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## MCA, Tower Hassle Testing \$\$ Policies

By JOHN SIPPEL

LOS ANGELES—May a return be credited against past delinquency or merely against future purchases?

Can an account take the 2% cash discount if payment is made more than 60 days after the month of the invoice?

MCA Records and Tower Records contest these important industry precedents in a Superior Court suit here. The litigation started as a delinquency suit, wherein the label accused the 31-store chain of owing it \$588,772.46 since August 1980 (Billboard, Dec. 13, 1980).

In numerous court filings by both litigants since the early December MCA complaint, the simple dunning of Tower by MCA has become a cause celebre.

MCA has filed a petition for a writ of attachment, which would apply to one or more of the local Tower stores' entire inventory because the Russ Solomon-operated stores are delinquent. MCA wants the court to okay the liquidation of the Tower stores' inventory through a local marshal's sale.

MTS, parent company of the Tower stores and primary defendant, counters that such a writ would temporarily put them out of business in at least one local location. Tower wants the court to order MCA Records to approve a \$486,571.44 return which was tendered to the plaintiff in August 1980, when MCA "termi-

nated" Tower. MCA at that time and in subsequent filings recently holds its returns policy allows an account only the right to apply such credit against future purchases. MCA stresses that return credits can be utilized only for "exchange" of product.

Solomon and MCA locked horns in August last year over Tower's five-year-long policy of deducting 2% cash discounts when the label's

(Continued on page 10)

## Industry Awaiting New Administration Priorities

By JEAN CALLAHAN

WASHINGTON—A new administration and a conservative 97th Congress take over in earnest now that Inaugural hoopla has settled down. The fate of issues affecting the music industry rests in their hands.

Budget and taxes are the principal concerns of the new administration. On the Hill, the progress of legislation requiring broadcasters to pay performance royalties, to rewrite the Communications Act which regulates broadcasting, to exempt fraternal and veterans' organizations from paying performance

royalties and to allow Small Business Administration loans to "opinion-molder" firms such as radio stations and record companies takes second billing to the primary financial issues.

HR 997, Rep. George Danielson's (D-CA) bill that would require broadcasters and other users of recorded music to pay royalties to performers and record companies died in the 96th Congress while still in subcommittee. The House Subcommittee on Courts, Civil Liberties and the Administration of Justice began marking up the bill in April but, after one session, postponed further action.

Rep. Robert Kastenmeier (D-Wis) still heads the subcommittee in the current session of Congress, but he will be joined by at least three new members who will need to acquaint themselves with the particulars of the bill. Kastenmeier himself has been an ambivalent supporter of HR 997.

The bill must be reintroduced this session and marked up in subcommittee before it can be addressed by the full House Judiciary Committee where Peter Rodino (D-NJ) is chairman. In previous sessions of Congress, vehement opposition from broadcasters has stalled this piece of legislation which is the most important bill of concern to the record industry currently under consideration.

(Continued on page 72)

## Eye TV Impact On Country Acts

By KIP KIRBY

NASHVILLE—The advent of the videodisk, the proven mass appeal factor of country music on television and the spreading popularity of cable tv will mean a tighter monitoring of the correlation between country performers' tv appearances and their record sales.

So say managers and record companies surveyed here, who indicate that the coming year will bring a much sharper awareness on their part of disk sales and concert attendance by acts who frequently appear on the small screen.

The impressive ratings shares of networked and syndicated country music programs could be an indicator of the public's acceptance of

these performers—and might very well bode favorably for country acts in the growing videodisk market.

If, as many project, record buyers of the coming decade will sit at home and order their catalog by merely pushing buttons on their tv sets, QUBE-style, then country may well be in the process of establishing a solid new market for its sales. The institution of interactive cable for marketing through home entertainment could prove country sales from rural areas to be an untapped resource.

It's expected that the burgeoning popularity of cable tv will bring additional exposure to

(Continued on page 51)

## Tape Levy? U.K. Hopeful

By PETER JONES

LONDON—Hopes that the U.K. government will endorse a levy on blank tape some time this year have been expressed by the record industry here, even as new estimates place potential losses from home taping rising to the rate of one million pounds (about \$2.4 million) a day by the end of 1981.

Publication of the long-awaited government paper on home taping is near, says John Deacon, director general of the British Phonographic Industry, and will give "new urgency to our fight to stem the debilitating effect home taping has on profitability."

While blank tape manufacturers have lobbied vigorously against a

(Continued on page 8)

## Red Seals Via Teldec

By ALAN PENCHANSKY

CHICAGO—RCA Records is set to move into the audiophile market this winter, featuring a line of \$15.98 list Red Seal digital recordings pressed for the label by Teldec in Germany.

The RCA decision has been disclosed to key U.S. classical dealers, although the label itself will neither confirm nor deny it.

The import pressing move promises to plant the Red Seal division firmly in the high end product field. Teldec's West German plant has been a manufacturer for several U.S. audiophile labels.

While the first albums in this series are reportedly due for release in February or March, it's further

(Continued on page 74)



Itzhak Perlman, hailed Top Fiddle of the classical world, joins famed pal André Previn and a complement of jazz greats for sizzling digital performances of A DIFFERENT KIND OF BLUES. In this, his first jazz LP, Perlman's violin pyrotechnics pace Shelly Manne (drums), Red Mitchell (bass), Jim Hall (guitar) and Previn (piano) in a sensational new statement of the art. ON ANGEL RECORDS & TAPES. DS-37780. (Advertisement)



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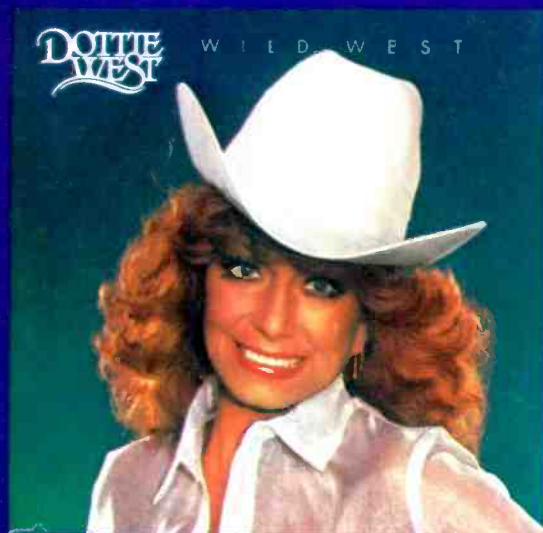
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# R&B Claims 80% Sales At PolyGram

By JEAN WILLIAMS

LOS ANGELES—Spurred by current sales and radio success for its Mercury, Casablanca and Spring black music acts, PolyGram has captured five of the top 10 slots on both Billboard's Soul LPs and Singles charts for two weeks running.

Although the conglomerate's realigned management has stressed plans to broaden its base in other product areas, PolyGram East projected last year that by the end of 1980, black music would account for 60% of its billing. Industry observers now see this as a conservative figure, suggesting instead that black music could represent as much as 80% of PolyGram's activity at present.

That domination is borne out by its recent campaign for 20 LP titles, of which 12 are works by black artists, with another, Lipps, Inc., an act that broke initially through r&b airplay.

Other acts include Kool & The Gang; Cameo; Parliament; the Bar-Kays; Millie Jackson; the Gap Band; Ray, Goodman & Brown; Con Funk Shun; Kurtis Blow; Yarbrough & Peoples; the Fatback Band, and Donna Summer, represented in an anthology of previously released tracks.

PolyGram inherited several acts with the purchase of Casablanca Records, which afforded it an even stronger black music roster. At the time of the 60% billing prediction, PolyGram had not purchased Casablanca.

With the Casablanca deal, including Chocolate City, came Parliament, Starpoint, Lipps Inc., Parlettes, Cameo, Randy Brown, Four Tops and Edmund Silvers.

PolyGram currently has 34 black artists under contract, but is reviewing its artists roster. According to Bill Haywood, vice president, black music marketing, "Some of the acts who have not demonstrated a potential for major success will be examined closely."

Haywood is spearheading the move to push the company into the forefront of black music sales. He emphasizes, however, that Poly-

(Continued on page 74)



INAUGURAL RALLY—President and Mrs. Ronald Reagan are brought to the stage by Frank Sinatra following the Inaugural gala honoring the Reagans at the Capital Centre.

# The Stars Come Out For Haute MOR Inauguration

By JEAN CALLAHAN

WASHINGTON — Silver-stretch limousines, sequins, minks and Stars, Stars, Stars. It was Hollywood-on-the-Potomac last week as Ronald Reagan became the nation's 40th president.

There were as many parties as there were traffic jams. The entertainment, ranging from Fred Waring and the Pennsylvanians to Donny and Marie Osmond, was haute middle-of-the-road. Only the Beach Boys and the Pointer Sisters represented rock'n'roll.

The Chairman of the Board, Frank Sinatra, directed Inaugural Gala festivities Monday (19) at the Capitol Centre. Close to 20,000 jewel-clad spectators piled into the sports arena to hear Sinatra, Ethel Merman, Debbie Boone, Donny and Marie, Ben Vereen, Charley Pride and Mel Tillis. Host Johnny Carson was joined by comics Bob Hope and Rich Little.

The guests paid between \$50 and \$10,000 (for a box) for their seats and tried not to spill mustard from foot-long hot dogs onto their tuxes and maribous. Some of the highlights from the three-hour show included Sinatra's rendition of "Nancy With The Reagan Eyes," Merman's belting out "Everything's Coming Up Roses" and Donny Os-

mond's Las Vegas version of "Johnny B. Goode," renamed "Go Ronnie Go" for the evening.

The Beach Boys' Youth Gala at Constitution Hall Monday (19) night didn't sell as well as expected. Even last minute free ticket holders failed to fill up the hall. The crowd, dressed in suit jackets and cocktail dresses, sang along, "I wish they all could be Republicans." The Pointer Sisters entertained the predominantly white and under-35 crowd the next night at the Mayflower Hotel's Youth Hall.

Tuesday (20) night, at the Washington Hilton, 6,000 ticket-holders heard Glen Campbell and Tanya Tucker perform a medley of country and pop tunes. Woody Herman's Band played dance music. At the Shoreham, it was the Peter Duchin Orchestra and Doc Severinsen's band entertained at the Museum of Natural History Ball.

At the Pension Building, the Glenn Miller Orchestra played and at the Museum of American History, the Tommy Dorsey Orchestra performed. Tony Bennett and the Count Basie Orchestra entertained at the Kennedy Center, where the most glamorous of the nine Inauguration

(Continued on page 6)

# In-Depth Marketing Data For Accounts Is Styx' Sales Tool

By SAM SUTHERLAND

LOS ANGELES—To maximize album and single sales for Styx during its current concert tour, A&M Records is going by the book—a comprehensive marketing and promotion history of the group, supplied to regional chiefs, that enables sales and marketing staffers to guide accounts to accurate orders based on the group's past performance.

Included in the segmented binders are exhaustive documentation not only of sales but also of local and regional tallies at retail and the racks, in concert venues and over the airwaves. Among the dividends of the profile most likely to draw customer support and encourage similar research projects is a precise breakdown of sales by configuration, along with a factual analysis of each account's relative strength in selling the group's prior product.

Although built around marketing and promotional basics familiar in many national campaigns, A&M's blueprint for Styx utilizes a depth and analysis of data reaching well beyond the music industry norm. While the nine-month push now underway will employ a battery of tools ranging from elaborate display kits and ad layouts to a rolling schedule of at least three separate discount programs, it's the book itself—designed to guide regional sales managers in setting account and radio station priorities, disbursing ad dollars for optimum efficiency and tracking sales—that proves most innovative.

Bob Reitman, A&M's vice president of marketing services, minimizes any special formulae or secret weapons contained in the history. But as a self-described veteran of "classical marketing" whose background prior to entering the music business included marketing projects for Mattel, Honda, Bank of America and other research-dependent corporations, he says he's applied the techniques demanded by such clients to lay the groundwork for Styx and its new "Paradise Theatre" album.

"We started doing this about a year ago," Reitman explains of the preliminary data collection needed

to assemble the profile, which cross references radio airplay, rack and retail sales, concert ticket sales and product configuration relationships as seen for "Cornerstone," the group's last album, and its associated national tour.

"When you're going to release an album by a group where you know there'll be a huge predisposed audience, past sales can guide you to better efficiency," observes Reitman, who's quick to separate effective market research from any exotic methods for sales analysis. "All you can do is take past history and project from that. And we're fortunate with Styx in that they've had three triple platinum LPs—if this new album goes to that level, it will actually be the first group to achieve that consistency."

Hence special projects coordination  
(Continued on page 15)

# Capitol Hikes Classics Price

LOS ANGELES—Capitol last week raised its base list price on classical single-disk LPs from \$8.98 to \$9.98. Variably-priced multi-disk sets were also raised one dollar per disk. The move affects all titles in the Angel catalog, according to Dennis White, the label's vice president of marketing.

Capitol has met with little consumer resistance to its first \$9.98 single-disk pop titles, Neil Diamond's soundtrack to "The Jazz Singer." The album is started in its second week at number five on Billboard's Top LPs & Tapes chart. White says there are no plans "at this point" for a second pop LP to come out at \$9.98.

JANUARY 31, 1981 BILLBOARD

# MIDEM: See Revived Sense Of Purpose

By MIKE HENNESSEY

CANNES—Whatever the future holds for the international music industry in 1981, MIDEM in its 15th incarnation, managed to put on its customary brave and relentlessly bullish face as it opened here Friday (23).

Although the attendance seemed to be down from last year—at press time final statistics on participation were still awaited—there was more than a little evidence that general economic recession has injected a revived sense of purpose into MIDEM attendees.

Underneath the inevitable balhyoo and public relations cosmetics, there were early signs of a determined commitment to do business and to fight the widespread music business slump with aggressive entrepreneurial ingenuity and hard-headed dealings.

Signs early on also suggested a very much cost-conscious MIDEM, with no flamboyant shows of

strength from the multinationals and thus far relatively little in the way of extravagance and frivolous publicity stunts.

To MIDEM regulars, who saw signs of a decline in the fact that for the first time in many years the auditorium in the Palais de Festival is being used to present entertainment and is not now housing overspill stand accommodations, MIDEM chief Bernard Chevry responds that a few stands more or less really makes no difference, no perceptible difference, to the continuing viability of MIDEM. Music publishers were once again the predominant participants, but there was also a significant number of importers and exporters and a substantial representation from the world of video.

That the destiny of the record industry is very much tied up with new video dimensions was reflected in the inauguration of MIDEM's first awards for promotional tapes, which

were due to be presented Tuesday (27).

Top prize for the best video clip was to be awarded to David Bowie for "Ashes To Ashes" and the prize for the best international production was the tape for Kate Bush's "Babooshka" directed by Keith McMillan. The U.K. girl singer was also a winner of the prize for the best performance by an international artist, and the prize for the best scenario went to B.A. Robertson, Scottish singer and composer, for "Slight 19."

However, the unofficial award for the first deal at MIDEM 81 went to Canada's Veto Ierullo, head of Records On Wheels, Toronto, who even before MIDEM had officially opened had clinched \$75,000 worth of import business with companies from the U.K. and Holland.

Said Ierullo, "I have the impression that the participation at MIDEM of people dealing with finished product is even stronger this

year and while Canada has come in for much criticism for its cheap exports to Europe, the traffic is now beginning to go the other way, and I'm buying a great deal of product from clients who previously were making substantial imports from me."

Ierullo said his company has already exported 7,000 Saga albums to Germany and he was hopeful of big sales of the first album of CBS group Rough Trade a direct-to-disk recording which had sold 100,000 copies in Canada at \$20 a time.

Aside from the normal, hectic horse trading that was going on in MIDEM, there were the more sedate manifestations of the international music industry's current preoccupation, as evinced by the meeting of music publishers and international lawyers.

Full reports of these and other MIDEM matters will appear in Billboard next week.

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## Plasmatics Melee In Milwaukee

By ROMAN KOZAK

NEW YORK—Wendy O. Williams, lead singer of the Plasmatics, and Rod Swenson, manager of the group, were arrested, knocked to the ground, and allegedly beaten by the Milwaukee police following a performance by the group at the Palms club there Sunday (18).

Williams, who received seven stitches for a cut above the eye sustained in the melee, was charged with battery of a police officer and resisting arrest, which carry up to a five-year jail sentence and a \$10,000 fine. She was also charged with a Milwaukee city violation pertaining to prohibited conduct on a premise that sells liquor, which carries a \$500 fine.

(Continued on page 10)



Billboard photo by Al Gartzke  
**PROHIBITED CONDUCT?—Wendy O. Williams, lead singer of the Plasmatics, is held to the ground by Milwaukee policemen during an altercation following her arrest for "prohibited conduct" during her performance at the Palms club earlier in the evening.**

## CBS Is Reorganizing Product Management

NEW YORK—To strengthen its promotion and marketing outside of radio, Columbia Records has put its product management, artist development and publicity departments under one roof.

"Obviously radio is the most important promotional tool, but if there is an alternative way to break an act outside radio, whether through television, video, cable, tours, publicity, or merchandising, then we will do it," says Arma Andon, newly appointed vice president of product management for Columbia Records (Billboard, Jan. 24, 1981).

Reporting to Andon are Hope Antman, vice president of publicity for Columbia Records; Barbara Cooke, East Coast director of merchandising for Columbia, who has the East Coast product managers reporting to her; and Ron Oberman, vice president of merchandising for the West Coast for Columbia. Prior to his new position, Andon was vice president of artist development, and he will continue to run that department.

Andon reports to Joe Mansfield, vice president of marketing for Columbia. Andon's appointment and new duties are part of a marketing reorganization, where Andon and Stan Monteiro, newly appointed vice president of label promotion (see adjacent story), will work together on drawing up the total marketing plans for new releases.

"Instead of each department head turning in his own plan to the marketing head there will be one person, namely me, who will go through all the marketing plans on a new release, especially with new and developing artists," says Andon. "I can hear from the press department on the act, from product management as to how they will merchandise it, and from advertising. I will deal with artist development on tours, tv appearances, and whatever else.

"Then I will get together with the head of promotion and come up with the basic plan, that we can take

to the head of marketing," continues Andon.

As it is becoming harder and harder to break new acts on radio, says Andon, so tv appearances, "sales gimmicks," and press ("free print advertising") are becoming more and more important. In his new position Andon will be able to coordinate these functions, and at the same time interface with radio promotion.

Though Columbia will continue to sign and work on new artists, Andon sees a focus on "artist redevelopment," where the label will concentrate on mid-level artists, whose careers are still climbing, or even if they have begun to slip a bit.

"Columbia has a wealth of artists who, with the right single and the right marketing, could go from 150,000 units to 500,000 units, from gold to platinum," he says, citing such acts as Elvis Costello, Blue Oyster Cult, the Boomtown Rats, Karla Bonoff, Judas Priest, and even Chicago.

"You can't discount any artist who has had huge success and may now be under the coin. Because to take a new band now, and to give it a name and an image that Chicago has, is almost impossible," he says. "To condition the public to a name is very, very difficult today, and sometimes it is easier to take an artist that has had that success and to renovate them."

Video, says Andon, is becoming an increasingly important tool for his department.

"You have to ask yourself this question if you are in my position: whether it makes more sense to send a brand new band, whose performance abilities are still in question, into markets where they seem to be getting some airplay and some retail activity? Is it better to make a personal appearance before 200 or 300 people, or take that money and produce a good video clip?"

In conjunction with sales programs and ad buys, it may be a bet-

(Continued on page 74)

## R&B Promo Returns To CBS Labels

NEW YORK—Black music promotion, which was part of the CBS Black Music Department, will now be part of the CBS Columbia or Epic Portrait and Associated Labels.

That, says Stan Monteiro, newly appointed vice president of Columbia label promotion (Billboard, Jan. 17, 1980) is the most radical promotion change in the new Columbia marketing reorganization, which also has Arma Andon, new vice president of product management, in charge of the product management, merchandising, artist development and publicity departments (See separate story).

"Both Columbia and Epic will have their own r&b promotion teams," says Monteiro. "I think it will help us break a lot more records. Instead of guys coming in with 9,000 different records, they will either have Columbia records or EPA (Epic, Portrait & Associated Labels) records."

"The change was made for more efficient promotion. After all, the name of the game is to get records on

(Continued on page 72)

## RELIGIOUS BROADCASTERS MEET IN D.C.

WASHINGTON—The National Religious Broadcasters is growing in number at a pace that parallels the shift to conservatism across the land. A record-breaking gathering of 4,000 attendees were scheduled to gather here for the annual convention opening Sunday (25).

And while the Rev. Jerry Falwell's speech on Tuesday (27) is expected to be a hard hitting condemnation of "immorality in broadcasting," the NRB cannot be simply labeled as the Moral Majority on the march.

NRB is a broadcasting group, concerned with freedom of speech on the airwaves. While many members may be appalled at drug and sex references in rock songs (some NRB members are suing ASCAP and BMI on the grounds that their blanket licenses should not channel payments to writers of such songs),

(Continued on page 26)

## Executive Turntable

### Record Companies

Aniello A. "Neil" Bianco moves to the post of executive vice president of the PolyGram Corp. in New York. He had been a partner in the public accounting firm of Arthur Young and Co. in New York since 1971. . . . Al Teller takes the slot of operations vice president of CBS/Records Group. . . . Richard F. Thorward becomes marketing division vice president with RCA Records. Before



Bianco

taking this new post, he was with Consolidated Foods Corp. as diversified group marketing director. . . . Don Colberg takes over as promotion vice president with PolyGram Records in New York. He had been with CBS Records for 11 years, most recently as national promotion managing director. . . .

Juan A. Estevez jumps to the newly created post of national sales and promotion director with Discos CBS International in Coral Gables, Fla. This post incorporates the responsibilities of his previous position, manager of sales/promotion in the Eastern region. . . . Cheri Bly is upped to coordinator of sales/merchandising and international operations for 20th Century Fox Records in Los Angeles. She is a two and a half year veteran of the firm. . . . Ed Makowski joins the marketing dept. of PolyGram Classics in Chicago. He moves from PolyGram Distribution Inc., where he worked in the inventory management division. . . . Carmel Kim advances to the post of West Coast artist development manager for Epic/Portrait/Associated Labels in Los Angeles. She was West Coast artist development coordinator for the label. . . . Ginger Tillisch upped to administration director for Elektra/Asylum in Nash-



Teller

ville. She was assistant general manager. . . . Carol Thompson is upped to a&r general manager at Elektra/Asylum in Los Angeles. She was the label's a&r product manager. . . .



Thorward

Changes at G&P Records in New York with Peter Cosmas, partner in the firm of Nemiroff, Cosmas, Titus and Colchamiro and a director of various companies, named chairman of the board. Also appointed is Emma Hornfeck as treasurer. Previously, she held



Colberg

various positions in the garment industry. Enrico Olla is now national sales manager, who had worked in merchandising beauty supplies. Also, Jeff Aro-noff is now Southwest District manager, based in Phoenix, Ariz. He has worked in the stereo and radio business.

### Marketing

Paul David, president of Stark Record and Tape Service, is named a member of the NARM Board of Directors, filling the vacancy created on the nine man body by the resignation of David Siebert. . . . Dan Brookshire moves into the post of sales and marketing manager at Record Shack of Los Angeles, Inc. Previously, he was with the New York office. . . . Marcy Penner joins Waxie



Bly

Maxie's stores in Washington, D.C. as advertising manager. She was the media director for Rozicer-Trotter & Some Others, a Washington D.C. ad agency. . . . Tom Diehl moves to REC Marketing in Woodbury, N.Y. as national sales manager. The firm distributes Superfi albums produced by Audio Encores. Diehl was the national sales manager for Lieberman Enterprises.



Thompson

### Publishing

Harry Garfield has retired as vice president of MCA Music, Universal TV and Universal Studios in Los Angeles. He came to the MCA Corp. in 1960 after working at Warner Bros. Music where he had been assistant to the president. Positions he has held have been head of Alaska and Hawaii Music Companies, head of the Revue tv music dept., and head of the post production department at Universal Studio. . . . Karen White moves to 20th Century Fox Music Publishing in Los Angeles as administrative assistant to Andre Fischer, executive and instudio producer for the newly formed 20th Century Fox Music Production unit. She comes from being production assistant to Steve Barri and Michael Omartian. . . . Ron Solleveld and Denny Diante take over as international creative services director and creative services director respectively at April-Blackwood Music Publishing. Solleveld, based in New York, was general manager of Intersong International in London. Diante, based in Los Angeles, was a&r vice president at RCA/Windson Records. . . . Rick Riccobono is named at Screen Gems/Colgems/EMI Music Inc. in Los Angeles as professional activities director. He was with the Interworld Music Group where he was general professional manager. . . . Jonathan Holtzman becomes the special projects director for the American Guild of Authors and Composers (AGAC) in New York. His musical writing credits include records and the soon to be produced show, "Foxfire." . . . Producer Bud Logan joins Tree Inc. in Nashville to head the publishing firm's inhouse production company, Tree Productions. He continues to produce MCA artist John Conlee as well as Tree singer/songwriters. . . . Jennifer Josephs steps to the post of publishing director of Streetcar Music Inc., the publishing division of Rojac and Tayster Records in New York. A 12-year industry veteran, she has worked with Cotillion/Pronto/Walden Music, Atlantic Records and the Jamaican Broadcasting Corp.

