he says he won't "experiment" as much with selections, using prior LP sales instead to provide ordering guidelines.

Merchandising and display priorities differ from those for software retailers. While Jonas Miller has devoted standing displays and wall bins to the goods, Smith says point of purchase aids currently available from suppliers are virtually useless: what may brighten a record store gives what he terms a "trashy" look to an audio salon.

With co-op ad dollars unavailable, Smith notes that an operation

of his size wouldn't seek them if they were, since the total fund from all hardware and software lines handled would still be too small to yield meaningful print ad buys. As a result, the store continues to emphasize disks in its periodic newsletters, distributed in the store and to a mailing list.

If the market itself is growing, Smith feels consumer education remains an important aspect of marketing: "With a lot of consumers you still need to educate them, because they don't understand why they should pay \$17 for something they bought before for \$6. As for direct to disk, many don't understand that process at all."

Closer to the retail mainstream for software, Tower Records now carries audiophile product virtually chain-wide, although depth of titles and bin space varies with location, according to one chain source. At Tower's landmark Sunset Strip store and its classical annex just across the boulevard, audiophile disks have become a mainstay.

According to David Reyes, jazz buyer for the main store and also in charge of ordering audiophile goods, the increase in available catalog has indeed broadened the market. "When they first started appearing," says Reyes of the various audiophile disks, "they catered most to jazz, but then they began covering pop and rock as well."

As a result, Reyes now sees premium LPs from recognized pop stars as the biggest sellers, citing such artists as Barbra Streisand, Michael Jackson and Bruce Springsteen ("Springsteen's 'Born To Run' seems to just fly out of here") as most in demand.

The growing market has led Tower's Sunset store to make a corresponding commitment to space, increasing its original section of "about four rows of bins" to "a rack and a half, and still growing."

Tower places its classical titles in the annex, and pop, jazz, r&b and stereo test records in the main store.

(Continued on page 35)

Chalfont Digital Albums Will Be Released In dbx

LOS ANGELES—Chalfont Records will release its entire catalog of digital recordings in the dbx-encoded disk format, according to label president Thomas A. Britton Jr.

Two Chalfont LPs are already in the dbx fold including "The Empire Strikes Back" and "Bolero."

Jerry Ruzicka, dbx vice president and director of the dbx-encoded disk program, notes that the Chalfont additions now give the dbx-encoded disk library in excess of 100 titles.

Chalfont LPs to be remastered utilizing the dbx-encoded disk format for first quarter release include: Beethoven Symphonies No. 5 and 7, the Saint-Saens "Organ" Symphony, the Dvorak "New World" Symphony, Tchaikovsky's "Pathetique" Symphony and symphonic suite from the Korngold score for the film "King's Row."

Performances are by the London Symphony, London Philharmonic, Royal Liverpool Philharmonic and National Philharmonic orchestras conducted by Lorin Maazel, Enrique Batiz and Charles Gerhardt.

Tape Levy Talk Spurs Concern By U.S. Chiefs

By GEORGE KOPP

NEW YORK—The domestic blank tape industry is predictably upset at the reports of blank tape levies being imposed or about to be imposed in Europe (Billboard, Feb. 7, 1981). Tape executives here, however, decline to comment on what plans they are making to counter any similar moves before Congress, if any.

"I can't talk about that," says Fuji general manager John Dale. "Someone is working on it." Dale has previously gone on record to suggest that if the record industry is suffering because of home taping of its product, the government might consider an extra fee for records, not tapes.

TDK executive vice president, Ken Kohda, cautions that Europe is not monolithic. "The situation is different from the U.S.," he says, "and the situation in Austria is different from France, which is different from the U.K. I don't think you can draw comparisons."

One video industry spokesman, who declines to be named, and who favors a tax on blank tape for audio and video, says the possibility of such a law being passed here is "zilch."

"Home taping is too widespread," he says. "No congressman is going to risk angering a large number of his constituents by supporting that sort of legislation. Anyone who says that

progress is being made toward a tape tax here is full of bull."

As to reports from MIDEM that blank tape on videotape might be imposed in some countries next year, this spokesman calls that estimate "overly optimistic."

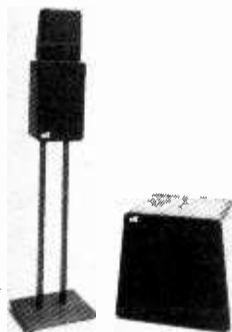
Don Unger of Sony says his company is acting "passively" to threats of legislation putting a fee on tape. "We'll wait until we're confronted with specifics before we do anything," he says.

Unger adds that as far as video goes, last year's ruling of a federal court in the suit brought against the company by Disney over the legality of off-air taping from the television, upholds the public domain of broadcast programming. He feels this would weigh heavily against the imposition of a videotape tax. Disney is appealing the court's decision.

Intersound Assets Go To Wash. Firm

BUCHANAN, Mich.—E-V/TAPCO, Redmond, Wash., has acquired the assets of Intersound of Boulder, Colo., along with the rights to manufacture and distribute their line of electronic audio products.

The Intersound IVP instrument preamp and the PRV-1 parametric equalizer/reverb will continue under the Intersound brand name and be sold through the existing Intersound dealer network.



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Audiophile Expanding

• Continued from page 33

Titles by major acts are cross-filed in both audiophile and regular bins, so that browsers can find premium pressings alongside lower-priced, regular versions.

As for cassettes, the store has been carrying Motown and Columbia titles, but Reyes says the field is still too young to yield a substantial read-out on its potential. As yet, Tower isn't carrying high-end cassettes from such audiophile specialty labels as Mobile Fidelity Sound Lab.

Chicago's MusiCraft chain offers a reasonably large assortment of titles with Mobile Fidelity, Telarc and Sheffield out front. But buyer Dave Clark said the stores don't want to be too heavily inventoried.

"We're trying to handle as few as possible and yet have a reasonable assortment," Clark explained.

Clark's best sellers include Beatles and Pink Floyd titles from Mobile Fidelity and the Telarc "1812 Overture."

MusiCraft isn't yet ready to commit to cassette product, Clark added.



Audiophile Add-On: The basic dbx 21 disk decoder is used for decoding dbx-encoded disks as well as dbx digitally mastered full dynamic range recordings.

Unlike hardware outlets that usually price audiophile goods at full list, Reyes says Tower has generally "knocked \$2 to \$3 dollars off the list," but felt little pressure to deepen that discount. Typical pricing finds \$14.95 list goods shelved at \$12.88, and with wholesale costs averaging between \$8.50 and \$9.00 in that range, the profit margin is still dramatically wider than that seen for competitively discounted conventional product.

As for displays, Tower has used many of the merchandising tools thus far developed for the sector, and Reyes cites such labels as Nautilus and Direct Disk Labs as having provided materials that merited store space. Advertising, however, has thus far been minimal outside the store environment.

Clark also pointed out that limited distribution has helped keep healthy margins.

"It hasn't reached the numbers where it's made it interesting to the conventional record people," he explains. "They're really not that heavily discounted. It seems to be a pretty clean product category in terms of profit."

At least one Chicago dealer has backed out of software entirely. "We got out of it within the last three or four months," a salesman at United Audio Center reported.

He said the decision was based on the marginal aspect of the business versus the amount of time and effort involved. A secondary reason was the increased record store interest, reportedly.

(Continued on page 36)

LOS ANGELES ACTION

Weber And Night Plane Are Emphasizing Digital

LOS ANGELES—Under the direction of veteran audiophile record producer Jeff Weber, Skyway's "Night Plane" has begun to shape up here as an independent AOR digital LP.

The project is a first for Night Plane Records and its executive producer Joel Kauffman.

The LP is also a first for the group's two members—Colorado-based musicians Jim Dykann and Hadden Gregg—but the studio backup support is not unknown.

Expected to participate on the approximate 10-day project to begin at local Ocean Way Recorders at the end of the month, are Russ Kunkel (drums), Craig Doerge (piano and arranging), Leland Sklar (bass), Danny Kortchmar (guitar), Waddy Wachtel (guitar) with Rosemary Butler and Doug Haywood providing backup vocal support.

Weber expects the LP to have a June Chicago CES introduction and a suggested list price of \$15-\$17. A 3M 32-track machine will be used for the recording with later max-idown to Sony PCM at Digital Magnetics, also local. High quality for-

eign pressing is also slated.

The initial plan, according to Weber, is to have the LP distributed independently with a possible later pickup by an interested major label attractive.

Weber is no stranger to the audiophile market. Via his En Pointe Productions he has specialized in numerous digital, direct-to disk and live recordings.

Recent projects include: Kenny Burrell's "Heritage," a Soundstream digital effort on the AudioSource label; Kenny Moore's "Secret Love," a digital project on Discwasher; Tim Weisberg's "Tip Of The Weisberg" a digital album on Nautilus; as well as an unreleased 32-track 3M digital recording with artist Ryan Shields.

Other credits: "Do You Hear What I Hear," featuring the Jay Welch Chorale & Orchestra, a digital project on Phoenix Recordings and Varese Serabande; "Horn Of Plenty," a digital jazz LP on Discwasher; "Redeye," a rock/jazz digital LP on Discwasher; and "The Good Life," another Discwasher digital jazz LP.

JIM McCULLAUGH

Sound Business

Freelance Engineers Prospering But Nashville's Studio Staffers Find Trend Upsetting

By EDWARD MORRIS

NASHVILLE—While common in New York and Los Angeles, freelance recording engineers have come into prominence in Nashville only within the past three years. And although there was some initial resistance to the trend most major studios are now going out of their way to accommodate the independents.

Among the reasons engineers give for going freelance here are better choice of hours and projects, the chance to develop an allied career, and more money.

Studios appear to be profiting from the trend in two ways: They can make do with fewer salaried technicians, and they can count on the indies to bring in new business.

All is not harmony, however. Many staff engineers resent the distance between their pay and the fees

the independents pull down for basically the same work. And the small market limits the number of engineers—-independent or staff—who can make a living at their craft.

"I can work half as much and get the same amount of money I made as a staff engineer," says Les Ladd, an independent who counts among his clients Tom Collins, Ron Chancey, Ronnie Milsap and Pete Drake.

Adds Ernie Winfrey, "As a studio employe, I had no control over my hours. I was worked to death." Winfrey continues to engineer at the same studio, the Soundshop, that he once worked as a staffer. He's kept his original clients, too, including Buddy Killen, Bob Montgomery and Brad Shapiro.

Most of the estimated 10 to 12 top

freelancers in Nashville left staff jobs, taking clients with them to bridge the transition to independent status.

Estimates differ on what the average hourly pay is for an experienced engineer in Nashville, but there is uniform agreement that it is low for the industry.

According to Ladd, staffers are usually paid \$7 to \$9 an hour. As a freelancer, he says he earns a minimum of \$30 an hour and that it sometimes goes up to \$50. Winfrey places the average staff engineer minimum somewhat higher—at "about half" of the \$20 to \$45 an hour he says freelancers get.

Billy Sherrill, who engineers for Larry Butler, Ray Baker, Bill Justis, Steve Popovich and others, esti-

(Continued on page 49)



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Audiophile Expanding

• Continued from page 35

"The record companies began distribution to record stores and we were competing with them."

However, profits remain high. "They managed to keep the profits up on direct to disk," the salesman said. "It didn't go to hell like the rest of their business."

Paul Heath audio, a high ticket Chicago salon, was one of the first to begin carrying direct-to-disk and digital recordings.

Now the emphasis is away from digital. Record buyer Marc Meinhardt said classical albums from digital companies often have lackluster performances and sonic imperfections.

"We're sort of shifting our emphasis and carrying less and less digital and more and more remastered albums," Meinhardt explains.

"The digital albums are all technology and no sound," Meinhardt opined.

Adds Meinhardt, "We're carrying Telarc less and less. We don't agree with what they're doing."

Meinhardt said customers depend strongly on the store's recommendations in selecting albums. Meinhardt also does not expect to carry prerecorded cassettes.

"I don't think there will ever be a demand for it," he explained. "I don't think the cassette technically is a step forward."

Assistance on this story provided by Sam Sutherland, Los Angeles; Alan Penchansky, Chicago; and George Kopp, N.Y.

Reporting an expanding business is Stereo Studio, a three store north-west suburban Chicago chain.

"It's holding its own and expanding at a fair rate," explained Doug Cheney.

Each store carries about 75 titles, with Mobile Fidelity, Direct Disk Labs, Telarc and Nautilus the leaders.

"Sheffield used to be number one but it's kind of slipping now because of a lack of new titles," Cheney says.

(Continued on page 37)

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Audiophile Recordings



HERITAGE—Kenny Burrell, AudioSource ASD1, distributed by AudioSource, \$15.95.

This excellent debut release from AudioSource makes a dynamite cornerstone LP in an audiophile jazz collection. It develops broad-based musical appeal as guitarist Burrell leads an excellent large jazz combo through more than 50 years of standard jazz repertoire, while the production opens wide the door onto today's expanded fidelity. Producer Jeff Weber's previous outings have been marred occasionally by over-close miking. Here the sound is more spacious and natural, though not without minor problems such as the overpowering drums while horns and other solos sometimes come up short. But the overriding impression is very strong as the group's handsome renditions range from "Saints Go Marching In" to Coltrane, Monk and Thad Jones, stopping to admire classics by Ellington, W.C. Handy, Dizzy Gillespie and Billy Strayhorn. This is the sort of jazz liked best by the broad adult public, and digital sharpens the commercial hook.

★ ★ ★
vivaldi; FOUR SEASONS—Emanuel Borok, Cambridge Chamber Orchestra, Smedvig, Digi-tech 107, distributed by Sine Qua Non Productions, \$14.98 list.

It could have been anticipated that one of the first major works put out multiply in digitally recorded versions would be this baroque super-perennial. This entry brings the current number to three, with as many more due shortly. And it's a worthy contender for audiophiles, as well as just plain music lovers. Compared to its most recent digital rival, that featuring Elmar Oliveira on Delos, we are here treated to a softer acoustic, one that caresses the ear somewhat more seductively, while clarity and transparency remain unimpaired. Domestic pressings on vinyl imported from Germany are quiet. And, at least as important as anything else, is the excellent performance. Borok, assistant concertmaster of

N.Y. CBS Acquires New Neve 32-Channel

BETHEL, Ct.—CBS Records, New York, recently took delivery of a Neve 32-channel 8108 series music recording console, according to Neve. Equipped with a NECAM (Neve Computer Assisted Mixing System) it's the first installation of the 8108 console fitted with NECAM on the East Coast.

Other Neve activity includes the purchase of a Neve 8078 44-channel mixing console with NECAM by Groundstar Laboratories of Nashville, a division of Ronnie Milsap Enterprises; and Detroit's United Sound has placed an order for a 32-channel 8108 with NECAM.

King Instrument Buys D&D Facility

WESTBORO, Mass.—The King Instrument Corp. here has formalized an agreement to purchase D&D Engineering, a subsidiary of D&D Design, Inc., Chicago, Ill.

King is a manufacturer and international marketer of tape loading machines for audio and video cassettes, while D&D Engineering is a modifier of tape loading machines now in use.

Under the agreement, King Instrument will purchase all of the stock of D&D Design, Inc., with D&D operations to be relocated to Westboro.

the Boston Symphony, is a persuasive soloist and occasionally provides an individual touch with a particularly apt instance of ornamentation.

★ ★ ★
GREATEST HITS—Kenny Rogers, Mobile Fidelity Sound Lab, MFSL 1-049, distributed by Mobile Fidelity Sound Lab, \$16-17.

One criticism of the half-speed mastered process is a sometimes emasculation of the bottom end but that certainly isn't the case here. Bass lines and percussion retain all their country thump. The label also used a slightly different approach for this LP—assembling various analog masters and transferring to a digital master tape before cutting. A direct a/b comparison with the conventional version clearly demonstrates the touted advantages of half-speed as texture throughout is enormously heightened, as is frequency response. Stereo imaging and separation are also standout. The superior nuances are especially demonstrable on the Rogers/Kim Carnes "Don't Fall In Love With A Dreamer" duet where one can almost feel the gravel in their raspy throats. Already a winner on pop, country and adult contemporary charts, this LP should score well in both the audiophile and conventional arenas.

★ ★ ★
SWITCHED-ON BACH—CBS Mastersound 47194, distributed by CBS, \$14.95.

It's funny that no album of pure synthesizer music has equalled the excitement created by "Switched-On Bach" 13 or so years ago. The album continues to astonish and delight and there should be takers for this high-technology edition, mastered at half the normal speed for improved sonic definition. What's different is a shift of tonal emphasis making the upper mid-range and treble hotter and more detailed. Are there any compromises? Apparently yes. In the original \$8.98 version one can "feel" the wonderfully full bass notes. Here they are simply heard.

CLOSE ENOUGH FOR LOVE—Peggy Lee, dbx GS 2031, distributed by dbx, \$12.

Originally recorded in the Spring of 1979 on the small DRG label, this work was heralded as this enduring singer's "comeback" album. It really is a musical gem in many respects and one senses the presence of a legend as Lee's vocals are still powerfully alluring. The material—primarily ballads—is contemporary with backup support consisting of three guitars and spartan rhythm. While the extended dynamic range brought about by the dbx processing is not as noticeable on this type of work as with classical pieces, instruments do have more bite and punch. Most of all, however, the inaudible surface noise, again a dbx benefit, is welcome as the mood of this 10 song recital is never broken. dbx maintains that its method makes the listener lose the sense that he or she is hearing recorded music. Here, that feel is dramatic.

★ ★ ★
MAGICAL MYSTERY TOUR—The Beatles, Mobile Fidelity Sound Lab, MFSL-1-047, distributed by Mobile Fidelity Sound Lab, \$16-17.

As import collectors already know, this late '60s Beatles collection is really a mongrel LP coupling soundtrack performances from their uneven television film (released abroad as an EP) with several singles from 1967. That variation in sources creates shifts in production style that no remastering or quality control can hope to remedy. While such classics as "I Am The Walrus" and "Strawberry Fields Forever" do gain added nuance and dynamic headroom, a muddy multi-channel mix like that heard on "Baby You're A Rich Man" makes improvements academic at best. Another minor caveat: at this price, why has MFSL deleted the original four-color booklet prepared for both EP and U.S. LP release?

Audiophile recordings for review should be sent to Alan Penchansky, Chicago; Jim McCullough and Sam Sutherland, Los Angeles; and Is Horowitz, N.Y.

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NEW MIKE—Audio-Technica introduces a microphone for both home audio and videotape recording. Dubbed the AT817, the \$50 suggested list unit is a wide range unidirectional electret condenser mike designed especially for musical or video recordings.



AUDIOPHILE ATTRACTION—High end Swedish audio component maker Bang & Olufsen introduces the Beocenter 7000, a computer-controlled system in a single unit including a stereo FM receiver, cassette recorder, radial arm turntable, loudspeaker system and remote control module. At a suggested \$2,000 list, the unit has been chosen for the design collection of the New York Museum of Modern Art.

'Potential' Tagged As Key To HiFi Buys-Karma Link

By JOHN SIPPEL

LOS ANGELES—The potential of home video software and hardware is the catalyst that has married HiFi Buys audio stores with Karma record/tape departments.

Mike Majors of the Indianapolis audio hardware chain and retailing general manager Robert Coopridier of the Karma stores in the Hoosier capital discussed a joint venture under the same roof for a long time.

In mid-1980, the imminent explosion of videocassette and videodisk precipitated the union. As of now, four HiFi Buys outlets, two each in Nashville and Louisville, have turned over from 900 to 1,200 square feet for album departments.

So far, the innovative concept has been a boon. Marc Freije of Fathers & Sons/Karma reports. Actually, the ignition point that consummated the melding was a local hi fi show, sponsored in Indianapolis, last sum-

mer. Coopridier staged an album sale in conjunction with the HiFi Buys' audio show. It produced a horde of new Karma customers.

The nine-store Karma chain is no stranger to video. It's almost a year since the entire chain was equipped with VCR demonstration facilities and software.

The album departments are isolated by themselves inside the HiFi outlets. The record/tape departments stock no singles or accessories. The HiFi area does stock a full line of accessories. There is no special emphasis on audiophile albums, but rather an attempt to create a full-line album environment, Coopridier says.

Allen Rosen of Flipside, Lubbock, has one store in which he shares space with an audio hardware retailer. This is the only other known instance of the union of hardware and software nationally by two different retail entities.

Sound Business

Audiophile Market Keeps Growing

• Continued from page 36

"Telarc sells out as soon as we get it in."

Each store uses wire racks on pegboards for display with between 200 and 250 units stocked. Cheney said a decision on cassettes was still in the offing.

"We've only had a chance to hear one test copy of an audiophile cassette and that's not enough to judge by."

The job of educating consumers still isn't completed. Chaney also

said. "There's still a large market out there that doesn't understand why a record should cost \$16 or \$17."

According to Jay Sonen, Record Hunter, Manhattan: "We're selling them, but not like our regular product. It's an extremely small part of our business. The few that have come out without an extra charge, like the Philips "Pops In Space" with John Williams at \$9.98 list, is doing really well. One of the main reasons is that there's no surcharge.

"We discount all records the same,

so we don't make any more money off audiophile releases. Many stores haven't been discounting audiophiles. It's such a small part of our business that we didn't want to create animosity with our customers. We also do a very large wholesale business with colleges and libraries, and we give the same break to them on audiophile pressings that we give on everything.

"It's mainly classical music that sells, some jazz. Understandably so.

(Continued on page 38)

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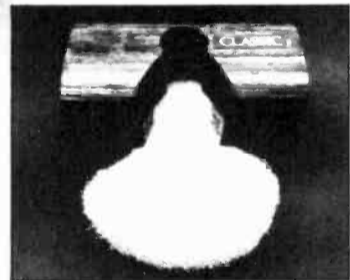
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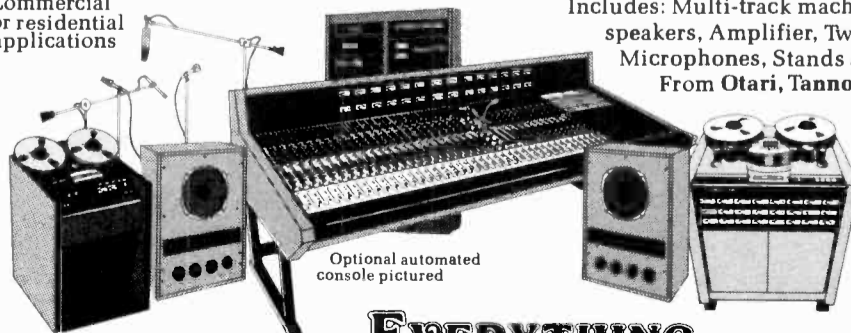
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Audiophile Market Keeps Growing

• Continued from page 37

We get a lot of returns back on our regular classical product because it's so quiet that you can hear any flaw. This isn't the case with pop music.

"We've done reasonably well with CBS Mastersound cassettes and RCA is supposed to be coming out with a good cassette line.

"We have special bins for the product. This helps our one-stop business tremendously. A lot of small dealers and colleges can't find distributors who carry the product.

"We advertise the major labels, but we can't promote the smaller labels because we find they can't supply enough product to support a promotion. This includes Mobile Fidelity and Sheffield.

"Consumers are aware that

they're supposed to be getting a better record with an audiophile release. They don't like paying that extra money. I think that if they got a good record at regular price and this was a better record, they wouldn't mind. But at the regular price they're getting a poor record at best. The labels should improve their product at all levels."

According to Mark Philips of the Sound Advice Florida hi fi chain: "They do reasonably well. We sell the hard-core—dbx—and Mobile Fidelity. There are 3 benefits from them: 1. Good demo material, 2. They increase overall hi fi awareness. We find we get a lot of secondary sales from them. 3. They make good gifts.

"But we have some problems. We

have a control problem—a lot get ripped off—and people tend to open them up. We have to solve these problems ourselves. We hadn't been allocating enough display space for them, but we fixed that up and we saw a sales increase.

"I feel audiophile records will soon be competing with videodisks. We've been discussing ways to increase our presence in video, and we decided the only profitable sectors are in software and cameras. A way for us to get into video may be to sell rock performances, but if people can buy a videodisk for \$15, they may not pay \$16 for an audiophile record.

"One thing we've done that's been very successful is donate some albums to the radio, and every time they play a cut, they plug us. We also sponsor an hour on the radio, in Tampa, of audiophile recordings. One of our commercials compares the sound of an audiophile recording with a regular recording of the same piece. We did the same thing with equalizers to sell them, showing what a difference an equalizer could make to your system.

"We don't carry cassettes. We didn't think it would add significantly to our traffic or our profits. Maybe that was shortsighted on our part. We're probably underutilizing the potential of the whole field.

"We sell both pop and classical, but with the emphasis on pop because that's what most of our customers are interested in.

"I have to invariably explain what audiophile records are about. You have to hit the right buzzword. Mobile Fidelity is a terrible name, it sounds like car stereo. Digitally mastered sounds like you need special equipment to play it back. Original master recording sounds like you changed the music. I'd rather be effective than wholly accurate."

AUDIOPHILE TOP SELLERS 'ESTIMATED'

LOS ANGELES—What's the best selling audiophile album to date?

While Billboard does not maintain an audiophile record chart and manufacturer, distributor and dealer sales figures are proprietary, an informal survey of audio and record stores that carry this product reveals certain consistent strong selling product.

Among hot selling titles are: Pink Floyd's "Dark Side Of The Moon" (Mobile Fidelity Sound Lab half-speed master); Beatles' "Abbey Road" (Mobile Fidelity Sound Lab half-speed master); Supertramp's "Crime Of The Century" (Mobile Fidelity Sound Lab half-speed master); Heart's "Dreamboat Annie" (Nautilus half-speed master); "1812 Overture" (Telarc digital); and American Gramophone's "Fresh Aire III."

Other titles frequently mentioned by dealers as strong movers are: the Doobie Brothers' "Captain & Me" (Nautilus half-speed); George Benson's "Breezin'" (Mobile Fidelity half-speed); Steely Dan's "Aja" (Mobile Fidelity half-speed); Tim Weisberg's "Tip Of The Weisberg" (Nautilus digital); Fleetwood Mac's "Fleetwood Mac" (Nautilus half-speed); and Spyro Gyra's "Morning Dance" (Nautilus half-speed).

Two other Fresh Aire titles, volumes 1 and 2, also crop up frequently in dealer mentions as do Telarc digital classical LPs.

Neve To Equip Recording Studio Complex In Nigeria

LONDON—Neve Electronics International here has picked up a big installation contract worth around \$600,000 for a major new music recording studio complex to be built in Lagos, Nigeria.

The deal has been placed with the Hertfordshire-based company by Decca West Africa as part of a major planned expansion program which, it says, will "give Nigeria the most modern and comprehensive music recording facilities in the whole of Africa."

Neve is supplying its most ad-

vanced mixing console, the micro-processor-controlled 8108 model, plus its NECAM computer-assisted automation system. Neve is also supplying all the auxiliary studio equipment to go with the console, a 32 channel 24-track model.

Says Tom Belshaw, Neve executive: "There are several such installations in the U.S. and Europe, but this is the first set for Africa."

Decca West Africa currently operates from a smaller complex just outside Lagos, which uses a 16 channel Neve mixing console.



Billboard photo by Roman Olearczuk

CRITICAL EARS—Engineer Jeurgen Koppers, left, plays a mix from the upcoming Boardwalk Entertainment Co. LP "Breakaway" by Rox while group manager Sandy Ross, middle, and group member and lead singer Mike Rox listen. Ross also co-wrote LP material. The activity is at L.A.'s Rusk Sound Studios.

Studio Track

LOS ANGELES—Action at Rusk Sound: **Giorgio Moroder** mixing **Blondie** for a television project, **Jeurgen Koppers** engineering, **Mark Zarek** assisting; **Mike Rox** and **Jacques Morali** producing **Rox** for Boardwalk Entertainment Co., **Jeurgen Koppers** engineering, **Steven D. Smith** assisting; and **Giorgio Moroder** and **Pete Bellotte** producing **Donna Summer**, **Jeurgen Koppers** at the console, **Steven D. Smith** and **David L. Clark** assisting.

At **Artisan Sound Recorders**, disk mastering engineer **Gregory Fulginiti** mastering new LPs by **Sarah Vaughn**, **Ray Bryant** and **Zoot Sims** with producer **Eric Miller** for Pablo. Also there, producer **Keith Olsen** mastering new singles for **Rick Springfield** on RCA and the **Baby's** for **Chrysalis**, while **Roy Ayers** works on a new LP in the mixing studio.

Rod Stewart mixing concert tapes for a new live Warner Bros. LP at **Record Plant**.

Phillipe Rault producing **Michael Berger** for WEA International at **Salty Dog Recording**, **Warren Dewey** engineering.

* * *

Recent clients at **Indian Creek Recording**, **Avalde, Tex.**, included **Alien**, produced by **John Rollo** for Last Minute Productions; **Ted T' & the Texans** and **Raymond Lopez**.

Kingdom Sound, **Syosset, N.Y.**, action: **Roger**

Glover producing himself for a solo LP, **Clay Hutchinson** at the controls; **Ron Wishna** producing New Zealand's the **Drongos**, **Wishna** also engineering; and the Kingdom staff welcomes **Steve Bramberg** as general manager of operations.

Molly Hatchett working on a "King Biscuit Flower Hour" at New York's **Nola Recording**, **Paul Zull** producing.

At **Queen Village Recording Studios**, Philadelphia, **Roger Meltzer** and **David Morris** finishing up an **Archie Bell** LP on Becket/Buddha, **Chuck O'Brien** engineering, assisted by **Lorenzo Wright**.

At **Studio-By-The-Pond**, Nashville, **Kyle Lehning** is producing and engineering rock group **Thunder's** second LP.

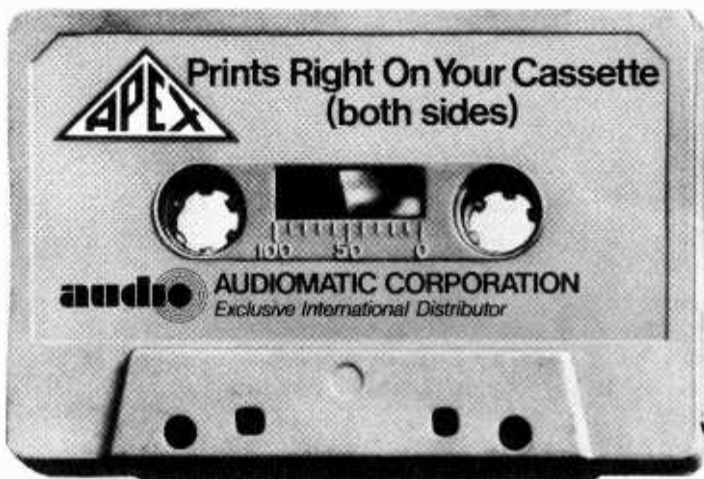
Nelson Larkin is producing Sunbird artists **O. B. McClinton** and **Sheb Wooley**. **Tom Semmes** is behind the console for both projects at Nashville's **Scruggs Sound Studios**.

Michael Barbiero engineering **Bram Tchaikovsky's** new Arista LP at **Rockfield Studios** in Wales. **Nick Garvey** of the **Motors** is producing.

Norton Buffalo producing himself at San Francisco's **Russian Hill**, **Jack Leahy** engineering. **Doobie Brother Cornelius Bumpus** also in recording and mixing tracks with **Richard Greene** at the board.

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DEALERS ADDRESSED

U.K. Trade Group Pushing Software

By PETER JONES

LONDON—In the interest of future profitability, record and tape dealers in the U.K. must be encouraged not to lose sight of the massive sales potential of the video software market.

That is the advice handed out by the Gramophone Record Retailers Division, a trade group here, and it is underlining the point by opening its membership to video-only dealers and renaming itself the Record and Video Retailers Organization.

Harry Tipple, chairman, outlines a six-point area of negotiating strength for the new association.

They are: An increased membership, providing greater muscle when talking to record or video manufacturers; formulation of standard basic documentation to help dealers; likely links with other new video retail groups; adoption of a tough line with video software manufacturers who cut out the retailer; deals with the Performing Right Society over licensing video and disk play; and trade warnings over soft-porn sales.

The new association remains part of the Music Trades Assn. here. It looks to create the right climate for trading in what will be, it says, a big market, and expects soon to have as many members selling video as it had dealers selling records and tapes.

Says Tipple: "Record dealers will surely stock video software as well, and they'll certainly move in fast if they see profitability is there for them."

Currently there are nearly 150 video-only retailers in the U.K. Asked about the growing trend for video manufacturers to sell by direct mail order, or rent rather than sell, Tipple says: "This business of bypassing the retail trade, in records or video, is something we're totally against."

It is established here by PRS that record dealers with licenses for in-store play of music are also covered for demonstrated video software.

But Tipple accepts that a major problem is over so-called "adult" entertainment. He says: "We don't want our dealers to have the same kind of legal hassles experienced by news agents who sell soft porn publications."

3 Firms Purchase Apex Aural Units

LOS ANGELES—Three video broadcast firms—Compact Video, Burbank, Calif.; Rodel Audio, Washington, D.C.; and ITV Ltd., Edmonton, Canada, have purchased Apex Aural Exciters, according to Marvin Caesar, Apex president.

The Exciter is an audio sound enhancing device which has found increasing success at the recording studio and sound reinforcement level.

Old Movies Merit VCI Repackaging

NEW YORK—Video Communications, Inc. (VCI), a prerecorded videocassette supplier based in Tulsa, is inaugurating new packaging for four of its titles.

The titles are now part of VCI's Epic Cinema series, featuring "El Cid," "55 Days At Peking," "Circus World" and "Fall Of The Roman Empire." In addition to a new banner, the cassette packages also boast expanded synopses and review excerpts.



BLONDIE VIDEO—Blondie's Debbie Harry, above left, peers out from behind a wall in a still from a video music clip of the group's new single "Rapture." At right, Harry and bassist Nigel Harrison are caught in another scene. Taped in New York, the "Rapture" video is a KEEFCO production. The video-conscious group is already available to the consumer from Warner Home Video and RCA SelectaVision Videodiscs shortly.



Billboard photos by Lynn Goldsmith

Magnetic Video Decision Awaited

Firm's Cassette Rental Policy Expected In 3-4 Weeks

By GEORGE KOPP

NEW YORK—There are strong indications that Magnetic Video will announce its long-awaited videocassette rental policy in the next three to four weeks. The company has been soliciting suggestions from key retailers since December, and vice president Jack Dreyer flew some trial balloons past them at the Las Vegas CES.

In addition, Magnetic Video invited five dealers to company headquarters near Detroit last December to serve on a Dealer Advisory Council. The council discussed such matters as rentals, simultaneous release, the amount of product the market could bear, piracy and dealer support.

According to council member Weston Nishimura of Seattle's Video One: "The council was Jack Dreyer's idea, and it's commendable. The suppliers need to get feedback directly from retail, where the real business is done."

Nishimura says that Dreyer's rental plan was "more complicated than Paramount but less complicated than Disney." Those two plans represent two touchstones in authorized videocassette rentals. The Disney plan provides for a dual inventory of sale-only and rental-only cassettes, each carrying different dealer prices. The Paramount scheme affixes a surcharge to the company's entire line, and imposes no restrictions on dealer rentals.

Nishimura will not reveal Magnetic Video's tentative proposals, and adds: "Whatever was proposed at CES, the final version will be different." Magnetic Video has taken a hard line against rentals, to the point of ceasing to do business with Fotomat, when that nationwide sale and

rental chain began to rent Magnetic Video cassettes without authorization.

Nonetheless, dealers in markets across the country report that Magnetic Video titles are rented with impunity at outlets in every city.

Magnetic Video has been a pacesetter in the prerecorded video market and still boasts the greatest number of entertainment titles in its catalog of all companies now on the market. Since entering the market, Magnetic Video officers have argued forcefully that rentals are not in the best interest of the retailer or the industry. The continued popularity of rentals among dealers and consumers, however, has forced the company, along with virtually all the other prerecorded video suppliers, to rethink its position and try to formulate a plan that will insure it of some return from this lucrative business.

There is widespread pessimism among videocassette suppliers that no rental plan will be satisfactory. Columbia Pictures, which was to inaugurate its rental policy this month, backed out in January, saying at the time that further study of the market indicated that the plan would not work.

Columbia had proposed a dual-inventory scheme, which immediately came under fire for being cumbersome and unenforceable. The problem with most attempts to control rentals stems from the fact that under existing copyright laws, owners of films and other properties can only exercise control through the first sale. It is common practice in the video industry for a retailer to buy not direct from the copyright owner, such as the studio, but from a

distributor. Once the second sale takes place, the studio has no jurisdiction over use of the product, except in the cases of illegal duplications or presentations for profit.