### Related Fields

Seymour Berns, formerly vice president/production for Columbia Pictures Television International, joins PolyGram Television as vice president. . . . David Christopher is named senior vice president of Tandy International Electronics. Now based in Ft. Worth, Tex., he had been managing director of Tandy Electronics in Australia since 1977. . . . William E. Baker joins Sony Corp. of America in New York as corporate communications vice president. He has had public relations and documentary production/broadcast journalism experience with most recent stint being a producer of pilot tv programming for automotive industrial users. . . . Nancy Meyer takes the post of vice president of the Cameron Organisation, Inc. in La Grange, Ill., a personal management firm. She was creative services director.

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e ai colleghi con tanta  
serietà per un buon lavoro.  
un buon lavoro è di buona  
fortuna.  
Mino Bellei

# latest production

- la città delle donne** DIRECTED BY FEDERICO FELLINI • **la cage aux folles**
- re II°** DIRECTED BY EDOUARD MOLINARO • **cristo si e' fermato a eboli** CAM-VIDES
- DIRECTED BY FRANCESCO ROSI • **il prato** DIRECTED BY PAOLO E VITTORIO TAVIANI • **quad**
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## RCA Vidisk, Player Ready

NEW YORK—RCA will begin shipping SelectaVision videodisks and players to its distributors next Monday (2) in preparation for the March 22 product launch.

The full list of titles in the initial 100 selections will be released to dealers on Feb. 25, says software chief Herb Schlosser, but the four-color consumer brochures are already printed.

The brochure, a single poster-sized sheet which folds to the size of a business envelope, lists 100 titles divided into categories of entertainment. Although RCA has stressed that it will support its dealers with software, the brochure does contain an order blank enabling the consumer to purchase disks direct from RCA. A consumer who uses the order blank, however, must pay shipping and handling charges of over a dollar a disk.

"We always knew we'd have to have some direct marketing capacity," says Schlosser, "for people who find it inconvenient to go to the store. But we're very low key about it, and it's more expensive than buying disks through the dealer."

To Schlosser, the slick brochure is proof positive that RCA is ready to go. The company still refuses to release its inventory figures, however, but insists it is on target to sell two million disks in 1981.

Schlosser, who is executive vice president of RCA Corp. and former president of NBC, is in a unique position to look forward and backward at the changing video scene. In spite of the seeming rapid development of the videodisk, he stresses that the project has been in the works for 10 years, and that it was only in 1979 that RCA adopted the CED format.

He recalls a meeting in that year when RCA chairman Edgar Griffiths dictated the requirements for the product. "Griffiths said it had to play one hour per side, we had to have adequate software when we launched the product, and the player had to retail for under \$400. Due to inflation, that figure increased to \$500."

Software, not hardware, proved and still proves to be the biggest problem for RCA, as it is for the la-

(Continued on page 48)

GRAMMY RECORD NOMINEE

## Christopher Cross: 'Sailing' A 15-Year Course Toward Fame

By PAUL GREIN

*Editor's Note: This is the first of a five-part series focusing on the nominees for the Grammy for record of the year.*

LOS ANGELES — Forget Grammy nominations: it's a wonder that Christopher Cross' "Sailing" was ever released as a single at all.

Cross had been sending demo tapes in to Warner Bros. for several years, but received rejection slips with the same regularity that he now earns royalty checks. He was finally signed two years ago and his first album was set for release in August 1979, only to be shelved for five months.

And "Sailing" was only released as the second 45 from the LP when Michael McDonald's management signalled that it didn't want "I Really Don't Know Anymore," on which he sang backup vocals, to be issued as a single.



Christopher Cross: The most thorough sweep of new artist awards in more than a decade.

All three developments were crushing blows to Cross at the time, but, as he acknowledges, all three may have been beneficial to him in the long run.

Cross, 29, sent tapes to Warner Bros. in 1975 and 1977 that were rejected, before a third try in 1978 reversed his luck. "Both times I thought the people in a&r were complete idiots," he says, "but now looking back on it obviously they knew what they were doing. My writing wasn't quite mature enough."

Cross has a similar attitude about the shelving of his album in mid-1979. "You work for 15 years toward that kind of goal and even though you're dying to know what's going to happen, you're scared too. It's like you want to go to the doctor to get it over with, but when they call and say they have to change your appointment, you're not really disappointed. It's sort of a relief."

According to Cross' producer, Michael Omartian, 35, the album's release was postponed for several reasons, not least of which was the fact that promotional budgets for new acts were depleted in that summer of the Big Crash.

"Also," he says, "maybe we were intimidated by the press predictions of a new wave onslaught: everybody got a little gun-shy and said let's wait. It turned out to be a very wise decision. The album came out in the January 1980 release when nothing else was happening."

It's possible, of course, that the album would have quickly died if

it had come out as planned when "My Sharona" fever was gripping the industry. By January, new wave as the next Big Thing had pretty much gone bust.

By the same token, it may have been a blessing in disguise when Michael McDonald's management balked at putting "I Really Don't Know Anymore" out as the followup to "Ride Like The Wind," on which he also appears. "They were concerned that he was becoming overexposed and had better cut back," says Omartian.

Both Cross and Omartian agree that it was the one-two punch of two vastly different records—the cyclonic "Ride Like The Wind" and the hypnotic "Sailing"—that made people stand up and take notice: that gave Cross an identity as more than a Doobies clone.

Cross' LP has now sold 2.4 million units in the U.S. and another

(Continued on page 72)



Michael Omartian: The man behind Warner Bros.' best-selling album of 1980.

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## Stars, Sequins Shine On D.C.

• Continued from page 3

ral Balls hosted the California delegation.

While Frank Sinatra organized the talent for the Inaugural Gala, he was aided significantly by Marty Pasetta, veteran of Oscar, Emmy and Grammy broadcasts, who produced the Inaugural Gala for ABC-TV as well as the satellite broadcasts of the Inaugural Balls.

Pre-inaugural concerts and candlelight dinners at the Kennedy Center included ballet performances featuring Mikhail Baryshnikov and other principal dancers from the New York City Ballet and the American Ballet, music from the Lincoln Center's Chamber Music Society and the National Symphony Orchestra.

The reviews from the Inaugural Gala had apparently piqued Frank Sinatra by the time he arrived for dinner at the White House with about 1,000 other best friends of the Reagans. "I was thrilled with the gala," Sinatra said, "contrary to what the critics thought. If critics weren't critics, they'd be snipers."

## For the Record

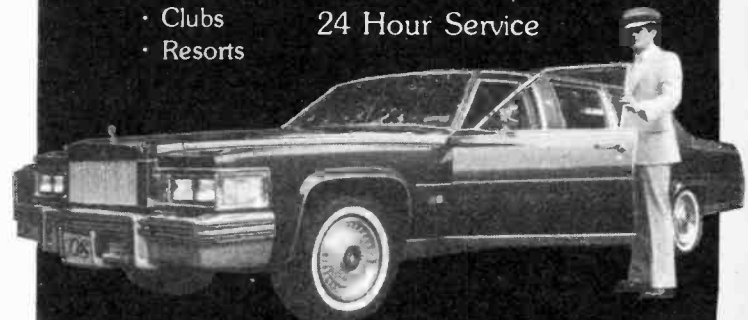
LOS ANGELES—In the record review of Rick Nelson's "Playing To Win" LP in the Jan. 21 issue of Billboard, Billy Steinberg was mistakenly referred to as a member of the Cretones. Steinberg, who wrote "How Do I Make You," is in a band called Billy Thermal.

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# British Industry Hopes Rise For Levy On Blank Tape

• *Continued from page 1*

blank tape levy, urgent pleas in support of such a move by the BPI, the Mechanical Copyright Protection Society and other music industry

bodies have been buttressed by unexpected support from consumer interests.

The Consumers' Assn. here states, "If people whose talents and invest-

ment contribute to the making of records, sound or video, are deprived of income because the public copies the end product instead of buying it, it's not unreasonable that

they should receive some financial compensation from those doing the copying."

The one million pounds a day skimming prediction comes from the

research division of the BPI, which reports that there are some 18 million people who have purchased blank tapes in Britain, an increase of around 3 million in the past year.

The increase in blank tape purchases is supported by the National Opinion Poll, which recently met to share statistical information with the BPI. Earlier, an NOP survey had been interpreted as indicating that record industry fears about the effect of home taping were exaggerated.

NOP research showed that nearly half the population (41%) buy blank cassettes and that the 15-24 year old group bought most, 61% of the total.

John Barter, managing director of the NOP, says, "We've looked at previous research now, and our new data suggests a significant increase in the purchasing of blank tapes, especially by young folk."

The BPI arrived at its "million-a-day loss" projection by assaying rates of home taping growth over the past two years. It points to losses of 228 million pounds (around \$500 million) in 1979 and adds the estimated value, in terms of current consumer prices, for albums dubbed at home by new converts to home taping.

Deacon says, "There's no doubt that illegal copying takes place on a massive scale. The NOP report underlines a major reason why the record industry has suffered to a greater degree than many others during the recent recession.

"The fact that more and more people are buying blank tapes is an indication that the music is as attractive as it ever was, but record companies can't go on losing forever and unless there is some compensation Britain's position as a major supplier of creative music will be lost.

"Record companies will no longer be able to afford the huge investment necessary to develop artists of international appeal."

In its statement on home taping, the Consumers' Assn. admits that "a levy of some kind seems to be the only solution, not as a deterrent to copying, but as a means of ensuring payment for it. Since payment should, in fairness, be in proportion to the amount of copying done, a levy on blank tape seems to be preferable to a levy on recorders."

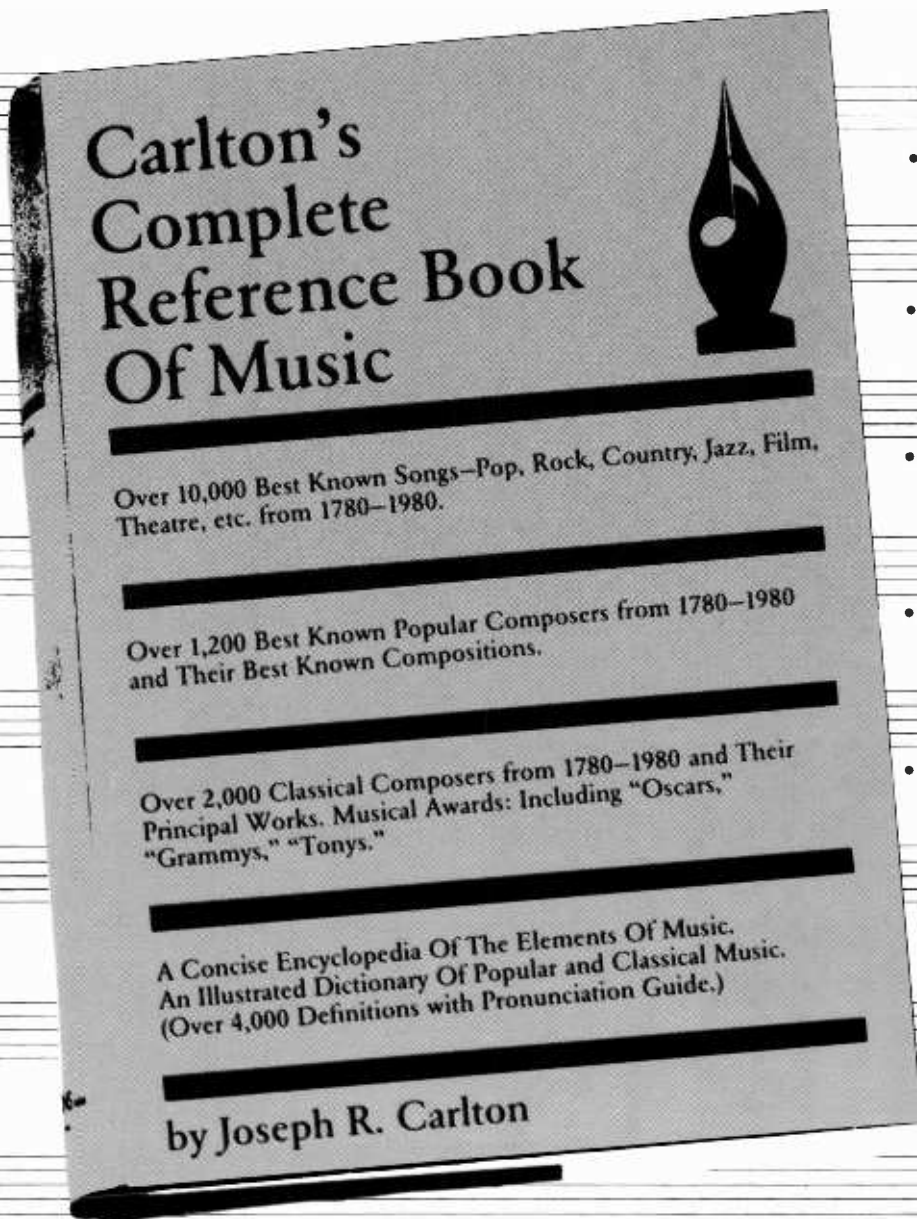
The association cautions, however, that there should be some means of exempting certain categories of users, and that there should be stringent checks on the system to ensure that revenues are fairly distributed and not excessive.

With respect to the anticipated government report, Chris Wright, chairman of BPI, says, "There are likely to be comments on a possible levy on tape recorders, too, and

*(Continued on page 15)*

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About the author . . . one of the most respected executives of the music and recording industries. Credentials include: Music Editor, *The Billboard*; v.p. of a & r for Mercury Records, RCA Victor Records, Command Records (ABC) and manager CBS Records, President Carlton Records, ad manager Big 3 Publishing Co.; Exec. v.p. Hansen Publications; Director, Almo Publications. He has personally produced more than 24 gold records including Patti Page's Tennessee Waltz, Perry Como's Wanted, Round And Round; Eddie Fisher's Oh My Papa; Kay Starr's Rock And Roll Waltz; Hugo Winterhalter-Eddie Heywood's Canadian Sunset; Jack Scott's My True Love, etc. He also produced Red Seal recordings with Artur Rubinstein, Mario Lanza, Robert Merrill, Jan Peerce and original-cast albums such as Damn Yankees, Golden Apples, etc.

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# MCA Celebrates '80, Charts '81

## Close Ties Predicted For Music, Video, Film Divisions

By ED HARRISON

LOS ANGELES—Seminars, product sessions, roundtable conferences and live performances keyed the MCA Records Group's annual convention Jan. 16-18 at the Sheraton Universal Hotel and Universal Studios here.

The purpose of the three-day meeting, which included all MCA personnel from the U.S. and Canada, was to discuss plans for 1981 as well as celebrate 1980, the best sales year in the company's history.

Featured in keynote speeches Saturday (17) were Sid Sheinberg, president and chief operating officer of MCA Inc.; Al Bergamo, president of MCA Distributing Corp.; and Bob Siner, president of MCA Records.

Sheinberg noted the growth of the records division in the last year, especially with the 1979 acquisition of ABC Records. Talking about the future, Sheinberg touched upon what he called "realistic expectations" in

the industry as well as seeing a closer relationship among music, video and film divisions. He also projected a stronger and more competitive music industry.

Bergamo, who chaired the Saturday meeting for both records and distribution, reinforced the companies' financial success during 1980.

Siner elaborated on the essential cohesiveness of both divisions under the Records Group umbrella. He also pointed out that because of the effort within the Records Group, MCA Records' ranking among labels jumped from 17th in 1979 to sixth last year.

The convention kicked off with a cocktail party Friday (16) at the label's Universal City headquarters with MCA artists Olivia Newton-John, Bernadette Peters, Small Talk, Alicia Myers, Steve Cropper and Donnie Iris also in attendance.

During an awards presentation, Jan Bozarth and Cheryl Gersch from the Houston branch shared salesperson of the year awards. Cleveland was named branch of the year, followed by Baltimore and Houston.

Ed Keelan, Baltimore branch manager, was presented a plaque for video branch of the year. MCA Records honors went to Martha Thomas, Miami, as promotion person of the year for black product; and jointly to Jay McDaniel, Atlanta, and Sam Calle, Minneapolis for pop promotion. Frank Falise, with the company 11 years, was honored for meritorious service.

Conducting roundtable discussions were Pat Pipolo, vice president of promotion; Santo Russo, vice president of product development, and Joan Bullard, vice president of press and artist development. George Lee, vice president of national credit; Dan Westbrook, vice president of manufacturing, and Wayne Tappon, director of depot operations hosted another roundtable discussion.

MCA Distributing held an independent labels concert at the Alfred Hitchcock Theatre. Performing were Joe Chemay, debuting on Unicorn Records with "The Riper The Finer" and Regency Records' James Lee Stanley with music from his "Midnight Radio" LP.

Siner, Denny Rosencrantz, vice president of a&r, and Jim Fogle-song, president of the Nashville division presented a product presentation of pop, r&b and country. Danny Bramson, president of Backstreet/MCA Records, talked about upcoming albums from Tom Petty and Nils Lofgren.

The convention ended with performances by Head First Records' Al Vizzutti/Bunny Brunel Band at Donte's, a local jazz club; and Alicia Myers, Terri Gibbs and the Rings at the Palomino Club.

# RCA Records Has Strong Performance, Says Parent

NEW YORK—The RCA Records division turned in a "strong" performance in 1980, aiding its RCA parent in achieving a new high in earnings for the fourth consecutive year.

It's RCA corporate practice not to breakdown specific financial data for its divisions, but chairman Edgar H. Griffiths singled out the label, among other divisions, as turning in a "strong performance."

Griffiths noted that sales for the year and sales and earnings for the fourth quarter also set new records. He noted that it was the first time that sales for any year in the company's 61-year history surpassed the \$8 billion mark and that sales for any quarter exceeded the \$2 billion level.

Net income for the full year rose 11% to a record \$315.3 million, equal

to \$3.35 per common share, from \$283.8 million, or \$3.72 per share in 1979. Sales increased 7% to a new high of \$8.01 billion from \$7.45 billion.

Earnings for the three months ended Dec. 31, 1980 rose 13%, reaching a new fourth quarter high of \$79.1 million, or 82 cents per share, compared with \$70.1 million or 92 cents per share in the same period a year earlier. Sales for the fourth quarter were at a new peak of \$2.09 billion, an increase of 5% over \$1.98 billion a year ago.

"New records were achieved in 1980," Griffiths remarked, "despite increased operating costs resulting from high interest rates and substantial investments in research and development and in the new Select-aVision Video Disc project."

# Market Quotations

As of closing, January 22, 1981

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	—	4	15 1/16	13 1/16	15 1/16	+ 1/4
39	25 1/2	ABC	5	474	27 1/2	27	—	— 3/8
36 1/2	27	American Can	7	140	30 1/4	30	30 1/4	— 3/8
39 1/2	14 1/2	Ampex	15	—	—	—	33 1/2	Unch.
5	2 1/2	Automatic Radio	7	12	3 1/2	3 1/4	3 1/2	— 1/8
55 1/2	42 1/2	CBS	7	234	49 1/2	48	48 1/2	— 1/2
44 1/2	27	Columbia Pictures	9	63	43 1/2	43	43 1/2	+ 1/4
8 1/2	4	Craig Corp.	—	5	4 1/4	4 1/4	4 1/4	+ 1/8
53 1/2	40 1/2	Disney, Walt	12	200	49 1/2	49 1/2	49 1/2	Unch.
9 1/2	6 1/2	Electrosound Group	12	10	7 1/2	7 1/2	7 1/2	+ 1/8
12	3 1/2	Filmways, Inc.	—	81	5 1/2	5 1/2	5 1/2	Unch.
20 1/2	11	Gulf + Western	4	251	15 1/2	15 1/2	15 1/2	— 1/8
16	7 1/2	Handyman	9	63	15	14 1/2	14 1/2	— 1/2
14 1/2	5 1/2	K-tel	10	27	12 1/2	11 1/2	11 1/2	— 1/2
45 1/2	25 1/2	Matsushita Electronics	12	5	43 1/4	43	43 1/4	— 1/2
57 1/2	42 1/2	MCA	8	591	47 1/2	47	47 1/2	+ 1/4
19 1/2	10	Memorex	—	207	11	10 1/2	11	+ 1/8
63 1/2	46 1/2	3M	10	604	59 1/2	58 1/2	58 1/2	— 3/8
84	41 1/2	Motorola	11	353	65 1/4	64 1/2	65	+ 1/8
41 1/2	23 1/2	North American Philips	7	56	39 1/2	38 1/2	39 1/2	+ 1/4
8 1/2	4 1/4	Orrox Corp.	36	38	8 1/2	8	8 1/2	+ 1/4
27 1/2	13 1/2	Pioneer Electronics	19	6	27 1/2	27 1/2	27 1/2	— 3/8
33	18 1/2	RCA	8	2004	29	28 1/2	28 1/2	+ 1/4
16 1/2	6	Sony	11	2840	16 1/2	16 1/2	16 1/2	+ 1/4
36	20 1/2	Storer Broadcasting	13	179	31	30	30 1/2	— 3/8
7	3	Superscope	—	65	4	3 1/4	4	+ 1/8
35 1/2	24 1/2	Taft Broadcasting	8	68	27 1/2	27 1/2	27 1/2	— 1/8
20 1/2	14 1/2	Transamerica	5	527	18 1/2	18 1/2	18 1/2	+ 1/4
58 1/2	29 1/2	20th Century-Fox	11	130	54 1/2	53 1/2	53 1/2	— 1/8
41	17 1/2	Warner Communications	17	532	37 1/2	36 1/2	37 1/2	— 3/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	35	—	1 1/4	2 1/4	Koss Corp.	8	23	5 1/2	5 1/2
Certron Corp.	18	92	1 1/2	1 1/4	Kustom Elec.	—	—	1 1/4	1 1/4
Data Packaging	4	18	6 1/2	7 1/2	M. Josephson	10	12	12 1/2	13
First Artists	—	—	—	—	Recoton	11	8	2 1/2	2 1/2
Prod.	12	13	4 1/2	4 1/4	Schwartz Bros.	—	—	1 1/4	2
Integrity Ent.	32	68	2 1/2	3 1/4					

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

# Audiofidelity: 3rd Quarter Profit

NEW YORK—Audiofidelity Enterprises reports a net profit of \$584,646 or 3.9 cents per share for the three months ended Dec. 31. This compares with a net loss of \$8,072 or 2 cents per share in the third quarter of 1979. Revenues for the period were \$1,699,050, compared to \$121,174 in the previous period. The company is traded Over-The-Counter.

For the first nine months of 1980, the company reports a net profit of \$407,267 or 2.7 cents per share compared to a net loss of \$56,485 or 1.2

cents per share for the same period in 1979. Revenues were \$1,985,475 as compared to \$521,659.

Dan Pugliese, chairman of the company, attributed the improved performance in the third quarter to the sales of the Christmas Promotions Division and the release of new albums in November and December. He also said the company was in "various stages of active negotiations for the acquisition of several small record companies and their catalogs."

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# Merger Is Approved

LOS ANGELES — Shareholders of both Ampex Corp. and the Signal Companies, Inc., have approved a merger agreement.

Under terms of the agreement, Ampex becomes a wholly-owned subsidiary of Signal. Effective Jan. 15, 1981, each share of Ampex common stock was converted into 1.275 shares of Signal common stock.

Ampex has approximately 11 million common shares outstanding and an additional approximately two million shares reserved for issuance upon conversion of convertible debentures and exercise of outstanding employee stock options.

Ampex, headquartered in Redwood City, Calif., reported sales of \$469 million for the fiscal year ending May 3, 1980. The firm designs, manufactures and markets worldwide professional audio and video systems, computer memories, data handling products and magnetic tape and accessories.

The Signal Companies is a worldwide, multi-industry company with annual sales of \$4 billion. Headquartered in San Diego, the units include Garrett Corp., Mack Trucks, Inc., UOP Inc., Signal Landmark Properties, Inc., and Dunham-Bush. Signal's investments include Golden West Broadcasters, Natomas Company and Unित्रonide Corp.

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## Plasmatics Melee In Milwaukee

• Continued from page 4

Swenson, who was hospitalized for a possible concussion, faces similar battery and resisting arrest charges. Plasmatics bass player Jean Beauvoir, roadie Peter Cappadacia and a number of local fans were arrested for disorderly conduct, but were not charged. Williams and Swenson are free on \$2,000 bail each pending a March 10 court appearance.

The incident forced the band to postpone an appearance in Cleveland, but it played a scheduled date later in the week in Ann Arbor, and prepared to leave for a European concert tour this week. Peter Kolvak, assistant district attorney reviewing the case, says the March 10 court date was set to enable the band to make its concert commitments.

The incident followed by two nights the band's nationwide television debut on the "Fridays" ABC-TV show. Widespread press reports about the band and Wendy Williams, who has been described as "not inhibited about exposing a great deal of her body during concerts," led Milwaukee police to send undercover agents of the vice squad to monitor the performance.

"You get banned in Boston, but busted in Milwaukee," has been the reputation the city has had since George Carlin was arrested onstage several years ago while performing his famous "seven words you can't

say on television" skit. Since then the law has been liberalized, but it is still illegal in the city for a performer to appear totally nude or engage in real or simulated sexual activity while playing a club that sells liquor. This does not apply to theatres, says Sandy Ruffalo, assistant city attorney.

Nudity was not a problem with the Plasmatics show, says Ruffalo. But, police said, Williams' suggestive stage movements with a sledge hammer and with her own body was enough to break the law in Milwaukee.

Members of the vice squad went backstage after the end of the show to pick up Williams, who, as a non resident of the state, would have to be taken to the station house to be photographed, and fingerprinted, before being released. A resident of the city would have been normally issued a citation on the spot, says Ruffalo.

Swenson says that at that point he protested that there was no female officer present at the arrest, but, he says, he was assured that on so minor a violation there would be no body searches, and Williams would be quickly released.

By all accounts Williams then peacefully went with the police to the van. From there accounts differ. Swenson says that "inside the van police began an aggressive body search and Williams attempted to

defend herself." He says police pulled up her blouse and grabbed her breasts.

According to the police report, however, Williams was given a routine pat down for weapons outside the van, and then, while on the step of the van, hit and kicked one of the police officers, according to the police report given to Kolvak. When contacted, Laurence Murray, captain of the vice squad, refused to discuss the case.

According to Swenson, once the altercation began, policemen threw Williams on the icy ground and began to punch and kick her. When he saw this, he says, he ran over to try to help her, but was stopped by the police, who beat him unconscious with nightsticks. "As I was passing out I remember thinking that if they didn't stop soon, it would be all over, and I would be dead. But they did stop, and two hours later I awoke at the hospital," says Swenson.

According to the police, Swenson ran over and kicked a policeman in the face while he was subduing and handcuffing Williams. Swenson says he and Williams were held in jail for 30 hours before being freed on bail. He promises a civil rights violations suit against the police.

"We'd be derelict and irresponsible if we did not follow up on this. If such a thing can happen, it is that much more important that someone stands up against it," says Swenson.

## MCA, Tower Tussling Over Credit Policies

• Continued from page 1

distributing wing had notified him in 43 letters over the period the amount could not be legally deducted. Tower's 2% cash deductions over the 60 months totalled \$106,547.37.

It was only when MCA terminated that the defendant sought the \$486,571.44 return, which the label refused, MCA alleges. Tower announced an MCA boycott in early December (Billboard, Dec. 6, 1980).

In a recent stipulation MCA has reduced the Tower indebtedness to \$535,000. In a counterclaim, Tower alleges MCA has never credited it for: \$7,648.39 in returns; \$831.77 in corrected billing; \$6,141.81 for merchandise never received; \$2,194.34 representing merchandise bought by MCA acts at Tower stores with label approval; and \$456 in ad expenditure for which Tower was not compensated. In addition, the defendant claims MCA credit chief George Lee visited its Sacramento base in August 1980 and agreed to an additional \$934.22 credit, which the defendant states it has never received.

Tower argues that if all its requests for credit and returns were acknowledged, the chain would end up with a credit of more than \$23,000. MTS says it is good for the delinquency in any event and offers to produce a recent independent audit to prove its worth.

Tower maintains that it regularly took 2% discounts 90 days after the month of the invoice "or within such longer period as MCA consented to in advance" over the five-year period in contest. Tower alleges that in a 15-year association, its credit-

worthiness has never been challenged by the plaintiff. Tower states it has offered MCA "alternative security."

Tower claims it has always paid MCA on the basis of weekly shipment invoices, not monthly account statements and has never agreed that the monthly statements are accurate.

MCA states it carries two account numbers for Tower, one for U.S. and the other for overseas shipments. Tower describes itself as having 31 stores in California, the West and Japan.

## Doors Selling

LOS ANGELES—Each of the Doors' 12 Elektra Albums sold more copies in 1980 than in any previous year excluding the year of release, according to Lou Maglia, the label's vice president of sales.

Maglia says the Doors' catalog generated sales in 1980 in excess of two million units. A greatest hits collection released last October went gold in late December while a 1972 double compilation "Weird Scenes Inside The Gold Mine" also went gold during the year. And Maglia contends that "The Doors," the group's 1967 debut LP, "nearly sold gold" on its 1980 sales alone.

Ten of the Doors' 12 LPs have now been certified gold.

## IN THE WAKE OF AGREEMENT

### Reversionary Implications Eyed

LONDON—Although the agreement between Freddy Bienstock's Redwood Music and the eight major British publishers over reversionary rights (Billboard, Dec. 27, 1980) includes a provision to withhold its terms from the press, it's understood that the parties to the agreement are now seeking an acceptable independent administrator through whose office all claims and counterclaims arising from the House of Lords judgment last July will be channeled.

In the meantime, British copyright societies and record com-

panies have come to grips with the mammoth task of reregistering all the affected copyrights. Of the 40,000 copyrights involved, probably no more than a quarter are still active, and of these, only a few hundred are substantial earners of performance and mechanical income.

In the following article, Mike Hennessey traces the background of the whole reversionary rights dispute.

\* \* \*

The decision of the House of Lords on the interpretation of the reversionary rights clause in the Brit-

ish Copyright Act of 1911 has resulted in a sunny smile on the face of Freddy Bienstock, egg on the face of a number of major British and American publishers and frowns of apprehension on the collective countenance of the copyright protection societies as they contemplate the herculean task they face in re-registering the tens of thousands of copyrights involved.

(On July 24 of this year, the House of Lords ruled that songs with music by one writer and lyrics by another should revert to the estates of the original copyright owners 25 years after their death. It was a victory for Bienstock, president of Carlin Music in the U.S., who had formed the Redwood Music subsidiary to fight this battle in the British courts on behalf of the estates of numerous American composers. U.K. publishers had fought to establish that these copyrights were collective works and exempt from the reversionary rights provision of Britain's 1911 Copyright Act. While the ruling has been estimated to affect some 40,000 songs, the reversionary rights provision only applies to copyrights assigned before July 1, 1952, since the 1956 Copyright Act omitted it.)

Only now, six months after the decision, are the full implications of the judgment becoming apparent to the music publishing industry. It is one thing to have a definitive and clear-cut legal ruling that a massive revision of copyright assignments has to be implemented; it is quite another to put the ruling into effect.

Says Michael Freegard, chief executive of the Performing Rights Society: "This is going to be a major headache for the PRS and MCPS (Mechanical Copyright Protection Society) because tens of thousands—possibly hundreds of thousands—of copyrights will have to be reregistered. This will add substantially to documentation costs which are al-

(Continued on page 58)

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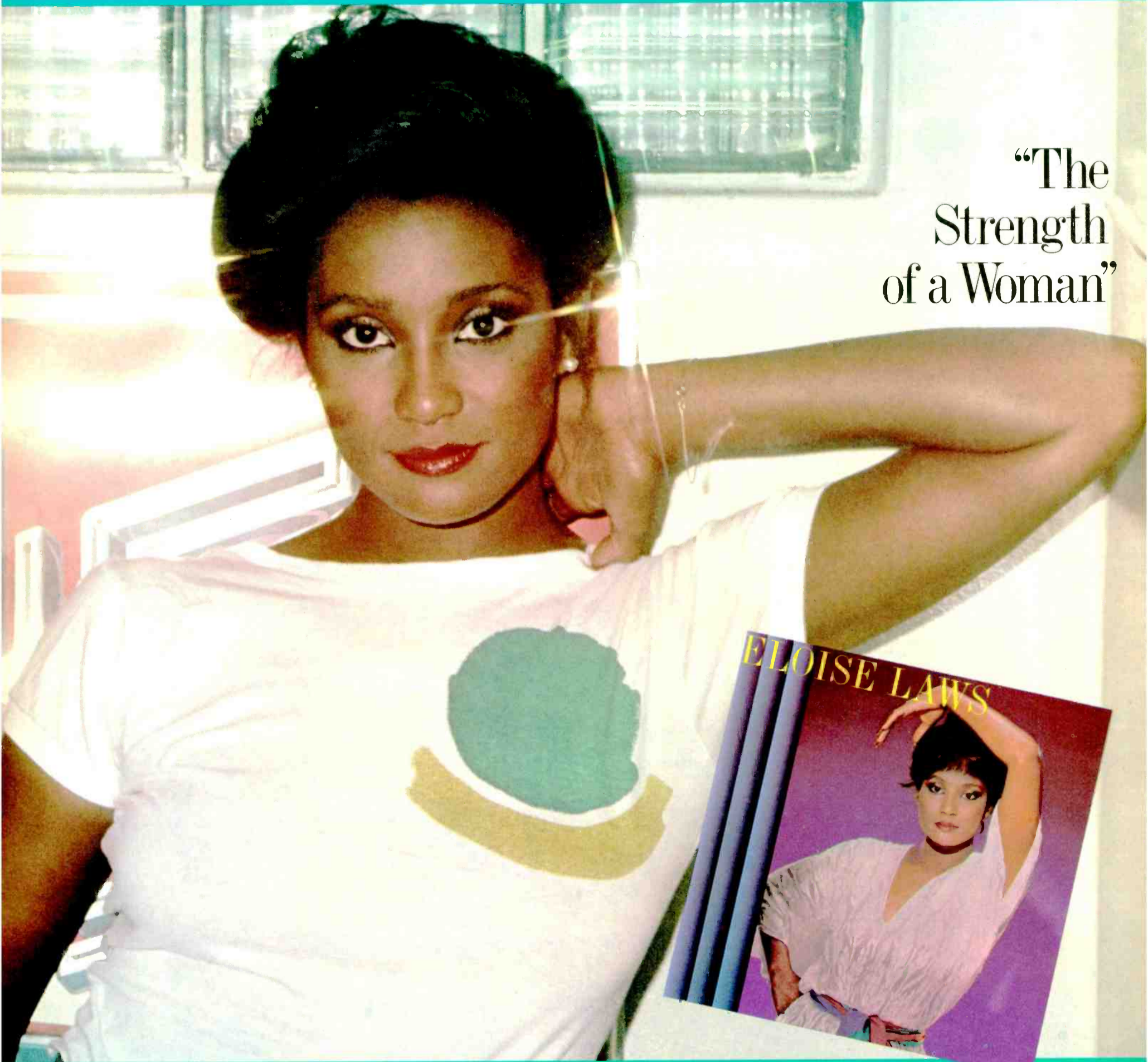
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ON HER LATEST ALBUM

# GUARANTEED

ON MCA RECORDS

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# A&M Offers In-Depth Marketing Data For Styx Tour

• Continued from page 3

tor Z Zimmermann, whom Reitman credits with collating the mass of data reflected in the big black books, assembled initial orders and final sales tallies for major accounts on a store by store basis, examined air-play tracking sheets for the previous album along with its three charted singles, and gathered box office reports.

Reitman notes that the finished sales history allows not only precise regional budgeting in line with past demand but provides the label with a key to the band's strength in various markets.

For vice president of sales David Steffan, the accuracy of such data complements the need to adjust programs and promotions to both individual accounts' needs and the chronic concerns dictated by the current market. "Most companies will focus on the first month," says Steffan of tour/disk cross-marketing, "and then assume it's being followed up on. This is going to be nine months when we'll be tracking the tour each step of the way, with an

eye toward insuring there's an ample supply of both new and catalog product not only during the opening dates but in every market."

To assist both staffers and target

accounts in realizing that goal, Steffan notes the decision to allow retailers and racks to buy during three separate discount programs scheduled at strategic intervals during the

tour, rather than try to forecast longer term needs in order to buy in during a single program.

Adds Reitman, "We want to give the group a number one album and

single, but we also want to be fair to customers by letting them buy what they need, when they need it."

Steffan also stresses the sales (Continued on page 67)

## British Industry Hopes For Levy

• Continued from page 8

though it is impossible to guess when proposals might be approved, it's not out of the question that it will happen in 1981."

He says that it is vital that all parts of the industry, including the Musicians Union, are united in whatever is decided. Industry harmony is essential, he stresses, in the difficult matters of deciding how money raised by the levy is allocated.

Despite current problems, BPI's Deacon feels there is a genuine optimism developing within the industry. "In terms of actual consumption, music is as strong as ever. To put it another way, in terms of recorded music sales, while the actual growth in the U.K. market over the last six years has increased by less than 10%, in the same time the total of overall demand for music, if one includes sales lost to home taping, parallel imports and commercial piracy, has increased by 70%."

He says the strength of the pound sterling has "undoubtedly contributed to the flood of parallel imports pouring into the United Kingdom." He adds: "Despite a highly successful year of containment by the BPI anti-piracy unit, an estimated 20 million pounds (nearly \$50 million) was lost to our industry by the increasingly sophisticated methods used by the commercial pirates."

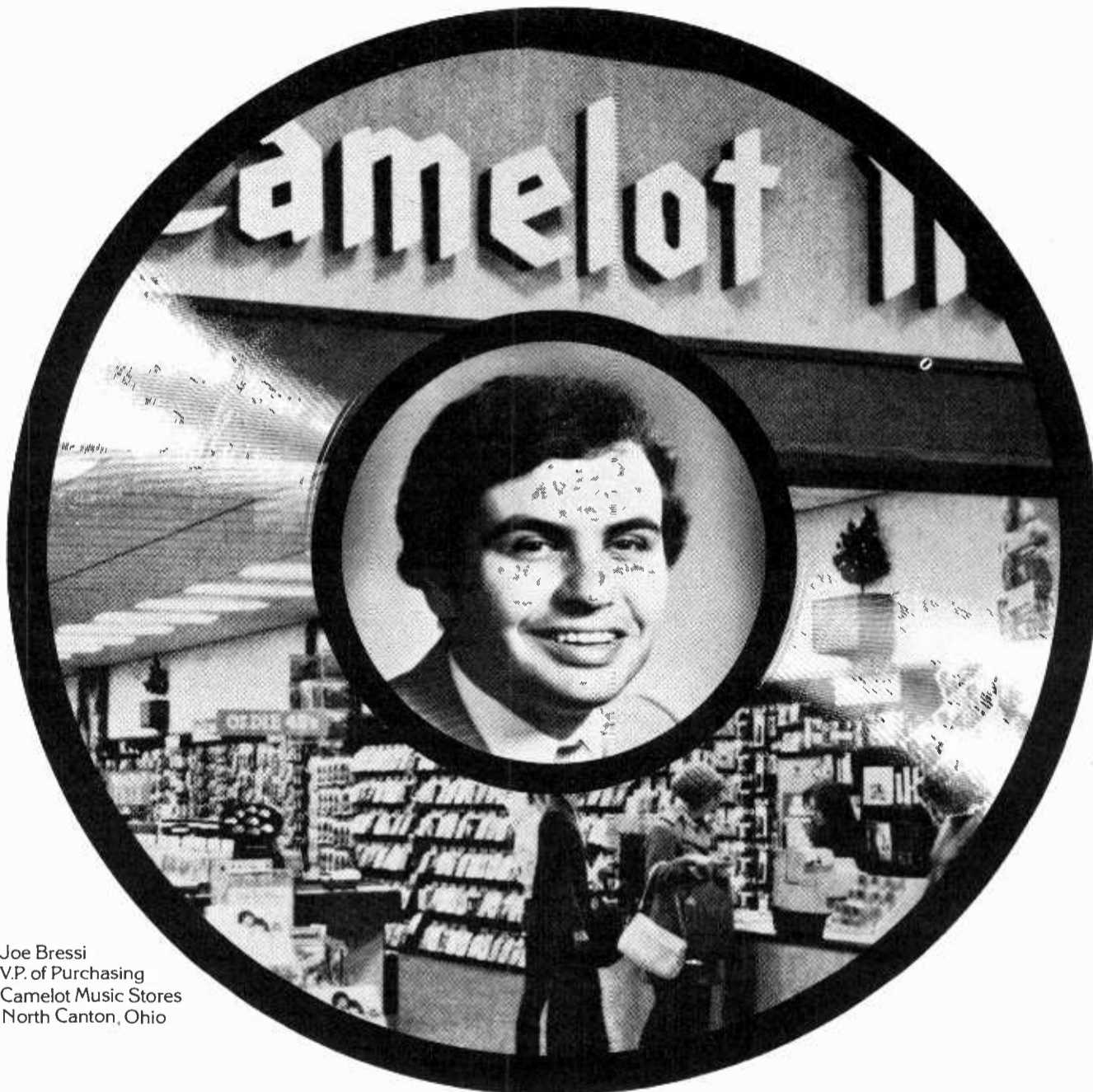
Deacon says publication of the long-awaited government paper on home taping will give "new urgency to our fight to stem the debilitating effect home taping has on profitability."

"We'll step up our fight to curb imports of foreign manufactured LPs which provide unfair competition, and serious consideration is being given to the mounting of an all-industry publicity campaign emphasizing that prerecorded music is a relatively inexpensive form of entertainment and will highlight the wealth of U.K. and international talent available."

"We should be proud of the exciting groups which have broken into the domestic market and will assuredly go on to success in the larger, more lucrative U.S. market."

"If 1980 was a year of painful adjustment, this year must be the year when our much-maligned industry is not afraid of making the best of its opportunities."