There is no clear figure as to the size of the rental market, but it is generally acknowledged to be substantial. Some retailers say over half their prerecorded business consists of rentals. While the studios generally see this as representing lost business, Nishimura is one retailer who disagrees.

"In the end," he says, "the money goes back to the studio. Rentals are building the business. Most dealers are taking their rental profits and using them to increase the size of their operations. This means larger orders and a broader customer base."

Nishimura believes that while the Paramount plan is superior to the Disney plan from the dealer's point of view, the best plan would, in effect, be no plan.

"Why charge a surcharge at all?" he asks. "They are benefitting from rentals right now. I understand that the studio heads don't see it that way, but I think that some of the marketing people may be coming around to that way of thinking."

While retailers feel they are doing nothing wrong in renting cassettes, they do acknowledge a problem in piracy coupled with rentals. Some dealers, particularly small ones, duplicate their own cassettes and then rent those copies.



INSTANT VIDEO—Video Communication Innovators, a Washington, D.C., firm, has come up with a new in-store home video merchandising tool that is being test marketed by the Nickelodeon, a Los Angeles record/tape/video store. MCA DiscoVision, CBS Home Video, Paramount Home Video and Warner Home Video are all jointly participating in the VCI Instant Previewer test program. The unit allows a consumer to access segments of video programs the machine has stored.

ABC, Hearst In Joint Venture

NEW YORK—ABC Video Enterprises and the Hearst Corp. are teaming up in a joint venture, Hearst/ABC Video Services, to produce and supply programming for specialized cable television services.

The initial series of programming will be aimed at women, and will draw on Hearst's publications aimed at that market. Hearst magazines include Cosmopolitan, Good Housekeeping, Harper's Bazaar, House Beautiful and Town and Country.

The working title for the women's programming series is Beta, following the first ABC cable venture, Alpha Repertory Television Service, specializing in cultural fare.

According to an ABC spokesman, more programming series will follow, both from ABC independently and from the Hearst/ABC joint venture, but not in the near future. Alpha is a cooperative effort between ABC and Warner Amex, but it is not a true joint venture, says the spokesman. The Hearst deal in no way affects the status of the Warner Amex agreement, ABC says.

Directing the Hearst/ABC venture are Herb Granath, ABC Video Enterprises chief, and Ray Joslin, vice president and general manager of Hearst Cable Communications, a newly-formed division of Hearst. The joint venture with ABC is Hearst's first in the cable market.

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WATCH OUT—Ed "Too Tall" Jones of the Dallas Cowboys, right, playfully strangles DJ Ron Wolfe of Memphis WHRK-FM, warning the announcer to play his record when it's released on Fun City Records. Other station personnel, Jimmy Smith, left, and Ron Olsen join in the fun.

San Francisco KSOL-FM Turns To Rebel Approach

By JEAN WILLIAMS

LOS ANGELES—J.J. Jefferies, operations manager, program and music director at KSOL-FM in San Francisco, takes what might be considered a rebel approach to programming. The station is a top rated music outlet in the Bay Area market. Jefferies believes 50% of his audience is unsure of what it wants to hear, therefore, he does not anticipate by playing what he feels listeners want to hear.

"When you give an audience what you think it wants you're creating something that isn't in existence. It's like a relationship. We often do things that we think our loved ones want us to do—things that we believe will please them.

"We find out years later that we're suffering. We didn't want to do those things nor did anyone want us to do them. So why put yourself through the hassle? We use the same philosophy in programming the station.

"We program to the people's needs and their wants," he continues. "In programming music, we do a lot of research to find out what's the up and coming music and what has the greatest potential.

"When listening to that music we try to give it a positive feel (in terms of the way it's fitted into KSOL's format). Right now times are economically hard so we want more positive-type music with positive messages." He points out that he programs popular music.

Last week KSOL's top 10 singles were "Heartbreak Hotel" by the Jacksons; "Burn Rubber," Gap Band; "Don't Stop The Music," Yarbrough & Peoples; "Fantastic Voyage," Lakeside; "Boogie Body

Land," Bar-Kays; "I Just Love The Man," Jones Girls; "Too Tight," Con Funk Shun; "United Together," Aretha Franklin; "Together," Tierra; and "I Ain't Gonna Stand For It," Stevie Wonder.

Although KSOL is a black-oriented music station, Jefferies shuns musical categories. "Labels are walls, and walls confine. We play music that's universal. Anytime we put a label on anything it negates its growth. We feel the same about the records we play. We will not label them."

As for the direction black music has taken the past year, Jefferies sees a continuing of a softer trend, but he also sees high energy disks holding their own.

"A lot of the more popular songs the past year have been softer, but that's for an older audience. We're talking about an age demographic in which we would all fall prey, except the younger generation which has been bombarded by groups like the Sugarhill Gang and some others.

"On the other hand," he continues, "the record buying public is definitely getting older. We program to the 18-80 age group.

"We also program to open our audiences' minds no matter what the age. There are some aspects of our audience that's older, and the most difficult person to get to change his mind is an older person.

"Therefore, we do things to change their minds. We have something for the over 35-year-olds and we also program for the kids. We hope that the older listener will understand the kids and vice versa. When this happens they communicate."



AUSPICIOUS BEGINNING—Roger Troutman, left, leader of Zapp is presented a gold edition of the group's self-titled debut LP by George Clinton.

Davis Aids Atlanta's Policemen

By ROBYN WELLS

ATLANTA—Sammy Davis Jr. will headline a benefit concert at the Civic Center here March 10. Proceeds will be used to expand and intensify police efforts in tracking down the person or persons responsible for the grisly slayings of at least 14 black children, aged 7-15.

Davis became interested in aiding the police investigation several months ago, while in Atlanta filming a movie with Burt Reynolds, says Angelo Foster, director of communications for Mayor Maynard Jackson's office. The veteran performer announced his intention of staging a benefit show at a recent press conference.

"The whole city is working together to waive the cost of the concert so that we may maximize the benefit dollars Davis' show will generate," states Foster. Pooling resources are the mayor's office, the Department of Cultural Affairs, the Chamber of Commerce, the NAACP and the Georgia chapter of the AFL-CIO, of which the AFM is a member. Local television and radio stations plan to run public service announcements advertising the show.

Tickets went on sale Wednesday (4). A select 500 seats are available for \$100 apiece, with the balance of tickets going for \$25. The Civic Center holds 4,600. Following the show a reception will be held, sponsored by local hotels and restaurants.

According to Foster, the Atlanta police department has already exceeded its budget by some \$500,000 in its efforts to apprehend the killer(s). Reportedly, 35 special investigators are assigned to the case.

Source Label In 'State Of Limbo'

LOS ANGELES—Source Records is in a state of limbo.

The MCA-distributed label, headed by Logan Westbrooks, is currently not in production. MCA Records picked up Source's option for another year, but Source's finances are drained and the label is unable to deliver product.

The last LP released on Source was by Chuck Brown & the Soul Searchers last June. Harold Melvin & the Blue Notes released their debut LP with the label last March.

Prior to its most recent financial bind Source had an artist roster of 11 acts. Most of the artists are no longer with the company.

The three-year-old label scored a hit with one of its first releases, "Bustin' Loose" by Chuck Brown & the Soul Searchers—to date, the most commercially successful record the label has produced.

Source continues to operate, and the label chief is said to be talking to outside persons about financing.

Counterpoint

• Continued from page 42

the entire project aimed at the Latin market.

Imagine "Aqua Boogie (A Psychoalphadiscobetabioaquadoloop)" in Spanish!

★ ★ ★

Remember... We're in communications, so let's communicate.

Billboard Soul LPs

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	14	HOTTER THAN JULY Stevie Wonder, Tamla T8-373M1 (Motown)	39	34	5	SHADES OF BLUE Lou Rawls, P.I.R. JZ 36774 (Epic)
★	2	12	FANTASTIC VOYAGE Lakeside, Solar BXL1-3726 (RCA)	40	40	35	DIANA Diana Ross, Motown M8-936M7
★	3	6	III The Gap Band, Mercury SRM1-4003 (Polygram)	41	42	6	BETTER DAYS Blackbyrds, Fantasy F-9602
	4	4	CELEBRATE Kool & The Gang, De-Lite DSR- 9518 (Polygram)	42	41	11	SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145
☆	9	8	THE TWO OF US Yarbrough & Peoples, Mercury SRM1-4009 (Polygram)	43	43	8	LATE NIGHT GUITAR Earl Klugh, Liberty LT-1079
	6	6	AS ONE Bar Kays, Mercury SRM1-4009 (Polygram)	44	28	12	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (Epic)
	7	7	TOUCH Con Funk Shun, Mercury SRM1-4002 (Polygram)	★	51	8	LET'S BURN Clarence Carter, Venture VL 1005
☆	11	5	IMAGINATION The Whispers, Solar BZL1-3578 (RCA)	46	44	19	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299 (Polygram)
★	10	17	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	47	46	29	JOY AND PAIN ● Maze, Capitol ST-12087
10	5	18	TRIUMPH The Jacksons, Epic FE-35424	48	48	11	ULTRA WAVE Bootsy, Warner Bros. BSK 3433
★	12	8	LIVE AND MORE Roberta Flack and Peabo Bryson, Atlantic SD-2-7004	★	56	2	VOICES IN THE RAIN Joe Sample, MCA MCA 5172
12	13	13	WINELIGHT Grover Washington, Jr., Elektra 6E 305	50	47	42	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)
13	8	17	ARETHA Aretha Franklin, Arista AL 9538	51	49	15	CARNAVAL Spyro Gyra, MCA MCA-5149
★	18	6	THREE FOR LOVE Shalamar, Solar B21-3577 (RCA)	★	58	4	HOUSE OF MUSIC T.S. Monk, Mirage WTG 19291 (Atlantic)
15	14	14	FEEL ME Cameo, Chocolate City CCLP 2016 (Polygram)	53	50	29	LOVE APPROACH Tom Browne, Arista/GRP 3008
16	15	17	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767 (Epic)	54	53	12	THE DRAMATIC WAY The Dramatics, MCA MCA-5146
17	16	8	TROMBIPULATION Parliament, Casablanca NBLP 7249 (Polygram)	★	60	2	MYSTERIES OF THE WORLD MFSB, TSOP JZ 36405 (Epic)
18	17	27	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (Epic)	★	NEW ENTRY		GOLDEN TOUCH Rose Royce, Whitfield WHK 3512 (Warner Bros.)
19	20	10	JERMAINE Jermaine Jackson, Motown M8-948M1	57	54	34	HEROES Commodores, Motown M8-939M1
20	23	9	GREATEST HITS Manhattans, Columbia JC 36861	58	57	8	PORTRAIT OF CARRIE Carrie Lucas, Solar BXL1-3596 (RCA)
21	19	12	FACES ● Earth, Wind & Fire, ARC/Columbia KC2-36795	59	52	31	CAMERON Cameron, Salsoul SA 8535 (RCA)
22	22	15	DIRTY MIND Prince, Warner Bros. BSK 3478	60	55	13	ODORI Hiroshima, Arista AL 9541
23	24	13	THIS IS MY DREAM Switch, Gordy G8-999M1 (Motown)	61	59	17	SEAWIND Seawind, A&M SP-4824
24	27	10	SKYYPORT Skyy, Salsoul SA 8537 (RCA)	62	62	35	THIS TIME Al Jarreau, Warner Bros. BSK 3434
25	25	22	ZAPP ● Zapp, Warner Bros. BSK 3463	63	65	30	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
★	39	3	CITY NIGHTS Tierra, Boardwalk FW 36995 (CBS)	64	63	12	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
27	21	24	SHINE ON L.T.D., A&M SP 4819	65	NEW ENTRY		REAL EYES Gil Scott-Heron, Arista AL 9540
★	32	6	I HAD TO SAY IT Millie Jackson, Spring SP-1-6730 (Polydor)	66	64	26	WIDE RECEIVER Michael Henderson, Buddha BDS 6001 (Arista)
29	26	19	HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (Epic)	67	61	35	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447
★	45	2	IN OUR LIFETIME Marvin Gaye, Tamla T8-374M1 (Motown)	68	66	15	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)
31	29	12	POSH Patrice Rushen, Elektra 6E-302	69	67	17	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
★	38	3	GAUCHO Steely Dan, MCA MCA-6102	70	68	26	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)
★	37	4	KANO Kano, Emergency EMLP 7505	71	74	15	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
34	33	13	THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (Epic)	72	69	15	14 KARAT Fatback, Spring SP-1-6729 (Polydor)
35	36	16	INHERIT THE WIND Wilton Felder, MCA MCA-5144	73	71	19	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291 (Polygram)
36	30	9	CANDLES Heatwave, Epic FE 36873	74	73	17	HOLY SMOKE Richard Pryor, Laft 212
37	35	23	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	75	70	18	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452
38	31	28	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453				

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

FEBRUARY 14, 1981 BILLBOARD

Disco Business

Indies Find Sweet Success On Disco's Top 100 Chart Clubs, Pools Keys To Break Records

NEW YORK—The growing vitality of independently distributed disco labels and the continuing ability of clubs and pools to break indie disks is reflected in the fact that nearly 50% of Billboard's current Disco Top 100 chart is occupied by indie product.

"There's just a certain amount of people who like the kind of energy associated with disco, and one of the few places you can find that music is in the clubs," says Jim Callon of JDC Records in Los Angeles, which is both a manufacturer and distributor of disco product.

"These people hear songs you can't hear on radio and say 'What is it? I've got to have it' and that accounts for our sales," Callon adds.

"The pools are a very key ele-

ment," says Michael Derrick of Long Island's Vap Records. "They are aware of the clubs' impact."

"I'm putting out lots of disco records in the next six months," adds Michael Zilkha of New York's Ze Records. "I've hit upon a new thing. You take a good funk track and add heavy guitar riffs and bebop horns and weave it in and out and all the weirdness just makes them crazy on the dance floor."

"And disco is easy to market," adds Zilkha. "In places like New York, the pools you have are just great and they reach the clubs. Most of this stuff is not for radio, so it's a

By RICHARD M. NUSSER

cheap, efficient way to break records, much easier than radio these days."

Among the labels finding success in disco these days are U.S.-based labels such as Ze, Sweet City, 99, TEC, Modulation, Dakar, Venture, BC, GRAF, First American and Importe/12. Imports such as Calibre, Din Disk, Malicious Damage and Uniwave are also doing well on the disco chart.

Two good examples of how indie disco labels survive are illustrated by the experiences of Mike Wilkinson of Importe/12 Records and Cathy Jacobson of BC Records, both based in New York.

BC, owned by 26-year-old Yugoslavian Began (Ben) Cekic, has had remarkable successes by covering tunes originally done by white rockers and turning them over to black artists. So far he's covered Queen's "Another One Bites The Dust" and "Voices Inside My Head" by the Police. The songs are released on 12-inch singles.

"'Another One Bites The Dust' has different lyrics and we've turned it into a real rap record," says Jacobson, who used to work with MK Promotions and Casablanca Records. The Queen cover was recorded by an act known as Sugar Daddy. "We've sold about 100,000 copies," she claims. "We cover white acts and just sell the hell out of them." A

group called Common Sense covered the Police song, which hasn't been released in original form as a single.

Wilkinson of Importe/12 is a founder of Disconet, a syndicated service that produces compilations of disco hits, usually remixed for the disco trade. He acquired current hit act Tantra through PolyGram in Italy. He originally had a deal with CBS before the majors started getting out of disco.

"But we found that their break-even point was 100,000 copies and that's just not geared to this special interest market," Wilkinson says. "And we soon learned that some of the smaller labels just don't pay their bills when you get involved with them for distribution or master deals so we went on our own."

Collections are still the bane of indie life. Having hits helps. "You need more than one hit in order to get paid," explains Vap's Derrick. "You must have a followup to force them to pay on the first record." Nevertheless, he shunned a major

(Continued on page 47)



BROAD APPEAL—The appeal of disco dancing is universal as is evidenced in this picture which shows young Israelis discarding the cares of war and crippling inflation to boogie at the Blue Bay discotheque in Netanya.

MID 20'S & OVER

N.Y. Club Targets Upscale Clientele

NEW YORK—"I don't think the average 21-year-old would appreciate the fine points of this club," says Paul Camarda Jr., 28-year-old owner of the new Metro 500 club in Franklin Square, L.I., which opened Friday (30).

"We have put in 10,000 tongue-in-groove cedar panels, and 15,000 rounded bricks to create a West Hampton motif, and that is something somebody older, who owns his own home, could appreciate. We could have done it cheaper and painted it all black, but we didn't

want to do that," he continues, explaining the club's policy of restricting admission to men over 25 and women over 23.

Camarda is frank in admitting that he is looking for an upscale, upper middle class clientele. The club's official capacity is 300, but that, he says, is due to the parking capacity. As he expands that, and finalizes deals for parking concessions, he expects to be able to accommodate over 1,000 patrons.

"We are not calling this a disco or a new music club or anything like that," says Camarda. "This is a nightclub that features uptempo dance music."

DJs at the club are Jenny Costa and Phil Silverman, who play mostly traditional disco music with some new wave dance numbers thrown in. Camarda insists his club will always play "quality" dance music, and as trends change and are reflected in the programming of WKTU-FM and WBLS-FM, the areas' two dance music radio giants, so the club's music will adjust to those changes.

The DJs have a \$200,000 sound and light system to play with, designed and installed by R&A Lights and Sounds. The sound, which comes out of 28 speakers, is powered by a five way amplification system with separate controls for sub-bass, bass, midrange, uppermidrange, and highs.

The lighting is "A to Z" state of the art, but no lasers, says Camarda. He feels that for dollar value they are not worth it in a club like his. On

(Continued on page 45)

Dentist Says Music Allays Patient Fear

NEW YORK—A Honolulu dentist has taken the dance music sounds of the 1980s into his office as a means of placating his patients' anxieties.

Dr. Rodney Chang, recently profiled on NBC-TV's "Real People," has transformed the waiting room of his Honolulu office into a fully equipped discotheque in which he encourages his patients to "dance away their anxieties."

Chang explains, "No one likes going to the dentist, so I try making the experience as delightful as possible." Dr. Chang spends between 15 and 18 hours every week taking disco dance classes, and dancing at Wai-kiki discotheques "to be sure that I can boogie better than any other dentist on the islands."

He is also working on the design of a basic white office uniform which incorporates "a stylish disco flair." The clothes are intended for his staff of female assistants and technicians "who have had to abandon innovative disco fashions in favor of traditional medical whites." Dr. Chang himself usually wears silk shirts and platform shoes around his office.

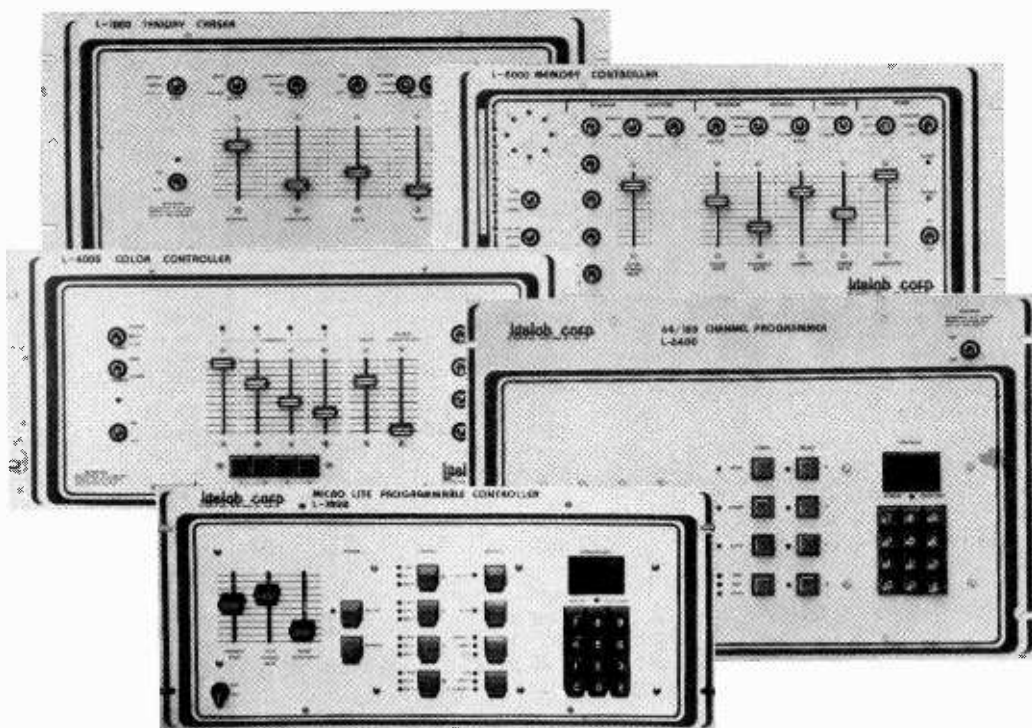
Music for the dental disco runs the gamut of today's dance music sounds, and is piped into other areas of the office thereby enabling patients to hear the music through headphones while their teeth are being worked on. In between records a disk jockey provides hints on brushing and flossing.

To further calm his nervous patients, Dr. Chang tries to personally dance with each of them, and provides free low-calorie, fluoridated punch.

Studio 54's Ex-Owners Released

NEW YORK—Steve Rubell and Ian Schrager, former owners of Studio 54 here, were released from an Alabama federal prison Jan. 30 and assigned to a halfway house program here for an indefinite period.

The pair had been convicted of income tax evasion, after being charged with skimming cash from the disco on a regular basis. They served less than year in jail, and their early release is attributed to their cooperation with authorities in fingering other disco owners here who have been accused of skimming also. This tip led to an Internal Revenue Service raid on the offices and homes of the owners of the New York, New York and Bond's discos.



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SUCCESS TALE *People, Music—Not DJ—Are Focus Of Memphis' 2001 Club*

By ROSE CLAYTON

MEMPHIS—Since 2001 opened as the city's first disco in 1976, it has been consistently profitable according to John Raspberry, the club's controller/coordinator. While 2001 has made money, smaller discos here have had to convert to western clubs in order to survive.

Manager Katherine Boyd and Raspberry both agree that the club's focus on the people and the music rather than the flamboyant deejay personality has been the major factor in its success.

"We tried to sell the club overall," says Raspberry, "and keep the DJ in the background. My conception of a DJ is that he's a music manager. He must be able to read what the crowd wants and know what to play, when to play it and how to play it."

"One thing that I think hurt disco," Raspberry continues, "is that it got into an art and it intimidated people off the dance floor."

Boyd thinks the total atmosphere has aided the club's consistent growth. "People feel comfortable when they come here," she says. "We cater to a mature clientele (the professional set), and they know they can be themselves here."

Raspberry feels that is the reason major soul and disco acts come to 2001 when they are in town and why

musical groups, such as the Bar-Kays, are regular customers.

Though Boyd estimates the club's patronage is 80% black on a regular basis, she says. "We don't label it a black club or a white club. Sometimes it is close to 50% white."

"So far most of the acts (booked by 2001) have been black, but we haven't planned it that way," says Boyd. "Most of the white bands are either hard rock or country."

When the club has live entertainment, it is confined to Wednesday and Thursday evenings. 2001 is closed on Mondays and Tuesdays. "On weekends, the club is so crowded we prefer to use the stage for additional seating," says Raspberry.

"Our Friday afternoon happy hour generally has the club packed by 7 p.m.," he says, "and our K-97 Sundays (promoted with WHRK-FM) are well-attended."

Raspberry drops the admission price to \$2.97 for the Sunday night shows when Mike Ware and Luther Thompson Jr. bring their Disco & More programming concept into the club. Both men have been associated with WHRK, as well as running their own mobile disco operation throughout Tennessee, Arkansas and Mississippi.

Because of its location on the 15th floor of the Mid-City Building, 2001's capacity is limited to 540. The fire marshall demands a careful head count because of the club's height, and Raspberry reports that they often must turn away customers.

In keeping with the club's desire to provide versatility, there is a recreation area with a pinball machine, three electronic games and a wide-screen television where "ole J.R. is watched on Friday nights and the music is turned off."

The DJ booth, which is covered in the same carpet design that decorates the walls and bar, is manned by Aaron White and provides "jazz and easy-listening music."

During happy hour the dance floor music system consists of a model 2+2 Clubman Meteor Disco Mixer, two QLA-2 J.U.C. turntables, an X7R Teac auto-reversing reel-to-reel and a CP500 E/V Tamco power amp. The speaker system consists of two 121 OT Bullfrogs on the dance floor.

For the night's quieter hours, music is provided by a J.U.C. JRS-400 at 65 watts per channel, and eight Advent 2002 flush mounts in the ceiling.

The V.I.P. Room, which is adjacent to the Cafe Kitchen, is open from 11 a.m. to 8 p.m. for buffet lunch and cocktails. The musical format is "continental, a mixture of easy-listening, jazz and disco."

The club's Round Room, located at the east end of the foyer, is the ac-

tual 2001 Disco. Its circular design encased in glass affords a panoramic view of the city's mid-town section.

A dozen screens are placed at intervals above the windows to allow for slides or films. Flashing wall panels and dazzling lights with a mirror ball suspended above the 24-foot by 24-foot dance floor create its ballroom atmosphere.

The 30-foot curved, free-standing bar, however, is the center of the 1,576-square foot room's activity.

Providing music consistent with the ballroom's "get-down mood" is DJ Walter Seaton. "We basically play soul and disco 45s that have charted with bits and pieces of jazz," says Seaton. "During happy hour, I play more jazz than usual."

The Round Room is equipped with a DM-1 Cerwin-Vega Audio Mixer, two QLA-2 J.U.C. modified stereo turntables, a Mark XVII S.A.E. graphic equalizer, and a CP-500 E/V Tapco power amp at 250 watts per channel.

There are seven 121 OT Bullfrog speakers with 250-watt capability. Disco speakers are also used for stage monitoring and around the outer perimeter, and there are four model 1 G.L.I. disco sound reinforcers.

Raspberry is especially pleased with the lighting system in both rooms which he says, "is unbelievable with every effect you can imagine." The custom system (2001 models 2050 and 2060) was installed by Joe Dryer of Fort Lauderdale, Fla.

(Continued on page 46)

N.Y. Club Targets Upscale Clientele

• Continued from page 44

opening night all the track lights were still not in place, but overall the club was brighter than most comparable Manhattan venues. Though there will be dark intimate corners at the club, Camarda expects it to remain relatively bright.

The lights are also connected to two fountains, one which has six functions, and the other, which is seven-feet high, will be connected to the sound system, so the water, light and bass will all be synchronized.

There are, at this time, no live acts expected to play at the club, but Camarda does not rule out the possibility. There are two dance floors, in

the multi-tiered club, one with 800 square feet, and an elevated one of 250 square feet. The railings of the smaller dance floor pop out, and the floor can then be used as a stage.

Admission to the club is \$8, with drinks at \$2 and up. There is also a quiche restaurant, and a coffee and ice cream parlor. There is no standard dress code, but Camarda wants a fashionable and "sharp" looking crowd.

At present, the club, which has a working staff of 26, is open three nights a week, with private events welcome other nights. Camarda says he is thinking of having the club

(Continued on page 47)

Canada Mobile DJs Meet

TORONTO—A mid-January seminar, sponsored by the Canadian Disc Jockeys Assn., and aimed at promoting public awareness of the mobile disco operator and his role in the disco business, has been called a success by its promoters.

The weekend long confab explored such areas of the mobile operator's business as training, getting started, promotions, advantages and disadvantages of using tapes versus records, what to look for when investing in sound and light systems, dealing with record companies, programming the dance music of the 1980s and trouble shooting.

The show was organized by John

Williams, president of the Canadian Disc Jockeys Assn., in association with Don Baker, the show's director, and Scott MacMillan, the association's secretary.

Among the exhibitors of light and sound equipment and accessories attracted were: Cerwin-Vega, Technics, Shure, Electro-Voice, G.L.I., Yamaha, ASI, Gauss, Sound Dymax, Dave's Music & Lighting Productions, Celestion speakers, Citronic, Litelab and Maxell Tapes.

Also on hand were professional equipment consultants from Cerwin-Vega, Sound Dymax, ASI, Music Productions of Edmonton, Canada and Dave's Music & Lighting.

Mobile Disco Now Equipped For Vidtaping

CHICAGO—One of the area's best-known mobile discos has been outfitted with closed-circuit television and is offering to produce special video presentations for parties.

Veteran disco entrepreneur Terrell Hedeman is promoting the new video-disco marriage by redubbing himself the "Video DJ." Hedeman is owner of Disco Van, which specializes in large charity parties, corporate events and entertainment at auto shows and film festivals.

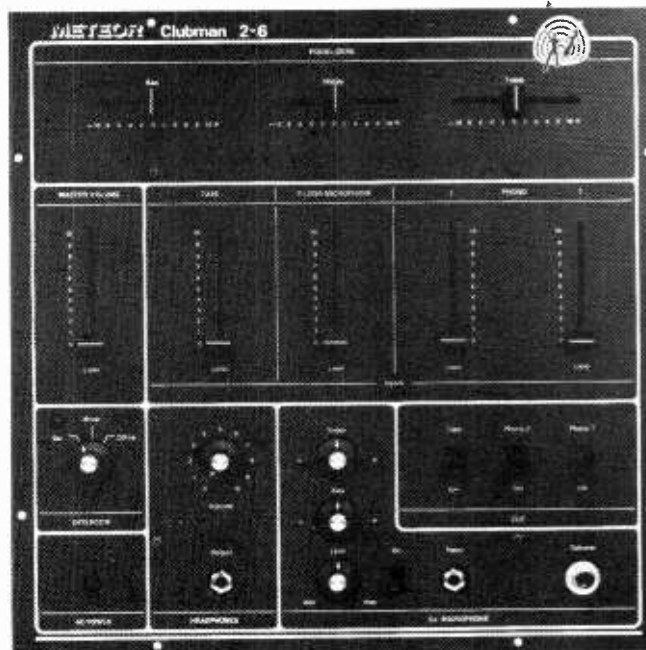
Hedeman's closed-circuit video set-up includes low light color camera and six-foot projection television. Videotaping of parties is available.

Hedeman uses prerecorded video, including motion picture clips, promotional tapes from record companies and video special effects.

"In the future, I envision the deejay to be spinning pictures and music," explains Hedeman. "I'm very excited about video."

Disco Van, which reportedly bills up to \$4,000 nightly, began 1981 with more business than any previous year, according to Hedeman.

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Disco Mix

By BARRY LEDERER

NEW YORK—The artistry of Rose Royce is exemplified on their Whitfield album, "Golden Touch." Whereas funky rhythm is what the group is most noted for, several r&b and ballad tunes are included on which the group's performance shines through. "I Wanna Make It With You" has a danceable beat with string and horn arrangements that enhance the group's vocals. "Funkin' Around" aptly describes this rather nitty, gritty, sleaze tune. "You're A Winner" and "Help Yourself" are in a more commercial groove with a tight and crisp sound that could see action in the pop field. "Golden Touch" and "Will You Please Be Mine" are beautiful interpretive ballads that display the group's versatility.

It has been some time since we have heard from Charles Mann and his return to the music scene is more than welcome. His 12-inch release on L.A. Records is "Shonuff No Funny Stuff Love." This funky and sassy 6:52 tune is mid-tempo in feeling and utilizes a handclapping beat and pleasant back-up vocals to combine with the artist's soulful and penetrating voice. The sound is solid and the pulse is driving. Produced by Nick Mann, Bill Beard and Chet Fortune, the disk was personally serviced to reviewers and pools by label executive Dave Crawford. The instrumental flip side gives the deejays an added reason for playing this song.

Kid Creole & the Coconut are presently a somewhat off the wall, but entertaining, group. They have released a 12-incher featuring Coati Mundi better known as Andy Hernandez, a member of their ensemble. The disk titled "Me No Pop 1" has a Caribbean sound that is given a rap treatment by the artist. The flip side is "Que Pasa/Me No Pop 1" which is laced with Spanish,

as the title suggests, and more Latin oriented. This side is more powerful as it has a spicy and rhythmic feel before going into the rap featured on side A. The disk was produced by the artist and August Darnell and is available on Ze/Antilles Records.

Rock clubs will welcome Atlantic's signing of two new groups, Fortress and Sherbs. Fortress, located in California, brings us hard pulsing rock and all of their cuts are written by the group. "Hands In The Till," the LP title and lead track moves swiftly with an infectious hook. "Requiem" and "Let's Do It Again" are powerful tunes that will appeal to mainstream hard rock & roll lovers. Produced by Freddie Piro of Ambrosia fame, this first LP, from the group should find deserved success.

"The Skill" is the debut album by the Sherbs whose approach to music is appealing and distinctive. The group is melodic and aggressive and write all their own songs. Highlights include "I Have A Skill" and "Back To Zero" as well as the reggae influenced "Juliet & Me."

Soulful harmonies and an easy strutting tempo make for a pure r&b mood on Revelation's "Feel It." Released as a 12-inch, a smooth flow is maintained throughout the 5:38 length of the disk. With a sound reminiscent of McFadden & Whitehead, an instrumental break of percussion and brass enhances the tune as produced and mixed by Jimmy Simpson.

Motown has released for deejays the music from the original motion picture soundtrack "Loving Couples" on which some of the label's top performers are included. Syreeta belts out "Turn Up The Music" at 4:45. For an artist who is better known for soothing ballads and mellow recordings, this up-tempo rocker starts at a high pitch and does not let down through a double break that adds the punch necessary to warrant a 12-inch release of this selection. Not to be overlooked is "There's More Where That Came From" by the Temptations at 6:45. The group's infallible harmonies and familiar musical format are welcome additions, to this LP, from a group that we hear too little from. "Bass Odyssey" by Jermaine Jackson is mostly instrumental and repetitive in its percussion and guitar tracks, with the artist chanting the title lightly in the background. If slowed down and extended, deejays might give it some consideration.

Jean-Claude Berthon is the deejay for the Miami Club located in Laxou, France. His top 30 playlist includes the following: "Down Among The Dead Men," Steve Glenn (CBS); "Rock & Roll People In A Disco World," the Sparks (Carrere); "Official Secrets," M (Eurodisk); "Je Danse Encore," Pierre Chereze (CBS) and "Ai No Corrida," Chas. Jankel (CBS). Also topping his list are such American artists as Patrice Rushen, L.A.X., Jimmy Bo Horne, Donna Summer, Rod Stewart and Kool & the Gang.

The Professional Disk Jockey Assn. in Mt. Laurel, N.J., charts the following: "Full Of Fire," Shalamar (Solar) "Feel It," Revelation (Handshake) and "Wind Me Up," R.J.'s Latest Arrival (Buddah).

Success Story

Continued from page 45

when the Memphis club was affiliated with the 2001 V.I.P. Clubs.

"We found it necessary to operate on a local level for various reasons," says Raspberry in explaining why the club severed its ties with the franchise. "Mainly, Memphis responds better to the homegrown concept, and with disco-equipment service and maintenance can be a real problem."

Martha and Gaston Perron now operate 2001 independently and bought the Infinity Club in Nashville's Metro Center over a year ago. "We are trying to get close to the same format there," says Raspberry. "but it's going to take awhile."

"When live concerts are in town, both in Memphis and Nashville, it augments crowds rather than takes away," he says. "Disco people come out late and stay out late."

Cover charges at the clubs are \$4 in Memphis and \$3.50 in Nashville.