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*Dolly*



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RAIN**

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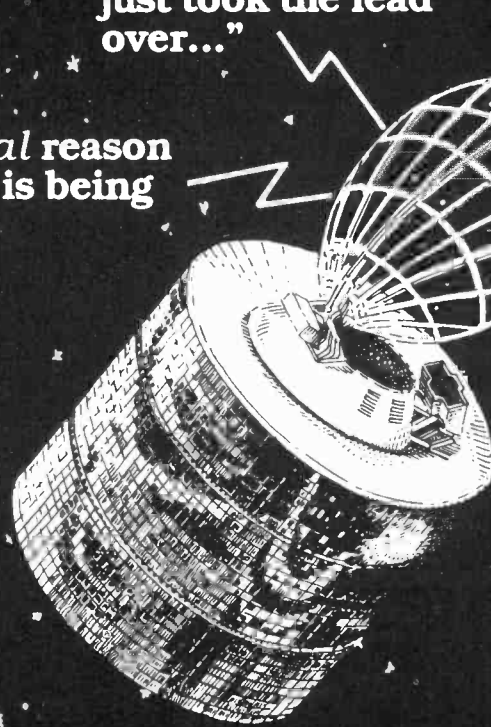
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**"I said I'd knock him  
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**"As for the *real* reason  
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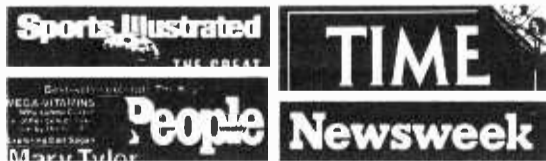
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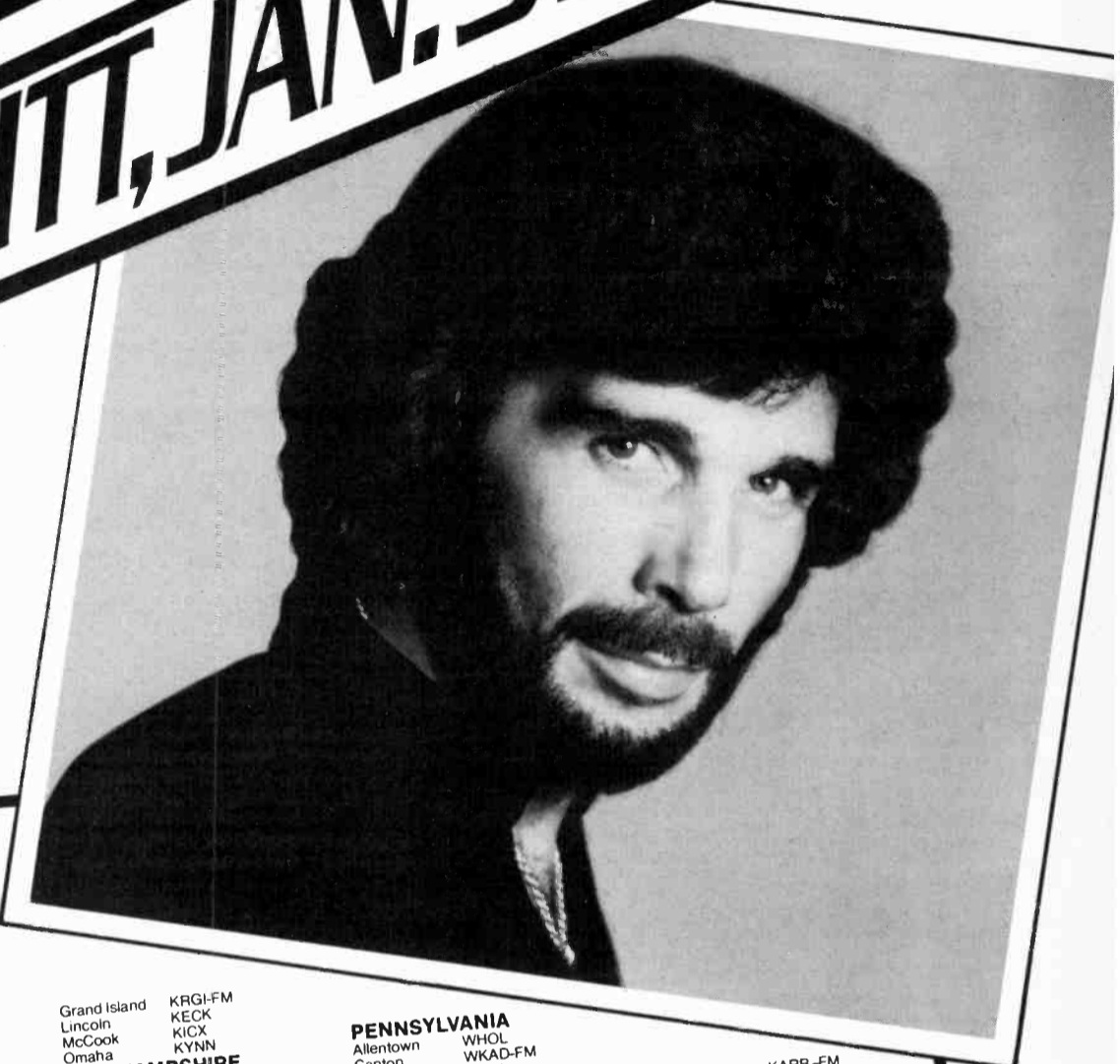
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| <b>ALABAMA</b><br>Birmingham WZZK<br>Centreville WBIB<br>Florence WXOR<br>Gadsden WAAX<br>Guntersville WTWX<br>Huntsville WBHP<br>Mobile WKSJ/WKSJ-FM<br>Montgomery WLWI-FM<br>Opelika WAOA | <b>ARKANSAS</b><br>Berryville KSCC<br>El Dorado KDMS<br>Fort Smith KWNN/KMAG-FM<br>Little Rock KXLR | <b>ARIZONA</b><br>Casa Grande KPIN<br>Parker KZUL<br>Phoenix KJJJ<br>Tucson KIKX | <b>CALIFORNIA</b><br>Burney KAVA<br>El Centro KICO<br>Fresno KMAK<br>Indio KRCC-AM<br>Los Angeles KHJ<br>Modesto KCEY<br>Napa KVON<br>Sacramento KRAK<br>Salinas KTOM<br>San Bernardino KDIG<br>San Diego KSON<br>San Francisco KNEW<br>Tulare KGEN<br>Victorville KGIN | <b>COLORADO</b><br>Colorado Springs KKCS-FM<br>Denver KLZ<br>Glenwood Springs KMTS<br>Greeley KYOU<br>Pueblo KPUB<br>CONNECTICUT Norwich WCTY | <b>DELAWARE</b><br>Seaford WSFD | <b>FLORIDA</b><br>Avon Park WAPR<br>Brooksville WWJB<br>Cocoa WCWR<br>Cypress WGTO<br>Gardens WYGO-AM/FM<br>Dunnellon WFTW<br>Fort Pierce WDVH<br>Gainesville WQIK<br>Jacksonville WNER<br>Live Oak WFFG<br>Marathon WTAI<br>Melbourne WQAM<br>Miami Beach WMIB<br>Naples WHOO<br>Orlando WQWW-FM<br>Pensacola WSUN<br>St. Petersburg W. Palm Beach WEAT | <b>GEORGIA</b><br>Adel WBIT<br>Albany WWCW<br>Alma WULF<br>Atlanta WPLO<br>Baxley WUFE<br>Buford WDYX/WGGO-FM<br>Clarkesville WIAF | Eastman WUFF<br>McRae WDAX<br>Moultrie WMGA<br>Rome WRGA<br>Savannah WCHY<br>West Point WRLD | <b>HAWAII</b><br>Hilo KIPA<br>Honolulu KIOE | <b>IOWA</b><br>Boone KWBG<br>Cedar Rapids KHAK-AM/FM<br>Clinton KLNT<br>Davenport KWNT<br>Des Moines KSO<br>Fairfield KMCD/KBCT-FM<br>Forest City KIOW-FM<br>Ft. Dodge KWMT<br>Oelwein KOEL-FM<br>Sioux City KSCJ | <b>IDAHO</b><br>Boise KBRJ<br>Grangeville KORT<br>Orofino KLER<br>Salmon KSRA<br>St. Maries KOFE | <b>ILLINOIS</b><br>Canton WBYS<br>Chicago WJJD/WJEZ-FM<br>Harrisburg WEBQ<br>Morris WCSJ-AM/FM<br>Peoria WXCL<br>Quincy WGEM-FM<br>Springfield WFMB-FM | <b>INDIANA</b><br>Anderson WHUT<br>Brazil WWCW<br>Evansville WROZ<br>Fort Wayne WQHK<br>Indianapolis WIRE<br>La Porte WLOI / WCOE-FM<br>Portland WPGW-AM/FM<br>Rensselaer WFIN-NBC<br>Richmond WHON<br>South Bend WJVA<br>Valparaiso WAKE/WLJE-FM<br>Vevay WAVV | <b>KANSAS</b><br>Coffeyville WGGF<br>Emporia KVOE<br>Liberal KLIB<br>Topeka KTPK<br>Wichita KFDI-AM/FM | <b>KENTUCKY</b><br>Columbia WAIN-AM/FM<br>Corbin WYGO-AM/FM<br>Elizabethtown WKMO-FM<br>Lexington WAXU<br>Louisville WAMZ<br>Murray WNBS<br>Paducah WKYQ-FM<br>Somerset WSEK | <b>LOUISIANA</b><br>Alexandria KRRV-FM<br>Baton Rouge WYNNK-FM<br>Crowley KSIG<br>Garyville WKQT/WCKW-FM<br>Monroe KNQE-AM/FM<br>New Orleans WNQE-AM/FM<br>Opelousas WNOE-AM/FM<br>Shreveport KSKO<br>Houilton KWKH | <b>MAINE</b><br>Bangor WBGW<br>Houilton WHOU-AM/FM | Portland WPOR<br>Waterville WTVL | <b>MARYLAND</b><br>Baltimore WPOC<br>Elkton WSER<br>Hagerstown WHAG<br>Thurmont WTHU | <b>MASSACHUSETTS</b><br>Boston WDLW<br>Springfield WIXY | <b>MICHIGAN</b><br>Ann Arbor WNRS<br>Bay City WXOX<br>Boyer City WCLX-FM<br>Coldwater WNWV-FM<br>Detroit WCXI<br>Escanaba WBDN<br>Flint WKMF<br>Frankfort WBNZ<br>Grand Rapids WCLU<br>Hastings WBCH/WBCH-FM<br>Houghton WCCY<br>Ionia WION<br>Jackson WXCM<br>Kalamazoo WBUK<br>Marquette WDMJ<br>Menominee WAGN<br>Rogers City WHAK<br>Tawas City WKJC<br>Zealand WZND | <b>MINNESOTA</b><br>Breckenridge KBMW<br>Hibbing WMFG<br>Minneapolis WDGY<br>Montevideo KDMA<br>Moorhead KVOX-FM<br>Pine City WCMP-FM<br>St. Cloud WWJO<br>Wadena KWAD<br>Wilmar KWLM<br>Winona KWNO | <b>MISSOURI</b><br>Eldon KLDN<br>Kansas City WDAF<br>Kirksville KIRX<br>Springfield KTTS<br>St. Louis WIL-AM/FM | <b>MISSISSIPPI</b><br>Biloxi WMI<br>Brookhaven WMRQ-FM<br>Columbia WCJU<br>Jackson WCCL<br>Meridian WOKK | <b>MONTANA</b><br>Glendive KXGN<br>Great Falls KMON<br>Livingston KPRK<br>Missoula KYSS-AM/FM<br>Polson KERR | <b>NORTH CAROLINA</b><br>Charlotte WSOC<br>Graham WSML<br>Greensboro WCOG<br>Raleigh WYNA<br>Washington WITN-FM<br>Wilmington WKLM<br>Winston-Salem WTQR | <b>NORTH DAKOTA</b><br>Wahpeton KBMW | <b>NEBRASKA</b><br>Columbus KTTT-AM/FM<br>Fremont KHUB | Grand Island KRGI-FM<br>Lincoln KECK<br>McCook KICK<br>Omaha KYNN | <b>NEW HAMPSHIRE</b><br>Dover WKBK<br>Keene WLN<br>Littleton WSMN<br>Nashua WCNL-AM/FM<br>Newport WIXL-FM<br>Newton WOND<br>Pleasantville WTTM | <b>NEW JERSEY</b><br>Newark KRKE<br>Passaic KOTS<br>Paterson KYKN-FM<br>Rahway KCIA<br>Teaon KKIT | <b>NEVADA</b><br>Las Vegas KVEG | <b>NEW YORK</b><br>Albany WGNA<br>Baldwinsville WSEN<br>Beacon WBNR<br>Binghamton WKOP<br>Buffalo WWOL/WACL-FM<br>Ellenville WELV-FM<br>Fredonia WBUS<br>Horseheads WOIX<br>Little Falls WLFH<br>New York WKHK<br>Plattsburgh WQDR<br>Poughkeepsie WROK<br>Rochester WNYR<br>Salamanka WNGO<br>Saranac Lake WNBZ<br>Syracuse WSEN-AM/FM<br>Utica WUTO<br>Waverly WAVR | <b>OHIO</b><br>Bryan WBNO<br>Cincinnati WSAI-AM<br>Cleveland WKSU<br>Dayton WONE<br>East Liverpool WOHI<br>Georgetown WJRD-FM<br>Kent WKNT<br>Tiffin WTTT/WTTT-FM<br>Toledo WTOD | <b>OKLAHOMA</b><br>Edmonds KKLR-FM<br>Tulsa KTFX | <b>OREGON</b><br>Bend KICE-FM<br>Eugene KEED<br>La Grande KLBM-FM<br>North Bend KOOS-FM<br>Ontario KYET<br>Portland KWJJ<br>Roseburg KRBS-FM<br>Sweet Home KFR | <b>PENNSYLVANIA</b><br>Allentown WHOL<br>Canton WKAD-FM<br>Carlisle WHYL<br>Ephrata WIOV-FM<br>Erie WLKK<br>Honesdale WDNH<br>Johnstown WWBR<br>Pittsburgh WDSY<br>Sayre WATS/WAVR-FM<br>Waynesboro WBAZ<br>Wilkes-Barre WBAX | <b>RHODE ISLAND</b><br>Providence WHIM | <b>SOUTH CAROLINA</b><br>Beaufort WBEU<br>Charleston WNCG<br>Columbia WCOS-FM<br>Darlington WDAW-AM/FM<br>Greenville WESC-AM/FM<br>Greenwood WMTY<br>Hartsville WSDC<br>Newberry WKMG<br>Orangeburg WTND<br>Spartanburg WKDY<br>SOUTH DAKOTA Redfield KQKD<br>Sioux Falls KIOV-FM | <b>TENNESSEE</b><br>Camden WFWL<br>Chattanooga WDCD<br>Columbia WMCP<br>Columbia WEMB/WXIS-FM<br>Erwin WHMT<br>Humboldt WTSJ<br>Jackson WTKR<br>Kingston WTVR<br>Knoxville WIVK-AM/FM<br>Memphis WMPA<br>Nashville WKDA<br>Rogersville WRS<br>Savannah WORM-AM/FM<br>Shelbyville WHAL/WYCO-FM<br>Soddy WEDG | <b>TEXAS</b><br>Alice KBIC<br>Amarillo KBUY-FM<br>Austin KOKE-FM<br>Beaumont KAYD<br>Copperas Cove KOOV-FM<br>Corsicana KXCL-FM<br>El Paso KHEY<br>Dallas Ft. Worth WBAP<br>Galveston KBBC<br>Houston KNUZ<br>New Braunfels KGNB/KNBT-FM<br>Odessa KOYL<br>San Antonio KKYX<br>Texarkana KADO<br>Waco WACO | <b>UTAH</b><br>Moab KURA | Price KARB-FM<br>Richfield KSCV<br>Salt Lake City KRGO | <b>VIRGINIA</b><br>Alexandria WPKX/WVKX-FM<br>Altavista WKDE-FM<br>Bristol WXBO-FM<br>Covington WKEY<br>Hampton WKWE<br>Hampton WPAV-AM/FM<br>Richlands WRIC<br>Richmond WEET<br>Roanoke WJLM<br>Salem WJIM-FM<br>Winchester WINC | <b>VERMONT</b><br>Montpelier WSKI<br>White River Jct. WNHV | <b>WASHINGTON</b><br>Aberdeen KBKW<br>Ellensburg WXLE<br>Kennewick KOTY<br>Mt. Vernon KAPS<br>Seattle KMPS<br>Spokane KZUN-AM/FM | <b>WISCONSIN</b><br>Amery WXCX<br>Appleton WYNE<br>Eau Claire WAXX-FM<br>Hayward WRLS-FM<br>Milwaukee WBSC-FM<br>Portage WPPR/WDDC-FM<br>Racine WVEG<br>Reedsburg WRDB<br>Waupaca WDUX | <b>WEST VIRGINIA</b><br>Charleston WCAW<br>Huntington WTCR<br>Morgantown WAJR<br>Parkersburg WADC<br>Welch WXEE | <b>WYOMING</b><br>Buffalo KBBS<br>Green River KUGR<br>New Castle KASL<br>Rawlins KWOW<br>Riverton KWYO<br>Sheridan KGOS<br>Torrington |
|---|---|--|---|---|---------------------------------|--|--|--|---|---|--|--|---|--|--|---|--|----------------------------------|--|---|--|--|---|--|--|--|--------------------------------------|--|---|--|---|---------------------------------|---|--|--|--|---|--|---|---|--|--------------------------|--|---|--|--|--|---|---|

**FROM ABC RADIO NETWORKS!**  
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## KIQQ Lowers Age Target, Gains Point

By ED HARRISON

LOS ANGELES—Contemporary top 40 station KIQQ-FM here “listens to what our audience tells us instead of what we tell them,” says program director Paula Matthews. The station must be listening well. In the summer Arbitron KIQQ started making some noise, moving from a 1.8 to a 2.8.

Matthews believes that its type and presentation of music is perhaps the biggest contributor to the increase.

She also feels that the station's early additions of new records and a “large” playlist have given KIQQ “a key and edge in the market.”

Since last March, KIQQ has had a “pick hit of the week,” chosen by Matthews and music director Jackie Bowan, and played once an hour beginning each Tuesday and running for a week's time. “We got an instant response,” claims Matthews. “We have a real active audience and get a lot of requests and phone calls.”

“We stopped during the holidays and got an incredible response from people who noticed.”

“Funkytown” by Lipps, Inc., “Take Your Time (Do It Right)” by the S.O.S. Band, and “All Night Thing” by the Invisible Man's Band were all pick hits of the week.

Once an adult contemporary outlet, Matthews has gradually guided the station into a true top 40 format

(12-34 demo) with a healthy mix of hits played every couple hours, a fair amount of oldies though not a station stronghold, and new records.

“We don't wait on a record to see if it establishes itself,” says Matthews. “We follow our own research.” Included among that research are store reports and the valued input of the station's callers.

Matthews disapproves of passive research because “it doesn't really serve a true purpose. You're not reaching your active audience,” she says.

When it comes to new product the station is averaging about five new records a week.

KIQQ's on-air staff doesn't adhere to the gab personality approach and instead allows the music to do most of the talking.

The on-air lineup consists of Bruce Chandler and Tony St. James, 6 a.m.-10 a.m.; Jim Carson, 10 a.m.-2 p.m.; Don Murray, 2 p.m.-6 p.m.; G.W. McCoy, 6 p.m.-10 p.m.; Jay Coffey, 10 p.m.-2 a.m. and Miranda Frederick, 2 a.m.-6 a.m.

Each Friday from 3 p.m.-6 p.m. the station has its “Countdown” show of its playlist, infused with No. Ones of a year ago and other programming extras for a total of 50-60 records. Otherwise, its programming remains consistent.

### IN PITTSBURGH

## AFTRA Protesting 9 WWSW Job Cuts

By JOHN MEHNO

PITTSBURGH—Contemporary WWSW-AM/FM, which is simulcasting its morning and afternoon drive programming (Billboard, Jan. 24, 1981), resulting in the loss of nine jobs, has drawn a protest from the AFTRA local.

The simulcast plan was initiated by WWSW general manager Michael Harvey, who has made significant changes at both stations since coming here from WHAM-AM, Rochester, N.Y. in July.

Out are Charlie Warren, who did the morning drive show on the AM station, Ed Price, who handled afternoon drive, most of the AM news staff and several writers and producers.

Morning man Nat Humphreys, who has been on WWSW-FM since leaving WHAM to join Harvey here, is now heard on both stations as is afternoon DJ Herb Crowe.

In September, WWSW-FM

dropped its WPEZ identity and top 40 format in favor of adult contemporary music with emphasis on oldies and more news, sports and traffic information in drive time. The station adopted the identity “3Ws” to establish it separately from the well-known AM call letters. Both AM and FM now use “3Ws.”

AFTRA entered the situation when Harvey addressed a letter to the union's members employed by WWSW. The letter was leaked to The Pittsburgh Press shortly after it was delivered to the staffers.

Dan Mallinger, executive secretary of the union, calls Harvey's actions, “a blatant attempt to violate our agreement, terminate members and threaten the union.”

In his letter, Harvey offered an additional nine weeks' severance pay to fired AFTRA members, only on the provision that no grievance

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## Denver's KWBZ For Sale

By DICK KELLEHER

DENVER—KWBZ-AM, which recently changed format from talk to oldies, has been put up for sale by owner John Mullins.

Mullins, who bought the station less than three years ago, puts a \$2.3 million price on it, exactly the amount he says he's invested. The Federal Communications Commission prohibits owners profiting from the sale of stations they've held for less than three years.

Mullins indicates he might buy another station with the comment, “I have every intention of staying in the Denver radio market.”

However, he was apparently

unable to make a go of KWBZ, and appealed for listener donations over the air to preserve the talk format. Mullins is now returning these donations.

Program director Ron Tompkins says the talk format did not succeed here because “Denver's radio market is a different nut. The competition is really stiff in this area.”

Why did the station go to oldies? “No one else in town is doing oldies,” Tompkins says. He says the new format features long music blocks and that there are only three commercial breaks an hour.

### IN SURPRISE MOVE

## W4 In Detroit Finds 'Wheels' Too Hot, Takes Country Road

By RICHARD M. NUSSER

NEW YORK—Doubleday's new AOR in Detroit, WLLZ-FM is known as “Detroit's Wheels,” and it may be aptly named. In the latest Arbitron, it left tire tracks on the knocked down listeners' shares of a few other stations in Motor City (Billboard, Jan. 10, 1981).

One of these stations, AOR stalwart WWWW-FM, better known as W4, quietly moved to a less traveled country road format Sunday (18), taking its staff, advertisers and competition by surprise.

“They sure pulled the wool over my eyes,” exclaimed Dan Dixon, music director of WCXI-AM, the town's only other country outlet, not counting CKLW-FM across the border in Windsor, Ontario.

Why the secrecy?

“You heard what happened to Neil Rockoff? I didn't want that to happen here,” replies station manager Joe Archer. “We had to maintain secrecy.” Rockoff, general manager of Los Angeles' KHJ-AM, announced that station's shift to country a month in advance (Billboard Sept. 13, 1980) and was then upstaged by a new rival KZLA-AM/FM (Billboard Sept. 27, 1980).

Consequently, Archer kept everyone in the dark until 5 a.m. Sunday when he arrived at the station with three cartons of country music and tapes, including TM Programming's Clear Creek special, a sort of history of country music that began airing three hours later at 8 a.m.

Shamrock Broadcasting, which owns both W4 and TM Program-

ming, has put national p.d. Ross Reagan of KUDL-FM in charge of W4 until a replacement for p.d. Frank Holler can be found. Holler, a 15-year AOR veteran, resigned when he heard about the format shift Sunday. Ironically, TM's Stereo Country package can't be used by W4 since CKLW is already using a modified version under contract with TM.

“It's really no problem,” says Archer. “But we are looking for a p.d. because we intend to do our own programming.”

Not only did Shamrock move in secret, it also feigned a shift into a classic rock or oldies format a week before the change, making it harder to detect the coming format shift.

Archer says Shamrock made the move after W4's dismal 1.6 showing in the fall book, plus the fact that the Detroit market was saturated with AOR outlets, most of which were decimated by WLLZ's heavy promotional spending and apparently superior AOR format.

“We're going to spend about \$400,000 ourselves on television buys, some outdoor and newspaper ads to let people know we're here,” says Archer.

Another factor, he says, is that the AOR crowd is perceived now as being “fickle” and not a bastion of discretionary income as they once were.

“With a country format we're getting men and women 25-plus, not just men 18-34,” adds Archer. “It

just makes a lot of sense to go country at this time.”

WCXI, which happens to be Golden West Broadcasting's only country outlet, posted a 5.5 share in the fall book, making it fourth in the market. It switched from MOR/pop adult about two years ago to its present country format, which leans towards a traditional country sound, rather than pop country.

W4, so far, is working from a contemporary country library of approximately 350 albums and singles, while WCXI programs a lot of oldies.

Archer says the country shift for W4 was being urged upon it by advertisers and “friends” for some time before the decision was made.

“Advertisers were generally pleased,” he reports. “We lost a few rock clubs who advertised but we picked up a couple of country bars instead.”

“There were a few disgruntled listeners,” he recalls, particularly early Sunday morning. “One guy called and told us he thought we ought to be aware of the fact that a country station was broadcasting on our wavelength.”

Some listeners report that not every deejay made the shift without evidencing some rancor over the way the change was implemented. “Some sounded bitter,” one listener said.

Nevertheless, says Archer, the entire staff has been invited to stay aboard if they wish.

## Clues Abound In Chicago Contest WMET 'Decodes' WLUP's \$100,000 Mystery Puzzles

By ALAN PENCHANSKY

CHICAGO — WLUP-FM's \$500,000 cash giveaway “Loop-songs” promotion is paying out dollars faster than the AOR station may like, and observers here are wondering if some of the air has been blown out of the station's sails by competing outlet WMET-FM.

The basis of WLUP's contest is a montage of rock song snippets aired as sonic puzzles to be deciphered by listeners. WMET, however, has begun “decoding” the montages and airing the disguised tunes.

The controversy surrounding the contest reminds some observers of classic radio battles from the days of powerhouse top 40. It has moved the two stations into the most aggressive phase of their rivalry for young rock listeners.

Already, \$200,000 has been handed out in the first 1½ weeks of the promotion. Three more “mystery riffs,” each worth \$100,000 to a listener, remain in the promotion. And WMET program director Tom Teuber says his station will continue to play the saboteur role.

One of the situation's ironies is that Teuber's former station, WLWQ-FM, Columbus, Ohio, ran “mystery riff” promotions regularly. Bruce Holberg, WMET general manager, characterizes it as a just response to the WLUP move of beginning a \$500,000 giveaway on the first day of a ratings period.

“Because of the enormity of their move we decided that we would counterprogram them more or less, so we played the songs in their first montage about four times,” Holberg says. “We certainly wouldn't want to promote their contest, so when we played the songs we said something like, ‘Here's seven songs that we've been getting lots of calls about.’”

At WLUP-FM, program director Max Floyd denied that WMET has helped crack the two sound puzzles.

However, he admits there's no way of knowing for sure.

“The two winners that have won claimed that they didn't have anything to do with it (WMET's exposure),” Floyd relates.

Teuber, however, is convinced of WMET's impact. “What would you expect the winners to say,” he responded. Within an hour of the time the final song in the second puzzle

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## KRAM Fine Tunes Country

LAS VEGAS—KRAM-AM, the neon city's first country radio station has responded to KFMS-FM's move to “Urban Cowboy” format (Billboard, Jan. 24, 1981) by fine tuning an appeal to the plus-35 market.

“Just for example,” says KRAM program director Dave Wilmont, “we'll replace a song like ‘If You Could Read My Mind’ by Gordon Lightfoot with Dotty West's ‘Country Sunshine.’”

“We think it makes sense to go after the older demographics now that country has moved into the FM spectrum. With one thousand watts at day and 250 at night, we can't really compete with a 50,000 watt FM signal. They're going to get the young people so we'll go back to the old line, hoping to pull the 35-plus audience and hold them.”

Wilmont says the station has given the disk jockeys more leeway in what they say and do on the air.

“In the two weeks since KFMS made their format change, we've modified our controls and pulled back from tight formatting of the DJ's. We've backed off a top 40's approach to more of a Pop Adult. The guys are more relaxed, they've got the freedom to talk and tell jokes,” explains Wilmont.

Wilmont is a ten year broadcast veteran who airs under the handle “Dr. Dave.” The new program director for KRAM had previously been in the same position for KLAV-AM for 18 months. He moved to Las Vegas from KUPD-FM Phoenix.

The KRAM station line-up breaks with Randy Hood 6-10 a.m., newly arrived from KENO-FM here; Charlie McGraw 10-2 p.m., Morgan 2-6 p.m., Dr. Dave 6-8 p.m., Bobby Sessions 8-midnight, and J.C. Simon from midnight to 6 a.m.

## ARBITRONS OUT

## Top 40, Beautiful Music Gain In R.I.; Country, Top 40 In Phoenix

NEW YORK—The Arbitron fall reports continue to pour out, the latest batch bringing good and bad news to programmers across the nation. Among the winners in the largest markets just out: contemporary WPRO-AM, top 40 WPRO-FM, both Providence; country KNIX-FM Phoenix; top 40 KXAM-AM Phoenix; AOR KGON-FM Portland, Ore.

These latest reports also cover Buffalo; Memphis; San Antonio; Hartford-New Britain, Conn.; Charlotte-Gastonia, N.C.; Columbus, Ohio; New Haven-West Haven, Conn.; Dayton, Ohio; Raleigh-Durham, N.C.; Springfield, Mass.; and Austin, Tex.

PROVIDENCE—Beautiful music continues to dominate this market with a combined 17.5 share from WLKW-AM-FM, but the combination of contemporary WPRO-AM and top 40 WPRO-FM are showing solid growth in listeners.

WPRO-AM is up to an 8.3 share from 5.8 in the spring and 7.7 a year ago. The FM top 40 is back to an 8.3 from a spring dip to 7.1 from last year's 8.6. WPRO-FM's rebound may have been at the expense of WPJB-FM, which slipped from 9.4 in the spring to 7.7. A year ago the station had a 7.2 share.

Progressive WBRU-FM is down to 1.5 from 2.4 in the spring and 2.7 a year ago. Country WHIM-AM didn't do well either. The station is down to 2.2 from 4.4 in the spring and 3.0 a year ago. A call letter change from WJAR-AM to WHJJ didn't help that contemporary station. It is down to 2.6 from 4.7 in the spring and 3.9 a year ago.

PHOENIX—It's a race between country and beautiful music in this market with the beautiful KMEO-AM-FM combination racking up a combined share of 11.8 while country KNIX-AM-FM stands at 11.5. The country combination is down from 12.1 in the spring, but up from 9.7 a year ago. Meanwhile country KJJJ-AM has been losing audience. It is down to 3.1 from 4.3 in the spring and 5.4 a year ago.

Contemporary KZZP-FM is up to 3.0 from 2.3 in the spring and 1.5 a year ago. Top 40 KOPA-FM, which used to be KDOT-FM, is down to 5.8 from 7.6 in the spring, but up from 4.3 a year ago. Top 40 KUPD-FM is up to 5.2 from 4.2 in the spring and 4.7 a year ago. KXTC-FM, which over the past year switched from disco to country, seems to be making a new beginning. It is up to 1.1, from 0.5 in the spring. A year ago it enjoyed a 3.5 share.

PORTLAND, Ore.—AOR KGON-FM is the big winner here, claiming first place in the market from contemporary KGW-AM. KGON is up to 10.2 from 7.9 in the spring and 8.5 a year ago. KGW is off to 9.1 from 11.1 in the spring and 11.9 a year ago. Country KYTE-AM is down to 4.9 from 5.5 in the spring but up to 3.3 a year ago. Contemporary KLLB is up to 3.90 from 2.4 in the spring and 2.6 a year ago. Contemporary KCNR-FM, which used to be KPAM, has a 2.5, up from 2.1 in the spring, but down from 3.9 a year ago.

BUFFALO, N.Y.—MOR WBEN-AM is the new market leader here,

edging out beautiful WJYE-FM, 14.3 to 14.0. Top 40 WKBW-AM has picked up some listeners—it's back to a double digit 10.1—but that doesn't match the past glories of the 14.0 it had in spring of 1979.

WBEN-AM is up from 12.2 in the spring, but even with the 14.3 it had a year ago. WKBW is up from 9.2 in the spring, but off a bit from 10.9 a year ago. AOR WGRQ-FM stands at 6.0, down from 6.7 in the spring, but up from 3.6 a year ago. MOR WYSL-AM has a 2.6, up from 2.2 in the spring, but up from 1.6 a year ago.

MEMPHIS—Although there are four stations with double digit shares in this market, the top honor goes to AOR WZXR-FM, which has jumped up to 13.4 from 10.2 in the spring and 8.6 a year ago. The station jumped over black former disco outlet WHRK-FM, which is down to 11.1 from 12.6 in the spring, but up from 9.2 a year ago.

Country WMC-AM is up to 10.9 from 9.7 in the spring and 8.8 a year ago. WMPS-AM, which recently dropped contemporary to switch to country has a 4.2, up from 3.5 in the spring and 6.3 a year ago. Country WLVS-FM is up to 5.0 from 3.5 in the spring and 2.3 a year ago. Contemporary WHBQ-AM is up to 4.8 from 3.8 in the spring, but this is down from 6.6 a year ago.

Black WDIA-AM is down to 5.9 from 8.7 in the spring and 7.9 a year ago and black WLOK-AM is down to 4.7 from 6.7 in the spring and 5.8 a year ago.

SAN ANTONIO—Contemporary KTSA-AM has tightened its grip on first place in this market. The station has grown to a 10.7 share, up from 9.1 in the spring and 8.8 a year ago. In second place is contemporary KTFM-FM, also up to 8.9, up from 6.8 in the spring and 5.9 a year ago.

One of the best gainers in the market is contemporary KONO-AM, up to 8.0 from 3.4 in the spring and 6.0 a year ago. Hard rocking progressive KISS-FM got its best rating in years, a 5.0, up from 4.2 in the spring and 4.1 a year ago. Ironically, the station has a new program director, Tim Spencer, who is softening the station's sound and widening its appeal.

Contemporary KITY-FM lost nearly half of its audience from a year ago. The station has a 4.4, down from 6.7 in the spring and 8.2 a year ago. Country KKYX-AM is down too. It has a 5.9, down from 7.0 in the spring and 8.0 a year ago.

HARTFORD—AOR WHCN-FM shows a nice gain to 5.1, up from 4.3 in the spring and 3.9 a year ago. AOR WDRC-FM is down to 3.4 from 3.8 in the spring, but this is up from 2.4 a year ago. MOR WTIC-AM continues to lead the market with "20" shares. It has a 23.0, down slightly from 24.2 in the spring and 24.8 a year ago.

CHARLOTTE—Country WSOC-FM is closing in on traditional leader MOR WBT-AM. WSOC-FM is up to 12.6 from 10.9 in the spring, but unchanged from its share a year ago. WBT-AM is up to 15.9 from 15.6 in the spring, but down from 17.2 it held a year ago. AOR WROQ is up to 10.5 from 9.2 in the spring, but down from 11.1 a year ago.

WROQ's sister station, contemporary WAYS-AM is down to 8.5 from 9.7 in the spring and 10.4 a year ago. Black WGIV-AM is down to 4.4 from 6.4 in the spring and 5.4 a year ago.

COLUMBUS—AOR WLWQ-FM is the market leader here, with a 14.0 share, up from 12.5 in the spring and 12.7 a year ago. Close behind is MOR WTVN-AM with a 12.3 share, up from 10.0 in the spring, but down from 14.1 a year ago. Top 40 WNCI-FM is also in double digits with 11.1, down slightly from 11.6 in the spring, but up from 10.1 a year ago. MOR WBNS-AM is down to 5.5 from 6.4 in the spring and 8.0 a year ago. Contemporary WXGT-FM is up to 9.1 from 8.2 in the spring and 7.3 a year ago.

NEW HAVEN—Market leader contemporary WELI-AM is back up to 20.0 after dipping to 18.5 in the spring. A year ago WELI had a 21.6 share. Top 40 WKCI-FM has a 10.7 share, down from 11.0 in the spring, but ahead of the 8.4 it had a year ago. AOR WPLR-FM is up to 9.3 from 7.8 in the spring and 7.9 a year ago. MOR WAVZ-AM is up dramatically to 8.2 from 4.4 in the spring and 1.6 a year ago.

DAYTON—AOR WTUE-FM jumped up to 11.4 from 9.9 in the spring and 8.1 a year ago. MOR WHIO-AM is still ahead with an 11.9 share, down from 12.6 in the spring and 15.4 a year ago. Contemporary WING-AM is up to 9.6 from 6.7 in the spring and 8.9 a year ago, while contemporary WVUD-FM is down to 3.3 from 7.0 in the spring and 6.4 a year ago. Contemporary WDJX-FM is up too, to 7.2 from 6.2 in the spring and 6.8 a year ago. Country WONE-AM is up to 9.8 from 9.2 in the spring and 6.6 a year ago. Black WDAO-FM is up to 8.8 from 7.5 in the spring and 5.6 a year ago.

RALEIGH — Contemporary WRAL-FM is up to 13.3 from 12.5 in the spring and 11.3 a year ago. MOR WPTF-AM is still the market leader with a 14.4 share, but this is down from 14.6 it had in the spring and 15.1 a year ago. AOR WQDR-FM moves into the top level race with a 11.1 share, up from 9.3 in the spring and 10.8 a year ago.

Country WTIK-AM is up sharply to 5.0 from 1.2 in the spring and 2.8 a year ago. Black WDUR-AM is down to 5.7 from 7.3 in the spring, but this is ahead of 4.3 it held a year ago. Black WLLE-AM is back with an 8.3 after being out of the book in the spring. A year ago the station had a 6.4. Black WSRC-AM is back down to 4.7 after riding up to 9.2 in the spring. A year ago it had a 3.1 share.

SPRINGFIELD — WMAS-FM, which used to run a disco format has found more listeners with a "soft contemporary" format. The station is up to 14.0 from 7.5 in the spring and 2.6 18 months ago. MOR sister station WMAS-AM is off to 9.3 from 9.9 in the spring. Contemporary WHYN-AM is up to 11.5 from 10.9 in the spring. Contemporary WSPR-AM is down to 2.9 from 4.7 in the spring. Contemporary WAQY-FM (Continued on page 28)



Billboard photo by Chuck Pullin  
LIVE BROADCASTS—Steve Forbert, center, discusses his portion of a live DIR monthly Rock City show that also featured the Romantics with CBS engineer Don Puluse, left, and DIR production director Bob Kaminsky. In background at left is DIR president Bob Myrowitz, at right, WNEW-FM program director Scott Muni, who hosts the shows.

## Access To Secular Media Troubles NRB

• Continued from page 3

most members realize that freedom of speech is a double-edged sword protecting the preaching of the Gospel as well as rock'n'roll lyrics.

Dr. Ben Armstrong, executive director of NRB, points out that "less than 5% of our membership belong to the Moral Majority. Our average member is just not that political. We invited Falwell to speak because he's the hottest guy in our field. He's not a member of NRB, but his program, 'The Old Time Gospel Hour' has membership."

Armstrong points out that Billy Graham is also speaking to this year's convention. A few years ago the group had Anita Bryant as a key speaker, touching off a sizeable demonstration at the convention hotel by gay activists.

Armstrong also explains that NRB is more concerned with "the improvement" of religious broadcasting than tinkering with secular commercial broadcasting.

The organization's main concern with secular broadcasting is "access," Armstrong says. "The problem has been that the networks won't sell time for religious broadcasting, and they've cut back on donating time." He notes that Federal Communications Commission and National Council of Churches figures show that sustaining religious programming is at an all time low of 8% of all such programming. Most religious programming is now paid for commercially.

As for the programming on religious stations, Armstrong says. "We want to get our own house in order. There's been too much emphasis on fund raising. The quality of programming must be raised."

And that is the subject addressed in the numerous workshops planned through Wednesday (28). Side by

side are workshops on music programming satellites, cables and earth stations; new audio tape recording techniques; and "How To Succeed In Fund Raising Without Really Crying." "Programming Ethics," and "Attaining And Maintaining The Family Unit."

This year's convention is being held in conjunction with the National Assn. of Evangelicals. The last time the two groups met jointly was in 1976 when 1,000 persons attended.

## AFTRA Protest

• Continued from page 25

would be filed. Harvey also said that remaining staffers would be paid according to the AM scale, rather than the dual AM-FM rate.

The final point of the letter said that should arbitration be pursued by the union members, and should WWSW lose such a decision, the company would pursue an alternative format for the AM station, "which would result in the elimination of considerably more jobs than those already eliminated as part of our simulcast plan."

## Country Road

• Continued from page 25

was identified and played by WMET, Teuber explains, the \$100,000 prize was snared.

In an effort to decrease chances of breaking the second montage, snippets from seven songs were compressed into only three seconds or so. One observer also noted that more obscure songs were used the second time around.

Winners will receive \$10,000 annually for the next 10 years.

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## Mike Harrison

## FCC Move Aside, Regulation Remains

LOS ANGELES—For years, the system by which the government has regulated radio has been fraught with inaccuracy, inconsistency and ambiguity—particularly in its method of evaluating the relative “public interest” values of music, news and public affairs. It was based upon conditions as they were almost a half-century ago when the Communications Act was first installed into law.

The system held that music was categorically “entertainment” programming and, thus, not in the public interest—but it supported the community’s right to protest and



prevent a radio station from changing its musical format from classical or jazz to rock or country.

The system also held that news and public affairs were categorically “non-entertainment” programming—long after we had already entered the present era in which news and public affairs, when programmed with skill and commitment, prove to be just as much of an “entertaining” ratings-getter as music.

The system had to be changed because it was just as cumbersome for the Federal Communication Commission to administer as it was for radio to comply with.

But those who interpret this latest Commission move as signaling a new era of broadcasting free from

government regulation are partially mistaken. It is only the beginning of a new era free of the aforementioned inaccuracy, inconsistency and ambiguity. The Commission still controls things.

Careful study of the decision indicates the nature of government regulation is the same—only the burdensome details and degree of compliancy and justification on the part of the broadcasters have been altered to suit the demands of the times on a more pragmatic level of efficiency.

For example, now the government simply states that a radio station has the right to be a jukebox 24 hours per day. All it has to do is be able to justify the community need for such a jukebox should some individual or group challenge its license at renewal time. So, not that much has really changed on the level that counts.

For years, this FCC gesture has been referred to as re-regulation, rather than deregulation. An apt description.

Nevertheless, however you wish to interpret it—or whatever your basic stance on the overall subject of government regulation—this Commission move comes as welcome change just in time to appropriately deal with the next imminent level of radio’s evolution into a heightened state of superfractionalized services—a process which has already begun to change all mass-media quite dramatically. In other words, the Commission has increased the speed limit at which radio can move into its own future, but the driving rules basically remain the same.

This is a future in which we shall see radio programming branch out into three basic, divergent paths along the mediums of on-air and on-cable transmission.

Some will be completely utilitarian, covering a wide range of individual services (including fractionalized music services), presented in a cut-and-dry manner. There will be everything from all-commercial radio to, perhaps, all-polka radio.

Others will be community oriented and originated, also fractionalized across a wide range of tastes and culture-segments. These audio repertory companies will be staffed by local air personnel. They will include music, news, commercials and basically resemble today’s traditional radio operation combining culture with data.

The rest will be nationally oriented, plugged into what is burgeoning into an entire industry of big bucks, big talent, syndicated and network-originated programming brought to the local affiliate by advanced communications technology at a cost efficiency that will revolutionize the concept of individual radio station programming.

A quick glance at the present-day radio skyline clearly indicates the beginning of this new broadcasting scenario.

But, in the meantime, while the dust is still flying over deregulation and public service groups have their rightful squawk over their new found vulnerability, I offer this word to the wise to those in charge of programming navigation who think they can now toss their public affairs and community relations to the wind. Beware! It can still cost you your license, not to mention your audience.

## Goodphone Commentaries

## Distilling The Essence

By ALLEN B. SHAW

NEW YORK—The concepts always come first, bursting forth with freshness and vitality, capturing the immediate attention of all who watch the pop culture scene. Concepts, in themselves, no matter how crude they may be, tend to create a great deal of excitement, simply because they are new and different. They are usually reflective of changes in tastes and attitudes that have already taken place in the streets and in the guts of the people.

What may not be obvious is that historically, initial pop cultural concepts are eventually distilled into essences. The essences are generally more popular and commercially successful than the original concept.

Thomas Edison gave us the concept of the phonograph... first the cylinder, then the thick, heavy disc with vertically vibrating grooves. But it was Victor that simplified the process with thin discs with horizontally vibrating grooves and mass marketed the portable “Victrola,” the essence of phonography.

In 1921, White Castle invented the concept of fast-food hamburgers, but McDonald’s is the essence.

In radio programming over the last 20 years or so, Gordon McLendon and Todd Storz gave us the concept of “top 40.” Bill Drake and Rick Sklar distilled the essence of “top 40” through tighter playlists, short jingles, and nature, abbreviated personality disc jockeys.

Distillation is a purification process, wherein non-essential elements are shed. In beautiful music radio, Jim Shulke distilled that format to the point of eliminating all of the announcers, save station ID’s and slogans. All that remained was the music.

Westinghouse defined all-news radio in a phrase: Give us 22 minutes, and we’ll give you the world.

Back in the late ’70s, Kent Burkhardt and WKTU-FM New York distilled the essence of the disco for-

mat by playing only the most popular disco hits, without ballads and very much disk jockey chatter.

Tom Donahue fathered the concept of progressive rock in 1967. ABC-FM began the distillation process in 1971 by limiting DJ political and discography raps and playing the best tracks off of the best selling albums. In the mid-’70s, programmers from many an ilk finished the process by honing in on the various fractionalized approaches of AOR geared to specific demographic and psychographic segments of the population. An example was the discovery that hard rock was the essence of the 12-24 male musical preference.

If it is true that the essence always generate more audience than the original concepts, then are essences always the most desirable goals for programmers? Perhaps not. Overdistillation can leave so little of the original concept, that a flatness or monochromatic quality can begin to limit the appeal of the form. Like anything else, you can oversimplify to the point of boredom.

However, history does tend to support the ideas that concepts are distilled into essences and those essences tend to be more commercially successful than the concept. This is particularly true when substantial marketing is also employed to “sell” the product to the masses.

Oh yes, at the moment, there seems to be one format concept in dire need of distillation: adult contemporary. To date, you can count on one hand the number of so called “mellow,” “A/C,” or “middle of the road” stations that have achieved dominant ratings over a long period of time, and no two of them sound alike. Finding the “essence” format for 25-44 listeners presents an exciting challenge to radio programmers in the ’80s.

(Allen B. Shaw is president of Allen B. Shaw, Inc., broadcast consultants and former president of ABC-FM.)

## WPEN’s 950 Club Returns To Philadelphia’s Airwaves

PHILADELPHIA — WPEN-AM scored a nostalgia coup for the last two weeks in January in bringing back its one-time 950 Club, which was the very first disk jockey show on the AM dial here. Taking its name from the station’s spot on the dial, the daily afternoon show was the most popular broadcast for teenagers during the 1940’s and the early 50’s.

The 10 daily afternoon shows, Mondays through Fridays, will mark the first radio reunion for Ed Hurst and Joe Grady in 20 years. They originally shared the turntable for the 950 Club and were the media’s first DJs here. Grady now teaches at St. Charles Borromeo Seminary here and at Holy Family College.

Hurst, who turned to life insurance, returned to radio last year as vice president and part owner of WBUD-AM/WBJH-FM in nearby Trenton, N.J. Over the years, Hurst also did a televised dance party with records from Steel Pier in Atlantic City during the summer months and is now readying a similar show, “Ocean City Alive,” from the Ocean City (N.J.) Music Hall, which will be offered for syndication.

Instead of audience participation which marked the original 950 Club, these broadcasts depend on audience participation by telephone. The first call came from Dick Clark and other live television interviews are expected with Eddie Fisher, Perry Como and other past champions of the charts. Each day’s broadcast will also feature three top tunes of a particular yesteryear.

## Arbitrons Out

• Continued from page 26

is also down to 6.8 from 8.0 in the spring.

★ ★ ★  
AUSTIN—Top 40 KHFI-FM’s slip to 12.7 from 16.7 in the spring turns this market’s leadership over to beautiful KASE-FM with a 13.5 share. KHFI is still way ahead of its standing of a year ago: an 8.2 share. Country KOKE-AM-FM are up with a combined share of 12.3, up from 11.2 in the spring and 9.0 a year ago. Country KVET-AM holds steady with an 11.8 share. The station had an 11.6 in the spring and 12.0 a year ago. Progressive KLBJ-FM is down to 6.8 from 7.8 in the spring and 11.2 a year ago.

## IN PHOENIX

## FMers Ratings War Aids Local Musicians

By AL SENIA

PHOENIX—Arizona’s local musicians are reaping a bonanza from the long-standing ratings war being carried on here between rock stations KDKB-FM and KUPD-FM. Both stations are courting the local rockers through special record albums designed to gain national exposure for the local groups.

KDKB recently released Album IV of its continuing “Arizona Sounds” series. The collection features performances by 13 local artists. It represents, says p.d. Jeff Sattler, the latest “ongoing effort on KDKB to get local talent exposed on the national level and hopefully, right here on the local level.”

The station released 10,000 copies of the album to local record dealers who retail them at \$1.93 each. (The station bills itself as “93FM.”) Sales have been reported brisk: the first three volumes were sell-outs. The station gives heavy airplay to the material, hypes the album on-air as a perfect gift for winter tourists and sends the disk out to record companies.

KDKB also promotes concerts for the 13 lucky artists, and conducts album giveaways at the sessions.

A contest is held where local musicians are invited to send in taped performances. Sattler says more than 300 responded this year, triple the number from last year. Sattler and the staff sift through the material, conducting a “painstaking search” for the final 13.

KDKB’s sister station—“modern music” counterpart KDJQ (AM)—also entered the picture by releasing 1,500 copies of its own low-priced local music disk.

Called 2X2, the extended play 45 (as the station dubs it) is available at seven retail outlets for a price of \$1.50. It includes outer cover artwork, a lyric sheet, inner sleeve and an outlandish record label.

It features two songs each by two of Phoenix’ most popular modern music groups: The Nervous and X-Streams. Each album is numbered and later will be tied into station contests and give-aways such as tickets and T-shirts.

Not to be outdone, rival rocker KUPD-FM has entered the album fray with its own offering: a 14-song local effort entitled “Damn Straight: Phoenix’s Best New rock ‘80.”

Side 1 contains new wave material; side 2 features more traditional rock sounds. KUPD’s new wave sampler, released in October, preceded the KDJQ album by several weeks.

Local producer Dave Albert approached KUPD officials with the idea for the “Damn Straight” album, and within a short time, 7,500 copies were pressed. Albert recorded and mixed most cuts and chose the bands.

The album includes performances by new wave groups the Nervous, the Spiffs, the Untouchables, Jack Alves, Cicadas, Sky Harbour and Cosmo Topper. The rock side features tunes by Fax, Llory McDonald, Rampage, Ultrasapien, Captain Trip, Cazmorai and another appearance by Sky Harbour.

KDKB’s “Arizona Sounds” showcases Blue Shoes, (an especially popular local band), the Marty Mitchell Band, Travis Lane, Trout Fishing in America, All Meat Orchestra, Wizard, Dirty Pearl, Schoolboys, City Kids, Legend, the Toni Alosi Band, Jim and the Tonic Band and White Noise. Several of the artists have appeared in earlier editions of “Arizona Sounds.”

## DJs Seek N.J. FMer License

CAPE MAY, N.J.—Two North Jersey DJs are trying to get Federal Communication Commission permission to bring country music to the South Jersey resort area in seeking to build an FM station here. The two are Andrew Stamat and Michael Senkeleski, identified as president and secretary-treasurer of Educational FM Assn. of Duxbury, Md. Stamat and Senkeleski currently spin records at WVRM-FM Hazlet, N.J.

Their FM application states the station would have a country format with heavy emphasis on local news; would be a 3,000-watter at 105.6 on the FM band; and the proposed call letters would be WRIJ.

The two DJs, who have no backers and are using their own money, did the marketing research to determine the feasibility for the new station on their own. They estimated the first-year costs of operation at \$82,000.