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- Young Men Run Fast—Quick
- Nights (Feel Like Getting Down)—Billy Ocean
- Just Be Yourself—Nite Life Unlimited
- Now Baby Now—Kano
- I'll Be Standing Beside You—Passengers
- Watching You—Slave
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- Not Tonight/Roll—Macho
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- Maneuvers
- Feels Like I'm In Love—Kelly Marie
- Loving Just For Fun—Kelly Marie
- Bewitched—Polly Brown

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Disco Top 100

Survey For Week Ending 2/14/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	10	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	51	31	9	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002
	2	14	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	52	51	18	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095
	3	14	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	53	52	11	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
☆	4	9	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	54	54	16	ENOLA GAY—Orchestral Maneuvers in the Dark—Din Disc (7-inch) Import
☆	7	23	TANTRA—THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	55	70	3	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not One But Twice)/THE CALL UP—The Clash—Epic (LP) E3x 37037
	6	11	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch) PRLD 605	56	66	4	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6
☆	14	6	IT'S A LOVE THING—The Whispers—Solar (LP) BZL1-3578	57	46	18	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512
☆	12	4	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	58	77	2	ALL AMERICAN GIRLS—Sister Sledge—Cotillion (LP) 16027
	9	5	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	59	60	4	DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP) F 9602
	10	8	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	60	75	2	THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01
☆	15	12	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	61	48	9	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082
	12	9	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	62	62	3	VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
☆	18	5	LET'S DO IT—Conversion—SAM (12-inch) S-12336	63	53	13	CHANGE/REQUIEM—Killing Joke—Malicious Damage/EG (12-inch) Import
	14	10	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	64	56	18	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291
☆	20	11	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	65	NEW ENTRY	→	WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538
	16	6	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	66	76	2	JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)
	17	8	SET ME FREE—The Three Degrees—Ariola (LP) OL 1501/Disconet Vol. 3/Prog. 11 (12-inch)	67	NEW ENTRY	→	DOG EAT DOG/ANTMUSIC'/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033
☆	22	9	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP/12-inch) 19291	68	68	19	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7246
	19	11	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	69	79	2	BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811
	20	13	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	70	NEW ENTRY	→	GYRATE—Pylon—D. B. Records (LP) 54
	21	19	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL 3720/YD 12130	71	73	10	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
☆	22	10	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	72	80	2	I DEPEND ON YOU—The Two Tons—Fantasy/Honey (LP) F 9605
☆	23	4	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gamble—PIR (LP) JZ 36370	73	63	19	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
	24	11	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339	74	65	20	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—Capitol (LP) ST 12131
	25	25	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	75	67	16	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218
	26	26	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309	76	69	25	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch) BSK 3471
	27	27	PASSION—Rod Stewart—Warner (LP) HS 3485	77	78	3	ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
	28	32	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	78	83	2	TRY/COLOR—Delta 5—Rough Trade (7-inch) RTUS 002
☆	45	4	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	79	NEW ENTRY	→	BODY MUSIC—One On One—Bonus (12-inch) BN 5551
	30	36	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144	80	NEW ENTRY	→	IT'S OBVIOUS—Au Pairs—021 Records (7-inch) Import
☆	41	4	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	81	NEW ENTRY	→	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
	32	37	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	82	61	21	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000
	33	33	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	83	84	11	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
	34	34	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805	84	85	8	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
	35	35	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407	85	86	21	HOT LEATHER—Passengers—Uniwave (LP) Import
	36	38	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	86	NEW ENTRY	→	FEEL THE POWER—Image—Musique (12-inch) MSQ 2003
	37	29	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	87	NEW ENTRY	→	DANCE TO THE FUNKY GROOVE—Maurice Starr—RCA (12-inch) PD 12162
	38	36	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	88	NEW ENTRY	→	ELECTRICITY—Trixie—Brass (12-inch) BRDS 2514
	39	39	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	89	NEW ENTRY	→	FEEL IT—Revelation—Handshake (12-inch) AS 887
	40	40	MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304	90	NEW ENTRY	→	WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144
	41	23	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224	91	NEW ENTRY	→	AIN'T GOT TIME—Holt '45—Sutra (12-inch) SUD 002
	42	42	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556	92	64	4	WHEN THE SHIT HITS THE FAN—Master Boogies Song and Dance—West End (12-inch) 22131
	43	43	TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (7-inch) Import	93	99	11	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)
	44	44	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	94	NEW ENTRY	→	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleer—Atlantic (LP) SD 19288
☆	58	3	YOUR LOVE—Lime—Prism (12-inch) PDS 409	95	87	14	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
	46	47	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	96	74	20	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647
☆	57	3	WON'T YOU LET ME BE THE ONE—Michael McGloiray—Airwave (12-inch) AW12 94964	97	59	15	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875
☆	55	4	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	98	71	4	WHO SAID/CAN'T YOU SEE WHAT YOU DO TO ME—Isley Brothers—T-Neck (7-inch) 6-2293
	49	49	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39	99	72	4	I'VE BEEN MISSING YOUR LOVING—Cecil Parker—TEC (12-inch) 74
	50	4	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	100	81	8	BOOGIE BODY LAND—Bar-Kays—Mercury (LP) SRM 1 4009

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

* non-commercial 12-inch

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

Indies Find Sweet Success On Disco's Top 100 Chart

• Continued from page 44

label deal with an earlier version of his current act, Final Edition, when it was called the N.Y. Port Authority. "The company had so many accounts we just got lost in the drift," says Derrick. A hit for Vap, and many other small labels, is a record that sells upwards of 50,000 copies.

Ze Records, however, is aligned with Sire these days for Kid Creole's releases, and owner Zilkha hopes to arrange similar deals for American releases.

"It's better to be a production company in the U.S. and make licensing deals in the rest of the world," Zilkha believes. Among the acts Zilkha is pushing for disco play are the Waitresses and Was Not Was.

Callon of JDC Records has one of the more original solutions to going the industry route, and surviving.

He started out as an artist, fronting the Glass Family on Warner Bros. Records in the 1960s, and went on to produce the Undisputed Truth, and lately, Taka Boom. The JDC roster, he says, "includes a little bit of everything, although we're more funk than new wave." Callon has reformed the Glass Family, which began as an acid rock band, into a funky new wave unit that is planning a cover of "How Long (Has This Been Going On)."

"When everybody was getting out of disco about a year ago, I was just getting into it," he recalls. Although dissatisfied with indie distribution, Callon sympathizes with their problems, now that he runs a distributorship himself.

"The trouble with indie distributors is that very often they can't collect from their accounts, but we think we've found a way around that," he says. "Now we trade product. I have a deal with Launch Records in New York where we send each other records. I also ship most everything else C.O.D. I sell less records that way, but I get paid more often."

In many ways, the disco scene has recaptured the bustle, if not the hustle, of the days before "Saturday Night Fever" sparked discomania. Instead of one or two multimillion sellers, the market is diversifying on both a domestic and international level. Imports are a popular item in the indie distribution chain.

"I get more new accounts all the time," says Callon. "I do a real good business with imports and cutouts. I

find deleted stuff that still sells, particularly among clubs that favor the traditional disco sound. Something like TK's group Quartz is still a big seller." Callon cuts licensing deals abroad for his own label, and plans

to continue that policy.

The growing network of discos that program rock, new wave and traditional disco music helps Callon and the others survive. The network of indie distributors that serves this

segment of the trade can also credit its livelihood to the ability of indie labels to hang on.

Says one indie label owner: "The disco boom was good because a lot of people invested money in equip-

ing clubs with all that equipment, and when the boom was over, the clubs and the sound systems were still there. So the market for dance music survived, only it's different now."

COMING SOON! *Around the World*

Billboard

1981-82 INTERNATIONAL

CLUB &
DISCO

EQUIPMENT
DIRECTORY

The International Sourcebook For People In The Business
Of Live And Recorded Entertainment

ISSUE DATE: APRIL 4, 1981
AD DEADLINE: FEB. 27, 1981

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- Total Packagers
- Suppliers of Walls, Ceilings, Floors
- Consultants
- Builders
- Designers
- Installers

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- Video/Electronic
- Pinball
- Arcade
- Soccer/Football
- Bowling
- Shuffleboard
- Billiards/Pool

SPECIAL EFFECTS

- Mirror Balls
- Bubble Machines
- Fog Machines
- Signs: Computerized Psychedelic Illumination

VIDEO

- Slides
- Films
- Videotape
- Large Screen TV
- TV Projectors
- Video Recorders
- Slide Projectors
- Screens
- Special Effects
- Liquid Projectors
- Projector Attachments

LIGHTING

- Chasers/Sequencers
- Color Organs
- Dimmer Boards
- Strobes
- Lasers
- Ultraviolet/Blacklight
- Spot
- Follow Spot
- Track
- Strip

AUDIO

- Mixers
- Portable DJ units
- Amplifiers
- Pre-amplifiers
- Tuners
- Receivers
- Speakers
- Turntables
- Tonearms
- Phono cartridges
- Styli-Pickup
- Tape Recorders
- Microphones
- Equalizers
- Noise Reducers
- Volume Expanders
- Bass Boosters
- Mid-range/Tweeter Expanders
- Decoders/Demodulators
- Headphones
- Jukeboxes

Metro 700

• Continued from page 45

open one night a week as a members-only key club.

The Metro 700 name comes from the club's location at 700 Hempstead Turnpike, and "Metro," says Camarda, is the name because though Long Island is mostly suburban, the club's location in the middle of populous Nassau County puts it in the center of a metropolitan community.

When Camarda first decided to buy the club two years ago it was called Jupiter's, which later became Guy's & Doll's. Long Island's first teen disco. When that fad faded Camarda came in to turn it into a "nightclub for big kids."

"I designed the club myself," says Camarda. "Then I eliminated the decorator. I did not hire a general contractor after I gutted the place and began rebuilding. That eliminated three very expensive people. But it still cost half a million to put it all together."

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Jazz

History Of Jazz Cooks For TV

'JazzAmerica' Producers Shooting For Series On PBS

By SAM SUTHERLAND

LOS ANGELES—An ambitious history of jazz now in development as a possible series for PBS is being groomed not only as a "definitive" chronicle of the genre, but as the basis for home video and LP spinoff ventures.

"JazzAmerica," now in preproduction here through PBS affiliate KCET-TV, is being launched by JazzAmerica, Ltd. partners Paul Rosen and Dick Reed and executive producer Jeanne Mulcahy as a 4½ hour package of specials. But all three are already looking well beyond that initial set of four segments which, if approved by financial backers ARCO and the National Endowment for the Arts, would gain a new three-year budget of \$7 million, earmarked for full series stature via PBS.

A companion series of radio broadcasts for National Public Ra-

dio is also pending response to the initial segments, which will kick off with a 90-minute opener and three one-hour shows built around four concerts being filmed by the company.

Even with the projected 50-odd PBS segments and 75 NPR slots part of the jackpot, Rosen and Reed say they're already huddling with video software and cable production entities who've expressed interest in the series' potential as a "narrow-cast" natural. With recent "cultural" cable ventures and programming strategies for the coming videodisk market touting programs tailored for small but upscale consumers, JazzAmerica Ltd. is bullish on the prospect of multi-media exploitation for the concept.

"KCET and ourselves were working on the notion separately, and accidentally found out about each

other's plans." Rosen told Billboard. "So we agreed to merge forces for the series."

With JazzAmerica adding its own financial clout to the WEA and ARCO interests, the initial shows began to take shape. Production begins Feb. 16 with a Lincoln Center performance by Dizzy Gillespie, fronting a "dream band" including Milt Jackson, Jon Faddis, Benny Powell, Slide Hampton, Pepper Adams, Jimmy Heath, John Lewis, Grady Tate and other veterans. Max Roach will perform as a special guest on that date.

A second Gillespie performance, slated for Feb. 25 at Concerts By the Sea in Redondo Beach, Calif., will also be filmed. Vocalist Jon Hendricks has recently committed to a performance with Gillespie for the series.

With percussionist Roach to be captured at Blues Alley in Washington, D.C., March 2, and saxophone stylist Gerry Mulligan the most recent addition to the performing roster via his own slot and the Lincoln Center show, KCET producers Mulcahy and Gorman, who also secured the ARCO and NEA funding prior to JazzAmerica's entry, now reportedly have all the creative elements for the initial package.

Rosen says LP recording talks are just now starting. While the lengthening list of talent will make mutual agreement a must, Rosen said the free agent status for the acts involved should minimize any external managerial or legal hurdles.

Beyond the footage emanating from the upcoming concerts, the project's producers have also screened "thousands of hours" of documentary jazz footage, providing them with what Rosen feels is one of the most comprehensive overviews of available jazz film extant.

Rosen, a former jazz drummer, says the series' future may be bright even if ARCO and NEA decide against full funding: with PBS likely to air the basic package in either case, JazzAmerica Ltd. already has an alternative 24-segment tv plan, and would undertake financing itself.

Carnegie Sets Shows

NEW YORK—As part of its 90th anniversary celebration, Carnegie Hall with George Wein will present three Kool Supernights, as a series of historic jazz concerts March 6, 13 and 20.

The first on March 6 will recreate a 1928 concert organized by blues composer W.C. Handy. Among the featured artists for this program of jazz, blues and spirituals will be vocalists Carrie Smith and Bobby Short, pianist Don Shirley, the Jubilee Handy Orchestra led by Dick Hyman and Handy's daughter, Katharine Handy Lewis, who sang in the original 1928 concert.

The second program on March 13, stars the Chick Corea Quartet with Dizzy Gillespie. The final concert will be a gala salute to Count Basie on March 20, which will feature Basie and his orchestra as well as Sarah Vaughan and Joe Williams.

Tickets for the first two concerts range from \$8 to \$15, with the Basie concert scaled slightly higher.

IN L.A. JUNE 20-21

Count Basie Headlining 1981 Playboy Jazz Fest

• Continued from page 29

prepare a different show for each of the two nights, and is expected to perform with other acts on the bill during his segments. The promoter also said that keyboard veteran and frequent fusion purveyor Herbie Hancock will depart from his more commercial vein by appearing with what Wein called "a VSOP Two" ensemble, alluding to Hancock's breakaway acoustic jazz tour of several years back.

Tony Williams, who drummed with that package, has already committed to Hancock's Playboy date, and Hancock is reportedly conferring with bassist Ron Carter to convince him to rejoin as well. Although Wayne Shorter, tenor and soprano sax player on the original VSOP tour, will be at the concerts as a member of Weather Report, his participation in Hancock's set is "uncertain."

The Crusaders, who've successfully headlined the Bowl on their own, are shelving plans for an '81

appearance there in order to join the festival bill, Wein said.

Other veteran players being eyed for possible slots on the final schedule include Woody Herman and his current edition of the Young Thundering Herd, Stan Getz or Gato Barbieri as additions to the lineup of reed stylists and Terry Gibbs and Buddy DeFranco in the big band sector.

One index to the popularity of last year's billings was uncovered by Playboy's Cooper, who noted that while tickets were made available three months prior to the dates, the promoters still drew impatient criticism from prospective concertgoers in the weeks following the first newspaper ads.

To avert that reaction this year, Cooper said Playboy will accept ticket reservations at its Los Angeles headquarters at 8560 Sunset Blvd., prior to box office availability from April 1 on.

FEBRUARY 14, 1981 BILLBOARD

Survey For Week Ending 2/14/81

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	13	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	27	29	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284
	2	15	CARNAVAL Spyro Gyra, MCA MCA-5149	27	26	21	HOW'S EVERYTHING Sadao Watanabe, Columbia CZX 36818
	3	9	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	★	38	2	GOTHAM CITY Dexter Gordon, Columbia JC 36853
	4	8	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	29	28	51	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
	5	17	INHERIT THE WIND Wilton Felder, MCA MCA-5144	30	29	23	BADDEST Grover Washington Jr., Motown M9-940A2
	6	28	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	31	30	14	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
★	20	2	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	32	32	18	VICTORY Narada Michael Walden, Atlantic SD 19279
	8	16	80/81 Pat Metheny, ECM ECM 2-1180 (Warner Bros.)	33	31	26	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
	9	14	MR. HANDS Herbie Hancock, Columbia JC 36518	34	35	28	ROUTES Ramsay Lewis, Columbia JC 36423
	10	18	FAMILY Hubert Laws, Columbia JC 36396	35	34	20	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
	11	18	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	36	36	6	AUTUMN BLOW Sadao Watanabe, Inner City IC 6064
	12	8	REAL EYES Gil Scott-Heron, Arista AL 9540	37	37	11	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	13	13	ODORI Hiroshima, Arista AL 9541	38	33	6	PEACEFUL HEART, GREAT SPIRIT Chico Freeman, Contemporary 14005
	14	17	TOUCH OF SILK Eric Gale, Columbia JC 36570	39	39	26	QUINTET '80 David Grisman, Warner Bros. BSK 3469
	15	32	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	40	40	13	USE THE STAIRS Stanley Turrentine, Fantasy F-9604
	16	34	THIS TIME Al Jarreau, Warner Bros. BSK 3434	41	42	19	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
	17	19	SEAWIND Seawind, A&M SP-3113	42	NEW ENTRY		DIGITAL AT MONTREUX 1980 Dizzy Gillespie, Pablo D 2308226
	18	9	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)	43	43	4	GOZAME PERO YA Cal Tjader, Concord Jazz CJP 130
	19	14	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747	44	44	35	INFLATION Stanley Turrentine, Elektra 6E-269
	20	32	H Bob James, Tappan Zee/Columbia JC 36422	45	NEW ENTRY		SAVANNA HOT LINE Native Son, MCA MCA 5157
	21	15	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)	46	46	15	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
	22	31	LOVE APPROACH Tom Browne, Arista/GRP 5008	47	49	3	THE HOT CLUB OF FRANCE Django Reinhardt, Inner City IC 1104
	23	47	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	48	48	9	I'VE ALWAYS WANTED TO DO THIS Jack Bruce And Friends, Epic JE36827
	24	11	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)	49	45	3	EVIDENCE Steve Khan, Arista/Novus AN 3024
	25	14	NIGHT SONG Ahmad Jamal, Motown M7-945R1	50	50	4	REQUIEM Lennie Tristano, Atlantic SD-2-7003

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

Survey For Week Ending 2/14/81

Billboard® Special Survey Hot Latin LPs

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N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	CARLOS Y JOSE El chubasco TH 2099	1	JULIO IGLESIAS Hey CBS 50302
2	EMMANUEL Intimamente Arcano 3535	2	CAMILO SESTO Amaneciendo Pronto 1086
3	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	2	ESTELA NUNEZ Demasiado amor Pronto 1079
4	JOSE LUIS RODRIGUEZ Atrevete TH 2095	4	CARLOS Y JOSE El chubasco TH 2099
5	JULIO IGLESIAS Mi vida en canciones CBS 50301	5	EMMANUEL Intimamente Arcano 3535
6	ESTRELLAS DE ORO Vol #3 Telediscos 1013	6	YURI Esperanzas Profono 3036
7	CAMILO SESTO Amaneciendo Pronto 1086	7	LOS BONDADOSOS Hoy Le quiero tanto Anahuac 4910
8	JUAN GABRIEL Con mariachi Pronto 1080	8	JUAN GABRIEL Recuerdos Pronto 1076
9	JULIO IGLESIAS Hey CBS 50302	9	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021
10	RAMON AYALA Pistoleros famosos Fredy 1185	10	LOS HERMITANOS CBS 20441
11	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	11	LA MIGRA Amargo dolor Mar Int. 111
12	ROBERTO CARLOS Grandes exitos CBS 12303	12	LOS HUMILDES Mas de lo que merecias Fama 595
13	LOS MUECAS Por las parrandas CBS 20403	13	ESTRELLAS DE ORO Vol #3 Telediscos 1013
14	NAPOLEON Lena verde Rafi 9079	14	JUAN GABRIEL Con mariachi Pronto 1080
15	LA MIGRA Negra cruz Mar Int. 120	15	LUPITA D'ALELIO Inocente pobre amiga orfeon 16044
16	RAY CONNIFF CBS 10312	16	RIGO TOVAR Con mariachi Profono 3034
17	LOS JONICS Solo baladas Atlas 5074	17	CHELO Puros boleros Musart 1790
18	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	18	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
19	LOS SOLITARIOS Porque no se de ti Perless 2167	19	RAMON AYALA Mas musica brava Fredy 1178
20	CAMILO SESTO Horas de amor Pronto 1071	20	JOSE LUIS RODRIGUEZ Atrevete TH 2095
21	LOS FELINOS El show Musart 10813	21	ROBERTO CARLOS Grandes exitos CBS 12303
22	JUAN GABRIEL Recuerdos Pronto 1076	22	LA REVOLUCION DE EMILIANO ZAPATA Como te extraño Profono 3029
23	CHELO Puros boleros Musart 1790	23	LOS MELODICOS Amparito Discolandia 8475
24	LOS BUCKYS Profono 3024	24	JULIO IGLESIAS Mi vida en canciones CBS 50301
25	CONJUNTO CLASICO Felicitaciones Lo mejor 802	25	NAPOLEON Lena Verde Rafi 9079

USE GROWS IN NASHVILLE

Independent Engineers Learning Freelancing's Benefits, Pitfalls

• Continued from page 35

mates a staff average of \$10 to \$15 an hour. "It's awfully hard to get a gig in Nashville as an engineer," Sherrill says. "If I leave town, there are 50 other guys ready to take my place. It's tight to get in, but once you do you've pretty well got it made."

Indie Gene Eichelberger says he gets \$400 to \$500 a day for his services and, on some projects, is given a percentage of the retail album sales. He is the only Nashville freelancer who reports this option, although, again, it is common enough in other recording centers.

Among Eichelberger's clients are Norbert Putnam, Turley Richards, Tony Brown, Bud Reneau and Stan Silver. He says he got into freelancing mostly through "out of town" clients not linked to country music.

Conlee Joins Grand Ole Opry

NASHVILLE—MCA artist John Conlee has joined the Grand Ole Opry and made his debut as a cast member Feb. 6. Conlee is the first addition to the Opry since Larry Gatlin was added in 1976.

Since breaking into the country charts with "Rose Colored Glasses" in 1978, Conlee has gone on to score with such hits as "Lady Lay Down," "Back Side Of Thirty," and "Friday Night Blues." His "What I Had With You" is at a starred 26 on this week's Hot Country Singles chart.

Blue Sky Handling Reeves Special

NASHVILLE—"Jim Reeves—A Legend Then And Now" is being distributed for its first full year through Blue Sky Productions. Geared toward country audiences, the special is being offered to 1,500 large and small markets nationwide.

The six-hour special presents Reeves' life story, incorporating his hit songs and interviews with close associates, including Chet Atkins, Floyd Cramer, Billy Walker and Tom Perryman, Reeves' long-time business associate.

"An engineer helps produce a record," Eichelberger notes. "He comes up with new ideas, new sounds—he helps out everybody. So he should have some of a producer's rights—like a percentage. I'm talking about a point or a half-a-point."

Eichelberger acknowledges that a freelancer may be out of work for long periods. "Sure, there are months when you don't work. But you can use the rest. If a guy's good, he doesn't have to worry about finding work."

The difference in pay between themselves and the indies is a sore point for staff engineers, admits David McKinley, chief engineer for Woodland Sound Studios. "All of a sudden," he says, "we're in a situation where in-house is doing most of the labor—but not receiving the money or the credit. As far as skill goes, there is no difference between staff and independent."

McKinley contends that staff engineers still do "90%" of the work that the indies get total credit for. "Most of them show up about 15 minutes before the session starts," he says, "and we're supposed to second guess them on microphone placement and positioning the players."

The low-to-modest pay scale for staffers, McKinley says, arises from the fact that "everybody wants to be an engineer. The market is flooded. I must have 50 resumes—good ones—in my desk right now."

Woodland manager Glenn Snoddy thinks the indie salary claims are overstated and oversimplified. "Independent engineers like to say they make a good deal

more money than staffers—and they do on an hourly basis. But they're paying for all their perks themselves—insurance, hospitalization, retirement, vacation, workmen's compensation. It all mounts up. They may make more, but they have less security."

The impact of the indies is most apparent in the amount of total studio time given over to their sessions—35% at Soundshop, 40% at Creative Workshop and 50% at Sound Emporium. Creative's Brent Maher says his company will soon open a second studio that will be devoted almost entirely to indie projects.

Other prominent studios do relatively little business with outsiders. LSI, which has three staff engineers, and Columbia, which has 11, each say that independents use only 5% to 10% of their studio time.

An active freelancer may be able to get studios to lower their hourly rate for his clients. Ladd says that most of the studios he works with will knock \$30 an hour off the usual rate. Craig Deitschmann, manager of Soundshop, says he doesn't reduce his rates "because we still have to have a babysitter here." He explains that the term "babysitter" betrays no prejudice toward indies—just the implication that someone not familiar with his studio has to be paired with someone who is.

Chip Young, owner of Young-Un Sound, says his lowering of rates depends on the amount of time the indie wants to book. Woodland also reduces rates for indies who bring in new business.

Norm Anderson, manager of sales and studio operation at Columbia, reports that indies who use that studio are required to have a backup engineer from the staff. He says he would "rather not comment" on the question of reduced rates.

Fulfilling the various requirements of different independents, concludes Woodland's McKinley, demands an especially well-equipped and well-staffed studio. "You've got to be top-notch and completely up-to-date in your knowledge," he says. "If the reputation gets out that you can cater to an indie, then it's assumed that you've got a first-class facility."

Hartford, Seeger Headline Benefit

NASHVILLE—John Hartford and Mike Seeger headlined a benefit concert for the Southern Grass Roots Revival Project, Jan. 30, at the Exit/In.

Appearing also were folk performers Jane Sapp, Johnny Shines, and Frazier Moss.

Anne Romaine, who heads the project, said that benefit funds are used to showcase authentic Southern folk music at such places as public schools, civic concerts, and prisons.

Ballad For Titanic

NASHVILLE—The theme song for "Search For The Titanic," a documentary movie, has been completed. Entitled "Ballad Of The Titanic," the song will be distributed on the Titanic label when the film is generally released. The documentary, which features Orson Welles as narrator, premiered in Abilene, Tex., in mid-January.



STAGE RIDERS—Rounder artists Riders In The Sky take their cowboy music to the stage here for a taping of "Austin City Limits." Fred LaBour is on bass, Doug Green on guitar and Woody Paul on fiddle.

Bureau Offering Package of 6 Acts

NASHVILLE—Atlas Artists Bureau is offering promoters a "Country Music Hall of Fame Super Package Show." The package consists of Roy Acuff, Jimmy Davis and the Jimmy Davis Singers, the Pee Wee King-Red Stewart Show, the Kitty Wells-Johnny Wright Show and Ernest Tubbs and the Texas Troubadours.

Atlas president Haze Jones says the promotion has just gotten under-

way, and that no bookings have been secured yet for the total package. He explains that portions of the package will also be booked under the Hall of Fame banner. During the summer and fall, he adds, it would be difficult to secure all the artists at any one time.

Jones says the Hall of Fame project follows the same format as the "Masters Festival" series packaged last year by X. Cosse. It featured Tubbs, Wells and Wright, Bobby Wright, Ferlin Husky and Kenny Price and toured as a group in February, November and December. The Troubadours served as backup band for Price and Husky.

According to Jones, the Masters package sold for "under \$10,000" a performance. He said the Hall of Fame group might bring down a slightly larger fee—but that any three of the acts would probably sell as a package for under \$10,000.

Blocks of these veteran entertainers, Jones asserts, are less expensive for a promoter to buy than one solo artist who has had three or four recent chart singles. "I think they're going to price themselves out of business," he adds.

Promoters who use the Hall of Fame package must put up 50% of the cost at the time the deal is made, Jones says.

Atlas Artists work with the different performers' booking agencies in marketing the show.

EDWARD MORRIS

Agency Opens

MOORESVILLE, N.C.—Nashville East Booking Agency, a division of National Talent Inc., has opened here. Headed by Mitch Parker and Jack Safrit, the agency is currently booking several groups, including Justin Creek and the Tennessee River Band. Colt Promotions, another division of National Talent, is expanding its services to include record distribution. The address for all National Talent operations is: P.O. Box 978, Mooresville, N.C. 28115. (704) 663-4892.

First For Clower

NASHVILLE—Jerry Clower recently became the first country comedian to appear at the five-tier Executive Inn in Owensboro, Ky. It was also the first club appearance for the veteran MCA performer.



GRAND NEW—John Conlee, left, recent addition to the Grand Ole Opry, chats with fellow MCA and Opry artist Bill Anderson. The two were taping a segment for "Backstage At The Opry," which Anderson hosts.

Chart Fax

By ROBYN WELLS

Charly McClain scores her first No. 1 song as "Who's Cheatin' Who" climbs to the top of Billboard's Hot Country Singles chart. It is also the first No. 1 tune for producer **Larry Rogers**. Other top 10 numbers for McClain include "That's What You Do To Me," which peaked at 8 in 1978 and "Men," which reached 7 in 1980.

The **Bellamy Brothers** make an amazing 16 place jump to superstar 6 with "Do You Love As Good As You Look." More upward movement in the top 10 includes **Mel Tillis** at starred 2 with "Southern Rains," **Dottie West** at starred 3 with "Are You Happy Baby" and **Earl Thomas Conley** at starred 8 with "Silent Treatment." Moving into the top 10 are **Lacy J. Dalton** at starred 9 and **Glen Campbell** at starred 10.

"Love Is Fair"/"Sometime, Somewhere, Somehow" propels **Barbara Mandrell** forward 28 spaces to superstar 39. Sharing 22 spot jumps are **Debbi Boone** and **Crystal Gayle**, moving to superstar 46 and superstar 47, respectively. **Don McLean** continues his country chart success, leaping 20 notches to superstar 40 with "Crying." Going ahead 19 paces to superstar 58 is **Gene Watson**, while **Dave & Sugar** move ahead 18 places to superstar 55. "I Remember You" takes **Slim Whitman** to starred 62, a 16 place jump. Rounding out this week's prime movers are **Brenda Lee**, **Joe Stampley**, **Conway Twitty** and **Loretta Lynn**, the **Eagles** and **Marty Robbins**.

Johnny Lee smashes into the charts at starred 29 with "Pickin' Up Strangers." This easygoing cowboy keeps making high debuts on the country chart—"One In A Million" entered at starred 30 while "Lookin' For Love" bowed at starred 66. Both songs reached No. 1. **Alabama** ignites at starred 34 with "Old Flame," a **Mac McAnally** standard. "A Headache Tomorrow (Or A Heartache Tonight)" puts **Mickey Gilley** on the chart at starred 53. **Merle Haggard** enters at starred 74 with "Leonard," a self-penned, innovative tribute. **Billy "Crash" Craddock** debuts

at starred 77, followed by **Ray Stevens** at starred 79 and **Mundo Earwood** at starred 80 with "Blue Collar Blues." **Charlie Rich** leads the remaining new entries, followed by **Billy Parker**, Grammy-nominee **George Burns**, **Wyvon Alexander** and **Ann J. Morton**.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

FRUSTRATION—**Wyvon Alexander** (Gervasi)—WHIM-AM, East Providence, R.I.; WKSJ-FM, Mobile; KCEY-AM, Modesto; WYNK-AM, Baton Rouge; WYDE-AM, Birmingham; WDEN-AM, Macon; KUUY-AM, Cheyenne; WAXX-FM, Eau Claire; KBBQ-AM, Ventura, Calif.; WCBX-AM, Eden, N.C.; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.

WILLIE, WON'T YOU SING A SONG WITH ME—**George Burns** (Mercury)—KGEM-AM, Boise; KYNN-AM, Omaha; KOYN-AM, Billings; WGTO-AM, Cypress Gardens; KNIX-AM, Phoenix; KWMT-FM, Ft. Dodge, Iowa; KMPS-AM, Seattle; KYNK-AM, Baton Rouge; WPNX-AM, Columbus, Ga.; WIRK-FM, West Palm Beach; WDAF-AM, Kansas City, Mo.; WCBX-AM, Eden, N.C.

BUBBLING UNDER THE TOP 100:

101—**MY SONG DON'T SING THE SAME**—**Kris Carpenter** (Door Knob)

102—**I WANT TO SEE ME IN YOUR EYES**—**Gene Kennedy & Karen Jeglum** (Door Knob)

103—**THE LOVE THAT WENT AWAY**—**Jim Weatherly** (Elektra)

104—**YOU ARE THE ONE**—**Sligo Studio Band** (GBS)

105—**BEETHOVEN WAS BEFORE MY TIME**—**Jerry Dycke** (Churchill)

LP CHART ACTION:

Dolly Parton gains the top spot on the LP chart with "9 To 5 And Odd Jobs." This is the first non-greatest hits package to attain the No. 1 position since "Honeysuckle Rose" ended its six-week tenure back in early November. Starred contenders in the top 10 include **Eddie Rabbitt's** "Horizon" at starred 3 and the soundtrack from "Any Which Way You Can" at starred 10.

Country Singles A-Z

A Headache Tomorrow (Or A Heartache Tonight)..... 53	Gettin' Over You..... 61	Reachin' For Freedom..... 81
A Loser's Night Out..... 37	Girls, Women And Ladies..... 69	Ready For The Times To Get Better..... 43
Angel Flying Too Close To The Ground..... 16	Giving Up Easy..... 76	Rockabilly Rebel..... 95
Any Way You Want Me..... 58	Guitar Man..... 18	Seven Bridge Road..... 56
Any Which Way You Can..... 10	Have Another Drink..... 99	She's A Friend Of A Friend..... 67
Anything But Yes Is Still No..... 25	Have You Ever Seen The Rain..... 85	Silent Treatment..... 8
Are You Happy Baby..... 3	Hillbilly Girls With The Blues..... 9	Somebody's Knockin'..... 68
Are We Dreamin' The Same Dream..... 82	Honky Tonk Saturday Night..... 84	Somethin' On The Radio..... 28
Be My Lover, Be My Friend..... 100	I Don't Want To Know Your Name..... 75	S.O.S..... 73
Better Side Of Thirty..... 87	I Feel Like Loving You Again..... 54	Southern Rains..... 2
Beautiful You..... 41	I Have A Dream..... 32	Take It Easy..... 47
Blue Collar Blues..... 80	I Just Want To Be With You..... 70	Texas Women..... 27
Can I See You Tonight..... 14	I Keep Coming Back/True Life Country Music..... 5	Thirty-Nine And Holding..... 24
Carolina (I Remember You)..... 60	I Love A Rainy Night..... 64	Too Long Gone..... 45
Completely Out Of Love..... 66	I Remember You..... 62	20/20 Hindsight..... 52
Countryfied..... 50	I Think I'll Just Stay Here And Drink..... 94	Two Out Of Three Ain't Bad..... 97
Cow Patti..... 96	If Drinkin' Don't Kill Me (Your Memory Will)..... 22	Wandering Eyes..... 20
Crying..... 40	I'll Be There (If You Ever Want Me)..... 4	What I Had With You..... 26
Cup Of Tea..... 15	I'm Gonna Love You Back To Loving Me Again..... 31	What's New With You..... 17
Dixie Man..... 36	It Took Us All Night Long To Say Goodbye..... 71	When It's Just You And Me..... 92
Dixie Road..... 65	It's A Heartache..... 55	Whiskey Heaven..... 98
Do You Love As Good As You Look..... 6	It Was You..... 77	Who's Cheatin' Who..... 1
Don't Look Now (But We Just Fell In Love)..... 13	I've Loved Enough To Know..... 89	Willie Jones..... 19
Don't You Ever Get Tired (Of Hurting Me)..... 11	Killin' Time..... 12	Willie, Won't You Sing A Song With Me..... 88
Down To My Last Broken Heart..... 63	Leonard..... 74	Without Love..... 78
Drifter..... 21	Livin' Together (Lovin' Apart)..... 86	Yellow Pages..... 30
Every Now And Then..... 44	Love's Fair/Sometime, Somewhere, Somehow..... 39	You Better Move On..... 49
Following The Feeling..... 48	Lovin' What Your Lovin' Does To Me..... 38	Your Good Girl's Gonna Go Bad..... 23
Fool That I Am..... 72	My Turn..... 57	Your Memory..... 42
Frustration..... 90	New York Cowboy..... 83	You're The Reason God Made Oklahoma..... 33
	9 To 5..... 59	You've Got The Devil In Your Eyes..... 93
	1959..... 7	
	Nobody's Fool..... 51	
	Old Flame..... 34	
	One More Last Time..... 79	
	Peace Of Mind..... 35	
	Perfect Fool..... 46	
	Pickin' Up Strangers..... 29	
	Rainin' In My Eyes..... 91	

Two albums make giant strides their second week on the country chart—**Hank Williams Jr.** leaps 31 notches to superstar 20 with "Rowdy" as **Terri Gibbs** jumps 23 places to superstar 23 with her debut LP, "Somebody's Knockin'." **Jerry Lee Lewis** debuts at starred 44 with "Killer Country," while **Glen Campbell** enters at starred 49 with "It's The World Gone Crazy."

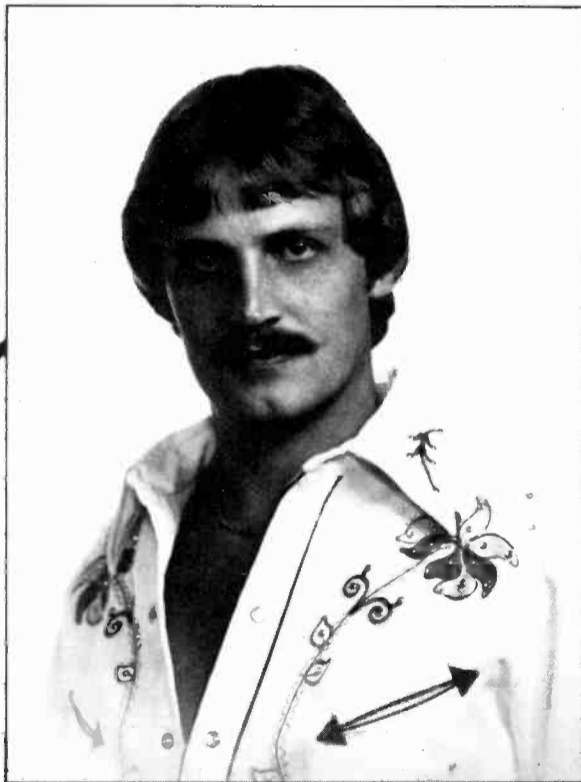
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Billboard[®] Hot Country Singles[™]

Survey For Week Ending 2/14/81

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FEBRUARY 14, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	12	WHO'S CHEATIN' WHO—Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	★	36	41	DIXIE MAN—Randy Barlow (K. Bell, T. Skinner, J.L. Wallace) Paid 116 (Hall-Clement, BMI)	69	51	15	GIRLS, WOMEN AND LADIES—Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)		
★	4	10	SOUTHERN RAINS—Mel Tillis (R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	★	37	39	A LOSER'S NIGHT OUT—Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Temar, ASCAP/Hinsdale, BMI)	70	53	12	I JUST WANT TO BE WITH YOU—Sammi Smith (R. Murrah), Sound Factory 425 (Magic Castle/Blackwood, BMI)		
★	6	10	ARE YOU HAPPY BABY?—Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)	★	38	50	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	71	54	11	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE—Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall-Clement/Maplehill/Vogue, BMI)		
★	4	5	I'LL BE THERE (If You Ever Want Me)—Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubb, BMI)	★	39	67	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chees, ASCAP)	72	74	3	FOOL THAT I AM—Rita Coolidge (B. Roberts, C.B. Sager), A&M 2281 (Unichappel/Begonia/Melodies/Fedora, BMI)		
★	5	1	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC—Razzy Bailey (J. Slate, J. Hurt, L. Keith, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP)	★	40	60	CRYING—D. McLean (R. Orbinson, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	73	75	4	S.O.S.—Johnny Carver (B. Anderson, S. Anderson, B. Ulvaeus), Tanglewood 1905 (Countless, BMI)		
★	22	5	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)	★	41	3	BEAUTIFUL YOU—The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)	★	74	NEW ENTRY	LEONARD—Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)		
★	7	8	1959—John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	★	42	7	YOUR MEMORY—Steve Wariner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)	★	75	81	2	I DON'T WANT TO KNOW YOUR NAME—Glen Campbell (M. Smotherman), Capitol 4959 (Seventh Sun, ASCAP)	
★	9	14	SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	★	43	45	READY FOR THE TIMES TO GET BETTER—Joe Sun (A. Reynolds), Ovation 1162 (Aunt Polly's, BMI)	★	76	55	17	GIVING UP EASY—Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	
★	11	10	HILLBILLY GIRL WITH THE BLUES—Lacy J. Dalton (L.J. Dalton), Columbia 11-11410 (Algee, BMI)	★	44	57	EVERY NOW AND THEN—Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)	★	77	NEW ENTRY	IT WAS YOU—Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)		
★	13	13	ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI)	★	45	52	TOO LONG GONE—Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)	★	78	79	4	WITHOUT LOVE—Johnny Cash (N. Lowe), Columbia 11-11424 (Flangent Visions, ASCAP)	
★	11	12	DON'T YOU EVER GET TIRED (Of Hurting Me)—Willie Nelson & Ray Price (H. Cochran), Columbia 11-11405 (Tree, BMI)	★	46	68	PERFECT FOOL—Debbi Boone (D. Pfeiler), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)	★	79	NEW ENTRY	ONE MORE LAST CHANCE—Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)		
★	14	12	KILLIN' TIME—Fred Knoblock and Susan Arton (J. Harrington, J. Penning), Scollis Bros. 609 (Flowering Stone, ASCAP)	★	47	69	TAKE IT EASY—Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	★	80	NEW ENTRY	BLUE COLLAR BLUES—Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)		
★	15	11	DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)	★	48	10	FOLLOWING THE FEELING—Moe Bandy & Judy Bailey (C. Craig), Columbia 11-11395 (Screen Gems-EMI, BMI)	★	81	84	2	REACHIN' FOR FREEDOM—Ron Shaw (R.L. Smith), Pacific Challenger 1639 (Moonridge, ASCAP)	
★	16	9	CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	★	49	18	YOU BETTER MOVE ON—George Jones and Johnny Paycheck (A. Alexander), Epic 19-50949 (Deva, BMI)	★	82	NEW ENTRY	ARE WE DREAMIN' THE SAME DREAM—Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)		
★	17	9	CUP OF TEA—Rex Allen Jr. and Marge Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	★	50	23	COUNTRYFIED—Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)	★	83	83	2	NEW YORK COWBOY—Nashville Superpicker (R. Murrah), Sound Factory 002 (Magic Castle/Blackwood, BMI)	
★	19	6	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	★	51	24	NOBODY'S FOOL—Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/Van Hoy/Unichappel/Cross Keys, BMA; ASCAP)	★	84	86	2	HONKY TONK SATURDAY NIGHT—Becky Hobbs (M.R. Martin, B. Hobbs), Mercury 57041 (Al Gallico/Songbreaker/Mike Martin, BMI)	
★	21	9	WHAT'S NEW WITH YOU—Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	★	52	58	20/20 HINDSIGHT—Billy Larkin (T. Gemeiner, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)	★	85	87	2	HAVE YOU EVER SEEN THE RAIN—Pam Hobbs (J.C. Fogerty), 50 States 79 (Londora, BMI)	
★	26	5	GUITAR MAN—Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	★	53	NEW ENTRY	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	★	86	88	2	LIVIN' TOGETHER (Lovin' Apart)—Bobby G. Rice (B. Morrison, M. Welch), Sunbird 7558 (Southern Nights, ASCAP)	
★	19	20	WILLIE JONES—Bobby Bare (C. Daniels), Columbia 11-11408 (Dama Sutra/Hat Band, BMI)	★	54	34	I FEEL LIKE LOVING YOU AGAIN—T.G. Sheppard (B. Braddock, S. Throckmorton), Warner/Curb 49615 (Tree, BMI)	★	87	NEW ENTRY	BETTER SIDE OF THIRTY—Billy Parker (J. McFarland), Oak 47565 (Calente, ASCAP)		
★	28	8	WANDERING EYES—Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)	★	55	73	IT'S A HEARTACHE—Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)	★	88	NEW ENTRY	WILLI, WON'T YOU SING A SONG WITH ME—George Burns (G. Sutton), Mercury 57045 (Rodeo Cowboy, BMI)		
★	27	5	DRIFTER—Sylvia (D. Pfimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chees, ASCAP)	★	56	66	SEVEN BRIDGES ROAD—Eagles (S. Young), Asylum 47100 (Irving, BMI)	★	89	56	8	I'VE LOVED ENOUGH TO KNOW—Jim Rushing (J. Rushing, F. Koller), Ovation 1161 (Blue Lake, BMI)	
★	31	5	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	★	57	64	MY TURN—Donna Hazard (L. Chiriacka, J. Huguely), Excelsior 1004 (Unichappel, BMI/Chappell, ASCAP)	★	90	NEW ENTRY	FRUSTRATION—Wywen Alexander (W. Alexander), Gervasi 633 (IRDA) (Gervasi, BMI)		
★	29	6	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	★	58	77	ANY WAY YOU WANT ME—Gene Watson (L. Oilman), Warner/Viva 49648 (Senor/Cibie, ASCAP)	★	91	59	6	RAININ' IN MY EYES—Miki Mori (P. Garrett), Starcom 1001 (Velvet Apple, BMI)	
★	32	5	THIRTY NINE AND HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	★	59	42	9 TO 5—Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fanfare, BMI)	★	92	61	13	WHEN IT'S JUST YOU AND ME—Kenny Dale (K. O'Dell), Capitol 4943 (House Of Gold, BMI)	
★	25	10	ANYTHING BUT YES IS STILL NO—Stephanie Winslow (L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI)	★	60	44	CAROLINA (I Remember You)—Charlie Daniels Band (C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards), Epic 19-50955 (Hat Band, BMI)	★	93	NEW ENTRY	YOU'VE GOT THE DEVIL IN YOUR EYES—Ann J. Morton (S. Milete, W. Ellis), Prairie Dust 8004 (Ann Extra, BMI/Kayfey, SESAC)		
★	33	4	WHAT I HAD WITH YOU—John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	★	61	46	GETTIN' OVER YOU—Tim Rex and Oklahoma (C.L. Rutledge), Dee Jay 107 (Big Crush/Phon, SESAC)	★	94	62	17	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	
★	36	2	TEXAS WOMEN—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	★	62	78	I REMEMBER YOU—Slim Whitman (J.H. Mercer, V. Schertzing), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)	★	95	63	6	ROCKABILLY REBEL—Orion (R.S. Bloomfield), Sun 1159 (Magnet, ASCAP)	
★	35	4	SOMETHIN' ON THE RADIO—Jacky Ward (P. McManes), Mercury 57044 (Music City, ASCAP)	★	63	47	DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)	★	96	65	6	COW PATTI—Jim Stafford (J. Stafford), Warner/Viva 49611 (Senor/Cibie, ASCAP)	
★	NEW ENTRY	PICKIN' UP STRANGERS—Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	★	64	48	15	I LOVE A RAINY NIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave, Briarpatch, BMI)	★	97	72	4	TWO OUT OF THREE AIN'T BAO—J.W. Thompson (J.D. Duncan), NSD 75 (Hitkit, BMI)	
★	30	30	YELLOW PAGES—Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)	★	65	71	DIXIE ROAD—King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)	★	98	80	9	WHISKEY HEAVEN—Fats Domino (C. Crofford, J. Durrill, S. Garrett), Warner/Viva 49610 (Peso/Wallet, BMI)	
★	43	4	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	★	66	76	COMPLETELY OUT OF LOVE—Marty Robbins (M. Robbins), Columbia 11-11425 (Mariposa, BMI)	★	99	82	3	HAVE ANOTHER ORINK—Douglas (R. Davies), Door Knob 80143 (Davray, PRS)	
★	37	5	I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	★	67	70	4	SHE'S A FRIEND OF A FRIEND—The Burrito Brothers (J. Beland, G. Guibeau), Curb/CBS 5402 (Atlantic, BMI)	★	100	85	3	BE MY LOVER, BE MY FRIEND—Mick Lloyd & Jerri Kelly (M. Lloyd), Little Giant 40 (Mick Lloyd, SESAC)
★	38	5	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	★	68	49	19	SOMEBODY'S KNOCKIN'—Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SECAC)					
★	NEW ENTRY	OLO FLAME—Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)											
★	40	4	PEACE OF MIND—Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)										

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



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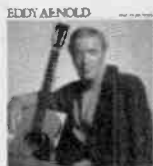


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Billboard 13● _____ Cash Box 18 _____ Record World 15● _____

Ray Stevens — “One More Last Chance” AHL 1-3841 *including the title single*

Billboard 79● _____ Cash Box 76● _____ Record World 74● ^{PB-12170} _____

Dave & Sugar — “Greatest Hits” AHL 1-3915 *includes “It’s A Heartache”* PB-12168

Billboard 55●● _____ Cash Box 64● _____ Record World 64● _____



Nashville Scene

By KIP KIRBY

John Conlee becomes the first new Grand Ole Opry addition since Larry Gatlin joined its roster five years ago, and hints are in the wind that there may be more new members announced soon. Conlee, the 59th member, joins the Opry cast amid some dissension by longtimers who fear their appearances will be cut back during the year to make room for the newcomers. Also, a contract recently negotiated for performers by AFTRA has raised the Opry's operating expenses through higher pay and benefits, which could lead to additional schedule changes. However, many in the industry have been wondering when the Opry would begin implementing its ranks with some of the younger upcoming art-

ists who have made a name for themselves on the charts in the last several years. Conlee's addition is seen as positive encouragement that the Opry will be keeping up with the times once again.

It's doubtful whether "Star Trek" fans know who Slim Whitman is... and vice versa. But that could change now, since a cartoonist named Batiuk featured Slim in several installments of his nationally-syndicated comic strip, "Punky." Whitman (in the cartoon) is the featured headliner at a high school "Star Trek" convention and is mistaken as a Klingon. (But can Klingons sing country music?!) Dolly Parton nearly stole the "Golden Globe"

Awards Show last week when she came out with Lily Tomlin to present two honors. With her customary bubbling good humor, she ad libbed away from the cue cards—and then burst into peals of laughter when she saw what Lily Tomlin was wearing: a black satin jacket embroidered with Dolly's likeness that said, "I'm a fan of Dolly." These days, who isn't?

Gene Watson starts his first West Coast tour as an MCA artist in the middle of March, finishing up two weeks of engagements with an appearance at the Mustang Club in San Diego. . . . George Jones and the Oak Ridge Boys are set to perform on the Grammy Awards Feb. 25—and the Oaks will also make their first visit to the "Tomorrow" Show with Tom Snyder. . . . Reportedly, Eddie Rabbitt's new Miller Beer commercial on tv is causing a wave of requests for Eddie Rabbitt posters to the ad agency who put the spot together.



WOOD WORK—RCA artist Danny Wood puts on the finishing touches to "It Took Us All Night Long," his second single on the label.

Congratulations to Jim Owens, president of Jim Owens Productions, on his new appointment to the Tennessee Film, Tape and Music Commission. Gov. Lamar Alexander made the choice, an apt one considering Owens' numerous successful tv projects from Nashville. Owens has produced such highly-rated syndicated variety shows as "A Concert Behind Prison Walls" and the "Music City News Country Awards."

NARM is welcoming the American hostages back from Iran with its own "gifts of music," a selection of albums released during their imprisonment (Billboard, Feb. 7, 1981). Chosen in the country classification for the 52 freed hostages are "Honeysuckle Rose," "Kenny Rogers Greatest Hits," "Loretta" (Loretta Lynn), Barbara Mandrell's "The Best Of Strangers," and Charlie Daniels' "Full Moon."

Speaking of the hostages, WHN-AM Radio has learned that somehow a few of the captives managed to get a music tape of the station's programming and played it repeatedly during their 444 days in Iran. Their favorite song on the entire tape, the story goes, was Freddy Fender's "Wasted Days And Wasted Nights."

Anyone planning to catch a state fair or two this year will undoubtedly run into recording group the Shoppe along their travels. The group is booked for more than 200 dates already, including numerous appearances at various state fairs. . . . Nashville's favorite native son auto-harp impresario Gove is back from a three-week Australian junket. The Flying Fish artist played Sydney, Melbourne and Canberra, among other places.

In visiting Scene recently were Johnny Lee and Rodney Lay. . . . During a luncheon with syndicated columnist Earl Wilson at Manhattan's famed Russian Tea Room, MDJ artist Stephany Samone was introduced to actors Woody Allen, Roy Scheider and Tony Roberts all at the same luncheon. Samone had just seen Roberts the night before in the Broadway hit play, "They're Playing Our Song."

Nationwide Signs

NASHVILLE — Nationwide Sound Distributors will handle promotion and distribution for Wild Turkey Music, Inc. of Clearwater, Fla. The first single to be released under this agreement is "Mountain Rock Music."

Billboard® Hot Country LPs™

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)
★	2	10	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	★	45	10	THE BEST OF THE KENDALLS The Kendalls, Ovalton OV 1756
	2	17	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072		40	25	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
★	5	31	HORIZON ● Eddie Rabbitt, Elektra 6E-276		41	31	LOOKIN' GOOD Loretta Lynn, MCA 5148
	4	3	GREATEST HITS Ronnie Milsap, RCA AHL1 3772		42	44	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
	5	4	GREATEST HITS ▲ Anne Murray, Capitol S00 12110		43	49	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
	6	6	GREATEST HITS The Oak Ridge Boys, MCA 5150		44	NEW ENTRY	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
	7	7	I BELIEVE IN YOU Don Williams, MCA 5133		45	32	THESE DAYS Crystal Gayle, Columbia JC 36512
	8	8	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378		46	48	REST YOUR LOVE ON ME Conway Twitty, MCA 5138
	9	9	BACK TO THE BARROOMS Merle Haggard, MCA 5139		47	54	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
★	12	10	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499		48	53	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
	11	10	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752		49	NEW ENTRY	IT'S THE WORLD GONE CRAZY Glen Campbell, Capitol S00 12124
	12	14	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002		50	41	ED BRUCE Ed Bruce, MCA 3242
★	20	66	THE BEST OF EDDIE RABBITT ● Elektra 6E 235		51	38	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
	14	11	I AM WHAT I AM George Jones, Epic JE 36586		52	42	FRIDAY NIGHT BLUES John Conlee, MCA 3246
	15	15	RAZZY Razzy Bailey, RCA AHL1 3688		53	56	THE LEGEND OF JESSE JAMES Various Artists, A&M SP 3718
	16	17	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309		54	55	THE WAY I AM Merle Haggard, MCA 3229
	17	16	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644		55	43	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
	18	18	STARDUST ▲ Willie Nelson, Columbia JC 35305		56	58	WAYLON AND WILLIE ▲ RCA AFL1-2686
	19	13	LOVE IS FAIR Barbara Mandrell, MCA 5136		57	63	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
★	51	2	ROWDY Hank Williams Jr., Elektra/Curb 6E 330		58	57	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207
	21	23	SONS OF THE SUN The Belmmy Brothers, Warner/Curb BSK 3491		59	64	OUTLAWS Waylon Jennings, RCA AFL1-1321
	22	25	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571		60	69	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
★	46	2	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173		61	66	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
	24	19	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602		62	68	10th ANNIVERSARY The Statler Brothers, Mercury SRM1 5027
	25	27	ENCORE Mickey Gilley, Epic JE 36851		63	59	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
	26	22	SOUTHERN RAIN Mel Tillis, Elektra 6E 310		64	60	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
	27	24	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476		65	70	KENNY ▲ Kenny Rogers, United Artists LWAK 979
★	39	3	GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488		66	73	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
	29	29	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239		67	71	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★	37	5	URBAN COWBOY II Various Artists/Soundtrack, Full Moon/Epic SE 36921		68	65	DREAMLOVERS Tanya Tucker, MCA 5140
	31	30	HARD TIMES Lacy J. Dalton, Columbia JC 36763		69	47	ALWAYS Patsy Cline, MCA 3263
	32	26	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278		70	67	A WOMAN'S HEART Crystal Gayle, Liberty L00 1080
	33	35	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700		71	52	CLASSIC CRYSTAL Crystal Gayle, Liberty L00 982
	34	34	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760		72	50	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
	35	33	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820		73	62	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
	36	36	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116		74	74	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768
	37	21	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582		75	75	GIDEON ▲ Kenny Rogers, United Artists LDO 1935
	38	28	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492				

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

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LOS ANGELES—MCA Records is seeking \$635,000 in collective damages and documentation for collateral, proffered by producers Harold Aron Landers and Bobby Roberts doing business as Landers-Roberts Enterprises.

The Superior Court complaint alleges the local label made a deal with the producers in August 1979, wherein the plaintiff paid an unidentified advance in return for which the pair were to provide product.

The MCA filing states that in a May 1980 deal the plaintiff released the defendants from certain claims, in return for which Landers and Roberts were to pay \$190,000 on an explicit schedule. The defendants, it's contended, put up two 1971 Mercedes Benz 250 SLs, one 1978 Mercedes Benz 950 SLC and one BMW 3.0 cars, all royalties due from Polydor Records and their take from publishing interests as collateral.

MCA asks the court to rule the defendants must provide ownership documents for the cars, proof of insurance on the cars and MCA's vested interest in the automobiles and account for record royalties. MCA also questions whether the defendants actually own the four cars listed as collateral.

Label Launch

NEW YORK—Audiofidelity Enterprises has formed a subsidiary soul label, Knockout Records. First release, according to Sam Goff, president of the parent firm, is "Make Me Over" by the Escorts, produced by Herschel Dwellingham. The session is shipping in both 7-inch and 12-inch formats.

Carmen LaRosa, marketing vice president and general manager, says that additional product is due soon. National independent promotion for Knockout will be handled out of New York by May James.

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MARTELL FOUNDATION—CBS Records deputy vice president and chief operating officer Dick Asher, designated as this year's recipient of the T.J. Martell Memorial Foundation for Leukemia Research Humanitarian Award, joins last year's recipient, Clive Davis, at the East Coast kick-off luncheon for the Foundation's May dinner. Pictured left to right are Foundation president Tony Martell, Davis, Asher and Dr. James F. Holland of the Mount Sinai Medical Center.

New Companies

Rothstein Music, Ltd., a music publishing company formed by Elyn Rothstein and Sharol Rothstein. First signings are writer/artists Jackie Riolo and Joe Zappa, also signed to Rothstein II Management. Address: 40 Sutton Place, New York 10022. (212) 751-8619.

Phonotones, music publishing arm of The Phone Company, Inc. which is the parent of Eat Records. Recent signings are Erik Lindgren, Marc McHugh and Andy Egendorf. Company has ASCAP affiliation. Address: 400 Essex St., Salem, Mass. 01970. (617) 744-7678.

Candy Apple Records, launched by Dennis Gannage. Label is a subsidiary of World Sound Recording, Inc. Address: 20472 Purlingbrook, Livonia, Mich. (313) 478-3048.

Corey, Canapary & McCullough, formerly the entertainment division of Corey, Canapary and Galanis, started in San Francisco. Company plans to expand its market research operations to include pre and post-production work. Address: 447 Sutter St., San Francisco, Calif. 94108. (415) 397-1202.

Bee/Alexander Productions, a multi-media operation encompassing production, promotion, publishing and management, formed by industry veterans Jimmy Bee and Morey Alexander. First act signed is Robert Winters and Fall. Address: 1100 Glendon Ave., Los Angeles, Calif. 90024. (213) 478-9871.

Roosevelt Lee International, specialists in record promotions, founded to handle public relations and advertising. Address: 3966 Standish Ave., Cincinnati, Ohio 45213. (513) 793-8191.

Rippchord Records has been launched by Artie Ripp, who has been associated with Kama Sutra and Buddah Records. Address: 4852 Laurel Canyon Blvd., Studio City, Calif. 91604. (213) 985-3800.

Top Sound Promotions, to provide national marketing and promotion for small indie labels and songwriters, formed by Gary Unger. Address: P.O. Box 3013, Davenport, Iowa 52808. (319) 324-2133.

Mialy Enterprises launched by Karen L. Mialy as a management and promotion firm. First signing is

European jazz artist Martial Solal. Address: 715-3 Frenchtown Rd., Bridgeport, Conn. 06606. (203) 371-5633.

Cadence Jazz Records established to release state of the art performances of jazz (improvised) music. Principals are Robert D. Rusch, executive producer; David Bernstein, promotion; and Larry Raye, sale and distribution. Address: Cadence Building, Redwood, N.Y. 13679. (315) 287-2852.

The Press Connection, a public relations and media consultant firm, formed by Nola Leone and Eileen Bradley. The veteran publicists have worked with the Rolling Stones, Herb Alpert, the Osmonds and others. Address: 320 N. LaPeer Dr., Beverly Hills, Calif. 90211. (213) 278-7552.

River City Recorders, Inc., a 24-track recording studio, opened as an affiliate of Royal Shield, Inc. for Louisiana musicians. Address: 1251 N. Acadian Thruway West, Baton Rouge, La. 70802 (504) 383-8671.

Mitchell Fox & Co. and Annod Productions launched by Mitchell Fox to develop and produce music and graphic artists. First signings include songwriter Kip Kaplan, illustrator E. Salem Kreiger and group Thoroughbred. Address: 234 E. 77 St., New York 10021 (212) 472-9888.

Great Productions formed by John Mack Flanagan as a studio specializing in custom radio voicing, spec spots and custom voice logos and IDs. Address: P.O. Box 1173, Daly City, Calif. 94017. (415) 992-9070.

EEEK Connection formed by Victor Salupo and Cal Stiles as a computerized promotional, marketing, sales publicity and distribution firm. Address: 8 E. 48 St. New York 10017. (212) 753-2673.

Kindness of Strangers Music Co. (BMI) formed here by tv personality Henry Winkler's Fair Dinkum Productions, Inc., as partnership with songwriter and recording artist Randy Edelman, who became 50% owner effective Jan. 1 of this year. Fair Dinkum executive vice president Roger Birnbaum will helm the publishing firm. Address: Paramount Pictures, 5415 Marathon St., Los Angeles 90038. (213) 468-5000.

IN GREECE

56 Hit With Fraud, Tape Piracy Charges

By JOHN CARR

ATHENS—A total of 56 people, including the head of an independent record label and an alleged former director of the Greek copyright society, AEPI, have been indicted and formally charged here with running an extensive pirate cassette operation.

They're also accused of defrauding artists, record companies and the Greek government of amounts running into millions of dollars.

This dramatic legal action is the first fruit of the tough new anti-piracy laws now in existence in Greece and it comes after five years of persistent efforts on the part of major record company investigators and lawmen.

The indictment climaxes months of bickering between AEPI and the record industry, each accusing the other of "obstructing the law" and of cover-up tactics on behalf of the big national underground pirate operation.

The former AEPI director named is George Mikrellis, originally arrested on fraud charges in 1975. Since then he has been free on bail. However, AEPI denies strenuously that Mikrellis was ever, in actuality, a director. The society says he was working with record companies and police units engaged in confiscating pirate product from Athens shops.

But the record companies' interpretation is that Mikrellis was foisted on them as an official, since in 1975 Greek law did not permit the companies to prosecute on their own.

Mikrellis also had the task, says AEPI, of touring nightclubs to watch for unauthorized performances of copyright material. He was given the nominal title of director, says the society, to give him the power to prosecute club-owners for infringements.

However, according to the official indictment drawn up in December 1980 by the Athens Misdemeanors Court, Mikrellis is alleged to have linked with the pirates. He's charged with forgery and fraud, possession of fraudulently obtained goods and

complicity in copyright violation.

These charges could bring him a 10-year jail sentence, plus a fine of up to \$20,000. Charged with Mikrellis are three others whom AEPI allegedly hired to help in the fight against piracy.

Another of the accused is Pavlos Vardoulakis, head of independent label Panivar. Industry sources say there have been long-standing suspicions about the legality of his operations, and his application to join the local branch of IFPI has in the past been rejected.

According to the indictment, the accused "employed all the permissible legal expedients to obstruct the progress of the cases against them, using all manner of loopholes to get the case brief back to the beginning. At least six times the investigations were thus held up."

In fact, the case against Mikrellis would have been dismissed, according to Greek law, if five years passed between his original indictment and trial. That period expires in March this year, and this forced the legal authorities to speed up the issue.

There is widespread publicity here about how piracy cheats artists, composers and record companies of rightful earnings, and also deprives the state of some \$6.5 million annually in lost tax revenue.

The trial of the 56 is expected within this year, but the antagonism between AEPI and the record companies is likely to continue.

Industry experts reckon the trial, even with convictions, will barely scratch the surface of the deeply embedded piracy problem in Greece and that countless thousands of illegal tapes will still flood the country.

Says one observer: "When the public is still largely ignorant of what a pirate cassette really is, or doesn't care if it does know, then laws are not enough."

A basic viewpoint is that legal cassettes hold a market share only in the higher-income districts of Athens. Elsewhere the market is at the mercy of the pirates who furnish shoddy merchandise to uncaring buyers.

Chrysalis Screens 2-Tone Movie; Soundtrack Issued

CANNES — Chrysalis, underlining its new commitment in the video and film areas of the music business (Billboard, Feb. 7, 1981), premiered at MIDEM its feature movie, "Dance Craze," a showcase of British ska bands which, together, have sold five million album and single units in the U.K. alone in the past couple of years.

Using black-and-white cinema newsreel sequences to point the ever-changing styles of teenage dance crazes, the film might be considered overlong but nevertheless packs audiovisual excitement.

Mainly it features live performances by the bands—including Bad Manners, the Beat, Madness, the Selecter, Bodysnatchers, and the Specials—with on-stage cameras shooting in super 35mm, a system which uses the entire area of the 35mm frame.

Chrysalis originally conceived the film as a means for fans too young to attend concerts to see the bands working. The point was stressed by an under-18 premiere of the film in London soon after MIDEM closed. From Feb. 15, the film goes on major release through the U.K., exhibited through a special 70mm six-track stereo technique in its London showings.

The "live" album of the film, which altogether crams in 26 songs, was released Feb. 6 in the U.K., on 2-Tone, distributed by Chrysalis, with 14 tracks featuring all the major bands involved.

Most of the bands were filmed during U.K. tours, though the Beat was "captured" during its fall, 1980, U.S. visit. The film was directed by Joe Massot and produced for Chrysalis by Gavrik Losey, who also produced "Babylon."

Polish Deals

NEW YORK—Polish Records has appointed licensees in Scandinavia (Mudist), Portugal (Gira) and France (Hansa, for Ronnie Spector) following the New York label's recent representation at MIDEM. Other deals are in the works covering Canada, Germany, Australia, Italy, Latin America and other territories.

STARTS THIS MONTH

Queen To Tour Argentina, Brazil

• Continued from page 4
show. Once you go, you go in style," he asserts.

To put together the South American shows, Queen is flying from Japan 20 tons of equipment it will be using for five nights at the Budokan, ending Feb. 18. This equipment, enough for an arena show, will be supplemented by another 20 tons of sound and lights, flown from Miami. Coming by ship from Los Angeles will be scaffolding and a stadium floor's worth of artificial grass.

"When we were discussing the shows with the stadiums, the question came up whether the people would be allowed on the grass in front of the stage. They did not want to allow it, but we finally persuaded them to allow the fans on the pitch, but only if the grass was covered. It is very important for them to protect their grass," says Beach.

All the shows will be outdoors, and in order to present the band's sophisticated light show, which uses moving light trusses, a special roof has been designed to go over the

stage, which will be flown in from the U.S.

The tour has been nine months in preparation, with Beach and tour manager Gerry Stickells enlisting the help of Julio Iglesias promoter, Alfredo Capaldo, and Jose Rota, former promotion manager for EMI in South America to do the work locally.

Capaldo and Rota are the promoters for the Argentine shows and will also work with promoter Marcus Lazaro and TV-Globo in bringing the band to Brazil. Also helping out in Argentina is Gen. Viola, who is scheduled to be inaugurated president of the country at the same time Queen is to play two nights, beginning Feb. 28.

All Queen shows in Argentina will be held in new stadiums built for the 1978 soccer World Cup, and all, says Beach, are showcase venues with their own generators. After Buenos Aires, the band and nine trucks of equipment will journey inland to Cordoba, Rosario and Mar del Plata.

After the Argentine dates, the equipment will be trucked to Porto Lagere in Brazil, and then on to Rio where the band hopes to play at the huge 150,000-capacity Maracana Stadium. The Rio date has not yet been finalized, and Beach says if the band cannot get the outdoor facility, it will not play the city.

The show is too large to move indoors, says Beach. Last stop on the tour is Sao Paulo, where the Morumbi Stadium holds 150,000.

Queen is signed to EMI in South America, and the company is working with the band in publicizing and promoting the visit. Ticket prices will be relatively cheap, promises Beach, averaging about \$15 in Argentina and \$7 in Brazil. Cheapest tickets will be about \$3.

"It would not be fair to play just for the elite," says Beach. "We must not exclude the lower income rock'n'roll fans, some of whom are very young, 10 or 12 years old. These people must be able to see the show. The band doesn't want people to have to listen from behind fences."

Says Terry Ellis, who heads up Chrysalis's new video sector: "In an entertainment market beset with difficulties and falling sales, 'Dance Craze' represents perhaps the only significant popular music movement of the past two years. The sales potential has been proved over and over again by sold-out tours by the bands featured."

Also publicly displayed for the first time at MIDEM this year were clips from "Green Ice," the Ryan O'Neal-starrer movie which features the first film soundtrack score by Rolling Stone bassist Bill Wyman.

Wyman, who lives in nearby St. Paul en Vence, attended a party when information on the thriller-movie was given by producer Jack Weiner. He said: "I figured this was a tremendous challenge. The offer came at the right time, when the Stones weren't recording, and I enjoyed working to tight deadlines."

A third movie showcase at MIDEM this year was Bette Midler's "Divine Madness," which followed her premiered success here in 1980 in "The Rose." Midler's film was slotted into part of a charity evening organized by the Variety Club of France, and French radio and television networks carried lengthy promotional interviews with the U.S. artist.

MIDEM Wrap-Up

By PETER JONES

CANNES—Official MIDEM attendance figures released by commissaire-general Bernard Chevry at the end of this, the 15th in the series, put attendance much on a par with last year, despite the widespread impression among participants that support had fallen by at least 20%.

Chevry claims that the illusion of a more sparse attendance is explained by the fact that the average length of stay of participants was considerably shorter than in January, 1980.

The official figures record attendance during the seven days as 5,104 registrants from 53 countries and 1,176 companies. Says Chevry: "People stayed for a shorter time and were really equipped to do business deals. Although total attendance in terms of participant-days was certainly down, business transacted most certainly was up."

Most participants agreed that MIDEM this year was characterized by a triumph of realism over hype, and that the greater elbow room enabled them to work more speedily and efficiently.

Bowing to the trend towards shorter stayovers in Cannes, Chevry is lopping a day off the 1982 MIDEM, set Jan. 22-27.

While activities of the French and foreign radio and television networks were generally more low-key than usual at MIDEM, Antenne 2 hosted a "live" 90-minute show on the Sunday evening which included a retrospective look-back at the event's decade-and-a-half history. . . . And the FR3 network inaugurated a new Hexagones Awards ceremony for French artists selected by regional listeners, main winners being Nicole Rieu (gold), Isabelle Mayereau (silver) and Julos Beaucaume (bronze).

Argentinian sister triplets Trix, established record sellers in their home territory and through South America, attracted attention, with

Jazz Big At MIDEM

CANNES—Despite their minority status in world record markets, jazz and jazz labels were encouragingly conspicuous at MIDEM, with U.S. and U.K. companies getting most attention.

Gryphon boss Norman Schwartz, a man hoping for Grammys on Mel Torme and Bob Brookmeyer albums, made the point that interest in jazz is growing all round the world, but is too often stymied by the attitudes of the major record companies.

Sales forces were too lazy to go out and sell the product actively he said. Pressings were too poor to attract aficionados. Higher-priced disks of audiophile quality would be a much better bet in the quality conscious '80s.

Artists of the stature of Stan Getz or John McLaughlin were dropped from label rosters, apparently on the grounds that they didn't sell. "True, jazz is not in the same sales volume league as pop," says Schwartz. "But if it didn't sell, then how come Time-Life is spending millions promoting a high-priced set of jazz albums, how come American Express and Readers' Digest and other commercially astute people have been getting involved in jazz on mail-order? The reason mail-order is so big is that people can't find the records they want in the shops."

deals including a pact with Ralph Siegel of West Germany. . . . Allen Klein, former management figure in both the Rolling Stones and the Beatles' empires, jetted in from the U.S. to make contacts and "set myself up again at top level in the industry."

Ariola U.K. hosted a champagne breakfast to enable delegates to hear new product, including a debut solo album by Sky electric guitarist Kevin Peek, using the personal-listening technique, some 35 sets of headphones plugged into a central control playback unit, Andrew Pryor, managing director, claiming: "This could revolutionize the style of presentation playbacks."

Bruno Kretschmar, managing director of Intersong U.K. finalized a new deal in Cannes for British sub-publishing of all Bruce Springsteen material, including "The River" album. . . . Another major publishing deal was that between Rolf Budde's West German publishing company and Leber-Krebs (New York) for material including Aerosmith, Peter Frampton and Ted Nugent for Germany, Austria and Switzerland.

Canada participated in MIDEM for the 8th consecutive year. . . . and the Conamus Foundation, set up to propagate Dutch music, representing publishers on a stand shared with copyright societies BUMA and STEMRA, presented free copies of a compilation album titled "Music From Holland With Love," featuring 15 leading Netherlands artists.

First-time attendee at MIDEM was the Eel Pie Studios set-up headed by Pete Townshend, leader of the Who, whose organization also takes in music business book publishing, but he himself failed to make an appearance. . . . Wes Green, from the Nashville, Tenn., Radio Workshop, involved in talks with Tony Prince, program director of Radio Luxembourg's English-language service, with the idea of plott-

(Continued on opposite page)

Savalas Single Looms Big

AMSTERDAM—U.S. actor-singer Telly Savalas, alias "Kojak," is on his way to a major European chart breakthrough via a single cover version of Don Williams' "Some Broken Hearts Never Mend," recorded here for Charly Prick's Papagayo label at the end of 1979.