# POLYGRAM RECORDS ALL OVER THE CHARTS.

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album  
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single  
Too Tight

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album  
THE TWO OF US  
single  
Don't Stop The Music

**BAR-KAYS**

album  
AS ONE  
single  
Boogie Body Land

**JOHN COUGAR**

album  
NOTHIN' MATTERS AND WHAT IF IT DID  
single  
Ain't Even Done With The Night

**VISAGE**

album  
VISAGE  
LP cuts  
Moon Over Moscow / Tar

**DR. HOOK**

album  
RISING  
single  
Girls Can Get It

**PARLIAMENT**

album  
TROMBIPULATION  
single  
Agony of Defeat

**RAY, GOODMAN & BROWN**

album  
RAY, GOODMAN & BROWN II  
single  
Happy Anniversary

**PEACHES & HERB**

single  
One Child of Love

**LA TOYA JACKSON**

album  
LA TOYA JACKSON  
single  
If You Feel the Funk

**PEOPLE'S CHOICE**

single  
My Feet Won't Move, But My  
Shoes Did the Boogie

**CAMEO**

album  
FEEL ME  
single  
Keep It Hot

**MAC DAVIS**

album  
TEXAS IN MY REAR VIEW MIRROR  
single  
Texas in My Rear View Mirror

**MAC DAVIS**

album  
IT'S HARD TO BE HUMBLE

**STATLER BROTHERS**

album  
10TH ANNIVERSARY  
single  
Don't Forget Yourself

**STATLER BROTHERS**

album  
THE BEST OF THE STATLER BROTHERS  
RIDES AGAIN, VOL. II

**ROGER BOWLING**

single  
YELLOW PAGES

**JACKY WARD**

single  
Somethin' On The Radio

**JOHNNY RUSSELL**

single  
Song Of The South

**MILLIE JACKSON**

album  
I HAD TO SAY IT

**FATBACK**

album  
14 KARAT  
single  
Angel

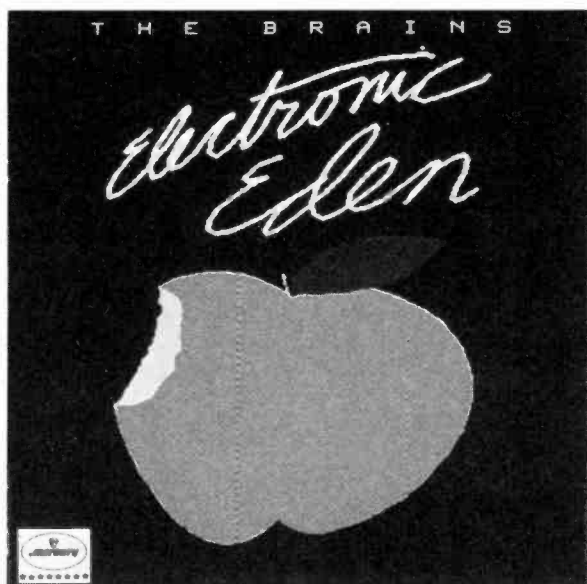
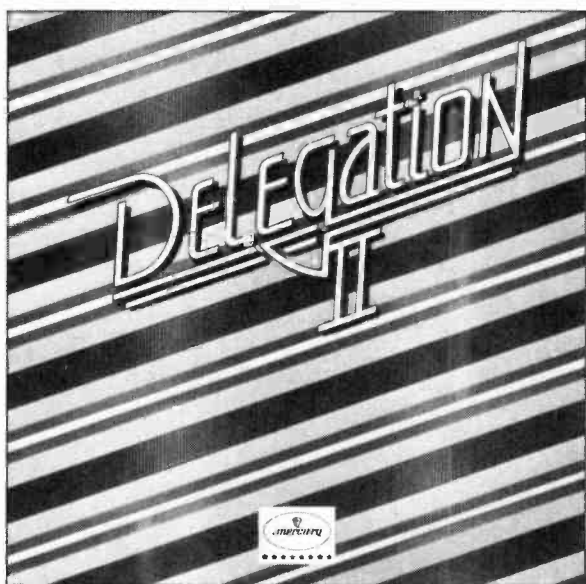
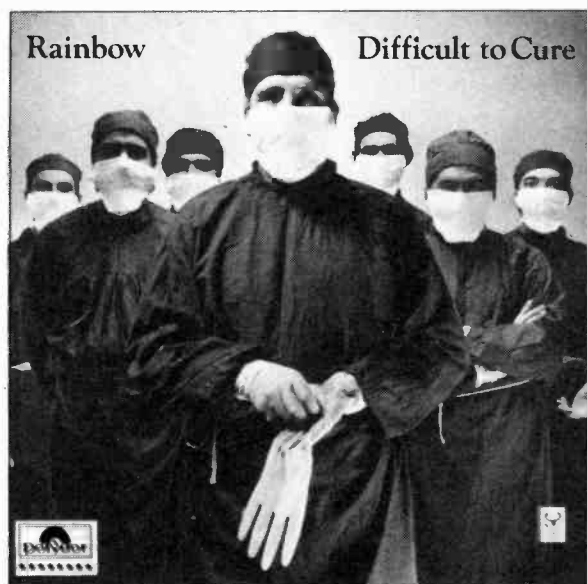
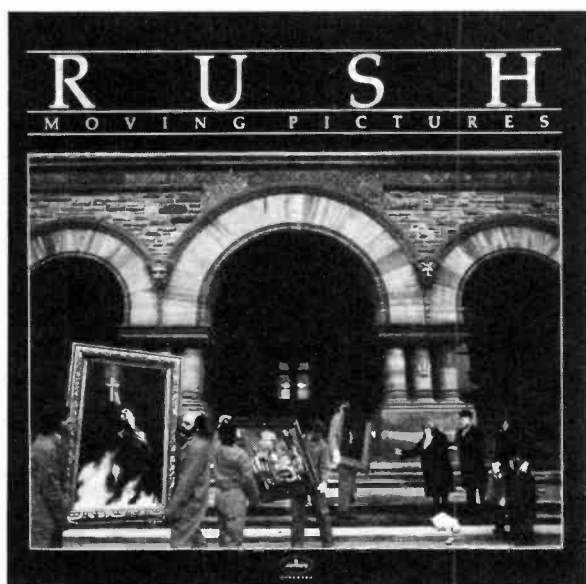
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# POLYGRAM RECORDS. A NEW RELEASE SOON TO BE ALL OVER THE CHARTS.



## Vox Jox

NEW YORK—What is being touted as the beginning of a year-long celebration of 60 years of commercial radio has been given a kick-off by the International Radio & Television Society here.

At its monthly luncheon meeting Wednesday (14), which is more often than not devoted to television activities, the organization assembled, under direction of program chairman **Jack Thayer**, possibly the largest collection of radio personalities of past and present ever assembled.

The program was hosted by **Bert Parks** and **Virginia Graham** who took turns introducing these personalities as audio tapes were played tracing radio's history.

This show was broadcast by WNEW-AM New York, of which Thayer is general manager, twice on Sunday (18).

Among those honored on the dias were DJs **Jim Kerr** of WPLJ-FM, **Dan Ingram** of WABC-AM, **Jim Aylward** of WRFM-FM, **Rosko** of WKTU-FM, **Ted Brown** of WNEW-AM, **Del DeMontreux** of WHN-AM, **Ken Webb** of WBSL-FM, **Ken Roberts** of WPAT-AM-FM, **Don Imus** of WNBC-AM, **John A. Gambling** and **Gene Klavan** both of WOR-AM, all New York.

Also honored for their roles in radio were actor **Arnold Stang**, comedians **Henry Morgan** and **Kenny Delmar**, bandleaders **Lee Castle**, **Larry Elgart**, **Skitch Henderson**, **Charlie Spivak**, **Gerry Mulligan** and **Paul Lavalle**, singers **Arthur Tracy** and **Lanny Ross**, and sportscaster **Mel Allan** and former NBC president **Joe Culligan**.

Also honored was retiring CBS president **Sam Cook Digges**, newscasters **Walter Cronkite**, **Edwin Newman**, **Robert Trout** and **Douglas Edwards**; station group owner **Marty Beck**, ABC Radio president **Ben Hoberman**, Katz Agency founder **Eu-**

**gene Katz**, Metromedia executive **Bill Ward**, Mutual president **Marty Rubenstein**, Viacom Radio president **Al Greenfield** and Westinghouse Broadcasting chairman **Don McGannon**.

**Dick Hungate**, music director at WMMR-FM Philadelphia has moved over to WYSP-FM Philadelphia as program director, succeeding **Rick Harris**, who has left to become p.d. at WLSR-AM-FM Louisville. He joined WYSP less than a year ago from WKQB-FM Nashville. Hungate worked the 10 a.m. to 2 p.m. shift on WMMR and is being succeeded by **Anita Gevinson**, who has rejoined the station. Special programming director **Earle Bailey** has been given charge of coordinating and supervising WMMR's live broadcasts and special programs.

**Kameelah Sharp** has joined KDKO-AM Engelwood, Colo., as a weekend personality. She joins the station from the Denver Weekly. **Tanya Roberts**, fresh out of the Ron Bailey Broadcasting School, has also joined the weekend lineup. . . . **Debbie Fradin** is the new music director at WMZQ-FM Washington. . . . **Nancy Reynolds**, former station manager at KTKT-AM-FM Tucson, has been named vice president and general manager of KENO-AM-FM Las Vegas. . . . **Bill Towery** has been named production director and weekend personality at WFYR-FM Chicago. He comes from WRJZ-AM Knoxville, Tenn., where he was operations director.

WNEW-AM p.d. **Russ Knight** back to work after treatment at Norwalk, Conn., hospital for treatment of diabetes. . . . **Majah**, the mynah bird on WRIF-FM Detroit morning drive show, is back to work after being stolen Jan. 1. Majah was being boarded in pet shop while morning drive jocks **Jim Johnson** and **George Baier** were on vacation. A Pontiac, Mich., resident returned the bird after hearing about the theft. She said her daughter bought the bird from a man on a street for \$100.

**Janel Dolan** has been named music director of KZEW-FM Dallas. Jocks **John LaBella** and **Mike Rhyner** have been given the added duties of assistant program director and programming assistant respectively. . . . **Robert Klein**, who syndicates his own weekly show, taped the show on Saturday (17) in New York instead of the usual weekday session because Klein is now filming "The Odds Get Even." from Columbia Pictures, in Miami. Guests on the show were **Madeline Kahn**, Island Records artist **Steve Winwood** and **David Byrne** of Talking Heads. The audience was swelled by a ticket giveaway on WNEW-FM, which carries the show.

**Sharon Smith** has been named national music coordinator for the Plough stations. She comes from Data Communications in Memphis, where she was a consultant. Prior to that she was assistant to the program director at KBBC-FM Phoenix. She will be headquartered in Memphis in her new position. . . . **Ted LeVan**, president of Narwood Productions, which produce music specials for NBC and others, has been named East Coast regional director of the Assn. of Independent Radio Producers. . . . **Ron White** has resigned as p.d. at WGRD-AM-FM Grand

Rapids, Mich., to devote full time to his consultation business. He will continue to consult WGRD.

**Dean Tyler**, new p.d. at WFIL-AM Philadelphia, was not let go as p.d. at KLIF-AM Dallas (Billboard, Jan. 17, 1980). He resigned in July, but was persuaded to stay longer at the station. According to KLIF general manager **T.J. Donnelly**, **Harry Nelson**, who was taken off an air shift, was offered a promotion job on sister station KPLX-FM, but he joined KNUS-FM Dallas instead. Donnelly confirms that **Mike Selden**, who was also dropped for the KLIF lineup, has been given the morning drive slot on KPLX.

NBC's Source Network celebrated its first anniversary with a birthday party at the Rainbow Room in Radio City Thursday (15). WNEW-FM New York jock **Pete Fornatale** and New York University professor **John Mills**, co-authors of the book "Radio In The Television Age," were interviewed on the "Source Report" show which aired on Source stations Saturday (17) and Sunday (18). . . . WTAR-AM Norfolk, Va., claims to have the longest running locally produced religious radio program in America, with the start of the 50th year of broadcasting programs from the local Methodist church.

**Barbara Foley** has been promoted to WSNI-FM Philadelphia programming assistant. She continues to work a weekend on-air shift. . . . **Tom Mandel** has joined WFUN-AM Ashtabula, Ohio, as nighttime personality. . . . **Ron Gabe** is the new p.d. at KSPI-AM-FM Stillwater, Okla. He succeeds **Gene Ragsdale**, who has left the station after 17 years. Gabe also moves from afternoons to morning drive. **Chris Cozort** is the new afternoon man. . . . **Charles Schwartz**, former general manager of WCAU-AM, has joined Broadcast Enterprises National as president. The Philadelphia-based company owns and operates seven radio and one tv stations.

94 KMAI-FM in Honolulu returns to live programming, having been automated since July, with the addition of stereo jazz in the evenings. Joining the air-staff from 8 p.m.-1 a.m. Monday through Saturday is **Kit Beuret**, a popular personality in the market. The entire lineup consists of **Ron Wiley**, 5:30-10 a.m.; **Barbara Blake**, 10 a.m. 3 p.m.; and **Steve Hunter**, 3 p.m.-8 p.m.

**Bill Towery** joins WFYR-FM as production director and weekend personality. . . . **Ralph Robinson** joins KEBC-FM Oklahoma City, as production director. . . . **John Lewinski** appointed promotion director at WRKO-AM in Boston.

**Ron Sacks** is elevated to vice president of Radio Arts, a syndication firm. . . . **Patty Zippo** is the new music director of KINT-FM, El Paso, Tex. She is the wife of Jim Zippo who formerly held the position.

**Frank Cody** named to the newly created position of division program manager for Sandusky Newspapers Inc. The company owns KBPI-FM in Denver, where Cody remains as program director, KDKB-FM and K15 (AM) Phoenix; KZAM-AM/FM in Seattle and pending FCC approval KWFM in Tucson. Cody will coordinate the stations overall programming effective Jan. 1.

## KRAM's 4,000 Yards Of Ribbon Salutes Hostages

By TIM WALTER

LAS VEGAS—Country format KRAM-AM welcomed the hostages returning from Iran Tuesday (20) with thousands of yards of yellow ribbon. The promotion included frequent airplay of the Tony Orlando and Dawn hit, "Tie A Yellow Ribbon."

General manager **Bill Borkey** explains the idea for the welcome came to him at midnight the night before. "We're giving away yellow ribbon to any listener who comes by the station," he says. "We've purchased 4,000 yards of yellow ribbon. We started announcing the giveaway at 3 a.m. and by 7 a.m. we had listeners waiting at the door to pick up their

ribbon. It's been steady ever since. We set up a table right in the lobby to give the stuff away."

The station also used 100 yards of ribbon to decorate one of their contracted billboards, located at the intersection of the Las Vegas Strip and Sahara Avenue.

Berkey and his wife spent much of the night prior shopping for yellow ribbon. "We bought every bit of yellow ribbon in every all night grocery store in the city. And lucky for us, Tower Records stays open all night. The station didn't have a copy of "Tie A Yellow Ribbon" and I found one copy there at 1 a.m."

## New On The Charts



McGUFFEY LANE  
"Long Time Lovin' You"—91

McGuffey Lane may not be on everybody's lips in the U.S. but around Ohio, the group is already extremely popular. Its self-produced debut album, released independently earlier this year, has sold 40,000 copies on a regional level.

The band began in the early 1970s with guitarist **Terry Efav** and bassist/vocalist **Stephen Reis**. McGuffey Lane as a name was adopted because it is the same as the duo's home street in Athens, Ohio. With the addition of **Bob McNelley**, on vocals and guitars, the group became a folk trio.

Next to join was **Stephen Douglas** on harmonica, keyboards and vocals. Drummer **John Campigotto**

and guitarist/vocalist **John Schwab** complete the lineup.

Based in Columbus, the group leaped to headline capability in parts of the Midwest. Picking up on the excitement building in the nation's heartland, Atco signed the band to its first major record contract.

This single is a ballad, though the album is a mix of countrified rockers and pop songs. Band members **McNelley** and **Schwab** produced.

McGuffey Lane is managed by **Clif Aldrich** at Full Sail Management, 3040 Riverside Dr., Suite 119, Columbus, Ohio 43221. The phone number is (614) 486-2923. The booking agent is **Empire Agency**, P.O. Box 514, Marietta, Ga., 30061.

## CHARLES FOX "Seasons"—77

Though "Seasons" is his first hit as a performer, **Charles Fox** is no stranger to composing. He wrote his first motion picture score for "The Incident" in 1967 which led to his doing the scores for such films as "Barbarella," "Goodbye Columbus" and more recently "9 To 5," "Oh God, Book II" and "Little Darlings."

To date he has received two Academy Award nominations in the best song category for "Richard's Window" (lyrics by **Norman Gimbel**) from "The Other Side Of The Mountain" and "Ready To Take A Chance Again" (again, lyrics by **Gimbel**) from the "Foul Play" film. Other songs written by **Fox** and **Gimbel** include "Killing Me Softly," "I Got A Name" and the "Happy Days" theme song.

He also has composed classical works and helped design the Evergreen Recording Studios in Burbank, Calif. **Fox** got his start at the age of seven when he began playing the piano. He later studied at the Music and Art High School in New



York, Columbia Univ.'s electronic music dept. and went to France for composition.

He got his first big break when he was introduced to the then band-leader on the "Tonight Show," **Skitch Henderson**. He began to write break material and special arrangements for the show. His first assignment to write a television theme was for ABC-TV's "Wide World Of Sports." That well-known theme is still heard today.

## Bubbling Under The HOT 100

- 101—**BON, BON VIE**, T.S. Monk, Mirage 3780 (Atlantic)
- 102—**LOOK UP**, **Patrice Rushen**, Electra 47067
- 103—**HOLD ON, HOLD OUT**, **Jackson Browne**, Asylum 11477 (Elektra)
- 104—**WAITING FOR A FRIEND**, **Roger Daltrey**, Polydor 2153 (Polygram)
- 105—**LOVE GONE BAD**, **Moon Martin**, Capitol 4963
- 106—**CAFE AMORE**, **Spyro Gyra**, MCA 51035
- 107—**SUKIYAKI**, **A Taste Of Honey**, Capitol 4953
- 108—**OUTSIDE**, **Ambrosia**, Full Moon 49654 (Warner Bros.)
- 109—**HERE IS MY LOVE**, **Tommy Dee**, A&M 2282
- 110—**TWO LONELY NIGHTS**, **Nielson/Pearson**, Capitol 4965

## Bubbling Under The Top LPs

- 201—**CLIMAX BLUES BAND**, **Flying The Flag**, Warner Bros. BSK 3493
- 202—**SHOES**, **Tongue Twister**, Elektra 6E-303
- 203—**ENCHANTMENT**, **Soft Lights, Sweet Music**, RCA AFL1-3824
- 204—**TERRI GIBBS**, **Somebody's Knockin'**, MCA 5173
- 205—**MOTORHEAD**, **Ace Of Spades**, Mercury SRM-1-4071
- 206—**ELOISE LAWS**, **Eloise Laws**, Liberty LT-1063
- 207—**THE TWO TONS**, **Backatcha**, Fantasy F-9615
- 208—**JIMMY CLIFF**, **I Am The Living**, MCA MCA-5153
- 209—**McGUFFEY LANE**, **McGuffey Lane**, Atco SD-38-133 (Atlantic)
- 210—**THE KENDALLS**, **The Best Of The Kendalls**, Ovation OV-1756



## FOR RECORDING

# Chi Symphony To Orchestra Hall

By ALAN PENCHANSKY

CHICAGO—The lion's share of Chicago Symphony Orchestra recording work soon may be carried out at Orchestra Hall.

For more a decade, the first choice of record producers was the highly reverberant Medinah Temple auditorium. But last week, London Records joined Deutsche Grammophon in the move back to the dryer acoustics of Orchestra Hall.

Sessions Jan. 19 and 20 were London Records' first at the concert hall and the first to be led there by Sir Georg Solti. Initial reaction to the landmark move is highly enthusiastic. However, the shift is being termed "experimental," and London also plans to record at Medinah Temple during its stay here.

The London digital sessions were produced by James Mallinson and engineered by James Lock. Repertoire included Bartok's "Dance Suite" and "Concerto For Orchestra," and the four movement "Suite For the Birthday Of Prince Charles" by Sir Michael Tippett.

If London adopts the site permanently, more than three quarters of the orchestra's recordings will have swung back to the 77-year-old hall. London and DG are the biggest bookers of CSO recording time.

DG's 1977 Orchestra Hall sessions were the first to be staged there in more than a decade.

Ray Still, the orchestra's principal oboist and an audio buff, was favorably impressed. "We heard some very good sounds," commented Still. "I hear an authentic sound. Solti I think is favorably impressed."

A 15-foot stage extension for greater instrumental separation is being used. One criticism of the hall is that the stage normally does not permit enough instrumental separation for recording.

Another concern is the hall's dryness, an outcome of mid '60s acoustical renovation. Here another DG technique was tried by London's team: covering of the main floor seats and some balcony seats with sound reflecting plastic for greater "liveness."

Urbana, Ill.'s Krannert Center also has been used by London for CSO recording. And London's

Mahler Symphony No. 8 recording was taped in Vienna during a Chicago Symphony tour. London's first Chicago Symphony recordings were made in March and April of 1970.

Mitchell Heller, audio engineer for the syndicated Chicago Symphony radio broadcasts, also listened to playback.

"They're getting a hell of a good sound," Heller enthused. Heller said "comparatively few" microphones by today's standards were being used.

Said Heller. "I think the hall is very usable for recording with the stage extension."

RCA Records and CBS also record the orchestra. Work by these labels is done in Medinah Temple.

The orchestra is scheduled to record Bruckner's Fourth Symphony Monday and Tuesday (26 & 27) here. Time for these London sessions was booked at Medinah Temple.



**GREETES FANS—A satisfied glance summarizes tenor Alfredo Kraus' reaction to his first U.S. in-store appearance. Hosts Angel Records and Barnes & Noble at 5th Ave. and 48th St. in New York timed the promotion to coincide with Kraus' recent New York recital debut.**

## Brooklyn Philharmonia Earns Financial Help

NEW YORK—The Brooklyn Philharmonia has received \$46,000 in Ford Foundation money for use in expanding its five-year old Community Concerts series, a minority involvement program. The matching grant is for support of the current season and 1981-82.

Concerts in neighborhood schools, churches, theatres and other community centers present contemporary chamber music by black and Hispanic composers. Cuban-born composer, conductor and pianist Tania Leon has been in charge of the concerts for the past two seasons.

Additional concerts, increased rehearsal time and a broader repertoire to include works for larger ensembles will be permitted by the aid, according to the orchestra.

## European Tour Slated

SALT LAKE CITY—The Utah Symphony will perform June 2-3 in Bergen, Norway, as a highlight of the annual Grieg Festival.

Other concerts will be performed in Denmark, Belgium, Holland and West Germany with its new music director, Varujan Kojin, conducting. The trip, the fifth the Utah orchestra has made internationally, also includes two concerts at the Tivoli in Copenhagen May 17-18.

## Cooke, Regional Distributor, Closing

LOS ANGELES—Frank Cooke Enterprises, a distributor of specialized independent labels, primarily classical, is closing its doors this month. Cooke and his wife, Tony, a fulltime principal in the business, are moving to Woodinville, Wash., where Frank Cooke will resume his professional singing and vocal teaching career.

Starting in early 1974, the Cookes opened regional esoteric label distributorship in suburban Sun Valley

## 36 LPS, 7 DIGITAL Pro Arte To Distribute Harmonia Mundi Catalog

NEW YORK—Pro Arte Records has entered into a long-term agreement with Harmonia Mundi, with the German company slated to contribute substantially to the Pickwick subsidiary's digital product pool.

Seven digital albums are among the 36 inked in by Pro Arte for release during its first three months in the marketplace. The original debut date (Billboard, Nov. 8, 1980) has been pushed back from January to February.

While Pickwick is maintaining its mid-price Quintessence line, the Pro Arte series will comprise a full-price classical catalog featuring material gleaned from Seon and now Harmonia Mundi, as well as other sources still to be negotiated, according to Don Johnson, vice president and general manager. Many items will be co-productions between Pro Arte and European partners.

The initial Harmonia Mundi digitals are due in April and will consist of two Mozart albums and one presenting the music of Schubert. These will complement digital co-productions by Pro Arte and Seon issued in February and March offering a pair of Baroque sets for trumpet (one with organ), a Tchaikovsky symphony and an orchestral package of "spectaculars."

Among early Pro Arte releases are several Seon titles originally released in the U.S. by ABC and later marketed by MCA. Rights to these packages were reassigned to Pickwick's Pro Arte when the "inherited" Seon contact with MCA was voided.

Pro Arte digitals list at \$12.98; other product at \$8.98 per disk.

that eventually served accounts in 11 Western states and western Canada.

Primary lines handled by Cooke included Desmar, Delos, Lyrichord, Titanic, Towerhill, Cambridge, 1750 Arch, Protone, Pandora and Unicorn.

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# TOP 50 Adult Contemporary

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	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
☆	6	10	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
3	3	14	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
★	4	11	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
☆	8	8	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
6	2	14	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
☆	10	8	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
☆	9	11	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
☆	11	8	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
☆	13	7	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
☆	15	10	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
12	5	14	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
★	16	7	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunkt, ASCAP)
14	7	15	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
☆	25	2	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
☆	28	2	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
★	21	7	MISS SUN Boz Scaggs, Columbia 11-11406 (Hudmar, ASCAP)
18	12	13	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
☆	29	3	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
20	20	11	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
☆	26	3	SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)
22	14	17	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
23	17	10	STARTING OVER John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
24	18	13	EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
25	19	16	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'N'Roll, ASCAP)
26	22	12	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
27	24	14	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
28	23	8	ONE STEP CLOSER The Doobie Brothers, Warner Bros. 49622 (Noodle Tunes/No Aff/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)
29	30	6	TIME IS TIME Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI)
☆	NEW ENTRY		HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
31	32	8	SEND A LITTLE LOVE MY WAY Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
32	27	18	LADY ● Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
★	39	2	I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamla 54320 (Motown) (Jobete/Black Bull, BMI)
★	40	2	TOGETHER Tierra, Boardwalk 5720 (CBS) (Mighty Three, BMI)
35	31	18	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
★	43	2	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
37	33	22	WOMAN IN LOVE ● Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
★	NEW ENTRY		SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chipelin/Tri-Chappell, ASCAP/SESAC)
★	NEW ENTRY		WYNKEN BLYNKEN AND NOD The Doobie Brothers, Sesame Street 49642 (Warner Bros.) (Silkie, BMI)
40	34	24	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
41	36	13	MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
42	NEW ENTRY		CAFE AMORE Spyro Gyra, MCA 51035 (Crosseyed Bear, BMI)
43	44	2	TELL IT LIKE IT IS Heart, Epic 19-50950 (Conrad/Orlap, BMI)
44	45	8	WHEN Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)
45	46	2	FLY AWAY Peter Allen, A&M 22885 (Irving/Woolnough/Unichappell/Begonia Melodies/Foster Frees, BMI)
46	37	8	YOU Earth Wind & Fire, ARC/Columbia 11-11407 (Saggifire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)
47	42	7	HAPPY SONG Frank Mills, Polydor 2148 (Peter Piper/Unichappell, BMI)
48	NEW ENTRY		PART OF ME, PART OF YOU England Dan, John Ford Coley, MCA 51027 (Rightsong/Landers-Roberts, BMI)
49	NEW ENTRY		I'M ME AGAIN Connie Francis, MGM 14853 (Polydor) (Ragtime, ASCAP)
50	35	18	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)

★ 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.)