Savalas signed a five-year worldwide exclusive deal with Prick and this debut single has already scored 350,000 unit sales in various European territories. The single was recorded at Phonogram/Holland's Wisselord studios, produced by Dutchman Conny Peters and backed by members of local group, the Press.

The actor also recorded an album "Sweet Surprise," out a few months ago through Arcade, Holland, and supported by heavy radio and television advertising. This in itself is unusual, since normally Papagayo product initially goes through Inelco for Holland and Belgium.

But Inelco handled the single which became a top five hit in Holland, selling 75,000-plus, and a chart-topper in Belgium, with 40,000-plus sales. In West Germany, the Savalas 45 hit number five in the Musikmarkt chart in two weeks, selling 150,000 units in the first half of January, distributed there by EMI.

In Austria, again with EMI distribution, the single went to number 7 and it also made the top 20 in Switzerland.

Vogue is handling French distribution and sales there are already "highly promising," while Baby Records of Milan has it for Italy, with WEA picking it up for Greece. Satri Records has it in the U.K.

Cassette Sales Jump 20%; Disks Up 15%, In Portugal

By FERNANDO TENENTE

LISBON—Despite the pervading aura of economic crisis and rampant inflation, record and cassette sales increased in Portugal last year over the 1979 figures; disk sales were up by around 15% and cassette figures rose by 20%.

A breakdown of the statistics assembled by GPPFV, the Portuguese branch of the International Federation of Producers of Phonograms and Videograms (IFPI), show single sales at 3.5 million for the year, albums at 4 million and cassette sales at one million. Mail-order sales of Reader's Digest also hit the million mark.

The figures also show a change in the ratio of disk to cassette sales. In

1979, sales were 90% records and only 10% cassettes. Now the ratio is roughly 75-25.

That legitimate cassette sales are on the increase is largely due to the persistent fight against tape piracy waged by GPPFV as the Portuguese industry watchdog, and by Sociedade Portuguesa de Autores (SPA), the copyright society which handles both performing and mechanical rights.

The national record credits 1980 rock concerts in Lisbon and Oporto by such U.K. acts as Police, Peter Gabriel, Lene Lovich and Fischer-Z, with increasing record sales.

A spin-off to the live-show buildup is the encouragement given to Portuguese rock musicians to form their own bands, examples including Rui Veloso and Banda Sonora, UHF, Roxigenio, Street Kids and Jafumega. Veloso had number one hits with his debut album "Ar de Rock" and the single "Chico Fininho," and the UHF single "Cavalos de Corrida" was another number one.

The result is that Portuguese rock music today feels it can confidently wave its own flag despite the obvious strength of foreign competition.

A chart breakdown shows that 1980 was a big year for British acts in the international section, Pink Floyd emerging as top group. The female quartet As Doce was the most successful of the national groups.

BELLAPHON IN U.K. CLOSES

LONDON—Bellaphon Records, the Frankfurt-based German independent record company, has closed down its U.K. division after only six months.

Robin Taylor, appointed managing director by Bellaphon chief Branko Zivanovic, resigned at the end of last year, following what he described as "differences of opinion overrunning the U.K. operation." Zivanovic said then he hoped to keep the London office running.

But it closed down the week that U.S. composer-artist Harry Chapin, licensed to Bellaphon through Neil Bogart's Boardwalk label, arrived in London for a major concert tour.

Now a liquidator has been appointed and the London office has formally been closed, with eight staffers out of work.

MIDEM Wrap-Up

• Continued from opposite page

ing a country music show at the 1982 MIDEM for live radio transmission through Europe with Bernard Chevry's backing.

Celebrity Records, newly licensed to RCA U.K. (Billboard, Feb. 7, 1981) as an MOR outlet, signed a MIDEM deal with the Syd Lawrence Orchestra, British Glenn Miller-styled outfit managed by 10cc mentor Ric Dixon. ... Active figure in the U.S. rock field around MIDEM was Ronny Weiser, who heads up the Van Nuys, Ca., Rollin' Rock company, which takes in publishing, production and records.

Image Music, Australia, president John McDonald renewed his license deal with Buzz Cason, president of Nashville's Southern Writer's group, Cason having recently visited Australia to produce an album by local country-rock team Bluestone.

Keenly sought French rights to the Geffen-Kaye music publishing catalog were MIDEM-clinched by Francis Dreyfus of the Paris-based Dreyfus-Motors company. Dreyfus saying the deal was "at a price lower than many would expect." The David Geffen record label is distributed in France by WEA-Filipacchi. Dreyfus, riding high on the international success of Jean-Michel Jarre also renewed his deal with Bryan Morrison of Lupus Music in London.

French publisher Claude Pascal placed a French original song, "Pense A Lui," in virtually all territories worldwide in the opening two days of MIDEM, saying it would

take "at least six months to do that operating from Paris." Pascal now handles worldwide. France accepted, Alain Stivell, French Breton-language folk performer.

Inflatable "dinosaurs" 12-foot high provides the traditional "silly" element at MIDEM. Known as Dollops, the four "beasts" are heroes of a series of children's books, now branching out, like the Wombles before them, into the field of recording, with a first single out this month via U.K. independent Stagecoach.

A "one-off" deal with TK Records gave Vogue French release of the new James Brown album "Soul Syndrome," timed for MIDEM week and for Brown's gala performance here. ... U.K. novelty hit "Grandma," a number one in Britain over the Christmas period, performed by the St. Winifred's School Choir, snapped up for the U.S. by Buddy Robbins, Goodman Music general manager. ... Ed Glinert, representing a group of Canadian television stations, in MIDEM looking for film and video clips for a new and as yet untitled network music show.

Potentially big in the burgeoning rockabilly revival in the U.K., as yet bigger than in the U.S., the Jets were a new band hotly touted in MIDEM by Keith Yershon, Lightning Records director, who says: "This positive explosion of rockabilly interest will move from Europe to North America, and I see its development as being similar to the start of 'Merseymania' and the Beatles." The three-brother Jets, youngest only 15.

(Continued on page 60)

A FIRST FOR JAPAN

Rival Labels Jointly Hold Artist Tryouts

By SHIG FUJITA

TOKYO—In the first such project in Japan, Nippon Columbia and Four Life Records are holding joint auditions for new pop, rock and folk singers.

There have been many previous cases where record companies and talent agencies have carried out joint auditions, but this is the first time involving two rival labels.

Anyone can audition, including both amateurs and professionals, and the deadline is the end of February. Two finalists will be selected by the beginning of April, and will make their disk debuts via either Columbia or Four Life within this year.

Hiroshi Nogami of Nippon Columbia's a&r department explains, "We felt that we couldn't just sit back and wait for talent agencies to find new singers, polish them and then bring them to us. We felt we ourselves had to dig out new stars."

He continues, "We decided to work with Four Life because if two record companies held joint sessions, more and better singers would audition. Also, if a finalist didn't fit the image of one label, the other could use him. The same would be the case if one firm already had the same type of singer as the finalist; the finalist could record for the other. The two labels can talk it over

and decide which is best for the two finalists."

Nogami says that Columbia and Four Life intend to make the joint auditions an annual event.

He admits that it would be a gamble for the record companies, which have hitherto depended on talent agencies for bringing them new singers.

He says that so far they had received close to 700 applications, accompanied by demo tapes. "Actually, we haven't found anyone particularly outstanding, so far," he adds. "The unusual thing is that 70% of the applicants are young men; usually when talent agencies recruit new singers, 80 to 90% of the applicants are young girls, some in their low teens. It seems those who are applying for our joint auditions are those who really want to make music their life work."

Nogami discloses that Nippon Columbia is opening a 200-capacity venue on March 21 in Shibuya, one of the lively shopping-entertainment districts in Tokyo. It will be a place where new artists can gain experience, and the fare will be new music, rock and folk. It will be open to singers from all record labels, not just Columbia singers.

Total cost is nearly \$1 million, it's reported, and the place will be open

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BRITAIN

(Courtesy of Music Week)
As of 2/7/81
SINGLES

This Week	Last Week	
1	2	WOMAN, John Lennon, Geffen
2	3	IN THE AIR TONIGHT, Phil Collins, Virgin
3	6	VIENNA, Ultravox, Chrysalis
4	1	IMAGINE, John Lennon, Parlophone
5	5	RAPTURE, Blondie, Chrysalis
6	4	ANTMUSIC, Adam & Ants, CBS
7	7	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
8	12	FADE TO GREY, Visage, Polydor
9	9	YOUNG PARISIANS, Adam & Ants, Decca
10	8	I AM THE BEAT, Look, MCA
11	16	ROMEO AND JULIET, Dire Straits, Vertigo
12	28	I SURRENDER, Rainbow, Polydor
13	10	I AIN'T GONNA STAND FOR IT, Stevie Wonder, Motown
14	18	RETURN OF THE LOS PALMAS 7, Madness, Stiff
15	17	A LITTLE IN LOVE, Cliff Richard, EMI
16	25	IT'S MY TURN, Diana Ross, Motown
17	24	THE FREEZE, Spandau Ballet, Chrysalis
18	11	DO NOTHING, Specials, 2-Tone
19	NEW	OLDEST SWINGER IN TOWN, Fred Wedlock, Rocket
20	19	GANGSTERS OF THE GROOVE, Heatwave, GTO
21	29	TWILIGHT Cafe, Susan Fassbender, CBS
22	26	BURN RUBBER ON ME, Gap Band, Mercury
23	13	TOO NICE TO TALK TO, Beat, Go Feet
24	14	FLASH, Queen, EMI
25	21	LORRAINE, Bad Manners, Magnet
26	40	THE ELEPHANTS GRAVEYARD, Boomtown Rats, Ensign
27	15	RUNAROUND SUE, Racey, Rak
28	34	SGT. ROCK IS GOING TO HELP ME, XTC, Virgin
29	20	SCARY MONSTERS, David Bowie, RCA
30	NEW	SHADDUP YOU FACE, Joe Dolce, Epic
31	NEW	WE'LL BRING THE HOUSE DOWN, Slade, Cheapskate
32	27	WHO'S GONNA ROCK YOU, Nolans, Epic
33	35	GIVE PEACE A CHANCE, Plastic Ono Band, Apple
34	NEW	I'M IN LOVE WITH A GERMAN FILM STAR, Passions, Polydor
35	NEW	ROCK THIS TOWN, Stray Cats, Arista
36	39	HANG TOGETHER, Odyssey, RCA
37	37	TURN ME ON, TURN ME OFF, Honey Bane, Zonophone
38	NEW	THE BED'S TOO BIG WITHOUT YOU, Sheila Hynton, Island
39	NEW	JUST WHEN I NEEDED YOU MOST, Barbara Jones, Sonet
40	NEW	CAR TROUBLE, Adam & Ants, Do It

ALBUMS

1	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
3	3	THE VERY BEST OF DAVID BOWIE, K-tel
4	4	MANILOW MAGIC, Barry Manilow, Arista
5	6	IMAGINE, John Lennon/Plastic Ono Band, Parlophone
6	11	MONDO BONGO, Boomtown Rats, Mercury
7	13	MAKING MOVIES, Dire Straits, Vertigo
8	12	PARADISE THEATER, Styx, A&M
9	5	BARRY, Barry Manilow, Arista
10	8	GREATEST HITS, Dr. Hook, Capitol
11	8	VIENNA, Ultravox, Chrysalis
12	7	GUILTY, Barbra Streisand, CBS
13	10	SUPER TROUPER, Abba, Epic
14	14	SHAVED FISH, John Lennon/Plastic Ono Band, Parlophone
15	24	THE JAZZ SINGER, Neil Diamond, Capitol
16	9	TRUST, Elvis Costello & Attractions, F-Beat
17	16	ABSOLUTELY, Madness, Stiff
18	17	HOTTER THAN JULY, Stevie Wonder, Motown
19	19	SIGNING OFF, UB40, Graduate
20	26	VISAGE, Visage, Polydor
21	25	TAKE MY TIME, Sheena Easton, EMI
22	20	ARC OF A DIVER, Steve Winwood, Island
23	15	NOT THE NINE O'CLOCK NEWS, Various, BBC
24	27	AUTOAMERICAN, Blondie, Chrysalis
25	28	DIRK WEARS WHITE SOX, Adam & Ants, Do It
26	21	FLASH GORDON, Queen, EMI
27	22	THE WILD THE WILLING & THE INNOCENT, UFO, Chrysalis
28	30	MAKING WAVES, Nolans, Epic
29	29	SCARY MONSTERS, David Bowie, RCA
30	23	ZENYATTA MONDATTA, Police, A&M
31	31	YESSHOWS, Yes, Atlantic
32	40	NIGHTLIFE, Various, K-tel
33	33	THE RIVER, Bruce Springsteen, CBS
34	NEW	NUDE, Camel, Decca
35	38	SOUND EFFECTS, Jam, Polydor

36	39	FLESH AND BLOOD, Roxy Music, Polydor
37	36	BAT OUT OF HELL, Meat Loaf, Cleveland Int'l/CBS
38	NEW	SOUTHERN FREEZ, Freez, Beggars Banquet
39	NEW	FAWLTY TOWERS VOL 2, Various, BBC
40	NEW	LADY, Kenny Rogers, Liberty

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 2/2/81
SINGLES

This Week	Last Week	
1	1	THE TIDE IS HIGH, Blondie, Chrysalis
2	3	PASSION, Rod Stewart, Warner Bros.
3	2	(JUST LIKE) STARTING OVER, John Lennon, Geffen
4	4	TELL IT LIKE IT IS, Heart, CBS
5	9	HEY NINETEEN, Steely Dan, MCA
6	8	EVERY WOMAN IN THE WORLD, Air Supply, Arista
7	5	DE DO DO DO, DE DA DA DA, Police, A&M
8	10	WASN'T THAT A PARTY, Rovers, CBS
9	13	I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra
10	11	THE WINNER TAKES IT ALL, Abba, Atlantic
11	14	TURN ME LOOSE, Loverboy, CBS
12	12	LOVE ON THE ROCKS, Neil Diamond, CBS
13	16	KEEP ON LOVING YOU, REO Speedwagon, CBS
14	6	HUNGRY HEART, Bruce Springsteen, CBS
15	19	CELEBRATION, Kool & The Gang, De-Lite
16	NEW	WOMAN, John Lennon, Geffen
17	NEW	THE BEST OF TIMES, Styx, A&M
18	7	GUILTY, Barbra Streisand, CBS
19	17	LOOKING FOR CLUES, Robert Palmer, Island
20	20	MISS SUN, Boz Scaggs, CBS

ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	2	ZENYATTA MONDATTA, Police, A&M
3	6	AUTOAMERICAN, Blondie, Chrysalis
4	3	THE RIVER, Bruce Springsteen, Columbia
5	4	GUILTY, Barbra Streisand, Columbia
6	5	GREATEST HITS, Kenny Rogers, Capitol
7	7	SUPER TROUPER, Abba, Atlantic
8	10	BACK IN BLACK, AC/DC, Atlantic
9	9	GAUCHO, Steely Dan, MCA
10	NEW	PARADISE THEATRE, Styx, A&M

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/8/81
SINGLES

This Week	Last Week	
1	1	ANGEL OF MINE, Frank Duval Orchestra, Teldec
2	2	SUPER TROUPER, Abba, Polydor
3	5	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
4	6	(JUST LIKE) STARTING OVER, John Lennon, Geffen
5	12	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
6	3	WOMAN IN LOVE, Barbra Streisand, CBS
7	4	UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay, Metronome
8	8	FELICIDAD, Boney M, Hansa
9	7	BANANA REPUBLIC, Boomtown Rats, Ensign
10	9	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, EMI
11	10	JOHNNY AND MARY, Robert Palmer, Island
12	14	FLASH, Queen, EMI
13	15	IMAGINE, John Lennon, EMI
14	11	EL DORADO, Goombay Dance Band, CBS
15	16	DE DO DO DO, DE DA DA DA, Police, A&M
16	13	SANTA MARIA, Roland Kaiser, Hansa
17	19	PASSION, Rod Stewart, Warner Bros.
18	NEW	IN DREAMS, Bernie Paul, Ariola
19	23	WILLI WILLI, Die Schluempfe, Teldec
20	23	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
21	NEW	SAMSAAT ABEND, Hanne Haller, Ariola
22	24	THE TIDE IS HIGH, Blondie, Chrysalis
23	17	CELEBRATION, Kool & Gang, De-Lite
24	NEW	WENN ICH DICH NICHTZ HAETT, Karel Gott, Polydor
25	29	FEELS LIKE I'M IN LOVE, Kelly Marie, PRT
26	18	ANOTHER ONE BITES THE DUST, Queen, EMI
27	NEW	GIVE ME BACK MY LOVE, Maywood, Metronome
28	22	LOVING JUST FOR FUN, Kelly Marie, Ariola

29	NEW	MARIGOT BAY, Arabesque, Metronome
30	NEW	BABY BABY BOOGIE, Gap Band, Mercury

ALBUMS

1	1	HITPARADE DER SCHLUEMPFE, Die Schluempfe, K-tel
2	2	SUPER TROUPER, Abba, Polydor
3	3	REVANCHE, Peter Maffay, Metronome
4	7	GUTERN ABEND GUTE LAUNE, Karel Gott, Polydor
5	5	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
6	4	DER JAHRHUNDERTBALL, Die Wiener Philharmoniker, Arcade
7	8	HITHAUS RAMBA ZAMBA '81, Rudi Rambas Party Tiger, Polystar
8	6	TRAEUMEREIEN 2, Richard Clayderman, Telefunken
9	9	HAPPY TRINI LOPEZ, Trini Lopez, K-tel
10	10	GUILTY, Barbra Streisand, CBS
11	12	SOUND GIGANTEN, Ennio Morricone, K-tel
12	15	ZENYATTA MONDATTA, Police, A&M
13	14	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
14	17	FLASH GORDON, Queen, EMI
15	13	BACK IN BLACK, AC/DC, Atlantic
16	NEW	IMAGINE, John Lennon, EMI
17	11	LIEDER DER BERGE, Heino, EMI
18	19	TRAEUMEREIEN, Richard Clayderman, Telefunken
19	18	QE2, Mike Oldfield, Virgin
20	NEW	MAKING MOVIES, Dire Straits, Vertigo

JAPAN

(Courtesy Music Labo)
As of 2/9/81
SINGLES

This Week	Last Week	
1	1	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
2	2	KOI WA DO, Toshihiko Tahara, Canyon (Johnny's)
3	5	KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMP)
4	3	SNEAKER BLUES, Masahide Kondo, RVC (Johnny's)
5	4	BANRI NO KAWA, Chage & Asuka, Warner Pioneer (Yamaha)
6	6	AI WA KAGERO, Gamu, Teichiku (Yamaha)
7	19	PEGASUS NO ASA, Hiroaki Igarashi, CBS/Sony (War/April)
8	11	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
9	9	NEMURENU YORU, Hideki Saijo, Polydor (JCM)
10	7	OSAKA SHIGURE, Harumi Miyako, Nippon Columbia (Sun)
11	10	KAETTE KOIYO, Kazuko Matsumura, Victor (Victor)
12	8	KOIBITO YO, Mayumi Itsuwa, CBS/Sony (People/PMP)
13	13	DRUM, Junko Mihara, King (Burning/JCM)
14	14	BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara)
15	15	HITORI JOUZU, Miyuki Nakajima, Canyon (Yamaha)
16	16	FAME, Irene Cara, RSO (Nichion)
17	12	DORIFU NO HAYAKUCHI KOTOBA, Drifters, SNS (Watanabe)
18	18	AISHITEIMASU, Naoko Kawai, Nippon Columbia (Geiei/TV Ashai)
19	NEW	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae (Nichion/NTV)
20	20	OMAE GA PARADISE, Kenji Sawada, Polydor (Watanabe)

ALBUMS

1	1	WE ARE, Off Course, Toshiba-EMI
2	2	HAPPY DATE WITH THE NOLANS, Nolans, Epic
3	6	BUCCHIGIRI PART II, Yokohama Ginbae, King
4	3	KOGARASHI NI DAKARETE, Chiharu Matsuyama, News
5	4	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
6	5	DOUBLE FANTASY, John Lennon & Yoko Ono, Warner Pioneer
7	8	SUPER TROUPER, Abba, Discmate
8	7	WAGA KOKORO NO TOMOE, Iruka, Crown
9	12	SURF AND SNOW, Yumi Matsuyota, Toshiba-EMI
10	11	FAME, Soundtrack, Polydor
11	10	NORTH WIND, Seiko Matsuda, CBS/Sony
12	13	THE BEST, Junko Yagami, Canyon
13	9	TOSHI '81, Toshihiko Tahara, Canyon
14	16	GUILTY, Barbra Streisand, CBS
15	NEW	TURN BACK, Toto, CBS/Sony
16	14	MULTIPLES, Yellow Magic Orchestra, Alfa
17	NEW	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
18	NEW	BUCCHIGIRI, Yokohama Ginbae, King
19	19	AUTOAMERICAN, Blondie, Chrysalis
20	17	THE BEST, Monkees, Arista

International MIDEM Wrap-Up

Continued from page 59

is signed to EMI worldwide, first single "Who's That Knockin'?"

A&M Records scored one of the first MIDEM deals this year with a license pact signed by **Marcus Bicknell**, European managing director, with the Egyptian Tuite Group, for manufacture of cassettes and import of albums to Egypt and other Arab countries. Enthusiasm for **Supertramp** and a Cairo concert by **Police** triggered interest, but stringent anti-piracy measures are reportedly built into the deal.

Aura Records, U.K. indie, chose MIDEM to trumpet its entry into the U.S. marketplace with the release of an album from hard-rock band **Trapeze**, having concluded a distribution deal with the 13 leading independent distributors in the U.S., including Big State, Alpha, Schwartz Bros., Pickwick, Progress and Tara, and with marketing direction handled by **Arnold Thies** of P.A.I.D. in Nashville, Tenn., and promotion by a network of six AOR independent operators. The album "Hold On" follows previous LPs out through London and Warners, and produced by **Jimmy Miller**, ex-Rolling Stones and Traffic.

Operating as an advice unit in MIDEM for industry operatives planning to break into Latin America: **Prensario de Los Espectaculos**, of Buenos Aires, Argentina, claiming: "This is the largest untapped market and huge profits can be made if you know who to deal with an how to deal with them."

No truly innovative trend emerged from this year's MIDEM, except evidence of enthusiasm for the strongly melodic song, and one a&r director summed it up as: "We're getting a lot of pseudo new wave, this year, still a fair amount of disco, and the sort of good quality U.S. rock which is successful in the States but has no real market in the U.K. yet."

Brazil's industry leaders finalized details in Cannes for the formation of **ABRACEM**, a new performing right protection society, and pleaded for technical help and know-how from **ASCAP**, **PRS**, **SACEM** and other established societies. . . . Among a slew of gold disks handed over in countless MIDEM ceremonies, Canada's **Attic Records'** chief, **Al Mair**, collected one for sales there of **Plastic Bertrand's** "Stop Ou Encore," first produced from a MIDEM '80 license deal with **RKM** in Belgium.

Herb Eisman, president of 20th Century Fox Music publisher, renewed an old association with the **Jacksons** via a long-term deal for North American representation of the group's publishing interests. . . . **Gil Markle**, owner of Long View Farm studio on the U.S. East coast, got more than he bargained for after distributing promotional brochures for his "Record Pirate" single, asserting "There's a record pirate at the Montfleury Hotel," only to receive unwanted phone calls, both from accusers and from "real" pirates seeking assignments.

U.K. indie Original Records brought smiles to the gloomiest faces with its video of the **Hee Bee Gee Bees** (any resemblance purely intentional) performing the group's repertoire of "Meaningless Songs In Very High Voices." . . . Announced in Cannes: former Beatles' producer **George Martin** to produce the next album from the Little River Band of Australia.

Bullish attitudes from K-tel in the U.K. produced two platinum albums in 1980 despite rocketing television advertising costs, and at meet-

ings here **Ray Kives**, K-tel U.K. boss, said: "We're sure correct promotional methods this year will open new opportunities for success." Two days after MIDEM, his wife Barbara gave birth to the Kives' first son, following three daughters.

A&M Records and Supraphon in Prague finalized a MIDEM deal for the manufacture and distribution of the U.S. company's product in Czechoslovakia. . . . Believed to be the oldest participant this year: **Max Alexenberg**, aged 76, father of **Ron Alexenberg**, president of Handshake Records, U.S. **Mervyn Conn**, leading European country promoter, having his Wembley Arena Festival 1981 recorded for BBC radio and is also negotiating with a U.S. company to syndicate it through up to 1,000 U.S. stations, and he said in Cannes that the package this year plays six territories: U.K., Sweden, Holland, Germany, France and Switzerland, artists including **Jerry Lee Lewis**, **Carl Perkins**, **Don Gibson** and **Tammy Wynette**.

International popularity growth of Greek music predicted here by **Michael Zarikos**, head of Zarikoton in Munich, a company which imports to Germany top Greek musicians who turn out around 100 albums a year. He says Greek music is "incredibly" popular across Europe and in the U.S., and strongest of all outside Greece itself in Germany.

Artie Ripp, president of Family Productions/Home Grown Music, Los Angeles, said at MIDEM that it was confirmed that all the stars of the "Dallas" television series capable of singing, including **Larry Hagman**, would be singing on an upcoming album via **Lorimar Records**. . . . The Chevy organization announced the **VIDCOM 1981** would be five days (Oct. 5-9) instead of four at the Palais des Festivals here.

Paul Acket, Northsea Jazz Festival, Holland, promoter in Cannes for talks about this year's event, running July 10-12, at the Congress Center, The Hague, with more than 600 musicians expected to play more than 100 separate concerts.

The three independent Spanish companies **Discos Columbia**, **Movieplay** and **Zafiro** reported on links with Mexican label **Discos y Cintas Helix** to establish **Discosa Internacional**, aiming to exploit the four catalogs jointly in Latin America, also with ties with **Discos Columbia's** U.S. subsidiary **Alhambra**. . . . **Peter Prince**, vice president of international, **Motown Records**, hosted a lavish party for affiliates and licensees, an ad-libbed cabaret act coming from **Billy Preston** and **Syretta**.

French book publisher **Francis Paudras** used MIDEM to show off a new plastic record sleeve, his own patented design, which he claims: "will protect albums from warping or any other damage, yet takes up no more space and is no more costly than standard board sleeves." First LP to use the sleeve is "Du Cote De Chez Swing," a digital album by **Maurice Vander**.

After seven months of hard negotiating, **Avatar Record U.K.** (headed by **Jon Brewer** and **Robert Patterson**, with publishing headed by **Tony Roberts**), completed its license deal with **Victor Music Industries** of Japan, but also finalized territorial deals with Spain, Argentina and Greece (**Movieplay**) and Greece (**Musica Box**), and Brewer says: "This MIDEM has been serious, for people wanting to work hard, and the quality of material has been higher, because of the influx of independents."



Billboard photo by Lester Cohen

Flicker Works: Producer and label head Mike Flicker preparing an independent project at Sound Lab Studios in Los Angeles.

PRODUCED HEART

Flicker Begins Label; A&M Will Distribute

By CARY DARLING

LOS ANGELES—To call Mike Flicker "heartless" would be going a bit far, but the longtime Heart producer is moving into other areas. In addition to temporarily separating from Heart, he is producing other acts and starting a new Canadian label to be distributed by A&M of Canada.

"Heart is at that point in their career where they feel the urge to experiment," explains Flicker, who produced the band over five albums and started Mushroom Records in the early 1970s. "I've taken them about as far as I can go with them. Producing is development of an act. If the act isn't learning or absorbing while you're producing then you're not a good producer. If we do work again together, it's helpful they've gone through this because they're doing things now they would never do with me."

On the current "Greatest Hits/Live" set by Heart, Flicker compiled the hits but had nothing to do with the live and new material which the band produced. He feels he has become too closely associated with Heart in the public mind. "I need to show people I can do other things," says Flicker, who most recently produced Poco's "Under The Gun" album. "I immediately saw the difference in the kinds of acts I was being approached on after Poco. When I started looking into projects at least 75% were Heart clones or had a female singer."

Currently, he is producing Earl Slick's Condor for Columbia. On the Heart compilation, he edited the songs digitally at Digital Magnetics in Los Angeles on a Sony PCM 1600.

However, for recording Flicker is less impressed with digital. "My

(Continued on page 62)

Angel Catalog Pushed By Capitol; Reports Sales Up

TORONTO—The Angel catalog is being regenerated by Capitol-EMI in Canada, and the man behind the new push says that already he is noting an upswing in sales.

Dennis Kashyap, product manager for the label, suggests that the single biggest challenge in marketing classical disks today is in gaining the ear of the younger audience, those weaned on rock 'n' roll.

"Creative marketing has to be the key to getting their ear," he says, "so I am constantly on the lookout for a way to tie in a particular kind of repertoire selection or an artist to a medium that will be able to speak to them in their own terms."

Kashyap found such a work in a Royal Liverpool Philharmonic Orchestra interpretation of Beatles songs, arranged as a contemporary work and simply titled "The Beatles Concerto." Produced by George Martin, Kashyap contacted Martin through EMI U.K. channels and arranged to have him interviewed with the intention of pressing the interview on vinyl as a radio programming aid.

This album, along with a newly recorded version of Holst's "The Planets" with Sir Adrian Boult, topped Angel's sales list in 1980. Neither work was issued in the U.S. and Kashyap intends to release several more specific titles that he thinks are right for Canadian au-

diences that will not find U.S. release.

Kashyap adds that educating the Capitol sales force to the Angel catalog has proven beneficial as well, while Angel's digital series has greatly maintained interest both internally and at retail. One particular recording set for release this month of interest outside traditional classical sales is the "A Different Kind Of Blues" album.

It features Red Mitchell on bass, Jim Hall on guitar, Andre Previn on piano and Itzhak Perlman on violin. All the selections are composed by Andre Previn.

Kashyap is enthusiastic about the recording, but the logo is Angel, which means that the record will in all likelihood be filed under classical in record stores. How does he intend to broaden interest and make rock and jazz audiences aware of the recording?

"First we have released a 12-inch 45 that features two of the tracks: this is a promotion only sample for radio stations. We must hope that airplay and on-air talk will stimulate interest.

"I hope to generate some support from the press as well, both through record reviews and more features that identify the Angel digital catalog or the more general topic of audiophile recordings currently available."

Hits Of The World

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AUSTRALIA

(Courtesy Kent Music Report)
As of 1/30/81
SINGLES

This Week	Last Week	Title	Artist
1	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen
2	3	DUNCAN	Slim Dusty, Columbia
3	2	SHADDAP You Face	Joe Dolce Music Theatre, Astor
4	4	THE TIME WARP	Rocky Horror Picture Show, Interfusion
5	7	ONE STEP AHEAD	Split Enz, Mushroom
6	5	THE TIDE IS HIGH	Blondie, Chrysalis
7	6	STATE OF THE HEART	Mondo Rock, Avenue
8	10	JESSIE	Carly Simon, Warner Bros.
9	8	ANOTHER ONE BITES THE DUST	Queen, Elektra
10	9	ON AND ON AND ON	Abba, RCA
11	14	STOP THE CAVALRY	Jona Lewie, Stiff
12	11	CAN YOU FEEL IT	Jacksons, Epic
13	12	FEELS LIKE I'M IN LOVE	Kelly Marie, Precision
14	13	DON'T STAND SO CLOSE TO ME	Police, A&M
15	19	KISS ON MY LIST	Daryl Hall & John Oates, RCA
16	17	LADY	Kenny Rogers, United Artists
17	16	ROCK HARD	Suzi Quatro, Dreamland
18	18	SO LONG	Fischer Z, United Artists
19	15	WOMAN IN LOVE	Barbra Streisand, CBS
20	NEW	ACCORDING TO MY HEART	Reels, Mercury

ALBUMS

1	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	3	GUILTY	Barbra Streisand, CBS
3	2	ZENYATTA MONDATTA	Police, A&M
4	7	BACK IN BLACK	AC/DC, Albert
5	4	ALWAYS	Willie Nelson, CBS
6	5	ICE HOUSE	Flowers, Regular
7	6	SUPER TROUPER	Abba, RCA
8	10	THE VERY BEST OF ELTON JOHN	DJM
9	8	AUTOAMERICAN	Blondie, Chrysalis
10	9	MAKING MOVIES	Dire Straits, Vertigo
11	13	GREATEST HITS	Anne Murray, Capitol
12	14	ROCKY HORROR PICTURE SHOW	Soundtrack, Interfusion
13	12	THE BEST OF KENNY ROGERS	VOL. II, United Artists
14	11	HOTTER THAN JULY	Stevie Wonder, Motown
15	16	GAUCHO	Steeley Dan, MCA
16	NEW	HITS	Boz Scaggs, CBS
17	15	LIVE	Eagles, Asylum
18	18	THE JAZZ SINGER	Neil Diamond, Capitol
19	17	1980 THE SUMMER	Various, EMI
20	NEW	EAST	Cold Chisel, WEA

FRANCE

(Courtesy Videomusic Actualite)
As of 1/25/81
SINGLES

This Week	Last Week	Title	Artist
1	1	WOMAN IN LOVE	Barbra Streisand, CBS
2	3	MASTER BLASTER	Stevie Wonder, Motown
3	5	BABOOSHKA	Kate Bush, EMI
4	9	SUPER TROUPER	Abba, Vogue
5	2	AMOUREUX SOLITAIRES	Lio, Arabella
6	17	UNE FEMME AMOUREUSE	Mireille Mathieu, Philips
7	4	JOHN AND MARY	Robert Palmer, Island
8	6	GABY OH GABY	Bashung, Philips
9	19	WHEN I'M WITH YOU	Sparks, Underdog
10	NEW	(JUST LIKE) STARTING OVER	John Lennon, Geffen
11	13	SALSA DU DEMON	Grand Orchestre du Splendid, RCA
12	NEW	MON FILS, MA BATAILLE	Daniel Balavoine, Barclay
13	16	DON'T STAND SO CLOSE TO ME	Police, A&M
14	NEW	THE TIDE IS HIGH	Blondie, Chrysalis
15	8	ASHES TO ASHES	David Bowie, RCA
16	NEW	WHAT YOU'RE PROPOSIN'	Status Quo, Vertigo
17	11	UPSIDE DOWN	Diana Ross, Motown
18	NEW	HAUT LES MAINS	Ottawan, Carrere
19	NEW	YELLOW NIGHTS	Five Letters, Atropa
20	15	FAME	Irene Cara, RSO

ALBUMS

1	1	GUILTY	Barbra Streisand, CBS
2	2	FERRAT '80	Jean Ferrat, Discodis
3	3	HOTTER THAN JULY	Stevie Wonder, Motown
4	NEW	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	12	SUPER TROUPER	Abba, Vogue
6	15	BACK IN BLACK	AC/DC, Atlantic
7	10	NEVER FOREVER	Kate Bush, EMI
8	NEW	THE BLUES BROTHERS	Soundtrack, Atlantic

9	7	ZENYATTA MONDATTA	Police, A&M
10	NEW	MELANCOLIE	Julio Iglesias, CBS
11	6	THE RIVER	Bruce Springsteen, CBS
12	NEW	RICHARD CLAYDERMAN	Delphine
13	NEW	C'EST GUIGNOL	Chantal Goya, RCA
13	9	SCARY MONSTERS	David Bowie, RCA
15	20	LES MISERABLES	Tragedie Musicale, Trema
16	NEW	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
17	13	REMAIN IN LIGHT	Talking Heads, Sire
18	5	CLUES	Robert Palmer, Island
19	NEW	UN PEU, BEAUCOUP	PASSIONNEMENT, Mireille Mathieu, Philips
20	NEW	LA BOUM	Soundtrack, Barclay

ITALY

(Courtesy Germano Ruscitto)
As of 2/3/81
SINGLES

This Week	Last Week	Title	Artist
1	1	DALLA	Lucio Dalla, RCA
2	2	ZENYATTA MONDATTA	Police, A&M/CGD-MM
3	3	HOTTER THAN JULY	Stevie Wonder, Motown/EMI
4	7	CERVO A PRIMAVERA	Riccardo Cocciante, RCA
5	9	GUILTY	Barbra Streisand, CBS/CGD-MM
6	15	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen/WEA
7	4	MAKING MOVIES	Dire Straits, Vertigo/PolyGram
8	6	THE WANDERER	Donna Summer, Geffen/WEA
9	5	STOP	Pooh, CGD-MM
10	NEW	KYRIE	Mina, PDU/EMI
11	11	CI VUOLE ORECCHIO	Enzo Jannacci, Ricordi
12	14	HAWKS AND DOVES	Neil Young, Reprise/WEA
13	8	DIANA	Diana Ross, Motown/EMI
14	10	RICETTA DI DONNA	Omella Vanoni, Vanilla/CGD-MM
15	17	SONO SOLO CANZONETTE	Edoardo Bennato, Ricordi
16	NEW	PLEASURE	Steven Schlacks, Baby/CGD-MM
17	13	GIVE ME THE NIGHT	George Benson, Warner Bros./WEA
18	16	PARIS	Supertramp, A&M/CGD-MM
19	NEW	MONTECRISTO	Roberto Vecchioni, Philips/PolyGram
20	NEW	ABSOLUTELY	Madness, Stiff/RCA

HOLLAND

(Courtesy BUMA/STEMRA)
As of 2/4/81
SINGLES

This Week	Last Week	Title	Artist
1	1	LOLA	Kinks, Arista
2	5	FLIP FLUITKETEK	Andre Van Duyn, CNR
3	NEW	NET ALS GISTEREN	Normaal, WEA
4	10	STARS ON 45	Various, CNR
5	3	CELEBRATION	Kool & Gang, De-Lite
6	4	AMOUREUX SOLITAIRES	Lio, Ariola
7	7	IF YOU COULD READ MY MIND	Viola Wills, Hansa
8	8	MY FEET WON'T MOVE	Fruitcake, EMI
9	NEW	MAMA HE'S A SOLDIER NOW	Saski En Serge, Philips
10	NEW	IK WIL OP M'N KOP EEN KAMERBREED	Barry Hughes, CNR

ALBUMS

1	NEW	DAVERENDE 13 CARNAVAL	Diverse Artiesten, CNR
2	1	DE GROTE PIRATEN PLAAT	Various, Arcade
3	2	SUPER TROUPER	Abba, Polydor
4	9	ELVIS GOSPEL	Elvis Presley, K-tel
5	4	WOMEN IN LOVE	Various, Arcade
6	6	CUM LAUDE	Rein V.D. Broek En Rick V.D. Linden, K-tel
7	10	18 KARATS	Andre Moss, K-tel
8	NEW	ABSOLUTELY	Madness, Stiff
9	5	GREATEST HITS	Dr. Hook, Arcade
10	7	SHAVED FISH	John Lennon, EMI

SWEDEN

(Courtesy GFL)
As of 2/3/81
SINGLES

This Week	Last Week	Title	Artist
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

3	2	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

DENMARK

(Courtesy BT/IFPI)
As of 2/4/81
SINGLES

This Week	Last Week	Title	Artist
1	2	FELICIDAD	Boney M, Ariola
2	1	FEELS LIKE I'M IN LOVE	Kelly Marie, PRT
3	3	I CAN DANCE	Sugar & Lollipop, CNR
4	4	WOMAN IN LOVE	Barbra Streisand, CBS
5	10	I SEE THE MOON	Cameron/Seebach, EMI
6	NEW	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
7	5	SUPER TROUPER	Abba, Polar
8	9	THE TIDE IS HIGH	Blondie, Chrysalis
9	6	UPSIDE DOWN	Diana Ross, Motown
10	NEW	DON'T STAND SO CLOSE TO ME	Police, A&M

ALBUMS

1	1	SHU BI DUA 7	Shu Bi Dua, Storkophon
2	2	SUPER TROUPER	Abba, Polar
3	3	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
4	8	SMUKKE SALLY	Hornums Unge, Polydor
5	6	FOR FULD MUSIK 7	Various, EMI
6	4	NEJ DEN ANDEN	Linie 3, Tuba
7	NEW	POWER PLAY	Various, K-tel
8	NEW	THE VERY BEST OF ELTON JOHN	K-tel
9	7	TIDENS TERN	C.V. Joergensen, Medley
10	NEW	ZENYATTA MONDATTA	Police, A&M

SPAIN

(Courtesy El Gran Musical)
As of 2/7/81
SINGLES

This Week	Last Week	Title	Artist
1	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen
2	2	WOMAN IN LOVE	Barbra Streisand, CBS
3	NEW	WHAT'S IN A KISS	Gilbert O'Sullivan, CBS
4	4	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
5	7	QUE SERA	Ana Belen, CBS
6	3	SESOR	Pecos, Epic
7	9	ANOTHER ONE BITES THE DUST	Queen, EMI
8	6	PERDONAME	Camilo Sesto, Ariola
9	10	AMAR DESPUES DE AMAR	Juan Pardo, Hispavox
10	5	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet

ALBUMS

1	2	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	1	GUILTY	Barbra Streisand, CBS
3	3	SIEMPRE	Pecos, Epic
4	7	JUAN MUCHO MAS JUAN	Juan Pardo, Hispavox
5	4	PARIS	Supertramp, A&M
6	20	EXITOS DE ORO	Duo Dinamico, EMI
7	10	CON LAS MANOS LLENAS	Ana Belen, CBS
8	5	ZENYATTA MONDATTA	Police, A&M
9	8	AMANECIENDO	Camilo Sesto, Ariola
10	NEW	MAKING MOVIES	Dire Straits, Vertigo

Rival Labels

Continued from page 59

from 6:30 p.m. to midnight regularly. It can be rented in the daytime for practice sessions and various events.

Even before its opening, a regular FM broadcast has been decided, the FM Denon Live Concert every Sunday from 3 p.m.

The place will have facilities for live recordings and FM broadcasts. It is in front of the Shibuya Public Hall, a popular concert hall for jazz, rock and popular concerts.

Rush Ready To Push Latest LP 80-City Tour Backs Marketing For 'Moving Pictures'

By DAVID FARRELL

TORONTO—An extensive marketing campaign is now locked in place to herald the worldwide release of Rush's ninth LP, "Moving Pictures." Mercury Records worldwide and Capitol-EMI in Canada will simultaneously issue the album this week (9).

Rock trio Rush—nominated in two categories (group of the year and album of the year) in the 1981 Juno Awards—will support the disk's release with a gruelling 80-city North American tour that includes multiple dates in Chicago, Detroit, San Francisco, Cleveland and Toronto. In New York, Rush is scheduled for one night at Madison Square Garden, the first time the Canadian trio has played the venue, then several nights later is billed to play the Nassau Coliseum.

The group has invested in its own record company in Canada, Anthem Records, manufactured and distributed by Capitol. The label has charted an extensive campaign to optimize the success of the LP in this country, in addition to overseeing similar strategies in other key world markets.

Anthem's Tom Berry notes that the Canadian LP is pressed on virgin vinyl, complementing the Sony mastering used for the record. This pressing is not available in other world markets.

In addition, cassettes of the LP are being released in Capitol's new 6-inch by 6-inch package, an addi-

tional cost to the company of 27 cents, "but we are stressing quality at every stage of the marketing process," Berry says.

"The whole motivation behind this campaign is to offer the consumer the best. For instance, the LP includes a four-color hardboard inner sleeve. This is a digital mix and virgin vinyl in Canada and the price is only \$9.98 list which, compared to other audiophile recordings, is substantially less than the norm."

The trio's previous LP reportedly sold more than one million copies last year, and the aim is to take the

band over the top on this album. In addition to the extensive North American tour which Berry describes as "hitting every nook and cranny on the continent," Rush has, for the first time, made an album that can be described as melodic. To this end, it is expected that a minimum of three singles can be pulled from the LP.

Capitol and Mercury have various point-of-purchase supports for the stores to back the album's release, but Anthem has also taken the step of pressing up copies of a one-hour Rush interview for distribution to radio stations.

Mike Flicker Begins Label

• Continued from page 61

problem is that the hardware is not up to par yet. What the Japanese are doing at Sony and Mitsubishi is far ahead of what 3M has. But, neither of them has come up with the first good multitrack digital tape recorder. Every time I talk to them they say it'll be in June, then January. Now, it's June again."

Though he plans to do more outside production, he wants to be involved in much of the administration of his new, as yet unnamed label based in Vancouver. Ironically, his experience with Mushroom—in which he and Heart and corporate backers of the label were involved in a tug of war over the release of the

"Magazine" album in 1978—has not soured him on the wheelings and dealings of running a record company. "After the Heart thing was over, I hibernated for about a year in Seattle and didn't do anything other than Heart. That was a period of sitting around licking my wounds," he says.

"Mushroom was financed by people who were not in the industry, which is something I'll never do again. Unless you have your roots in the entertainment industry, you'll never understand the intricacies."

The new label has signed only one artist so far, Dixon House. Flicker doesn't intend to produce every act though, or even be involved in the day-to-day affairs of the firm. "I'm not starting a label to have a production house or to have just a place for me to do records. I've hired Jay Gold, who ran Mushroom Records Canada to run the label and I will have input. I have no intention of just going up to Vancouver to produce records until they come out of my ears."

Vancouver may seem like an odd site for a label because of its distance from the music industry centers of both Canada and the U.S., but this is part of Flicker's reason for situating there. "When I started Mushroom in Vancouver, I expected more things to happen there. I'd go back three or four years later and it's the same as it was 10 years ago. All the major record companies have still not opened even a&r offices in the West. There's just a list of talent up there. Every year, there's a new band breaking out of there. There was Heart and BTO and there's this new band which there's a buzz about, Loverboy," he states.

For American distribution, Flicker has not decided yet, though he may go with independent distribution which was how Mushroom in the U.S. was handled. "I'm watching how these p&d (pressing and distribution) deals go. If things go well for Boardwalk and Handshake, that would be the kind of thing we'd be interested in," he says.

One idea he is toying with for his label is the introduction of a "quality control" line of records that would fall somewhere between regular pressings and expensive audiophile recordings. "You could put out a record called a quality control record or whatever and spend about 15 to 20 cents more per record and put it out for 50 cents to a dollar more. Then put it side by side with a regular pressing and let the consumer decide.

"I'm talking just about a better pressing—not necessarily a half-speed mastered, audiophile, dbx, encoded, polished by his mother record."

WITHIN EEC

Court Bans GEMA's 'Differential' Royalty

• Continued from page 1

The GEMA practice of requiring the differential has long been a bone of contention. In the U.K., for example, Monty Lewis, head of the British division of Pickwick Records, claimed that it was violation of articles 85 and 86 of the Treaty of Rome. He, in fact, referred the matter last year to the European Economic Community Assn.

His complaint came, he says: "when it was discovered that GEMA was attempting to obtain a second copyright royalty from Pickwick's German customers, even though Pickwick had already paid the U.K. royalty on the records concerned." The mechanical royalty in the U.K. is 6¼%.

This, allied to other queries about the GEMA practice, led to the German courts seeking a European Supreme Court judgment. The difference in royalty rates range from 3 to 50 pfening, or roughly seven cents to \$1.20.

The new court decision, which will provide the basis in law for a German Supreme Court legislative sitting later this year, applies only to imports from member countries of the European Economic Community—the U.K., France, Italy, new member Greece, etc.

The argument has gone on for the

best part of five years in Germany, the local K-tel company and Membran, an import, wholesale and retail company, being leading opponents of the GEMA policy of "differential" royalty payments.

Klaus-Holger Lehfeldt, Membran general manager in Hamburg, says: "We just didn't want to accept all the requirements of the industry or GEMA. We're big enough to stand up for ourselves. We don't worry about the financial back-up of the multi-nationals, but we do want our rights as traders within the concept of the free-trading European market concept."

"A basic principle of that concept is that the lowest prices are given a chance to succeed."

The GEMA argument has been that it doesn't want to stop imports at this level, but it does want to guarantee that all sound carriers available in retail outlets have the same mechanical royalty attached."

But the commission of the European Market has issued its own warnings about attempting to eliminate royalty differences, lest "the import companies lose the opportunity of importing into an EEC member country the products bought in another EEC country involved in the same free traffic of merchandise."

(Continued on page 78)

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Business Prevails, But MIDEM Retains Lighter Side

CANNES—"More business, less glamor." That about sums up the attitude of the large German industry delegation especially strong on the music publishing front, about this year's MIDEM.

But there was a time for laughter, too. For instance, publisher Guenther Ilgner, of Gerig Music, showcased on his Palais des Festivals stand, a T-shirt bannered "50-50: No Advance."

At corporate levels, Gerig did well with the single "Some Broken Hearts Never Mend," by Kojak actor Telly Savalas, on the Papagayo label from Holland.

Chappell chief George Hildebrand was able to leave Cannes for Germany with substantial deals under his belt, notably the Bronze U.K. catalog for Germany, Austria and Switzerland, and also Chiswick Music from the U.K.

In from Berlin, Peter Schimmelpennig and Carl Heinz Danguillier showed off music from East Germany, with groups like Karat, City and Pudhys, and found ready buyers in territories like Greece.

The Europe-Weelle Saar Radio from Saarbruecken in Germany laid on a party and from it culled a two-hour live show featuring interviews with international artists and managers.

It was a good MIDEM for Teldec, using as a slogan: "Number one independent in Germany." Magnet Records U.K., via managing director Michael Levy, presented Teldec with a special award as top international licensee, having had Magnet product on the German chart every week of the year. Delphine Records, of France, handed over more gold to Teldec for 1.5 million sales of pianist Richard Clayderman, Paris-based artist.

And X-Records, a new German rock label, clinched its distribution deal with Teldec for Germany, Austria and Switzerland here in Cannes, first product coming from multinational band Einstein, German rock team Stuttgart, and California-based electronic group Moebius. To come is material from Hungarian band Omega, and the soundtrack album of "Pinups."

Last year at MIDEM, Peter Hauke, president of Frankfurt-based Rockoko Productions, set up a Los Angeles division, and with Peter Meisel created the outfit's two U.S. publishing companies, Rockoko and Rockofellah.

Another Frankfurt company, Bellver, says Michael Rick, general manager, used MIDEM this year to finalize plans for new companies in Scandinavia and Benelux.

While Rick inked several big deals here, he adds: "Foreign lawyer-publishers still make ridiculously high and unrealistic demands for advances. We're not playing this kind of game. Aside from that, we didn't notice any new musical trends coming through, though we have received more straight rock'n'roll offers than in previous years."

Wolfgang Mewes, of Melodie Der Welt, says: "There's no doubt that the participation numbers this year here were considerably down on earlier MIDEMs. But that doesn't worry the German music business, for it still excites worldwide interest.

"Of course the boom period is over, for all of us. But the international industry has to consolidate now, and concentrate on profitability."

In the main, German MIDEM visitors this year are impressed with the quality of the business done and unimpressed by interpretation of attendance statistics.

Hans Sikorski, chief of the Sikorski Group, says: "We did deals, and plenty of them. But we don't shout loudly about each individual contract. Let's just say that as a result of this year's MIDEM we'll add ap-

proximately \$3 million to turnover in the coming year or so."

And Michael Karnstedt, of Peer-Southern, insists: "It's been a good MIDEM. We don't miss the big record companies. The thing is that

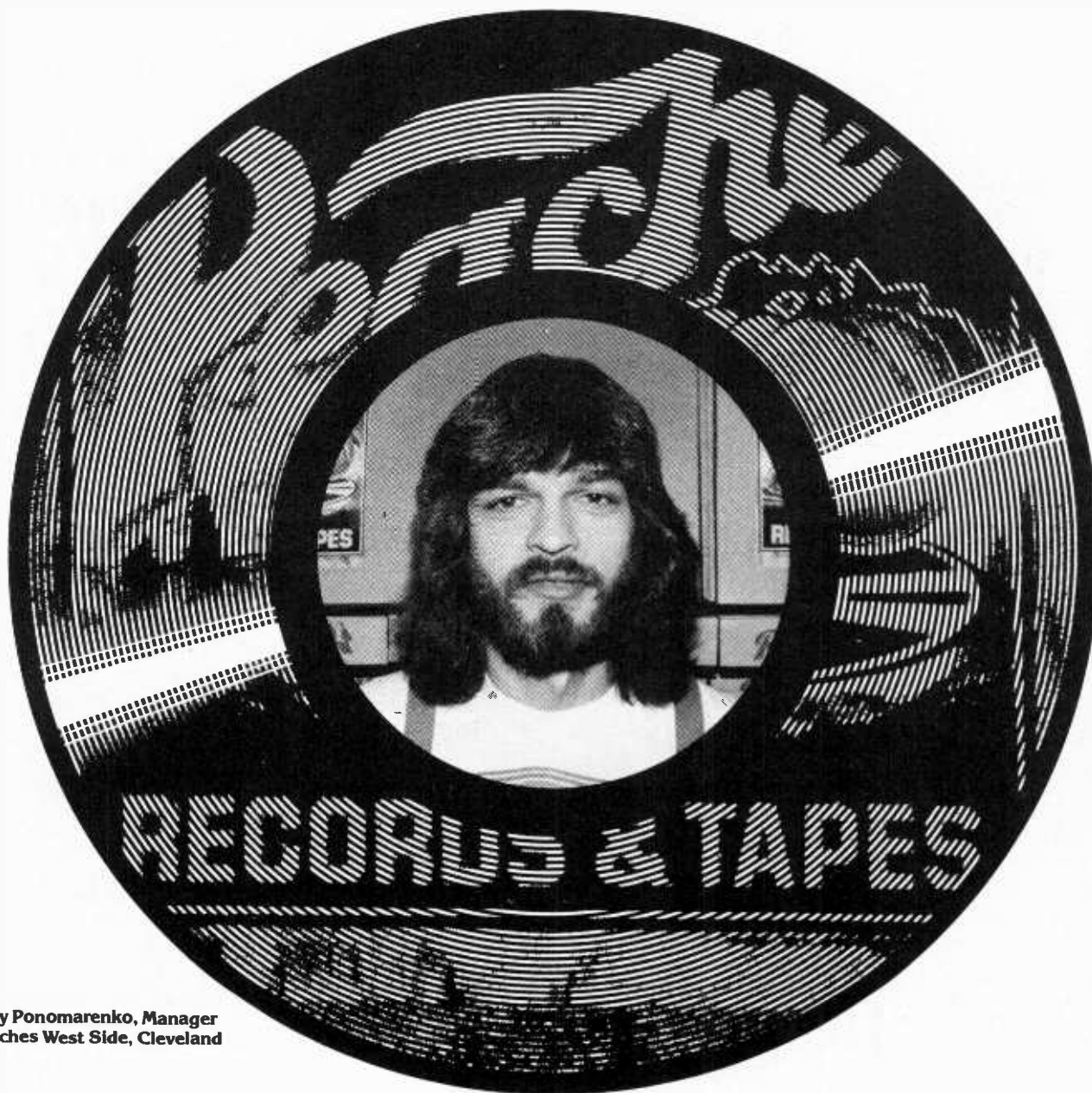
the people who dominate the business now, the active publishers, the independent record companies and the independent producers, are involved deeply."

For Chappell, Hildebrand dis-

closed deals with U.K.'s Rockin' Music (part of Chiswick Records) and a long-term deal for the publishing of chart act Chas and Dave from London.

WOLFGANG SPAHR

A retail store manager goes on record... about losing your timing.



Tony Ponomarenko, Manager
Peaches West Side, Cleveland

“Time spent seeing record salesmen is important to me. I give it as much time as needed. But one thing you can't control is the timing of that sales call in relation to a record's release date. Learning about it a little too late can cost initial sales momentum, and that can never be recaptured.

“Record ads sometimes provide me with that first notice. When I see something advertised in the trade papers that looks hot for my store, I'll call the distributor and order on the spot. “At times like that, record ads can be my ‘early warning system’ — and get me off to a fast sales start. ”

The Bottom Line: Billboard® ads move records. Early communication moves them faster!

INCLUDES DIGITALS

Moss Will Issue Soviet Disks For U.S., Canada

By ALAN PENCHANSKY

CHICAGO—Moss Music Group and Melodiya, the Soviet label, are linked in a major new North American licensing agreement. One of the pact highlights will be the release of first Soviet digital recordings expected later in 1981.

According to Moss executive vice president Marvin Saines, the label has secured U.S. and Canadian first refusal rights under a three-year pact effective Jan. 1.

CBS Record's Melodiya agreement, giving it first refusal, reportedly was terminated in December. Quintessence, ABC Records and Angel Records also have released Melodiya product.

"The most important thing is the first rights," Saines explains. "We have first rights."

Saines said the agreement calls for 12 albums minimally to be released each year. Analog recordings will list at \$8.98 and digitals at \$10.98, he said.

Moss also plans to issue 10 to 12

albums per year from the Melodiya catalog on their mid-price Turnabout, Vox and Candide lines.

Saines said superstars such as Richter, Gilels and Berman would highlight the first Melodiya release, expected in June. He also promises representation for some of the new artists bubbling up from the huge Soviet talent pool.

According to Saines, the Soviets will enter the digital race in 1981, although apparently digital equipment will have to be imported. Saines says equipment is likely to be brought in from Japan or Germany.

"The Soviets are looking to get digital equipment someplace," he explained. "They don't have anything yet but they're getting some."

Celebrity Concerts, an L.A.-based company, represents Melodiya business negotiations in the U.S.

One Soviet bloc label, Czechoslovakia's Supraphon, already is heavily involved in digital through a joint production deal with Japan's Denon.

INKS PACT

Solti To Stay With Chicago Through 1990

CHICAGO—The Chicago Symphony Orchestra's next change of music director isn't expected until after the 100th anniversary season in 1990.

That outlook was established last month with the announcement of Sir Georg Solti's new three-year contract, and with an affirmation from orchestra and conductor of their commitment to remain together through 1990.

"I hope the relationship continues at least to the centenary," Solti told tv radio and newspaper reporters here.

The new three-year contract calls for Solti to lead eight subscription weeks each season in addition to touring and recording duties. The current contract expiration is June 1982.

Solti, 68, in his 11th season as music director, is the Chicago Symphony's eighth artistic leader.

The Chicago Symphony also has confirmed the appointment of Claudio Abbado—whom Solti said would be his choice as a successor—as principal guest conductor beginning in 1982-83. Abbado's contract calls for six subscription weeks each season.

Solti said planning for the centenary would soon get underway with "a few major commissions, not many" to be assigned. They will be decided "fairly soon in order to give the composers time to write," Solti added.

Solti's first recordings in Orchestra Hall recently were made for London Records (Billboard, Jan. 31, 1981). Said the conductor, "It was a great pleasure to record in our home. I'm more than pleased with the sound. If we are lucky now maybe we can do all our records in Orchestra Hall."

"It saves us enormous amounts of problems and money and effort to overcome," he added.

Works taped at Orchestra Hall included Bartok Concerto for Orchestra and the Bruckner Symphony No. 4, "Romantic."

Solti who also is music director of the London Philharmonic Orchestra, said his contract with that orchestra would not be extended when it expires in June 1982.

Instead, much of the conductor's energies in the next five years will be committed to a new production of Wagner's "Ring" cycle to be presented at the Bayreuth Festival. Solti is scheduled to spend 3½ months at the festival in 1983, 1984 and 1985.

Classical Notes

Rudolf Serkin's first digital recording made for Telarc will be on the market in six weeks, according to Telarc marketing director Michael Kellman. It's the Beethoven "Emperor" Concerto with Seiji Ozawa and the Boston Symphony (Billboard, Feb. 7, 1981). Telarc's Atlanta Symphony "Carmine Burana" also is a winter release... Sir Alexander Gibson and the Scottish National Orchestra have taped Rachmaninoff's Symphony No. 2 for Chandos Records, a follow-up to the smash digital "Planets" recorded by Gibson. Brilliantly Imports is the U.S. Chandos distributor.

Chicago's Ravinia Festival is beginning to stir from its hibernation. It has announced a French Impressionist emphasis for 1981, highlighting many Ravel and Debussy orchestral and chamber works. Verdi's "Macbeth," starring Renata Scott and Sherrill Milnes conducted by festival music director James Levine, is the June 26 lead-off concert. Another highlight will be the first festival visit of the New York Philharmonic under the baton of music director Zubin Mehta.

The Alard String Quartet with Andre Previn leading the Pittsburgh Symphony premiered Ezra Laderman's Concerto for String Quartet and Orchestra, Feb. 6, 7 and 8... Peter Maxwell Davies' Second Symphony, a Boston Symphony Orchestra centennial commission, is premiered under Seiji Ozawa Feb. 26... Also premiered this month is Toru Takemitsu's String

Quartet, part of the Tokyo Quartet's Feb. 23 Carnegie Hall appearance.

Philadelphia-born pianist Barbara Nissman's first recording, containing works of Alberto Ginastera, was made recently for CBS Holland with producer Klaas A. Posthuma. Nissman, who gave the Concertgebouw premiere of the Ginastera Concerto, tours annually in Europe.

Imports From RCA

• Continued from page 3

digital recording technique would be brought home in advertising and promotion. "There's so much quality control in this thing it's unreal," he explained. "That's what we want to stress."

The West German pressings weighing 140 grams are packaged in special anti-static inner sleeves.

The pressings are about 25 grams heavier than domestic RCA platters, a factor which is claimed to help reduce warpage.

The deluxe packages also will include complete technical data, and



Billboard photo by Brian McLaughlin

MCA SUMMIT—MCA Distributing president Al Bergamo, above right, is pictured chatting with label artist Donnie Iris and east coast press and artist development staffer Dyanne Smith during opening night festivities for the MCA Records Group convention in Los Angeles recently.

EARN \$100 MILLION

12-Year-Old 'Oh! Calcutta!' May Be Headed To Vegas

By RADCLIFFE JOE

NEW YORK—It has been busted by the vice squad in San Francisco (considered to be a city with one of the most liberal sexual attitudes in the U.S.), resoundingly denounced as being trashy and putrid by theatre critics, and frowned on by that elite body of people who comprise the New York League of Theatres and Producers, yet, seemingly indestructible, "Oh! Calcutta!" has survived and is celebrating its 12th anniversary.

In the 12 years of its existence, (it started off-Broadway at the Eden Theatre in 1969) the original concept of the erotic musical production has changed little, but public attitudes to sex has. Nowadays, Norman Kean, the show's indomitable producer, seldom has the need to send an advance guard of lawyers to check legal redtape and moral codes in cities slated for a production of the show.

In addition to playing Broadway, "Oh! Calcutta!" has also played more than 120 cities around the world, has been seen by more than 60 million people, and has grossed in excess of \$100 million for its backers who originally sunk a paltry \$250,000 into capitalizing the show.

Among the cities in which productions of the show are currently running, are Mexico City, Paris and Chicago. A company will open in Puerto Rico in November; and Kean has his sights set on what he believes may be the biggest plum of all, a Las Vegas company.

The producer, whose credits include such theatre gems as "Me & Bessie," with Linda Hopkins; "Don't Bother Me I Can't Cope," and the acclaimed South African plays, "The Island" and "Sizwe Banzi Is Dead," talks excitedly about "Oh! Calcutta!" being "a natural" for the glitter and tinsel scene of Las Vegas. "It lends itself to that environment," he states "We have a 65-minute version of the show which will be ideal."

Admitting that he has been lax in not staging a Las Vegas company before, Kean discloses that he is now working on the negotiations for that move.

It is widely known that Kenneth Tynan, noted British author and critic, devised the concept of "Oh! Calcutta!" because he wanted to

create "a classy theatrical production for voyeurs." However, among the lesser known facts of the show is that many outstanding showbusiness personalities, including the late John Lennon, lent their talents, in the form of material, to the production.

Others include playwright Jules Feiffer, Sam Shepard, playwright whose works include the Pulitzer prize winner, "Buried Child," Robert Benton and David Newman, authors of "Bonnie & Clyde," and "Superman," the movie. Dan Greenburg, whose works include "How To Be A Jewish Mother," and Clovis Trouille, celebrated French painter.

The current Broadway production of the show at Kean's own 500 seat Edison Theatre (it has also played at the Belasco), features several new skits, new dance sequences, and an estimated \$35,000 in new props and lighting.

Although nudity is "Oh! Calcutta's" biggest draw, part of the success of the production rests with Kean himself. An extraordinary showman, he loses no opportunity to promote his pet project. He has succeeded in getting American Express to use him to hawk the show, and of course, their credit cards; and when a Chicago theatre employee fouled up and showed a sign stating that Robert Redford was appearing there in "Oh! Calcutta!" Kean wasted no time in making promotional hay out of the blooper. Soon, aided by the news wire service, items of the foul-up were appearing in newspapers and on television stations around the world.

In addition, a movie version of the show was made, videocassettes of the movie are available, and there is an original cast album available on United Artists Records. Kean sees all these as being additional promotional tools which will help in the continuing to attract patrons to the live version.

How long does he expect "Oh! Calcutta!" to run? "As long as people have fantasies, and as long as there are public hangups about sex, and as long as the tourists continue to come to New York, 'Oh! Calcutta!' will continue to run," states Kean with confidence.

Pi-Gem Has New Studio

NASHVILLE — With new office facilities, the implementation of an inhouse demo studio and a beefed-up roster, Pi-Gem and Chess Music Inc. is preparing for increased activity.

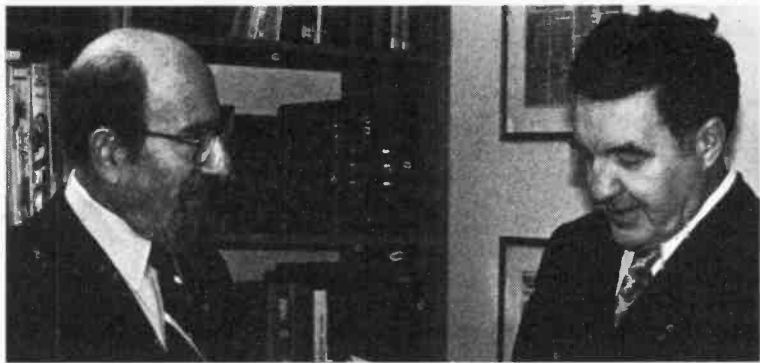
The three-level building features an 8-track demo studio available to the staff writers. Managing the studio is Mike Hollandsworth.

Joining the staff songwriters are Gene Miller, lead guitarist for Barbara Mandrell, Rick Klang and Richard Watson, drummer for Nashville-based rock group, the Piggys.

Rounding out the staff songwriters are Kye Fleming, Dennis Morgan, Archie Jordan, Dean Dillon, Don Pfrimmer, Ronnie Brooks, Tom Deluca, Gary Harrison, Naomi Martin, Blake Mevis, Geof Morgan, Charles Quillen, David Willis, John Schweers, Harold Tipton and Kent Robbins.

Numan Publishing

NEW YORK—Hit artist/writer Gary Numan's songs will exclusively appear in the U.S. through Numan Music Ltd./Stigwood Music (BMI). The U.K.-based Numan has had two successful self-composed albums here released by Atlantic, and also co-written two songs with Robert Palmer appearing on Palmer's current Island album. Unichappell administers the Numan Music Ltd./Stigwood Music catalog.



RIGHTS FETE—National Music Publishers Assn. president Leonard Feist, left, and U.S. Register of Copyrights David Ladd, discuss last week's celebration of the 150th anniversary of federal copyright protection for music. The reception and concert drew industry and government figures to the Library of Congress' James Madison Building.

BOOK REVIEWS

2 New Volumes Are Hits

How To Have Your Hit Song Published by Jay Warner (Columbia Pictures Publications, \$9.95, 122 pages); **The World Of Musical Comedy** by Stanley Green (A.S. Barnes & Co., 480 pages).

Some of Jay Warner's readers may—even in this age of de-emphasis on writing for the musical theatre—find themselves included in yet another edition of Stanley Green's "The World Of Musical Comedy," now available in a "revised and enlarged fourth edition."

Warner, a contemporary writer and vice president of the publishing-production company, The Entertainment Company, is, happily, not about to tell newer writers how they can write their way to Broadway or hit recordings—his book's title seems

to take their skills for granted (all songwriters believe they've penned the next big hit). Instead of running down "tried-and-true" formulae that don't necessarily work, Warner offers practicality along with enthusiasm for his subject. His helpful glossaries include street maps of label offices in New York, Los Angeles and Nashville—probably a confession that Warner once trudged the same streets with his own hit songs in hand. By the way, one doesn't have to be a brand new writer to appreciate the reasoned advice from Warner.

Stanley Green's "The World Of Musical Comedy" is an update of a classic compendium. Green, of course, is dealing with accomplishment, not potential.

SPLIT DEALS

Hot 100 Publishers' Credits Proliferate

By IRV LICHMAN

NEW YORK—In the charted town of Splitsville, music publisher residents outnumber songs by almost a two-to-one margin.

While Billboard's current Hot 100 indicate that 50% of copyrights represented reflect copublishing or "split" arrangements—about the level of a year ago—a greater number of publishers are sharing the chart success of individual songs.

The Hot 100 chart for Feb. 13 shows that 187 publishers share rights on the 100 songs listed. During a similar period last year, 158 publishers claimed holdings in the listed copyrights.

The difference between then and now is largely a matter of more instances in which three, four and even five (three current examples exist) publishers are going to divide monies generated by chart success.

What about writer credits? Well, here the pattern remains basically on a par with the past, with one or two writers taking credit for creating a charter. There are, however, five situations in which five or more persons are taking writer credits and one (maybe an all-time record for a song partnership) in which nine take writer credits. The current champ is "Fantastic Voyage," recorded by Lakeside (Solar) and listing nine

writers who will divvy up income generated by the song.

Although group performance hits tend to add to writers who share chart success, the current Hot 100 shows two examples of solo artists who have cut songs credited to five writers. They include Rod Stewart's "Passion" (Warner Bros.) and Barry Manilow's "I Made It Through The Rain" (Arista) and in both cases the artist is also credited as a writer.

Recent Hot 100 charts contain as many as 10 performance license arrangements featuring collaborations by both ASCAP and BMI writers. Between the late '50s and early '70s, ASCAP would not recognize such teamings and refused to license or pay ASCAP writers for such collaborative works. BMI never had such restrictions and would credit the BMI writer with 100% of the song's performance income, with the writer assigning BMI to pay the ASCAP writer's share.

Arista Music Moves

LOS ANGELES—The Arista Music Publishing Group has moved to the offices of the Interworld Music Group at 8304 Beverly Blvd., Los Angeles, Calif. 90048. The phone number is (213) 852-0771.

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Billboard's Top Album Picks

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Survey For Week Ending 2/14/81

Number of LPs reviewed this week **44** Last week **50**



JIMMY BUFFETT—Coconut Telegraph, MCA MCA5169. Produced by Norbert Putnam. Buffett has sung so many odes to carefree, laid-back living that he's become the virtual personification of "mellow." Since his 1977 hit "Margaritaville," in fact, he's seemed at times marooned in this peaceful idyll. That's why his dedication to a song on his new LP has special meaning. Buffett dedicates "It's My Job," his new, gimmick-free ballad single, to its writer Mac McAnally with the note: "For Mac, who reminds me of me seven years ago." Another tune, "Growing Older But Not Up" examines his "young as you feel" doctrine. Two of the best tunes were written in collaboration with J.D. Souther and David Loggins.

Best cuts: "The Good Fight," "Island," "Growing Older But Not Up," "It's My Job."

EMMYLOU HARRIS—Evangeline, Warner Bros. BSK3508. Produced by Brian Ahern. While Harris' last few albums have been predominantly country influenced, "Evangeline" leans toward the pop market. It could very well be the LP that broadens the singers appeal into the mass market. The highlight is her version of "Mister Sandman" with backup vocal support from Dolly Parton and Linda Ronstadt. Her choice of material includes songs by Robbie Robertson, Gram Parsons, James Taylor, Rodney Crowell, John Fogerty, Billy Payne and others. The result is a brilliant collection of country, mainstream rock and even swing. With instrumental support from a cast of sterling players, "Evangeline" ranks as one of Harris' most impressive outings yet. Also of particular note is "How High The Moon" and "I Don't Have To Crawl."

Best cuts: Those mentioned plus "Hot Burrito #2," "Mill-walker."

TODD RUNDGREN—Healing, Bearsville BHS3522 (Warner Bros.) Produced by Todd Rundgren. Rundgren's latest LP includes an added bonus: a special-edition single featuring two songs not on the LP. The album is split between sprightly tracks with eccentric rhythm patterns on side one and a mellow, moody three-part suite called "Healing" on side two. The cuts that are rhythm numbers on side one, which have the oddball charm of the B-52's. "Healing," too, makes a natural progression from a mellow, evocative opening reminiscent of Al Stewart to a more uptempo, keyboard-dominated finish.

Best cuts: "Healer," "Flesh," "Compassion," "Healing."

BOOMTOWN RATS—Mondo Bongo, Columbia JC37062. Produced by Tony Visconti, the Boomtown Rats. The Rats are hoping to finally break the U.S. market with this dance-oriented rock collection after paving the way with last year's successful stateside tour and another starting this month. While there's no cut as arresting as 1979's "I Don't Like Mondays," there's also nothing as controversial. "Banana Republic" has already hit big in the U.K. Lead singer Bob Geldof bends his distinctive vocals from Last Poets-style recitations through B-52s distortions and even a ballad, while the band takes a rhythmic drive through a wide range of unexpected twists in imaginative arrangements which feature Johnny Fingers' stellar keyboards as well as the promised bongos on several Latin-flavored cuts.