# Agency Expands Into TV Production, Booking Rockers

By ROMAN KOZAK

## 'Should Expand To All Areas,' Says Walters

NEW YORK—Norby Walters Associates, one of the top booking agencies for r&b acts, has diversified into television production, and is also now booking rock acts.

Among its tv projects, the Walters Agency is working on behalf of producers Frank Touch and Billy Mize to sell a "Merle Haggard & His Friends" special for cable tv; it is negotiating with major networks for a Steve Allen-hosted special on China; and it is developing a "Miss United Skates" special, combining a beauty and skating contest.

Rock acts that the agency now represents (under the direction of Jonny Podell) are: Blondie, Alice

Cooper, Kid Creole & the Coconuts, Amy Holland, Garland Jeffreys, the New Riders Of the Purple Sage, Psychedelic Furs, and a new forthcoming theatrical production of "Tommy."

The r&b acts represented by Walters include Cameo, Con Funk Shun, Dramatics, Gap Band, Michael Henderson, Kool & the Gang, Lakeside, Sugar Hill Gang, Skyy, Slave, Shalamar, Whispers, Yarbrough & Peoples, Kurtis Blow, B.T. Express, and Change.

Also Cameron, Dynasty, Tyrone Davis, G.Q., Al Hudson, Instant Funk, Evelyn "Champagne" King, Lipps Inc., Peoples' Choice, Revelation, S.O.S. Band, and Parliament/Funkadelic.

Parliament/Funkadelic, as part of George Clinton's Uncle Jam Army, are set for a 30-city tour in March, with Bootsy Collins, Sweat Band, and the rest of P-Funk Troupes. The

tour contains elephants, jugglers and clowns.

"We feel that as an agency our business should expand beyond only representing musical attractions. We should expand to all areas across the board. Tv seems to be a natural extension, certainly these days, of musical performances," says Walters.

With a China special and a beauty contest, it is obvious that Walters' interest extends beyond music-related tv projects.

"Obviously," says Walters. "One of the most important things we have recently done was filming the JAG BMX World Championship of Motorcross in Indianapolis," he says. "But the Hall & Oates Special that was recently on HBO was our project from the inception. We filmed it at the Agora in Cleveland, and at the same time we filmed a Dionne Warwick special, which has not been on

the air yet. It is still being negotiated. There are apparently some legal complications with the record company."

"All of our artists were looking for television exposure," says Walters, explaining why he decided, nine months ago, to be so involved with tv. "A while ago, because audio reception was so poor, the record companies and artists were not interested in tv. However, there has now been a change in attitude by all the music people. Visual identification creates a familiarity with the artists that transcends even the poor audio quality."

"Consequently the public now has a chance to see all their favorite performers on tv, and now, as a result of the proliferation of music shows, this is feeding on itself, with all the musical artists now saying they want to be on tv. And what we're trying to do is to take it deeper than just having an artist appear on a "Merv Griffin Show" and do a song."

Instead, says Walters, what he is now working on with "half a dozen artists" is to have their own programs or specials. "These are not necessarily superstars but mid-level artists that would not necessarily have an opportunity like this," he says.

"Film, tv, records, and live performances, are all hooked into each other so that we as an agency are now finding ourselves going beyond just a representation of the artist, but are actually moving into packaging. We will be packaging musical artists into tv packages. And by the same token, non musical events that can start out as tv shows, then can become in-person spectaculars," says Walters.

"As the lines break down among the entertainment media, that gives the agent/packager an opportunity to help his clients in all facets, to help their careers, and help every-

## Walters Claims His Agency Tops In World's R&B

body make more money," he says.

Walters says his involvement with rock music is a natural outgrowth of his many years' interest and work in r&b. The interest finally crystallized into reality last summer when Jonny Podell came to the company, bringing with him Alice Cooper and Blondie, "one of the highest profile groups in the world."

Podell, who in the past represented such acts as George Harrison and the Allmans, is now a vice president at Norby Walters Associates, running the company's rock division. Most recent signing to the division has been Kid Creole & the Coconuts.

Walter predicts further expansion of his rock roster, with both established and new rock acts. He expects that in a year or two the rock division will equal in size the dominant r&b side of his business.

Walters counts as his clients eight of the top 20, and 24 of the top 100 r&b charted artists, which, he claims, makes his the top r&b agency in the world.

Top r&b acts now play in the same arenas and theatres as do the top artists in every other genre of pop music. For many new r&b acts, "what we have now is an awakening of white rock clubs that r&b music is, in fact, the roots of rock'n'roll. This company is working very hard to bring awareness to everyone in the business. So what we are doing, is that as they are breaking, we are selling our r&b acts into white rock'n'roll clubs.

"And the rock'n'roll clubs are buying them and are realizing that their customers are going to be able to see rock'n'roll in its purest form, which is r&b," says Walters.

## Denver's Popular Rainbow Hall Celebrating Second Anniversary

By DICK KELLEHER

DENVER—"It's maybe the most successful club of its size or kind in the country," claims David McKay, manager of Rainbow Music Hall here, which celebrates its second anniversary Monday (26).

McKay says this year's official celebration will be held Feb. 5-6 with two nights of 38 Special. The band is planning to videotape its performance, he adds.

McKay claims that in the past two years there has been about 175 to 200 shows presented a year with 90% sellout. Chuck Morris, vice president of Feyline Presents, Inc., the firm that operates the Rainbow, gives a more conservative estimate of 88%.

Morris is the major person booking for the club, but both McKay and Feyline president Barry Fey sometimes help out.

Some of the top names in the country have played the hall, including Bob Dylan, Blondie, Pat Benatar (Fey points out Tom Petty) on down to a local band called the Kamikaze Klones.

Morris makes the most positive statements why the club is holding up. He says the club has felt the impact of the recession, but not as bad as elsewhere. "Colorado's economy

is holding up better than most parts of the country."

He says the lack of snow could also effect Feyline this summer. "I believe if there's a miserable ski season, it will hurt us." He says that many people in the high country attend Feyline's summer shows at Red Rocks and that a lack of money in circulation at the ski resorts could put a dent in ticket sales this summer. He also states that "people are being more choosy on what they buy."

But on a positive note, he adds, "I wish I could book more acts." He claims the number of bands touring this year as compared with last year "is down 30%."

Morris is proud that he books fledgling acts. "I've booked bands that were almost unknown that went on to become superstars." And he cites the Doobie Brothers, Eagles and Peter Frampton as those he had booked in other clubs he's run in the Denver vicinity.

The Police played the Rainbow in January and those who work for the Rainbow or Feyline claim that it's the smallest hall that band has played on its current tour. This emphasizes what Morris says because

it's the third time the act has performed at the club.

Other groups that have made a niche for themselves in Colorado by playing the Rainbow more than once include Blackfoot and Pat Benatar.

There is no liquor served at the Rainbow, but the theatre is a converted movie house and still features a cinema-styled snack bar complete with cold drinks, hot dogs, nachos, candy bars and popcorn at about the same price as any movie theatre.

## Nashville's Aud Seeking \$85,000 As Crowds Skid

NASHVILLE—Municipal Auditorium is seeking \$85,000 from the Nashville Metro Council to maintain the facility until March, when officials expect revenue to pick back up.

Poor attendance and show cancellations were among the reasons prompting the facility to seek the loan.

"We had about a 25% reduction in attendance in 1980," states Bob Skoney, assistant manager of the auditorium. Total attendance figures plummeted from 256,000 in 1979 to 193,000 in 1980, according to Skoney, while the number of rock concerts fell from 35 to 28.

Major headliners cancelling shows at Municipal in 1980 included Jackson Browne, Barry Manilow and the Doobie Brothers. Browne and Manilow opted to play at Middle Tenn. State Univ. in nearby Murfreesboro, while the Doobies cut their tour short. The Murfreesboro facility holds approximately 12,000 compared to Municipal's 9,900-seat facility.

It takes about four revenue-making shows per month to generate the \$65,000 to \$75,000 Municipal Auditorium requires for monthly operating costs. Skoney notes. He looks for the facility to be back on its feet by March, pointing to a recent Rossington-Collins sellout and a strong January lineup, including the perennially successful Volunteer Jam Saturday (17) and REO Speedwagon.

## Canned Music, Union Talks Continued By N.J. Casino

ATLANTIC CITY, N.J.—Although the Golden Nugget, the resort's sixth gambling casino hotel, has been getting by with canned music in both its main showroom and in its three lounges, the local musicians union has held up its threatened picketing action.

Victor J. Marrandino, president of Local 661-708, says he has lifted the Dec. 18 deadline because there are indications that some progress has been made in the talks between the union's attorney, Bernard Katz, and Martin L. Greenberg, the Nugget's president.

Rather than take hasty action, Marrandino says he is holding off a little longer as long as talks were going on. The talks center on the Golden Nugget's operation of its 524-seat cabaret theatre, Opera House, which has no house band. The in-house revue, "Brand New Day," described as a "multi-media laser light extravaganza," was produced by Jeff Kutash, of Dance Machine Inc., Beverly Hills, Calif. Prerecorded taped music is used, as for the shows Kutash produces for the Golden Nugget in Las Vegas.

Kutash has a 14-week contract to run his new revue here, alternating with the headline attractions. For the opener, Golden Nugget brought in Willie Nelson, who had no need for local musicians since he comes

with his own set of union sidemen for a group called Family. Kenny Rogers will follow. He brings along his own musical support.

Four of the other five casino hotels also operate cabaret theatres with in-house revues, and all five feature house bands as part of their nightly entertainment as required by state law. At Harrah's, the live music is only in the lounges since its 1,000-seat theatre will not be ready until March. Robert Maxey, the Nugget's board chairman, has said repeatedly that the hotel-casino will have live music, while at the same time stating that he doesn't plan to have a resident band and pay them not to play.

While the state's Casino Control Commission requires that live cabaret entertainment must be offered daily, the commission ruled that the casino regulations do not specify how much of the entertainment has to be live. The union had lodged a protest with the state commission. While dissatisfied with the ruling, Marrandino says he is looking for a firm commitment that the Golden Nugget will use union musicians on a regular basis in its showroom.

The union president warns that if the casino-hotel management cannot come to terms, the local may declare the Golden Nugget unfair to organized labor or picket its premises.

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# Benatar's Best Shot—Right Down The Middle

LOS ANGELES—Pat Benatar has made it to the top by going down the middle—between pop and rock, old wave and new wave, an album base and now the broader singles audience.

"The middle is the hardest place to be," says the 27-year-old singer. "You can't be loyal to either side. You want to have that hit single, but by the same token you realize album rock is the key to longevity. My singles are usually my least favorite songs anyway."

Still, the top 10 success of Benatar's single "Hit Me With Your Best Shot" is the main reason her five-month-old album "Crimes Of Passion" is now basking in its third week at number two on Billboard's Top LPs & Tapes chart.

Benatar is excited about the LP breakout, but also a little apprehensive. "It's a pretty ominous thing," she says. "There was a feeling of 'how do we top this' once we got past number 10: now you're talking sheer fright."

The hot chart numbers are also impacting on Benatar's upcoming concert plans. She and her four-man band are set to do a three-month tour of the U.S. and Canada after the third album is released in June.

"Everyone wants me to go into huge venues," she says, "but that's too fast for me: I want to go slow."

"You're forced to go from being a small operation to an instant professional organization. You're supposedly in the big leagues now and have to approach everything from that standpoint. Everyone goes through it, but it's strange."

Benatar hopes to soften two aspects of her image: her toughness and her sexiness.

"I think people are finally starting to realize that I'm not this tough, horrible witch woman with whips. I want to show a soft side; maybe sing a sad song, a wounded song, so people don't hold on to this fantasy of a Superwoman who doesn't exist."

As for her image as the sexy siren

of rock, Benatar laments. "It becomes like an albatross around your neck. It gets in the way a lot of times. When I'm onstage, I'm not male or female. But I guess it's just something you have to live with: it goes with the territory."

While Benatar is now one of the hottest female rock singers in the business, she had her share of hard times gaining that acceptance.

"Agents and record companies would say things like, 'Janis Joplin died; give it up.' They'd say, 'Why don't you sing country/western? That's so much easier for a girl to break into.' Or 'Don't wear so much eye makeup' or 'Why are you always wearing black boots?' or 'Your face is too cute to look tough.'"

Benatar's formal vocal training and background in cabaret pop also impaired her early credibility as a rocker.

"They'd tell me my voice was too trained, too clear and had too much vibrato to sing rock. They'd always say, 'you sing too good.' But I've never thought you had to sacrifice range or clarity to sing rock 'n' roll."

"For a few months I felt I might as well go back and study 'La Traviata.' But in the long run the rejection helped me to become so angry that I was even more motivated. By the time Chrysalis came along, I was ready to blow up guitars onstage."

Benatar also encountered a fair amount of sexism when she started fronting local bands. "It was hard," she remembers. "You were the chick singer and that was it. You dressed up the band. The only good thing in their minds was that maybe afterwards you would go out with all of them."

Mike Chapman, who produced three cuts on Benatar's first LP, recently took a swipe at "Hit Me



Pat Benatar: Her best shot hits the mark.

With Your Best Shot" while addressing the monthly meeting of the California Copyright Conference. "If that's the best rock 'n' roll can do these days," he charged, "it's on a steep decline."

"I think he's right," Benatar responds. "It's a totally pop record. There are other songs on the album that have more depth but never got played, like 'I'm Gonna Follow You' or 'Hell Is For Children.'"

Benatar's third album will be coproduced by Keith Olsen, who handled "Crimes Of Passion," and Neil Geraldo, the singer's lead guitarist and boyfriend. It will include a version of the Raiders' "Just Like Me," the latest in a string of Benatar covers of oldies by the Rascals, John Cougar, Smokie, Alan Parsons and Kate Bush.

"We'll be taking a lot of chances on the album," Benatar says. "It's the same as with the Blondie album: whether you like it or hate it, you

## Jones' Star Shines With Memphis Shows

• Continued from page 34

was tremendous," says Jones, stating that if whites see somebody they like playing at the Orpheum (located downtown at Beale Street and Main) they have no apprehension about going there.

These facts support Jones' theory about the Memphis market: "People here want to be entertained. They want good shows that are well produced. The hit record does not mean as much here, although it is always important. Memphians are more into what did he do or what did he look like. So, it's hard to break new acts in this market. People have to see them and form their own opinions. If they are good, people will go back and see them whether or not they have a hit record."

"That's why," Jones continues, "we think the Orpheum shows will go well. It will give us a chance to get into some of the acts that don't necessarily have hit records but people have grown to love and enjoy over the years—institutions like Jerry Butler, B.B. King and Joe Simon."

According to Jones, "Memphis has never been overexposed as a concert market, so you can do anything you want to do here." Saturday Night Live at the Orpheum is starting off with what he considers to be a neglected demographic market, the 25 and older black market, but Jones sees other possibilities. He says he even had whites come from Little Rock, Ark., to see Millie Jackson.

"If it's good entertainment," Jones

says, "people will come from everywhere to see it."

Star's staff is small. "I do the advertising and handle promotion and production myself. Memphis is our major concentration and I have a good working relationship with the people in the community. They know how I like things done, and it keeps me turned into things."

Gloria Rankin, whom Jones refers to as "the boss," is general manager, handling contracts and financing. Mary Nichols directs the in-house catering service.

"That's something we got into out of necessity because we couldn't find anybody we could rely on," Jones says. "It's developed into a strong business."

Jones was also instrumental in helping Nichols to open Top Ticket, the only ticket outlet in the area catering to the black audience. Top Ticket and Star Entertainment are located in the same building at 2405 Elvis Presley Blvd. Nichols says the agency also does well on other promotions citing good activity on the Stevie Wonder concert as an example. "I have no problem getting good seats. The Coliseum has been consistently fair with me."

Although Nichols owns Top Ticket, Jones likes to assist her whenever possible. "When people come in to buy tickets, I say, 'How did you like the last show?' and 'Who do you want to see?'" Jones says. "You'd be surprised how effective it is as a selling tool if it's used properly."

have to admit they went out of their way to try new things."

While Benatar is wary of playing huge venues, she has no fondness for small clubs. "I don't like playing in less than 2,000-seaters," she says. "It's usually too crowded and the lighting and sound are horrible. It's great to be close, but you can still be close in a 3,000-seater."

"We still do college dates too. A lot of acts don't do them anymore, but I like the audiences. Kids are great."

Benatar's 1981 tour will concentrate on the U.S. and Canada. The singer prefers to perform where she's hot rather than in markets where she's less established. So she'll side-step Europe, where she played on her last two tours, as well as Australia and Japan, despite label requests for a visit.

Benatar will headline all dates, which she's done since the beginning, except for about 20 opening gigs for such acts as David Warner, the Doobie Brothers and Eddie Money.

The singer has been booked for the past two years by Premier's Barbara Skydell and managed for six years by New York-based Rick Newman. He's guided her career since her days singing love songs and French songs in his club Catch A Rising Star.

While some singers (Stevie Nicks comes immediately to mind) have damaged their voices singing rock, Benatar claims it's actually helped hers. "For some strange reason it's expanded my range. I only had 2 3/4 octaves when I started singing rock; now I have 3 1/2. I can do it without straining. You can use the same technique for rock 'n' roll as for opera. It took me a year to learn how to apply it."

Benatar says a video will probably be taped on the next LP, along the lines of Blondie's "Eat To The Beat."

"I'm interested in film," Benatar says. "I love acting. We're also looking now for screen projects for me. But I don't want to do a rock 'n' roll movie. If I did a musical, it would have to be in another style."

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## 25 Acts Play In Nashville's Volunteer Jam

By KIP KIRBY

NASHVILLE—Nashville revved up for the seventh annual Volunteer Jam Saturday (17) which found nearly 10,000 Charlie Daniels fans crammed into the Municipal Auditorium for their special night of non-stop music.

And music there was, provided by more than 25 artists and groups who barraged their way with unflagging high spirits through approximately 85 songs during the eight-hour marathon.

As usual, the musical order of the evening was "something for everyone," with a back-to-back blending of rock (mostly Southern), country, Cajun, r&b, Texas swing and pop.

And as usual, the list of featured performers for this year's Jam read like a concert promoter's dream. Among those taking the stage for the regulation two numbers were Crystal Gayle, Delbert McClinton, Dobie Gray, Bobby Bare, Jimmy Hall, Molly Hatchet, Ted Nugent, Grinderswitch, Johnny Lee, Mickey Gilley, McGuffey Lane, Papa John Creach, the Henry Paul Band, the

(Continued on page 52)

## Talent In Action

**THE JIM CARROLL BAND  
KID COURAGE***Whisky, Los Angeles  
Admission: \$6.50*

Potential is the best word to describe new Atco artist Jim Carroll. The published author and ex-junkie's initial stab at music is an admirable one filled with the toughened edges, the basis of all good rock. However, the 50-minute, nine-song set Jan. 16 had many trouble spots.

Carroll has no stage presence. He simply stares at the back of the club and spits out the venomous lyrics which fill his first album, "Catholic Boy." On record, Carroll's music is a murky yet seducing mix of the elements of Lou Reed, Springsteen and the Pretenders. While his four-piece backup band has considerable talent, especially guitar players Brian Linsley and Terrell Winn, they tend to bludgeon most of the distinctiveness out of Carroll's music, which has attracted considerable AOR radio attention.

Still, the raw ingredients are there and a well-honed Carroll should be a force to be reckoned with on the adventurous edge of rock'n'roll. San Francisco act Kid Courage opened in an 11-song, 40-minute set that was predictable and overlong. Playing a Knack-meets-Tom Petty form of power pop, the quintet failed to offer anything new or even remotely fresh.

CARY DARLING

**THE RINGS***Roxy, Los Angeles  
Tickets: \$6.50*

The Rings, a highly championed band out of Boston, with a new release on MCA, made an impressive West Coast debut Jan. 19. The four-man rock outfit played a 12-song, 45-minute set that showed it has one foot lodged in the mainstream and the other firmly planted in post-new wave rock.

Comparisons to the Cars are inevitable. Both bands are from Boston and bassist Bob Gifford's vocals have an uncanny resemblance to those of Ric Ocasek.

However, there is enough diversity in the music, due in part to the fact there are three vocalists and writers, guitarist Mike Baker, lead guitarist Mark Sutton and Gifford, for the band to establish its own identity.

Although the sound system marred much of the group's lyrics, the Rings nonetheless played inspiredly, drawing from its self-titled LP as well as a few surprises such as the taut and more aggressive reworking of the Rolling Stones' "The Last Time" and Little Richard's "Keep A Knockin'."

With a minimum of keyboards (Baker only occasionally alternating on guitar), the Rings' sound is guitar-oriented and produces a compact, sparse sound delivered in a terse and raw fashion that communicates the urgency of its songs.

Its songs are short and punchy in the range of three to four minutes, so they are stripped of any long, drawn-out solos and pretentious waste. The harmonies of Baker, Sutton and Gifford jell together and give the songs a melodic foundation. Matt Thurber's crunching drum lines add additional punch to the sound.

Standouts of the set included "Got My Wish," with its Cars-like starkness; "Let Me Go," "This One's For The Girls," the reggae-tinged "Too Much Of Nothin'" and "Move Over."

With more road experience, the Rings have the potential to become a major rock band and follow in the tradition of its fellow creative cohorts from Boston.

ED HARRISON

**BILLY & THE BEATERS***Roxy, Los Angeles  
Admission: \$5.00*

Looking like a math teacher who is interested more in logarithm than musical rhythm, Billy Vera appears an unlikely candidate for rock stardom. But Vera and his nine-piece band may have to cope with fame in the near future if the two-hour, 17-song performance Jan. 17 is any indication.

Describing the Beatlers' sound is a difficult one as they mix r&b, jazz and rock into a mesmerizing whole. Vera has obviously listened to many of the masters of the blues as his guitar playing and vocals reveal more than a ring of authenticity. However, he channels the influence through his own personality so that he is not merely aping the originators. The result is akin to how Eric Clapton, Mose Allison or Dire Straits' Mark Knopfler would sound if backed by the Tower of Power horn section.

With ex-Doobie Brother Jeff Baxter on guitar

and Rickie Lee Jones dropping in on one song, this Los Angeles band, one of the initial signings on Alfa, played a hot set of originals and covers. The horn section of Lon Price, Bryan Cumming, Ron Viola and Jerry Peterson overlaid a jazz edge to Vera's blues-inflected vocals and guitar style.

If a sense of humor is what is needed to make it, then the Beatlers should be on easy street in no time. With such songs as "Millie Make Some Chili" and "Someone Will Cool You, Someone Will School You," the group showed one doesn't have to lose the ability to laugh just because the song being played is the blues. In addition, Vera's between-song patter proved he has a promising career ahead as a standup comedian if he ever gives up music.

Perhaps the band was so hot because the three-night stand here was recorded for its first album in addition to being videotaped. Whatever the reason, the Beatlers put on what will probably rank as one of the top concerts of 1981.

CARY DARLING

## Talent Talk

The continuing legal imbroglione stemming from the various contracts involving Terry Knight, Grand Funk Railroad and Capitol Records that has dragged through the courts for years may be coming to an end shortly. A U.S. District Court has denied most of plaintiff's **Mark Farner, Melvin Schnacher** and **Donald G. Brewer's** claims that Capitol owes them money for "scrapped records" and foreign royalties and ordered that the parties get ready for a showdown in Manhattan federal court in March. Since the court order implies that Grand Funk doesn't have much of a case, it's doubtful that a heavy court struggle is in the offing.

**REO Speedwagon** raised \$7,000 to keep open an orphanage in Andersonville, Ind., via a benefit basketball game against WFBG-FM in St. Louis. . . **Rik Emmett** of **Triumph** now also a regular cartoonist for **Hit Parader**.

Columbia sending out fuzzy green cloth buttons to promote **Psychedelic Furs**, coming back soon for a new U.S. tour. . . **Dolly Parton** to sing "9 To 5" at the televised Golden Globe Awards Saturday (31). . . "The Commuter" by Seth on Green Key Records seen as basis of new tv sitcom. . . **Jim Carroll** to be on "Fridays" Feb. 6. . . **Styx** sending each returning hostage copy of latest LP.