Best cuts: "Mood Mambo," "Banana Republic," "Don't Talk To Me," "Up All Night."



CONWAY TWITTY & LORETTA LYNN—Two's A Party, MCA 5178. Produced by Ron Chancey. Some things grow better and better with time and the pairing of Conway Twitty with Loretta Lynn is one of them. The irrepressible Lynn sparks with customary vitality as she pits her husky vocals against Twitty's resonant tones on this well-balanced love medley. Chancey's production is tuned to perfection, showcasing both artists' talents in fine style.

Best cuts: "Silent Partner," "Lovin' What Your Lovin' Does To Me," "Two's A Party," "Oh Honey-Oh Babe" and "If I Ever Had To Say Goodbye To You."

GENE WATSON—Between This Time & Next Time, MCA MCA 5170. Produced by Russ Reeder, Gene Watson. Watson is a master at handling emotions that haven't yet been smoothed off by reflection. And he handles them superbly in this marriage of good material and great voice. One of the happiest choices is his resurrection of Buzz Rabin's "Maybe I Should Have Been Listening," a minor success in 1978 for Jessi Colter. The killer, though, is "I'm Gonna Kill You," a vital document for those who wonder what to do after domestic arguments fail.

Best cuts: Those cited and "Down Here On My Knees."

RAY STEVENS—One More Last Chance, RCA AHL13841. Produced by Ray Stevens. Stevens struts his stuff with a decidedly pop-styled album that proves his vocals far exceed the limitations of country. Not only that, but he also gives evidence of a finely-honed musicianship: the LP credits him with synthesizers, keyboards, percussion and horns, along with background harmonies. Maybe that's why there aren't any of his own songs contained here—but the material is substantial, interesting and fresh. Stevens manages to come across as a solid pop/MOR artist without alienating the country audiences he usually gears toward.

Best cuts: "Take Your Love," "Night Games," "One More Last Chance," "It's Not All Over."



First Time Around

JOE CEMAY BAND—The Riper The Finer, Unicorn 9501. Produced by Joe Chemay, John Guess. Renowned session player Chemay, who has worked with Elton John, Pink Floyd, the Beach Boys and others debuts with a remarkable collection of mainstream rock tunes. Chemay displays a versatile vocal range, adapting well to the uptempo songs as well as the more midtempo ones. Chemay's bass is supported by a well rehearsed band consisting of John Hobbs, Billy Walker, Mike Meros, Paul Leim and Louis Conte along with tasty background vocals by Maxine and Julia Waters. Check out the single, "Proud," for it showcases the power and range of what Chemay is capable of.

Best cuts: "Proud," "You Saw Me Coming," "Holy Thunder," "Once In A Life."

FORTRESS—Hands In The Till, Atlantic SD19282. Produced by Freddie Piro. Newest to the ranks of powerhouse rockers is this California-based quartet which plays the kind of fierce intense rock'n'roll that AOR radio can't enough of. Lead singer Jim West has a commanding rock vocal that perfectly complements the stinging guitar riffs and thunderous drum beat. The band shows it can slow things down with sound results as on "Kisses." The LP was produced by Freddie Piro, who has guided Ambrosia to new heights of popularity.

Best cuts: "Hands In The Till," "Requiem," "Kisses," "Back On The Path."

ADAM AND THE ANTS—Kings Of The Wild Frontier, Epic NJE37033 (CBS). Produced by Chris Hughes. With three hit singles under their belt in their native U.K., Adam And The Ants are part of an army of new British bands which plays music which can't be classified. Psychodelia smashes into African tribal rhythms. Hardcore punk fuses with touches of heavy metal and avant-garde sounds. Lead singer Adam Ant is a colorful and controversial figure in the U.K. with his professed admiration for American Indian and African tribes and pirates. The music, as exemplified in such songs as "Dog Eat Dog," "Antmusic," "The Human Beings," "Jolly Roger," and "The Magnificent Five," has a chant quality which shows off Ant's third world and historical influences.

Best cuts: Those mentioned.

U2—Boy, Island ILPS9646 (Warner Bros.). Produced by Steve Lillywhite. Yet another British band working on the outer fringes of rock. With a deep, rich production U2 makes music which is hypnotic in its swirling images and textures. Though the quartet is often experiment in approach, each of the 11 tracks maintains a certain accessibility much as Pink Floyd does. The use of what sounds like a xylophone or vibes throughout is a different touch for a rock act. As usual, Lillywhite gets a fiery, percussive sound which gives the LP a kick from beginning to end.

Best cuts: "I Will Follow," "An Cat Dubh," "Another Time, Another Place," "Out Of Control," "Twilight."

BERNARD WRIGHT—Nard, Arista/GRP 5011. Produced by Dave Grusin, Larry Rosen. There's no denying pianist Wright is a talent. His playing here, especially on Miles Davis' "Solar" is stunning. However, the material is such a grab bag of styles that it's difficult to get a grasp of what Wright wants to do. There's funk ("Master Rocker"), jazz ("Firebolt Hustle," "Solar," "Bread Sandwiches"), rap ("Just Chillin' Out"), an r&b ballad ("Music Is The Key"), jazz-rock ("We're Just The Band"), Parliament-styled nonsense funk ("Haboglabotribin") and an r&b-jazz mix in "Spinnin'." The musicians used, including Dave Grusin and vocalist Patti Austin, among many others, are first-rate.

Best cuts: "Firebolt Hustle," "Spinnin'," "Bread Sandwiches," "Solar," "Haboglabotribin."

IAN NORTH—My Girlfriend's Dead, Cachalot CA000 (Rounder). Produced by Ian North. Formerly of Milk'n'Cookies and Neo, North does it all on this, his first solo LP. He has written, performed, produced and engineered all the songs at his own Brooklyn apartment. The resulting LP, sounding remarkably clean and professional, is a somewhat cynical view of contemporary urban living. The songs are interesting and intelligent, North's voice is versatile and musical, and the contemporary electro-pop sound makes for a very interesting LP.

Best cuts: "Remember My Name," "Naked City," "My Girlfriend's Dead," "Youth In Asia."



BILL EVANS—You Must Believe In Spring, Warner Bros. HS3504. Produced by Helen Keane, Tommy LiPuma. Where the late pianist's prior efforts used studio technicians and expanded backing ensembles to broaden his approach, these live sessions from 1977 return to a classic trio format with bassist Eddie Gomez and drummer Eliot Zigmund. Evans' archetypal lyricism shines.

Best cuts: "B Minor Waltz," "The Peacocks," "Theme From M*A*S*H."

CHARLIE HADEN, JAN GARBAREK, EGERTO GISMONTI—Folk Songs, ECM-1-1170. Produced by Manfred Eicher. Like the trio's first studio collaboration, this is a satisfying meeting ground for three members of ECM's floating repertory company of avant-garde and eclectic stylists. Third World, Eu-

ropean classicism and elegiac jazz yield hypnotic results, with Gismonti's chiming guitar figures and Garbarek's moody tenor and soprano lines perfectly poised against Haden's listenser bass lines.

Best cuts: "Folk Song," "Veien," "Equilibrista."



VERDI: FALSTAFF—Taddei, Panerai, Araiza, Kabaivanska, others. Vienna State Opera Chorus, Vienna Philharmonic, Karajan, Philips 6769060. This set realizes full musical potential, making it one of the best complete opera records of recent vintage. Verdi's final opera was meant to light up the imagination and put a smile on the hearer's face at every turn, and here it does precisely that. The cast's level of contribution is astonishingly high, disproving the rule that Karajan is star of his opera recordings. The expert singers are given plenty of room in which to operate and they bring the great cast of comic characters taken from Shakespeare convincingly to life.



SISTER SLEDGE—All American Girls, Cotillion 16027 (Atlantic). Produced by Narada Michael Walden. The infectious title track, reminiscent of "We Are Family," paces this collection of uptempo r&b pop and delicate ballads that showcase the Sledge sisters' dynamic vocalizing. Slickly produced, highlights include "If You Really Want Me," with its rhythmic beat and brass and string accents; "Make A Move," that has a catchy synthesizer drum interplay; and the funky "Music Makes Me Feel Good." Effective ballads are "Next Time You'll Know" and "I Don't Want To Say Goodbye."

Best cuts: Those cited.

TOM BROWNE—Magic, GRP 5503 (Arista). Produced by Dave Grusin, Larry Rosen. With last year's popular soul single, "Funkin' For Jamaica," Browne gained some new fans and much of his current LP is geared toward them. Uptempo, jazz-funk chords dominate "Let's Dance," "I Know" and "Midnight Interlude." Browne's horn work blazes on the title track, a jazz-r&b number, and sensitively plays the Billie Holiday classic "God Bless The Child." The single, "Thighs High (Grip Your Hips And Move)," is dance music with an infectious beat.

Best cuts: Those mentioned.



pop

B.B. KING—There Must Be A Better World Somewhere, MCA 5162. Produced by Stewart Levine. The veteran blues artist offers six selections of varying tempos on this new LP. His vocals, like the fancy guitar riffs, are clear and crisp. Hank Crawford and David "Fathead" Newman lend their talents on "Life Ain't Nothing But A Party," the title track and "The Victim." **Best cuts:** Those cited and "Born Again, Human."

FRANKIE VALLI & THE FOUR SEASONS—Reunited Live, Warner/Curb ZWB3497 (W.B.). Produced by Bob Gaudio, Charles Catello. It's hard to imagine a huge audience at this point for a double live Four Seasons album, but for those who want a summary of one of the most hit-studded careers in the history of rock, this is it. All the singles are here, from "Sherry" and "Big Girls Don't Cry" through "Can't Take My Eyes Off You" and "My Eyes Adored You" to "December 1963" and "Grease." **Best cuts:** Those cited.

SMALL TALK—MCA MCA 5166. Produced by Joe Falsa. Accessible, teen-oriented hard pop and softened heavy metal is what makes up this 10-track debut set. The emphasis is on uptempo numbers and the quintet renders a credible rocking version of the Supremes' "Stop In The Name Of Love." Between singer Chris Barr, Frank Demme and Lou Demme, there are also some nice harmonies as on "Say Goodbye." Group is the kind that could earn a hot reputation on the road. **Best cuts:** "Stop In The Name Of Love," "10 Minutes," "When I Get You Alone," "Say Goodbye."

COZY POWELL—Over The Top, Polydor PD16312. Produced by Martin Birch. Powell, former drummer with Rainbow, among other English hard rockers, solos here with good results so far as developing themes with strong AOR hooks is concerned. Lyrics are needed to push these over the top, however. The band features Jack Bruce and others who contribute very tasty licks to what are more melodic tunes than the standard heavy metal fare. **Best cuts:** Your choice.

JIMMY LEWIS AND THE CHECKERS—Yeah, Right!, Bomp BLP4014. Produced by Gordon Shyrock, Jimmy Lewis, Jerry Naifeh, Noah Shark, Max. Don't get the wrong impression just because this is on the Bomp label. This release is about as commercial and accessible as could be. Lewis and his backing three-piece band play a form of pop-r&b that should appeal to Tom Petty fans. "Rockin' Right," "FBI," "One Nite Stand" and the remake of "Think" are the best of the lot. **Best cuts:** Those mentioned.

ORIGINAL MOTION PICTURE SOUNDTRACK—The Competi-

tion, MCA MCA5185. Produced by Howard Pine. Soundtrack to the Richard Dreyfuss film is highlighted by a soulful vocal offering by Randy Crawford, "People Alone." The rest of the cuts range from jazz sprightly instrumental passages composed by Lalo Schifrin to excerpts from classical concertos by Beethoven and Prokofiev. **Best cuts:** "People Alone," "Love Theme—The Competition."

TODD HOBIN BAND—Passion And Pain, Arise. Produced by Todd Hobin and Bob Aldridge. This LP may have to be remixed but it's another fine debut by a virtual unknown coming out the woods. Hobin fronts a tight, tough AOR band that swings from Stephen Bishop and Billy Joel to Boston, and all the elements for AOR and adult contemporary success are here. But the boys need toning down. **Best cuts:** "Passion And Pain," "My Girl."

POOR MAN, RICH MAN—American Country Songs of Protest, Rounder 1026. Various producers. What a perfect time for a reissue of the best of America's most meaningful music. But what a shame the quality of the recording is so poor! Otherwise, the songs of Gene Autry (representing the conservative side), and Harry McClintock and Fiddlin' John Carson (populist) and Uncle Dave Mason (left) are treasures worthy of preservation in a better state than represented here. **Best cuts:** "Those mentioned," plus "Rich Man, Poor Man," "All I've Got Is Gone."

soul

ONE WAY—Love Is, MCA MCA 5163. Produced by Richard Becker, One Way, John Glover, James Dean. The most promising cut on this album is the uptempo, dance number "Push." The piercing synthesizer is reminiscent of Prince's "I Wanna Be Your Lover" but is nevertheless infectious and the rhythm pattern is appealing. The vocals of Al Hudson and Alicia Myers sometimes get buried in the arrangements on "My Lady," "I Didn't Mean To Break Your Heart," "Wait Until Tomorrow" and the title song. **Best cuts:** Those cited.

ALICIA MYERS—Alicia, MCA MCA5181. Produced by Kevin McCord, Al Perkins, John Glover, James Dean. Myers, one of the lead vocalists for the group One Way, is a talented if not terribly distinctive singer along the lines of Chaka Khan. Myers has cowritten such One Way hits as "You Can Do It" and "Do Your Thing," but left the writing here principally to McCord. This is uptempo, sassy r&b with some pop crossover potential. **Best cuts:** "Don't Stop What You're Doin'," "We Can't Stay In Bed Forever."

classical

GLAZUNOV: SYMPHONY NO. 4, SAXOPHONE CONCERTO—Kansas City Philharmonic, Schwieger (symphony) Abato, New York Studio Orchestra (concerto) Varese Sarabande VC81111. Glazunov's first class gift for melody, cultivated style and flair for orchestration are beautifully displayed in this Tchaikovskian symphony, a rarely heard piece that impresses powerfully on first acquaintance.

CHOPIN: PIANO CONCERTO NO. 2, ANDANTE SPANATO AND GRAND POLONAISE—Zimmerman, Los Angeles Philharmonic, Giulini, DG 2531126. Young Polish pianist Krystian Zimerman's third Chopin album for DG proves again what a special affinity he has for that composer. Giulini's sensitive accompaniment and superb sonics also make the record noteworthy. What Zimmerman supplies makes Chopin irresistible: ravishing tone, bel canto phrasing, and a sense of spontaneous impulse.

country

ROY CLARK—Back To The Country, MCA 5142. Produced by Larry Butler. Clark takes on all shades of country music here—from the foreboding "Come Sunday" through the roll-licking "Dig A Little Deeper In The Well" to the stately "Roll On Sweet Mississippi." The album is also a showcase of instrumental virtuosity. **Best cuts:** Those cited and "Play Me A Little Traveling Music" and "She Can't Give It Away."

EDDY ARNOLD—A Man For All Seasons, RCA. Produced by Bob Montgomery. Once again, Arnold proves himself to be a venerable balladeer. As the album title indicates, his versatile style ranges from an interesting rendition of Bette Midler's "The Rose" to the heartfelt "There Are Women (Then There's My Woman)." Lush orchestration does not detract from Arnold's mellow vocals. **Best cuts:** Those cited, plus "Don't Look Now (But We Just Fell In Love)" and "If The World Should Ever Run Out Of Love."

MARTY ROBBINS—Everything I've Always Wanted, Columbia JC36260. Produced by Eddie Kilroy. One of the last great crooners of country music has come with another fine collection of ballads for lovers—and the lover. Robbins fans will especially enjoy his reworking of his 1953 hit, "I'll Go On Alone." **Best cuts:** That cited and "Completely Out Of Love," "My Greatest Memory," "An Occasional Rose."

VARIOUS ARTISTS—Greatest JC Country Hits Of The '70s, Vol. III, Columbia 36969. The third edition in this continuing series displays more popular country hits from the past decade under one roof. This time around featured artists include

(Continued on page 71)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Panchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

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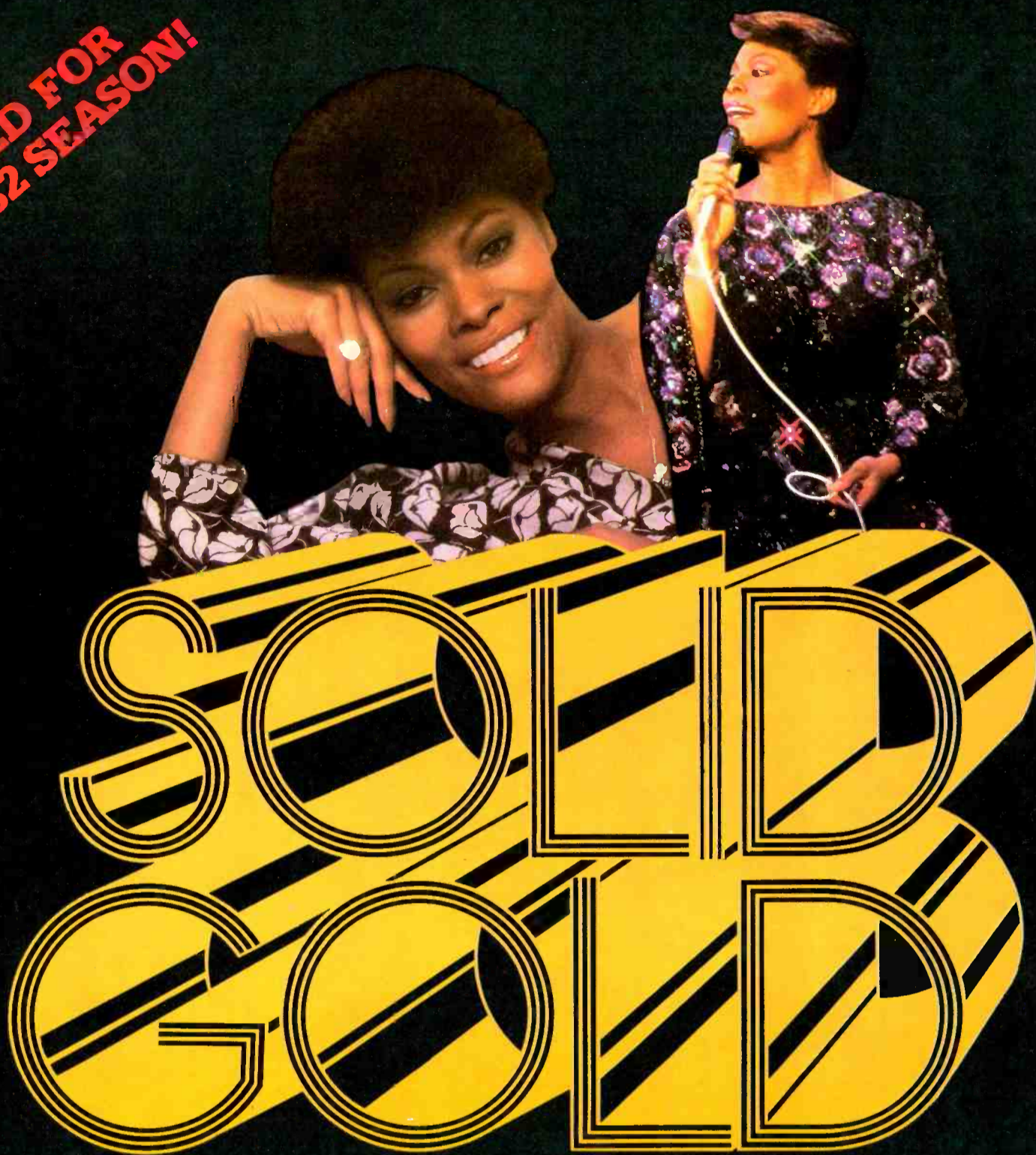
"I'd Rather Leave While I'm In Love"
Produced by David Anderle and Booker T. Jones



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FIRST

in popularity among all new syndicated shows! The Oct/Nov TVQ's confirm audiences love SOLID GOLD! It ranks as their #1 favorite among new syndicated programs introduced this season – and in fact it's just behind The Muppets in all first-run syndicated programming. ****

Source:

* Nielsen SON Report, 9/30-10/26/80

** NTI, 9/30-10/26/80

*** NS: CASSANDRA: Nov '79, 80

**** TVQ, 10/20-11/30/80



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season's most
stunning success
story!**

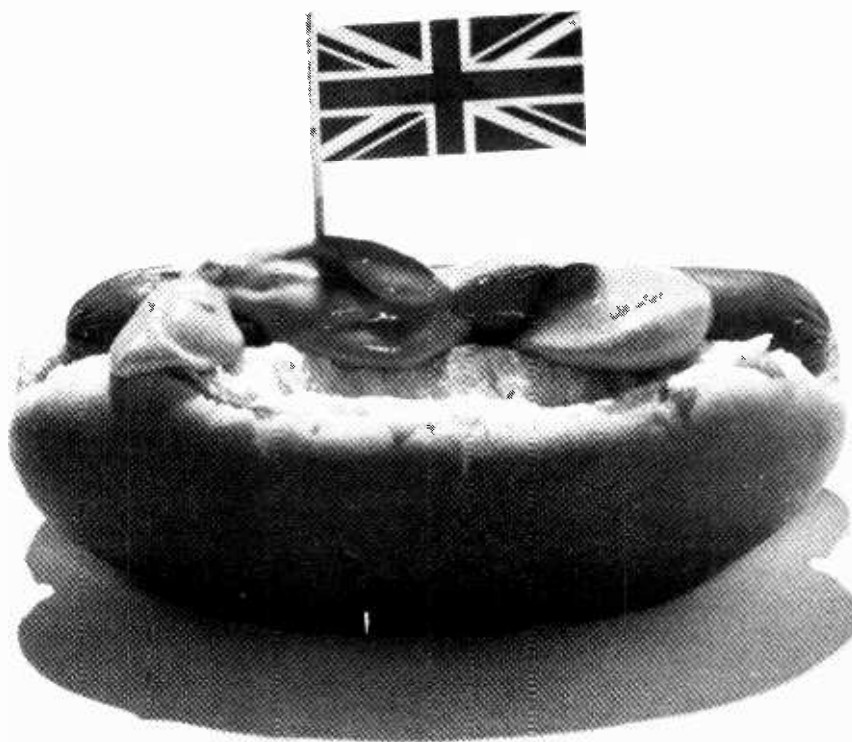


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Pop single charts-all trades DE 807

#1 Gap Band '**Burn Rubber**'
(Why you wanna hurt me) 76091
Soul single charts-all trades



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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart		
☆	1	11	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		☆	56	5	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		8.98		☆	79	16	RANDY MEISNER One More Song Epic NJE 36748		7.98			
	2	26	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	40	14	GROVER WASHINGTON JR. Wineight Elektra BE-305		7.98	SLP 12		72	48	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98			
☆	3	12	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		☆	44	17	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 4		73	76	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98			
☆	7	10	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		☆	70	5	THE WHISPERS Imagination Solar BZL1-3578 (RCA)		7.98	SLP 8		74	62	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 37		
	5	17	THE POLICE Zenyatta Mondatta A&M SP 4831	●	7.98			40	32	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 5		☆	91	4	RY COODER Borderline Warner Bros. BSK 3489		7.98		
☆	10	3	STYX Paradise Theater A&M SP 3719		8.98			41	36	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98				76	64	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98		
	7	18	KENNY ROGERS Greatest Hits Liberty LDO-1072	▲	8.98	CLP 2		42	42	XTC Black Sea Virgin VA 13147 (RSO)		7.98				77	58	TEDDY PENDERGRASS TP P.L.R. FZ 36745 (Epic)	▲	8.98	SLP 18	
☆	9	10	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98			43	34	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98				78	80	THE JIM CARROLL BAND Catholic Boy Atco SD-38 132 (Atlantic)		7.98		
	9	26	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	50	13	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98				79	68	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		
	10	14	STEVIE WONDER Hotter Than July Tamla TB-373M1 (Motown)		8.98	SLP 1		45	45	JERMAINE JACKSON Jermaine Motown MB-948 M1		8.98	SLP 19		☆	95	5	WARREN ZEVON Stand In The Fire Asylum SE-519 (Elektra)		8.98		
	11	19	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		☆	99	2	THE CLASH Sandinista Epic E3X 37037		14.98				81	73	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98		
	12	11	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 32		47	33	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	SLP 75			82	65	LINDA RONSTADT Greatest Hits Vol. 2 Asylum SE-516 (Elektra)	●	8.98		
☆	14	18	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	●	7.98	SLP 4		48	39	DIANA ROSS Diana Motown MB-936M1		8.98	SLP 40			83	86	BEATLES Rubber Soul Capitol SW 2442		7.98		
	14	16	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98			49	51	BLUES BROTHERS Made In America Atlantic SD 16025		8.98				☆	94	16	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 9
	15	14	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98			50	38	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	●	13.98	SLP 21		☆	NEW ENTRY	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98			
☆	17	11	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 1		51	53	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 7			86	88	JOHN LENNON Mind Games Capitol SN 16068		7.98		
	17	12	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98			52	55	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 11			87	90	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 24	
☆	25	12	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 2		53	52	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98			☆	97	3	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98		
☆	20	10	ABBA Super Trouper Atlantic SD 16023		8.98		☆	61	8	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 26			89	92	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		
	20	8	FLEETWOOD MAC Live Warner Bros. ZWB-3500		13.98			55	54	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98				90	93	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 13	
☆	41	8	THE GAP BAND III Mercury SRM-1-4003 (Polygram)		7.98	SLP 3	☆	89	3	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98		☆	101	9	CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98			
	22	11	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	●	8.98			57	60	JOHN LENNON Shaved Fish Capitol SW 3421		7.98				92	71	PATRICE RUSHEN Posh Elektra GE-302		7.98	SLP 31	
	23	8	QUEEN Flash Gordon (original soundtrack) Elektra SE-518		8.98			58	59	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98				93	67	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 11	
	24	12	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		☆	87	2	TOTO Turn Back Columbia FC 36813		8.98			☆	105	20	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98		
	25	10	BARRY MANILOW Barry Arista AL 9537		8.98			60	57	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98			☆	151	2	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		7.98		
	26	11	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98			61	46	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98				96	98	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 6	
	27	14	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98			62	63	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98			☆	107	3	BEATLES Abbey Road Capitol SO-389		7.98		
	28	16	THE OORS Greatest Hits Elektra SE-515	●	8.98		☆	74	4	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98				98	78	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 38	
☆	37	10	OUTLAWS Ghost Riders Arista AL 9542		7.98			65	47	CAMEO Feel Me Chocolate City CCLP 2016 (Polygram)	●	7.98	SLP 15			99	103	THE POLICE Reggatta De Blanc A&M SP-4792		7.98		
☆	35	32	EODIE RABBITT Horizon Elektra GE-276	●	7.98	CLP 5	☆	96	2	MARVIN GAYE In Our Lifetime Tamla TB-474M1 (Motown)		8.98	SLP 30		☆	125	10	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98		
	31	18	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 10		67	49	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98			☆	101	85	SUPRTRAMP Paris A&M SP-6702	●	13.98		
	32	40	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98		☆	NEW ENTRY	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98			☆	111	6	FIREBALL Clouds Across The Sun Atlantic SD 16024		8.98			
☆	69	8	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 5		69	72	BEATLES White Album Capitol SWBO 101		13.98				103	83	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 7	
	34	31	QUEEN The Game Elektra SE 513	▲	8.98		☆	81	6	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 14			104	77	ONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)	▲	8.98	SLP 68	

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

FEBRUARY 14, 1981 BILLBOARD

Closeup

EMMYLOU HARRIS—*Evangeline*, Warner Bros. BSK3508. Produced by Brian Ahern. "Evangeline," the latest offering from one of the most charming of country-pop singers, Emmylou Harris, attempts to expand her already considerable following by featuring some very attractive and well structured crossover material. The LP truly succeeds by refusing to sacrifice her high standards of music quality in the process.

Many factors contribute to the album's beauty—Harris' thoroughly engaging vocal style, producer-husband Brian Ahern's ability to assemble the cream of background musicians and vocalists and use them effectively in songs that have been carefully selected and intelligently arranged, plus the fact that Harris and Ahern have put forth their best efforts to insure that all these assets coalesce perfectly.

What holds side one together is Harris' impressive knack of communicating common but profound human emotions in her singing.

It begins with a slow, determined version of Rodney Crowell's "I Don't Have To Crawl," and is followed by the first of two very memorable tunes—a unique version of the classic "How High The Moon" featuring precise vocal harmony from Dolly Parton and Linda Ronstadt.

The chemistry between Harris, Parton, and Ronstadt is sheer delight, and the relatively sparse instrumentation (which includes a perfectly suited string bass and an extended acoustic guitar and piano bridge) makes the song a joy.

The other Parton/Ronstadt/Har-

ris collaboration is found on side two—Pat Ballard's "Mister Sandman." And again, Ahern wisely chooses to downplay complex instrumentation in order to spotlight the vocalizations.

Whether or not Ahern intended these two tunes to be novelties, they nevertheless may turn out to be the surprise hits on the disk.

Side one also contains a moving version of the Paul Siebel and Willa Cather composition, "Spanish Johnny," with Waylon Jennings' familiar deep voice provided a well calculated counter-balance to Harris' higher pitched vocal timbre.

Two other songs complete side one: a rousing interpretation of John Fogerty's "Bad Moon Rising," and a haunting treatment of Robbie Robertson's "Evangeline," the title track, which Harris sings with such conviction you'd think the song was written especially for her.

Side two opens in an uptempo vein with the Flying Burrito's classic "Hot Burrito #2," and then quickly slows down for a bitter-sweet rendition of James Taylor's deeply moving "Millworker." On the latter, Harris sings with both strong determination and vulnerability, thus reinforcing the inner tension of its lyric content.

Little Feat's "Oh Atlanta," written by Bill Payne (who also plays keyboards on the LP), follows—a rousing foot-stomping arrangement which makes it difficult for the listener to hear the song and sit still at the same time.

The album ends in a similar fashion as its beginning—with a Rodney Crowell tune. This one, "Ashes By Now," is certainly the emotional highlight of the LP. Again, the success of the song is due both to Harris' careful interpretation of the lyrics as well as to Ahern's sensitive musical arrangement. He makes sure that there's no clutter in the instrumentation: each instrument must serve a purpose, and he's smart enough to see that they each enhance, rather than detract from, Harris' singing.

If producer Ahern and Harris' management are trying to broaden her appeal beyond a country market, "Evangeline" shows that they're doing it in a conservative and unaffected way—by continually improving her music rather than trying to capitalize on her stunning looks.

There's certainly enough pretty country singers today. What's needed are more singers whose music sounds as pretty as what Harris and Ahern put on vinyl.

DON WELLER



Official White House photograph
DISK PRESENTATION—Stanley Gortikov, president of the RIAA, presents Mrs. Rosalynn Carter a sampling of new LP additions to the White House library donated by the recording industry (Billboard, Jan. 24, 1981). At right is producer John Hammond, chairman of the commission which made the selections.

Companies Translate Disks Into Spanish

• Continued from page 8

of a session, they are quite nervous."

As for retailers, Marin responds: "You can have a number one Latin record in San Francisco, Chicago and Puerto Rico, but where's the record? Many manufacturers don't deal with Latin one-stops. If there's something that an American or a bilingual public wants to buy, the manufacturers don't understand that a Tower Records should have it too."

Latin Connection partner, Al Bunetta, feels that, just as r&b was ignored a generation ago, the Spanish retail market is suffering under the same complex. "The Spanish community is such a big market, but it has never had the thrust of the major powers with the production qualities of a Kenny Rogers or a Robbie Dupree catering to them," he re-

RSO Cuts

LOS ANGELES—RSO has cut its regional sales staff.

Sales positions in the Baltimore/Washington, D.C., and Los Angeles markets have been eliminated while Tom Teague in Atlanta and Jay Caniff in Chicago have been reassigned to sales/marketing positions. Also, Mitch Huffman, vice president of sales, has left the label.

Coury says that RSO will utilize Polygram's sales managers. Mel DaKroob, national sales manager, continues to oversee sales for RSO.

directly and through small independent record and book distributors. An updated Vol. II is expected in September.

★ ★ ★

"Beatlemania," the stage show, is coming to the silver screen as "This Is The Week That Beatlemania Was," produced by Edie and Ely Landau, with Steve Leber and David Krebs coproducing. Director is Joe Manduke.

The film is expected to run in a 10-day limited engagement, Aug. 7-16, at a projected 600 theatres in the U.S. and Canada. Four live performances of the "Beatlemania" stage show will be filmed at the Long Beach Convention Center, and newly created graphics, special effects, and film footage of the '60s will be incorporated into the film.

sons. "With a merchandising campaign that they would give to a Queen or an Eagles, for the Spanish market, then we'll be able to answer a lot of questions about distribution."

If American record companies do jump in, Marin feels it may be too fast. "What they have to realize is that not every record can be done in Spanish," he says. "That's why the a&r aspects are so important, to be able to analyze which records are right."

Both Latin Connection and San Marino agree that hard rock does not translate well. "Rock'n'roll is the expression of a certain city or country so it is not as universal," explains Silva. "For example, Argentina and Brazil have a good rock'n'roll movement, but the artists speak about what they are living. A great artist like Bruce Springsteen or Steely Dan will talk about Sunset Strip but listeners in South America don't know what Sunset Strip is."

San Marino is getting involved with uptempo music, but is keeping the emphasis on r&b. "Rhythmically, r&b and Latin market go well together. Disco brought the world together in that sense and it is still happening in Latin America," he says. The Solar Records compilation is an outgrowth of Marin's interest in r&b.

Translation is made difficult by American slang. For example, Dupree's "Hot Rod Hearts" couldn't be translated word for word because there is no Spanish equivalent of "hot rod." The result is the song is called "Autos de Amor" or "Cars Of Love." In addition, there are differences in the Spanish spoken in New York City, Los Angeles, Buenos Aires and Madrid. Brazil, which includes the major metropolis of Rio de Janeiro, is not officially a Spanish speaking country as the language is Portuguese.

Neither company, however, is planning to record songs in Portuguese at this time, feeling that the Brazilian market can be served somewhat by the Spanish recordings. However, Marin said that other languages would become a priority down the line.

Neither company has its own studio and usually redoes the vocal track in a facility where the artist feels comfortable. Both are still minimally staffed, with San Marino having six employees and Latin Connection having eight. However, both also plan to move into the next phase: touring in Latin America.

Lifelines

Births

Boy, Justin Harlan, to Mr. and Mrs. Rick Block, Jan. 7. Father is consultant for CTI Records, in New York and Fourth Street East/Mushroom Records and Metropolis Records, in Los Angeles.

★ ★ ★

Boy, Adrian Joseph, to Alissa and Joe Perry, in Boston, Jan. 25. Father, former guitarist for Aerosmith, now leads the Joe Perry Project.

Marriages

Marianna Crafton, programming assistant at KMJK, to Bob Simmons, p.d. at KKSJ, both of Portland, Ore.

★ ★ ★

Ferd Renzi, WEA Philadelphia, Elektra promotion rep, to Dina Scenci, Jan. 17, in Cherry Hill, N.J.

★ ★ ★

Reba Weiler to Harold Hodges, director of promotion for LS Records, Jan. 31, in Nashville. Maid of honor was Capitol artist Cristy Lane.

★ ★ ★

Lou Gill to Greg Dotson Jan. 31 in Nashville. He is drummer for T.G. Sheppard. She is secretary for Buddy Lee Attractions.

★ ★ ★

Jackson Browne, composer-singer on Asylum Records, to Lynne Sweeney in Santa Barbara, Calif., last month.

★ ★ ★

Michael McLeod, director of national credit for WEA, to Patricia Goulet, in Tucson, Dec. 27.

★ ★ ★

Cory Connery, Los Angeles singles specialist for WEA, to Patricia Simmons recently, in Los Angeles.

Deaths

Hermes Nye, 72, lawyer who recorded five albums for Folkways in the 1950s and 1960s and author of "How To Be A Folk Singer," Jan. 25 in Dallas.

★ ★ ★

William "Cozy" Cole, 72, of cancer Jan. 29 in Columbus, Ohio. He was one of the all-time most renowned jazz drummers, playing in the bands of Benny Carter, Cab Calloway and Louis Armstrong. His own record of "Topsy" in the 1950s went gold, and in his later years he operated a drumming school in New York with the late Gene Krupa.

★ ★ ★

John V. Trenchitella, for 10 years president of Local 47, American Federation of Musicians, in Los Angeles, Jan. 30.

★ ★ ★

LaVerne Mackey, 65, for 29 years with the engineering department of Capitol Records in Los Angeles, Jan. 27 in Boley, Okla., of cancer.

★ ★ ★

Bobby Sherwood, 66, trumpeter, guitarist and big band leader during the 1940s, Jan. 23, in Auburn, Mass., of cancer.

★ ★ ★

Otto Cesana, 81, composer and arranger, Dec. 9 in New York City following a lengthy illness. Cesana, who worked in various Hollywood studios and Radio City Music Hall in New York, pioneered the mood music field and orchestrated and composed many radio and television themes.



Emmylou Harris

Demo Tape Is Major Undertaking

• Continued from page 10
and produce masters, because no matter how good the tape is, the record company, if it buys the act, will still have its ideas, and want to make changes.

"Never go for masters, that is the only law," says Prager. "Even if it is a master, the people who listen to it and buy it will have their own creative input about putting in a guitar here, or changing something there, or adding handclaps in the middle. The demos have to be up to the standards of the people involved."

★ ★ ★

A listing of 4,000 punk, new wave, and electronic bands, 1,000 small labels, and 400 fanzines, as well as clubs, studios, radio stations, stores and distributors which specialize in the new music worldwide, is available in "Volume, The International

Discography Of The New Wave," published by One Ten Records in New York. It lists for \$7.95.

The label, named for its address at 110 Chambers St. (212 964-2296), specializes in music by graphic and performance artists. It is headed by B. George. Its best known artist is New York cult figure Lori Anderson.

According to Martha DeFoe, who for nine months labored with George compiling the 250 (unnumbered) page directory, the book was originally planned to include listings of experimental, modern classical and poetry groups, but that got unwieldy, and the editors decided to concentrate on punk and new wave. They are now looking for a grant to develop the experimental art book, says DeFoe.

The book is sold through One Ten

TOP LPs & TAPE

POSITION
106-200

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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
105	82	8	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century F-627 (RCA)		7.98		136	141	13	OAK RIDGE BOYS Greatest Hits MCA MCA-5150		8.98	CLP 6
106	116	21	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98		137	129	13	THE CLASH Black Market Clash Epic 4E-36846		4.98	
107	100	10	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98		138	NEW ENTRY		ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	
108	110	16	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 51	139	149	2	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE 2-36444		13.98	
109	102	32	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		140	150	2	MILLIE JACKSON I Had To Say It Spring SP-1-6730 (Polygram)		7.98	SLP 28
110	84	12	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98		141	142	77	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98	
111	114	19	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98		142	NEW ENTRY		ORIGINAL CAST Annie Columbia JS 34712		8.98	
112	159	3	JOE SAMPLE Voices In The Rain MCA MCA-5172		7.98	SLP 49	143	153	2	STYX Cornerstone A&M SP-3711		7.98	
113	112	24	THE CARS Panorama Elektra SE-514	▲	8.98		144	144	14	MOON MARTIN Street Fever Capitol ST 12099		7.98	
114	124	2	REO SPEEDWAGON You Can Tune A Piano But You Can't Tune A Fish Epic JE 35082		7.98		145	75	6	PARLIAMENT Trombipulation Casablanca NBLP 7249 (Polygram)		7.98	SLP 17
115	106	14	CHEAP TRICK All Shook Up Epic FE 36498	●	8.98		146	131	42	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 50
116	109	24	L.T.D. Shine On A&M SP-4819		7.98	SLP 27	147	157	5	THE BLACKBYRDS Better Days Fantasy F-9602		7.98	SLP 41
117	117	94	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 8	148	143	15	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 22
118	108	12	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98		149	154	3	BEATLES Love Songs Capitol SKBL-11711		7.98	
119	119	11	EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 43	150	152	5	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 10
120	113	14	SWITCH This Is My Dream Gordy GB-999M1 (Motown)		8.98	SLP 23	151	180	3	LOVERBOY Loverboy Columbia JC 36762		7.98	
121	121	22	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		152	134	14	BRUCE SPRINGSTEEN Born To Run Columbia JC 33795	▲	7.98	
122	104	12	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.98		153	163	2	SHOES Tongue Twister Elektra GE-303		7.98	
123	NEW ENTRY		DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		154	123	6	LOU RAWLS Shades Of Blue P.I.R. JZ 36774 (Epic)		7.98	SLP 39
124	135	4	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98		155	146	8	WHITESNAKE Live In The Heart Of The City Mirage WTG 19292 (Atlantic)		7.98	
125	127	5	ORIGINAL CAST 42nd Street RCA/Red Seal CBL-1-3891		8.98		156	160	3	JOHN LENNON John Lennon & The Plastic Ono Band Capitol SW 3372		7.98	
126	126	2	STYX The Grand Illusion A&M SP-4637		7.98		157	161	18	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 16
127	43	9	YES Yesshows Atlantic SD-2-510		11.98		158	158	3	PAUL McCARTNEY The McCartney Interview Columbia PC 36987		5.98	
128	128	48	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 18	159	148	9	DR. HOOK Greatest Hits Capitol S00-12122		8.98	
129	132	28	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 22	160	170	4	ROSE ROYCE Golden Touch Whitfield WHK 3512 (Warner Bros.)		7.98	SLP 56
130	140	3	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98		161	171	2	IAN DURY & THE BLOCKHEADS Laughter Stiff/Epic JE 36998		7.98	
131	118	40	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	CLP 12	162	136	6	SOUNDTRACK Urban Cowboy II Full Moon/Epic SD 36921		8.98	CLP 30
132	120	20	KANSAS Audio Visions Kirschner FZ 36588 (Epic)	●	8.98		163	162	37	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
133	130	37	WAYLON JENNINGS Music Man RCA AHL1 3602	●	7.98	CLP 24	164	164	2	STYX Pieces Of Eight A&M SP-4724		7.98	
134	137	350	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98		165	165	2	STEVIE WONDER Intervisions Tamla T7-332 (Motown)		7.98	
135	145	12	PETER ALLEN Bi-Costal A&M SP-4825		7.98		166	139	31	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	
							167	115	8	SOUNDTRACK Popeye (original soundtrack) Boardwalk SW 36880 (CBS)		8.98	
							168	169	3	T.S. MONK House Of Music Mirage WTG 19121 (Atlantic)		7.98	SLP 52
							169	133	9	SOUNDTRACK The Idolmaker A&M SP 4840		7.98	
							170	156	13	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98	
							171	167	14	HIROSHIMA Odori Arista AL 9541		8.98	SLP 60
							172	168	8	KENNY ROGERS The Gambler United Artists UALA 934		7.98	CLP 57
							173	NEW ENTRY		NAZARETH The Fool Circle A&M SP 4844		8.98	
							174	155	15	JOE JACKSON BAND Beat Crazy A&M SP 4837		7.98	
							175	138	25	SPLIT ENZ True Colours A&M SP-4822		7.98	
							176	147	18	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98	
							177	173	14	JOHNNY LEE Lookin' For Love Asylum GE-309 (Elektra)		7.98	CLP 17
							178	178	55	THE B-52'S The B-52's Warner Bros. BSK 3355	●	7.98	
							179	NEW ENTRY		RITA COOLIDGE Greatest Hits A&M SP-4836		7.98	
							180	190	2	707 The Second Album Casablanca NBLP 7248 (Polygram)		8.98	
							181	184	9	THE REDDINGS The Awakening Believe In A Dream JZ 36875 (Epic)		7.98	SLP 34
							182	NEW ENTRY		TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98	
							183	183	35	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 62
							184	179	14	THE BABYS On The Edge Chrysalis CHE 1305		8.98	
							185	189	3	CARRIE LUCAS Portrait Of Carrie Solar BXL1-3579 (RCA)		7.98	SLP 58
							186	NEW ENTRY		JORMA KAUKONEN Barbeque King RCA AFL1-3725		7.98	
							187	185	11	SOUNDTRACK The Legend Of Jesse James A&M SP-3718		8.98	CLP 53
							188	NEW ENTRY		SIR DOUGLAS QUINTET Border Wave Takoma TAK 7008 (Chrysalis)		7.98	
							189	NEW ENTRY		ELOISE LAWS Eloise Laws Liberty LT 1063		7.98	
							190	122	10	MANHATTANS Greatest Hits Columbia JC 36861		7.98	SLP 20
							191	191	62	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
							192	192	2	STEVIE WONDER Songs In The Key Of Life Tamla T13-340 (Motown)		13.98	
							193	187	32	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98	
							194	194	62	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
							195	197	56	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
							196	196	24	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98	
							197	186	27	THE VAPORS New Clear Day United Artists LT-1049		7.98	
							198	177	6	KENNY ROGERS Ten Years Of Gold United Artists UALA-835		7.98	CLP 60
							199	199	10	HEATWAVE Candles Epic FE 36873		8.98	SLP 36
							200	188	11	JON ANDERSON Song Of Seven Atlantic SD 16021		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba.....	19	Christopher Cross.....	35	Kansas.....	132	Oak Ridge Boys.....	136	Slave.....	84	The Jim Carroll Band.....	78
AC/DC.....	9	Creedence Clearwater.....	91	Earl Klugh.....	119	Outlaws.....	29	Grace Slick.....	85	The Charlie Daniels Band.....	129
Aerosmith.....	110	Devo.....	53	Kool & The Gang.....	13	Parliament.....	145	Soundtracks:		The Clash.....	46, 137
Air Supply.....	32	Neil Diamond.....	3	Lakeside.....	18	Teddy Pendergrass.....	77	Any Which Way You Can.....	142	The Doors.....	28
Peter Allen.....	135	Dire Straits.....	27	Nicolette Larson.....	64	Pink Floyd.....	134, 191	Fame.....	163	The Gap Band.....	21
John Anderson.....	200	Doobie Brothers.....	159	Johnny Lee.....	177	Elvis Presley.....	138	Honeysuckle Rose.....	93	The Jacksons.....	31
April Wine.....	56	Dr. Hook.....	159	John Lennon/Yoko Ono.....	1, 57, 63, 86, 130, 156	Jean-Luc Ponty.....	176	Popeye.....	167	The Jam.....	95
Bar-Kays.....	96	Ian Drury.....	161	Kenny Loggins.....	61	Pretenders.....	148	The Legend Of Jesse James.....	169	The Jones Girls.....	157
Pat Benatar.....	2, 89	Eagles.....	17	Queen.....	148	Queen.....	23, 34	The Rolling Stones.....	181	The Police.....	5, 99
George Benson.....	98	Earth, Wind & Fire.....	50	Eddie Rabbitt.....	30	Urban Cowboy.....	131	The Talking Heads.....	166	The Reddings.....	181
Blondie.....	8	Firefall.....	102	Lou Rawls.....	154	Urban Cowboy II.....	162	The Vapors.....	197	The Rolling Stones.....	166
Blues Brothers.....	49	Aretha Franklin.....	90	REO Speedwagon.....	4, 114, 139	Xanadu.....	109	The Whispers.....	39	The Talking Heads.....	160
David Bowie.....	79	Fleetwood Mac.....	20	Cliff Richard.....	111	9 To 5.....	105	Toto.....	59	The Whispers.....	39
Jackson Browne.....	76	Marvin Gaye.....	66	Rockpile.....	55	Split Ends.....	175	T.S. Monk.....	168	The Whispers.....	39
Bus Boys.....	118	Andy Gibb.....	72	Kenny Rogers.....	7, 172, 198	Bruce Springsteen.....	14, 152	Tierra.....	54	The Whispers.....	39
Cameo.....	65	George Benson.....	182	Diana Ross.....	82	Spyro Gyra.....	108	U.F.O.....	88	The Whispers.....	39
Cars.....	113	Blondie.....	199	Rose Royce.....	106	Donna Summer.....	104	Weather Report.....	107	The Whispers.....	39
Cheap Trick.....	115	Blues Brothers.....	73	Patrice Rushen.....	92	Michael Stanley Band.....	106	Steeley Dan.....	12	The Whispers.....	39
Rita Coolidge.....	179	Heart.....	26	Leo Sayer.....	112	Rod Stewart.....	22	Barbra Streisand.....	11	The Whispers.....	39
Ry Cooder.....	75	Hiroshima.....	171	Bob Scaggs.....	67	Switch.....	6, 126, 143, 164	Styx.....	6, 126, 143, 164	The Whispers.....	39
Con Funk Shun.....	51	Joe Jackson.....	45	Bob Seger & The Silver Bullet Band.....	24	Supertramp.....	101	The Alan Parsons Project.....	15	The Whispers.....	39
John Cougar.....	94	Michael Jackson.....	141	Shalamar.....	70	The Alan Parsons Project.....	15	The Babys.....	184	The Whispers.....	39
Elvis Costello.....	68	Millie Jackson.....	140	Ronnie Milsap.....	38	The Beatles.....	58, 62, 69, 81, 83, 97, 149	The B-52's.....	121, 178	The Whispers.....	39
		Al Jarreau.....	183	Nazareth.....	173	The Black Byrds.....	147				

RIAA Lawyers Fined; Goody Gets A Break

• Continued from page 1

The defense, however, has since submitted an amended motion to its original demand for the RIAA files Thursday (5) that could narrow the scope of its original subpoena and make the RIAA matter less cumbersome for all concerned. This move came after Platt's fine was ordered.

The \$1,000 a day fine is designed to shake loose further documents from the RIAA that the defense claims will support its contention that other wholesalers and retail chains could have also been unknowingly dealing in bogus product on a par with allegations in the Goody indictment.

Prosecutor Jacobs says interviews with other major retailers and wholesalers don't support the defense theory. Jacobs indicates he'll subpoena witnesses to back up this argument. He also offered to turn over to the defense any government documents that turn up that would show others dealt in the same alleged counterfeit titles or in the volume Goody is charged with in its indictment.

For their part, the RIAA says that any further production of documents runs counter to a decision of the U.S. Appeals Court, which originally ordered certain documents to be released, and would also violate traditional claims of lawyer-client privilege and access to "work product" involving pending civil and criminal litigations involving the RIAA on behalf of member clients.

Platt has not only dismissed these arguments, but has also acted to thwart the RIAA's attempt to have the procedure sent back to the Appeals Court for further review by applying the fines, which he claims can't be appealed. RIAA lawyers are now trying to circumvent this move.

At one point in the latest proceedings, which took place Monday (2), Tuesday (3) and Wednesday (4), Platt asked Goody's lawyers if they would go along with the government's offer, but the defense team refused, saying it wanted to proceed with the public interrogation of RIAA attorneys that Platt ordered recently (Billboard, Feb. 7, 1981).

The RIAA, through special antipiracy chief Jules Yarnell and counsel Roy B. Kulcsar, have strenuously objected to these grilling sessions on the grounds that public knowledge of RIAA operations

Royalty Ban

• Continued from page 62

The European Supreme Court has reiterated, it seems, that sound carriers have to be part of the "free merchandise traffic."

Now it appears to be up to the German record industry to discuss GEMA contracts in general. Lower mechanical royalty payments could produce higher sales.

Pickwick's Lewis, answering GEMA's initial claim that it had the authority of the EEC commission to collect the royalty differential, then untested in a court, said initially: "The commission has stated that once a royalty in respect of copyright has been paid in one member country of the EEC, that exhausts the copyright for the whole of the EEC and no state or court may put obstacles in the way of the free importation of such records in other EEC countries."

That is now the published view of the European supreme court.

could jeopardize its probe of piracy, bootlegs and counterfeit traffic.

Initially, Platt defended his actions on the grounds that the forfeiture penalties of the Racketeering Influenced And Corrupt Practices Act (RICO) were severe enough to warrant a zealous protection of defense interests. However, the government's statement that forfeiture wouldn't be required in the event of a guilty verdict would seem to diminish that argument's weight.

On the other hand, Platt says the latest hassle over the RIAA files won't affect the March 2 date assigned for the start of the Goody trial.

RIAA attorney Yarnell told the court Wednesday that it decided not to comply with Platt's demand for further interrogation after consulting with RIAA's general counsel and a number of other lawyers representing record company members of the RIAA who are also his clients.

Both Yarnell and Kulcsar told the court they were also objecting to the "redundant and overlapping" procedures Platt established for reviewing RIAA documents submitted thus far. This involves a line-by-line perusal of daily RIAA antipiracy reports by the government, Platt's law clerks, and now, RIAA attorneys and Platt himself. Yarnell and Kulcsar maintain that Platt has contravened not only the appeals court but his own directive to his law clerks, and that is part of what is holding things up.

The RIAA lawyers also claim that since defense lawyers have stated in court that they have possession of RIAA internal documents, further open hearings will "dramatically increase" chances that RIAA undercover operations will be jeopardized.

"Your honor's repeated refusal to inquire into the identity, source and means by which the defendants' counsel obtained these documents makes further RIAA participation in open court hearings impossible, without violating my clients' rights and privileges," Yarnell says.

So far as the government's decision not to press for forfeiture of the Goody corporation, Jacobs explained that the Justice Dept. normally applies that provision only in cases where the greater activity of the corporation under indictment is directed to illegal pursuits. Although Goody is charged with dealing in extensive numbers of counterfeit goods, that was not its sole support, Jacobs explained.

Meanwhile, Goody and the prosecution return to court Tuesday (10) to debate the latest defense subpoenas.

Record Shack

• Continued from page 9

ing from secured or unsecured creditors.

Major creditors other than CBS listed in the court papers, and the amounts owed, include: RCA Records, \$1,965,613; PolyGram Distribution, \$1,929,526; Capitol Records, \$1,668,248; WEA, \$1,350,592; Pickwick International, \$447,547; Together Records/RCA, \$347,840; Sugarhill Records, \$151,909; TDK Electronics, \$148,602; ABC Records, \$135,756; MCA Records, \$109,059; Alpha Distributing, \$70,294; Pika Corp., \$59,538; Malverne Distributors, \$24,626; TK Productions, \$19,183; Memorex, \$18,815.

Inside Track

When your PolyGram salesperson calls in March, he'll have an order form for the first \$5.98 midline albums from the firm. . . . If you've been wondering about what's happened to Tom Waits, he's been busy at the keyboard, writing movie background music. He's penned the entire score for the next Francis Ford Coppola flick, "One For The Heart," due momentarily. Right after that, the super shocker novel, "Wolfen," will be released with four ditties by Old Sandpaper Throat. Then he'll probably head to Aussieland, if his mentor, Herbie Cohen, works out the next scoring deal. . . . Criterion Music publisher Mickey Goldsen played tennis last week with a seminal r&b figure, Leo Mesner, 77, founder of Aladdin and Philo, two of the first independent black music labels in the mid-forties. The onetime Brooklyn school teacher left the business more than 20 years ago and was an attorney in L.A. until his recent retirement.

Goldsen received a lifetime directorship and membership to the Assn. of Independent Music Publishers, which he founded and headed for the past three years. He'll step down with attorney Martin (Mutt) Cohen probably taking over the gavel. Goldsen and featured speakers Lester Sill and Chuck Kaye at the AIMP luncheon last week agreed the time is now to make short-term video software deals. Kaye warned about making a deal global until such world royalty formulae are more firmly established. The Harry Fox Agency, for example, has just sent publishers a query asking for their opinions on how to proceed in establishing a framework for negotiation. Martin Cohen cautioned the meeting to realize that an additional dimension comes with audio/visual, where a song's significance in the success of a movie can be minimal or absolute, a variable not considered by present copyright regulations. His refusal to approve licensing of a song held by a publisher client is holding up the videodisk and videocassette for a major motion picture.

Watch for former Pickwick wholesale division rack-jobbing co-principal Jim Lara to wind up with Largo Music, the Columbia, Md., racker who does so much military business. . . . Helen Reddy has temporarily ash-canned plans for divorce from mentor Jeff Wald. They will work together but have separate abodes. Her divorce petition asked the court to split up in excess of \$7 million in real estate, which carried mortgages of \$1.3 million. . . . While Track's on realty, how about the \$14.5 million Kenny Rogers shelled out to movie producer Dino De Laurentis for his Beverly Hills manse? . . . Marvin Josephson Associates, the literary and talent agency, has sold its 375,000 shares of Harcourt Brace Jovanovich Inc. for \$13.1 million. . . . Expect an announcement from Florida to the effect that Cleveland promo oldtimer Perry Stevens and former station programmer Neil McIntyre will open up an indie promo firm near Clearwater.

Lt. Gov. Mike Curb is doing okay as a politico. Contribution reports to Sacramento indicate Republican Curb's race for the 1982 gubernatorial chair have \$1,090,086 support thus far, outdistancing by a long way San Diego Mayor Pete Wilson's second best \$615,000. The motion picture industry has its first president. Watch for the Curb name in the presidential hopper

Black Music Drive At NARM

• Continued from page 1

convention at Hollywood, Fla., April 18.

The program, believed to be the most intensive ever in behalf of black music, will pick up steam following the conference. After a presentation at BMA's L.A. convention in May, the next six months will have the two groups criss crossing the country with a series of meetings. The objective is to expand sales and influence of black music and black artists.

"Black Music Is Green" is a 45-minute program including an educational seminar and a 10-minute audio/visual presentation.

The campaign, with a basic cost of about \$20,000, is funded by a number of record companies including PolyGram, MCA, Capitol, A&M, Motown, RCA, CBS and the WEA labels.

The program is an outgrowth of a closed-door meeting initiated by a group of black music executives and NARM officials last year in Cherry Hill, N.J. The industry reps were concerned with what they believed was the unavailability of educational tools regarding black music for its dealers.

Industry executives spearheading

around 1992!

Meredith Corp., the Des Moines publishers of Better Homes & Gardens and other slicks, is into video software with a division, Video Publishing.

Anticipate your shipments from Disneyland Records to be postmarked "Richmond, Ind.," as label topper Gary Kreisel consolidates the former Anaheim and Midwest warehouses in the southern Hoosier city. John Wood, former Burbank production chief, will head up the linkage. . . . Stark Records' founder Paul David celebrates his 25th anniversary in the industry the week of July 20, when Camelot/Grapevine stores and the leased departments huddle for their annual bash. David built a \$50+ million empire from racking a few locations in the Canton area out of the trunk of his used car. . . . ABC-TV's "20/20" bows the video of "Woman," smash from the Lennon/Yoko package, Thursday (12). . . . Filmways Music Group chief Terri Fricton has commissioned Michael Lloyd to write three and produce all six songs in the William Holden/Ricky Schroeder starrer, "The Earthling." Lloyd sings one, along with singles by Gene Nelson and the Hues Corporation, while Maureen McGovern warbles the theme, "Halfway House." . . . Rickie Lee Jones ready to pact with Lookout Management. What ever happened to her second album? . . . Chart data: Country-based acts have two of the top three singles on this week's Billboard Hot 100, with Dolly Parton's "9 To 5" vaulting to two and Eddie Rabbitt's "I Love A Rainy Night" holding at three. Biggest hits ever for both artists, eclipsing "Here You Come Again" and "Drivin' My Life Away." And Steely Dan has its first top 10 hit since its maiden single, "Do It Again," eight years ago. "Hey Nineteen" to 10, topping the number 11 peaks of "Reeling In The Years" and "Peg." . . . John Travolta will play Jim Morrison in forthcoming film bio of late lead singer of the Doors. . . . Irene Cara, James Cleveland, Andrae Crouch, Judy Collins, Rodney Dangerfield, Andy Gibb, Barry Gibb, George Jones, Kenny Loggins, Barbara Mandrell, Chuck Mangione, Manhattan Transfer, Bette Midler, Anne Murray, the Oak Ridge Boys, Barbra Streisand and Dionne Warwick have been signed so far to appear at the Grammy Awards Feb. 25. . . . WLUP-FM's morning deejay Steve Dahl axed last week following release of Chicago Arbitron report.

To no one's surprise, Anne Murray cleaned up in the Juno Awards given by the Canadian Academy of Recording Arts and Sciences. The songstress took four Junos, awarded Thursday (5) in Toronto, for female vocalist of the year, country female vocalist of the year, album of the year ("Greatest Hits") and single of the year ("Can I Have This Dance?"). In the last category, Murray tied with hot Toronto group Martha & the Muffins, cited for "Echo Beach." Other winners included Bruce Cockburn and Prism. In the international category, Pink Floyd won both single and album honors (for "Another Brick In The Wall" and "The Wall"). This was also a victory for Toronto producer Bob Ezrin. Highlight of the ceremony was an appearance by Prime Minister Pierre Trudeau, who inducted Joni Mitchell into the Canadian Recording Hall of Fame.

While dealers may sell black music we want to show them how to better do it."

Included in the presentation are David Lieberman, Lieberman Enterprises; Barrie Bergman, Record Bar; United Records & Tapes; Delicious Records; Pickwick; King James Records and numerous others.

Cohen suggests that as a result of the campaign, when a black music record executive calls on mass merchandisers, they will receive the same welcome reception afforded other music reps.

"Each year we will present an updated version of how we can better sell black music," says Cohen.

The audio/visual part of the seminars will be made available to all participating record companies for use as a sales tool at their own sales meetings or local dealer meetings.

In addition to the seminars and audio/visual presentation, there will be printed literature at the meetings—facts, figures, how-to reports about successful music dealers, profitable merchandising concepts and the black economy. BMA and NARM will be the clearing house for materials relating to the "Black Music Is Green" campaign.

the "Black Music Is Green" drive include LeBaron Taylor, CBS Records and president of BMA; Eddie Gilreath and Tom Draper, Warner Bros. Records; Ray Harris, RCA; Oscar Fields, Elektra/Asylum; Glenda Gracia, BMA; Miller London and Skip Miller, Motown; Jim Tyrrell, T-Electric; Everett Smith, Atlantic; Hank Caldwell, WEA; Pat Gorlick, NARM, and George Ware, BMA.

According to LeBaron Taylor, "I'm concerned that particularly over the past two years, although on one hand black music is credited with helping some record companies through economic turmoil, on the other hand it has not received proper recognition.

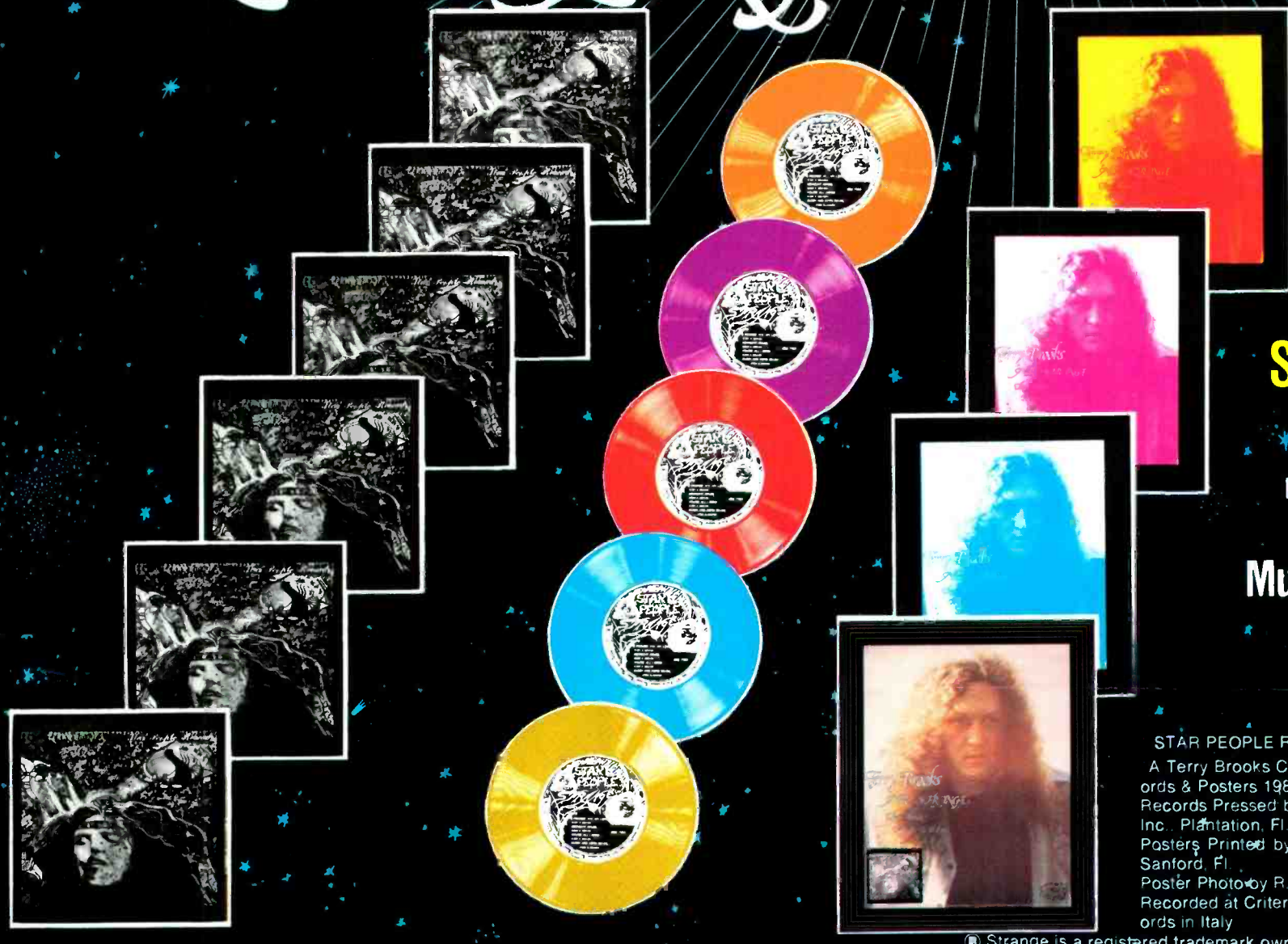
"We're saying that black music is indeed green. There are few returns in black music and it represents a large financial share of our industry."

Says Joe Cohen, executive director of NARM: "We're trying to tell the story to our merchandisers by coming with a slogan that denotes profits. As for our presentation—we didn't merely want an audio/visual film about black music—we feel strongly that we should have actual case studies of successful black mu-

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 Rating: ***+
 —Tom Bingham

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SD 16027



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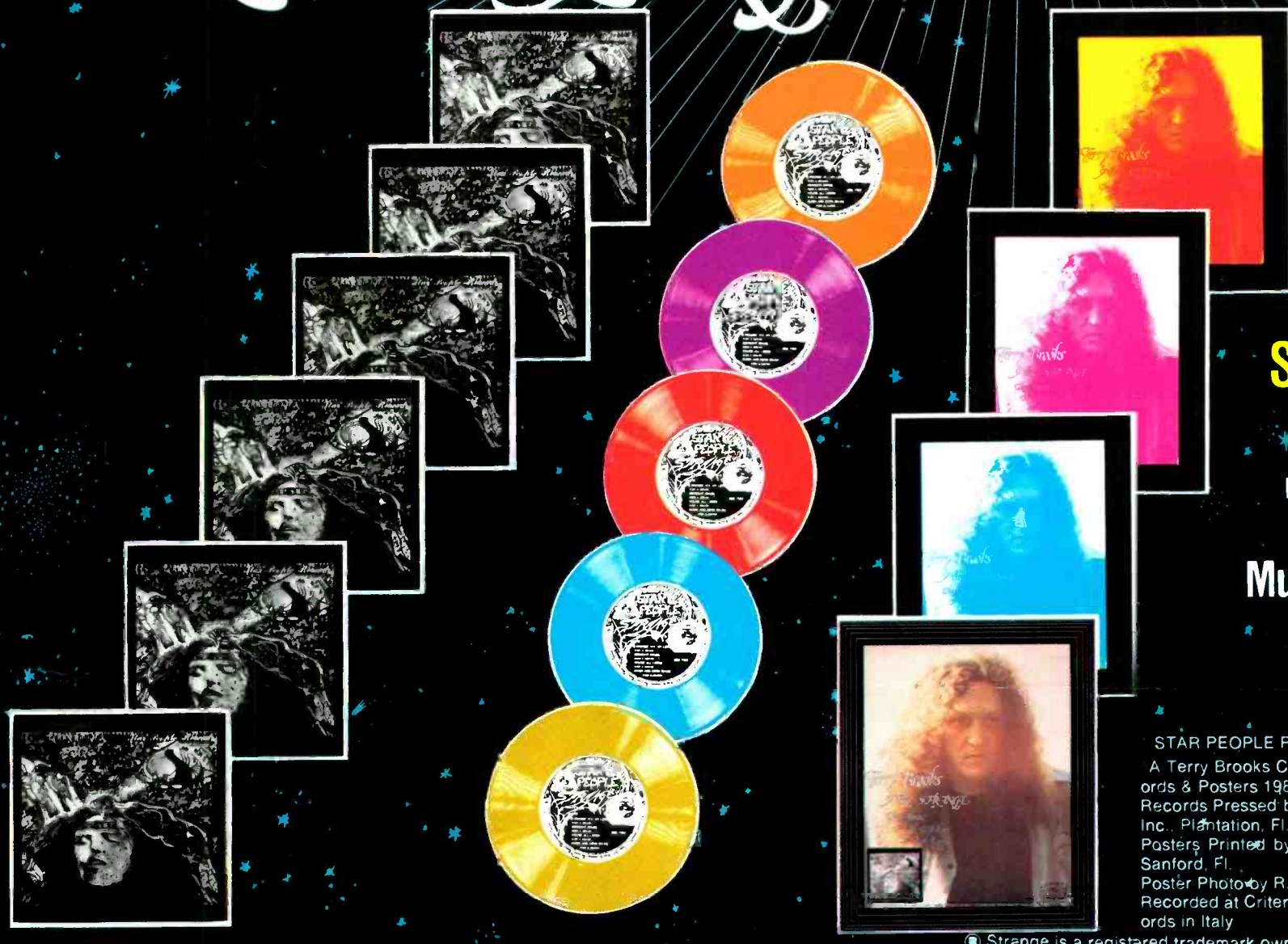


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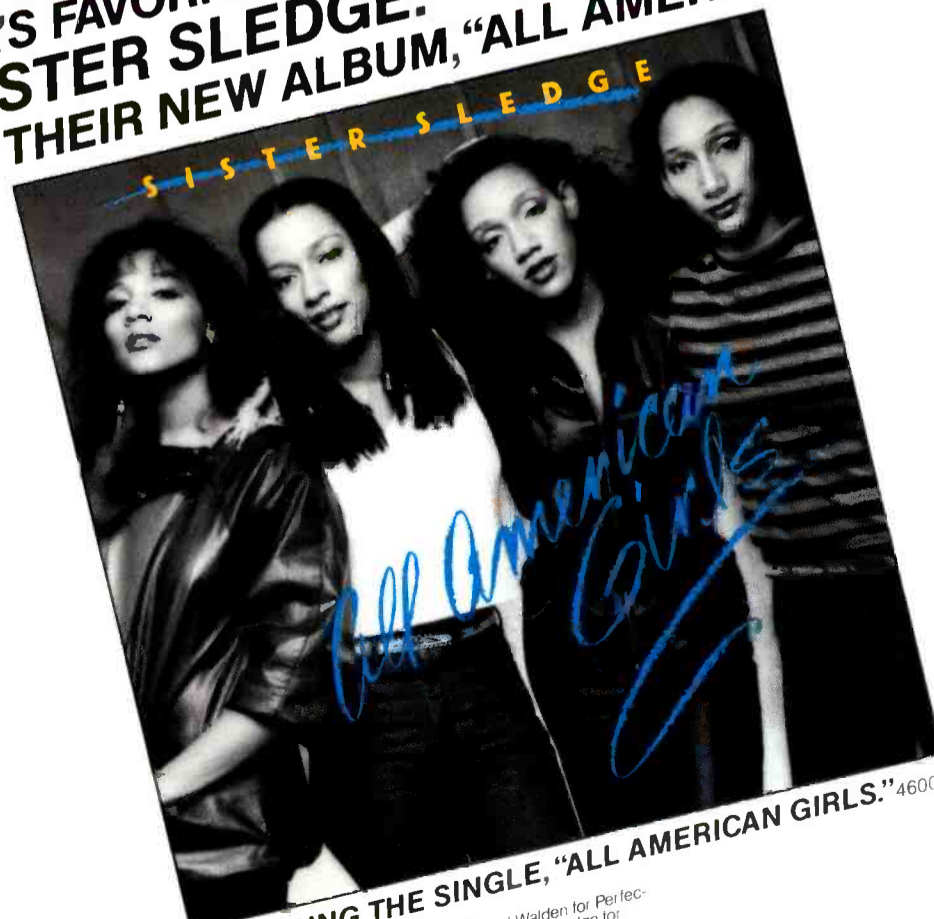
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