**Pearl Harbour**, former lead singer of the San Francisco-based **Pearl Harbour & the Explosions**, has moved her base of operations to London. She recently completed a Warner Bros. album with producer **Mickey Gallagher**, keyboard player with **the Clash** and **Ian Dury & the Blockheads**. . . Country music artist **Gary Revel** did not show up for his last show in Los Angeles Jan. 9 but it wasn't due to the usual reasons art-

ists use to cancel gigs. He was stuck in his three-room motel suite in Hollywood with a gun battle raging 20 feet from his door. Two gunmen were holding 12 hostages in the manager's suite in the hotel. A Los Angeles SWAT team had surrounded the hotel. Revel, plus his wife, four children and a friend, got out safely the next morning when one of the gunmen surrendered and the other was killed by police. Now, Revel plans to write a song about the experience. "He Held Them All 'Til Morning" . . . New Arista act **Bram Tchaikovsky** dropped by the label's New York office recently to play some of his forthcoming LP "Funland" for label president Clive Davis. The LP is due for release in spring. . . **Queen** drummer **Roger Taylor**, actress **Elizabeth Ashley** and actor **LeVar Burton** were some of the notables who showed up for the **Billy & the Beatlers** gigs at Los Angeles' Roxy over the weekend of Jan. 15-17. The new Alfa act, in an unusual move, recorded those live dates for its first album. Ex-Doobie and Steely Dan member **Jeff Baxter** is producing. . . **Leif Garrett** will star in "Longshot," a new film revolving around the world of soccer. . . Composer-actor **Alex Harvey**, via his Alex Harvey Productions, has entered into a joint venture association with producer-writer **Jim Byrnes'** Lobo Productions to film Harvey's song "Delta Dawn," which has reportedly sold 15 million copies.

ROMAN KOZAK AND  
CARY DARLING

## Signings

Producer **Robert Margouleff**, who has worked with **Devo** and the **Bus Boys**, and his associate **Howard Siegel** to Dan Cavanaugh for management. Cavanaugh also manages **Kasim Sultan** from **Todd Rundgren's Utopia**. . . Singer-songwriter **David Kelly** to G&P Records with single, "Something About You," expected in February. . . Keyboardist/singer **John Duarte** from U.K. to G&P Records with single expected in early spring.

**Franke & the Knockouts** to Millennium Records, with first single, "Sweetheart" expected mid-February. . . R&B group the **Escorts** to Audiofidelity's Knockout Records. First single is "Make Me Over." . . American Song Festival winner **Gretchen Harrold** to Land Publishing.

## Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>KENNY ROGERS/DAVE &amp; SUGAR/GALLEGAR</b> —Country Shindig, University Of Texas Special Events Center, Austin, Tx., Jan. 9	17,661	\$10-\$15	\$240,657*
2	<b>STEVIE WONDER/GIL SCOTT HERON</b> —Tiger Flower & Co./Dick Griffey/Jerry Weintraub, Capital Center, Largo, Md., Jan. 16	18,798	\$10.50-\$12.50	\$218,114*
3	<b>STYX</b> —Gulf Artist Prod., Lakeland Civic Center, Lakeland, Fla., Jan. 17&18 (2)	20,000	\$9.50	\$190,000*
4	<b>POLICE/TOM ROBINSON'S SECTOR</b> —Avalon Attractions, Los Angeles Sports Arena, Los Angeles, Ca., Jan. 15	15,500	\$8.75-\$9.75	\$144,154*
5	<b>CHARLIE DANIELS BAND'S ANNUAL VOLUNTEER JAM 7</b> —Sound Seventy Prod., Municipal Aud., Nashville, Tn., Jan. 17	9,000	\$12.50	\$111,412*
6	<b>ALLMAN BROTHERS/JOHN HAMMOND</b> —DKE/Midnight Sun, The Spectrum, Pittsburgh, Pa., Jan. 17	11,867	\$8.50-\$9.50	\$108,172*
7	<b>THE BEACH BOYS/THE AMERICAN SPRING</b> —UC Davis/Bill Graham Presents, The Recreation, Davis, Ca., Jan. 17	7,190	\$9.50-\$12.50	\$80,355
8	<b>REO SPEEDWAGON/THE ROCKETS</b> —Avalon Attractions, The Swing Aud., San Bernardino, Ca., Jan. 18	7,234	\$8.75-\$9.75	\$64,959*
9	<b>REO SPEEDWAGON/THE ROCKETS</b> —Bill Graham Presents, Oakland Colis., Oakland, Ca., Jan. 16	6,500	\$9.50-\$11	\$62,306*
10	<b>MOLLY HATCHET</b> —Entam Presents, Knoxville Colis., Knoxville, Tn., Jan. 16	5,871	\$8-\$9	\$47,795

**Auditoriums (Under 6,000)**

1	<b>STREETHEART/HARLEQUIN</b> —Perryscope Concerts, The Calgary Corral, Calgary, Alberta, Can., Jan. 12	6,325	\$10-\$11	\$65,284*
2	<b>ALLMAN BROTHERS/STANTON ANDERSON BAND</b> —Ron Delsener, New Westchester Theatre, Tarrytown, N.Y., Jan. 18	3,500	\$12.50	\$43,000
3	<b>REO SPEEDWAGON</b> —Bill Graham Presents, Sacramento Memorial Aud., Sacramento, Ca., Jan. 17	4,309	\$7.95-\$9.95	\$38,349*
4	<b>BEATLEMANIA</b> —Ken Shaw Prod., Toledo Masonic Aud., Toledo, Oh., Jan. 9 (2)	3,410	\$9-\$11	\$36,501
5	<b>ALLMAN BROTHERS/JOE PERRY PROJECT</b> —Monarch Entertainment, Stabler Arena, Lehigh University, Bethlehem, Pa., Jan. 15	3,700	\$8-\$9	\$33,300
6	<b>BEATLEMANIA</b> —Ken Shaw Prod., Memorial Hall, Clayton, Oh., Jan. 8	1,689	\$10-\$12	\$19,506
7	<b>AMY GRANT</b> —Terry Garland Pres., Civic Aud., Portland, Ore., Jan. 10	3,000	\$5-\$6	\$17,776*
8	<b>AMY GRANT</b> —Terry Garland Pres., Seattle Paramount Theatre, Seattle, Wash., Jan. 9	3,000	\$5-\$6	\$16,114*
9	<b>CAPTAIN BEEFHEART &amp; THE MAGIC BAND</b> —Perryscope Concerts, Commodore Ballroom, Vancouver, B.C., Can., Jan. 16,17 (2)	1,765	\$8.50-\$9.50	\$15,262
10	<b>AMY GRANT</b> —Terry Garland Presents, Spokane Opera House, Spokane, Wash., Jan. 8	2,253	\$5-\$6	\$12,734*
11	<b>POLICE</b> —Larry Vallon Presents, Variety Arts Theatre, Los Angeles, Ca., Jan. 16	1,086	\$11	\$11,946*
12	<b>ROBIN LANE &amp; THE CHARTBUSTERS</b> —Frank J Russo, Main Event, Providence R.I., Jan. 16	1,100	\$5-\$6	\$5,700
13	<b>JIM CAROL BAND</b> —Perryscope Concerts, Commodore Ballroom, Vancouver, B.C., Can., Jan. 13	950	\$5.99	\$5,690

## Air Supply's Fans Register Beef

LOS ANGELES—Many Australians are upset that Australian band Air Supply has not been nominated for even one Grammy Award and a NARAS spokesperson has had to step forward to explain.

The Arista septet has had three singles on the U.S. charts and a gold album. Lance Reynolds, co-manager of Air Supply, states that those in the music business in Australia are "shocked" that the group had been ignored, even in the new artist category.

However, a Grammy spokesperson reportedly replied that Air Supply—as a duo featuring Russell Hitchcock and Graham Russell—is issued an album on Columbia in 1977. According to Grammy rules, the best new artist category is for an artist or group whose first recording was released during the eligibility year. Expanding to a seven-piece, explained the spokesperson, doesn't make Air Supply new.

It was also pointed out that the band was considered for other categories and that it had not been ig-

nored. While NARAS may be accused of ignoring Air Supply, the band is not ignoring the U.S. A 37-date tour is planned for the U.S. this year. The itinerary is a mix of rock clubs, colleges and auditoriums as well as Las Vegas, Tahoe and Atlantic City.

## Rogers Slowing

LAS VEGAS—Country and pop favorite Kenny Rogers will make only one appearance here this year, according to manager Ken Kragen.

"Kenny will concentrate on more television and feature length films," says Kragen. Rogers has been a popular record breaker with Riviera management for the past two years. His only 1981 engagement will start Feb. 5. The two-week run will feature Susan Anton as opening act.

"We will do 100 one-nighters around the country, plus the two-week date at the Riviera, and that will be it," Kragen adds. Rogers made his first appearance at the Riviera in 1970 with the First Edition.

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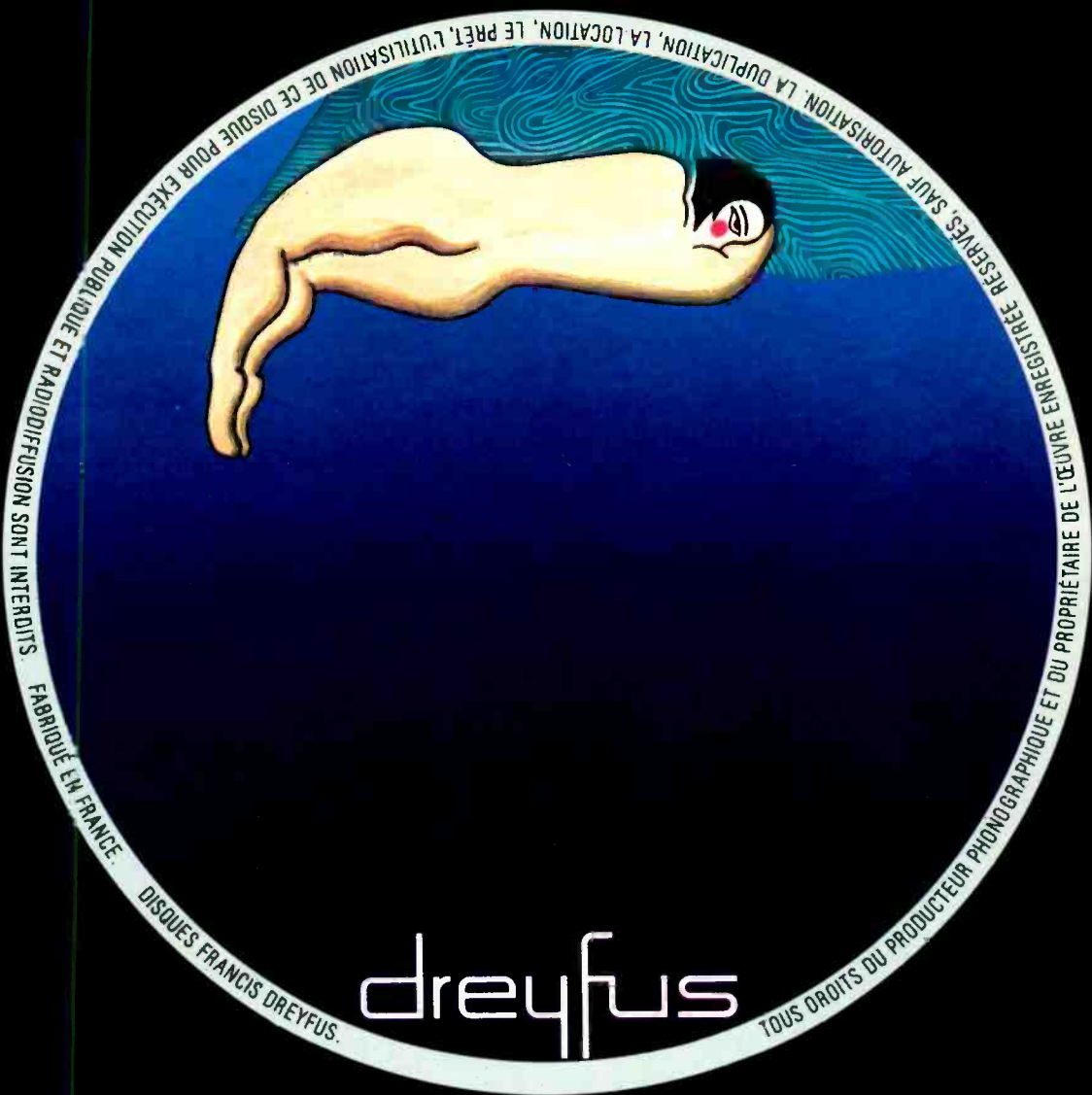
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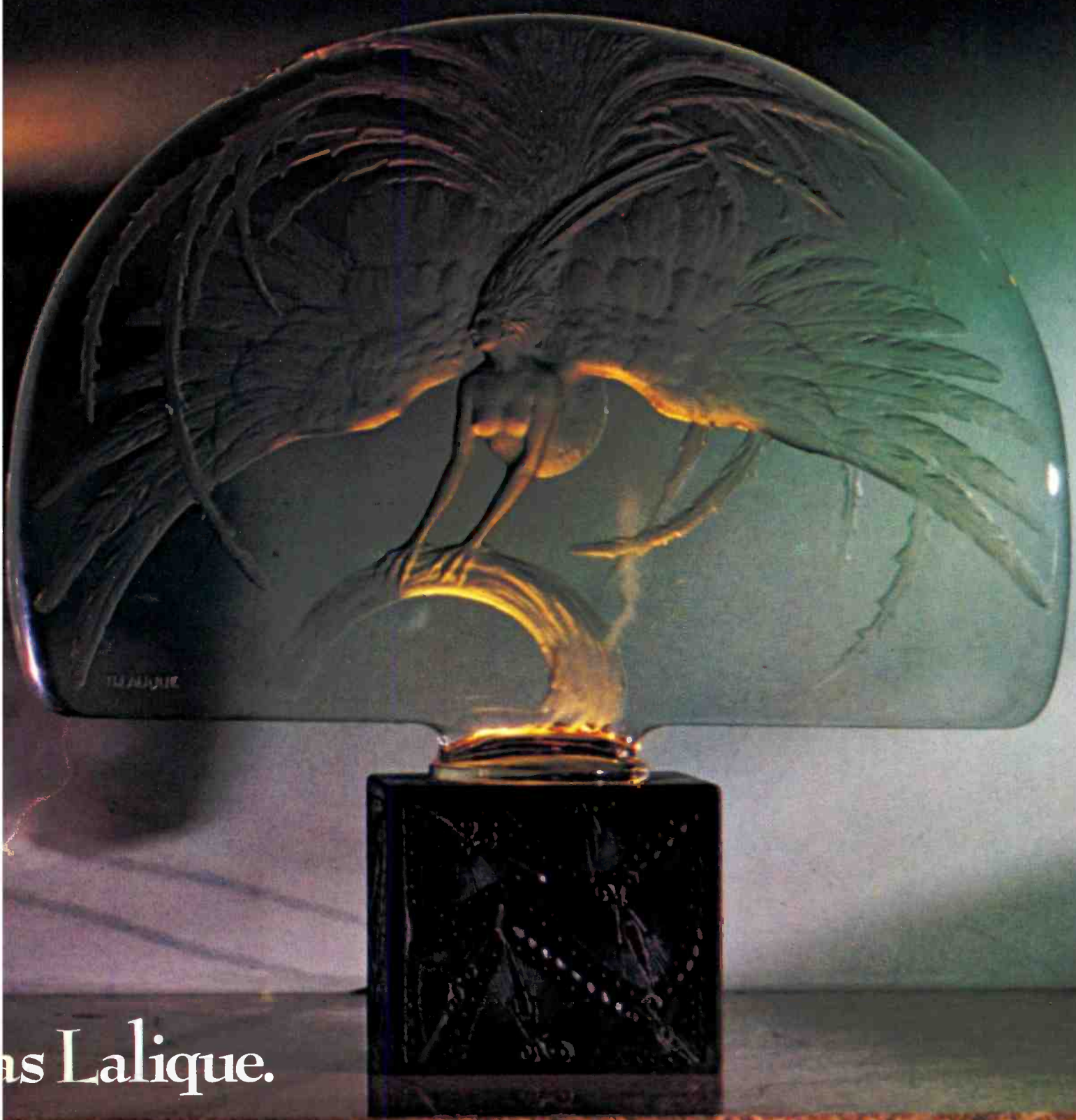


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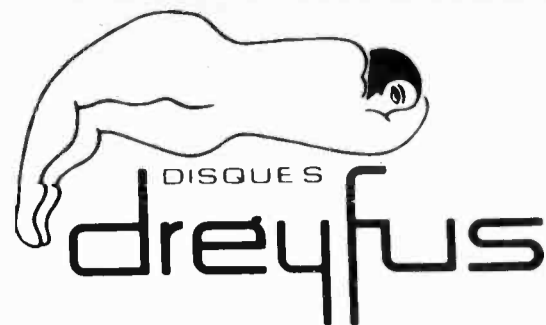


on  dreyfus records and tapes



# THE DREYFUS PHILOSOPHY

## Keep It Free Ranging, Creative And Small



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JANUARY 31, 1981 BILLBOARD



### Francis Dreyfus:

**W**e won't, as an organization, ever be part of a multinational because that would mean the death of a spirit which I've fought for and defended for 20 years.'

**T**HE FRANCIS DREYFUS PERSONAL PHILOSOPHY IS ESSENTIALLY FREE-RANGING. For instance, he doesn't follow orthodox routes in chasing music business success. He plays hunches energetically and confidently, even when the rest of the industry thinks they're crazily unworkable.

And if he feels boredom setting in (and he says it can happen even on a diet of triumph) then he switches direction and goes for something "difficult," something challenging and new.

He encourages the same spirited creativity in his organization, which he keeps deliberately small. Dreyfus himself could never work within one of the multinational record companies because he believes they're so big they dampen initiative and swallow up personal contacts.

So despite all the successes of the past decade or so, he keeps the Dreyfus organization staff down to around 16. He says: "They're not just employees, but are my friends. My aim always has been to get everybody involved with what the others are doing. Each person is part of the action."

The artist roster is also deliberately small. Dreyfus insists that each act gets maximum back-up from the company, especially in terms of publicity and promotion. He



The Dreyfus executive team, from left: Bernard Dulau, head of promotion and public relations; Bernard Beaugendre, head of production and manufacturing; Daniele Feuillerat, assistant to Francis Dreyfus; Gerard Pescetto, financial adviser; Francis Dreyfus, president; Helen Dreyfus, copyright department; Claude Pescetto, financial director.

Dreyfus and Jean-Michel Jarre show off platinum disk awards for French sales of "Oxygene" and "Equinoxe."

believes in seeking out new avenues of promotion. He sees no sense in just pushing out product to a multinational for distribution and "keeping the fingers crossed that something will happen."

Dreyfus turnover was \$20 million in 1979 and continues to build fast. His belief and philosophy that "small is right" for his operation is therefore endorsed.

His story as a music addict goes back 32 years, to when he was eight, a regular browser through the record racks of the local Flea Market. His initial enthusiasm was for West Coast jazz, but also Dizzy Gillespie and others. "I discovered a whole new world in music," he says.

At 15, he moved on to high school, taking over the organization of weekend parties. With 2,000 students on campus, there was plenty of scope for "pushing" his kind of music. "I wanted to develop a taste for modern jazz among my friends. But we were one-and-a-half hours from Paris, with no freeways then, and to us at that age Paris was literally another world."

So he expanded his entrepreneurial flair and brought in jazz bands from Paris and used them in three separate clubs in his suburban base. "It was really a hobby," he recalls. "The money we earned went into having a good time."

He also found time to gain a degree in political science. Dreyfus built contacts in the music world. One put him on to a U.S. music publisher looking for a student-age trainee to help open up a French office, handle a catalog and learn the business in return for some pocket-money.

It was part of the Aberbach operation. Dreyfus worked principally on the Ray Charles catalog for the French territory.

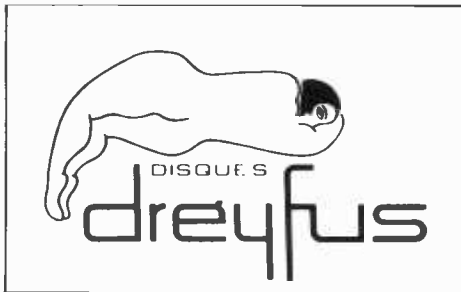
"But after six months, boredom set in, mainly over having to work office hours. Another problem was I was working for a boss who talked about hard business, not the music. I was a young guy whose head was in the clouds about the music, the sounds, and the excitement."

An obvious step forward was to open his own company. He had the contacts and he nurtured a fervent belief that "if French artists wanted to find any success outside France, then they had to record original copyrights. If we had a big star, who could sing in English, then it was pointless having him just cover something say a Bobby Darin was singing.

"The general habit in France then was to make cover recordings. I converted some important industry people to my ideas and so, at the age of 23, I found myself edging into an important position in the business."

There were early copyrights from Johnny Hallyday, Sylvie Vartan, Petula Clark and Cliff Richard's "Time In Between" was a very big success. "I pushed my ideas, tracked down new writers and explained to them that it was more interesting and creative for them to write original lyrics, not just adapt other copyrights. It wasn't easy, because it was a new approach for France, but gradually we got material into the charts outside France."

More success came through publishing the theme and  
(Continued on page D-16)



# THE DREYFUS STAFF

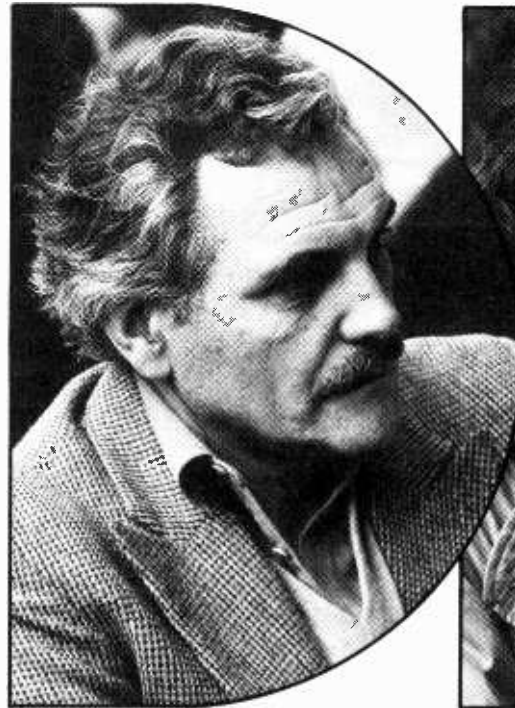
## 'Everybody Knows What Everybody Else Is Doing'



**Daniele Feuillerat**  
Personal assistant to Francis Dreyfus.



**Helene Dreyfus**  
Copyright department



**Bernard Beaugendre**  
Head of production and manufacturing.



**Bernard Dulau**  
Head of promotion and public relations.

JANUARY 31, 1981 BILLBOARD

**O**ne year, we found that about 25% of the total turnover was from claims which had been recovered by us; that is royalties due to us by SACEM but not paid. Obviously we attach a great deal of importance to this aspect of our administration.'

**E**ven if you don't like the product the presentation can be appreciated.'

**T**he truth is that the record industry reputation generally in France is poor because it is dull and many of the people are boring.'

**D**ANIELE FEULLERAT IS PERSONAL ASSISTANT TO FRANCIS DREYFUS. In five years, she's learned virtually all the administrative aspects of the corporate action.

Dreyfus sometimes says she actually runs the business. Daniele Feuillerat says that's very nice of him, but says he makes all the big decisions and adds, "He tends to be a bit lazy, in that he finds the administrative work somewhat boring, so I try to do it for him."

"It leaves him free to concentrate on major matters like maintaining contact with publishers and others important to our company."

Feuillerat used to live in England, as student and part-time secretary and full-time record collector. "I loved all aspects of music. I wanted to work in a company like this, and this was my first job."

She deals with foreign catalogs and copyright owners, looks after the contract side of the business, copes with public relations aspects, farming out artists and song news to the media. She deals, too, with royalty statements.

Helene Dreyfus, Francis Dreyfus' wife, deals with copyright society SACEM for French publishing matters, and Feuillerat works with her regarding royalty statements to send to all the original publishers.

"On records, we're represented in Belgium, Benelux and Switzerland by two distributors. We sell them finished product. We're represented in most of Europe by CBS International, and I deal with matters relating to them. It is a matter of noting quantities ordered, of marketing policies and maintaining information links."

She also co-ordinates most other services, for Francis Dreyfus mainly prefers to work from his home on the phone in the mornings. Spells in the international department, then publishing and in royalty counting, plus promotional work in territories like Belgium and Switzerland, alongside France, have given her the necessary all-around business know-how.

One of the key developments in the build-up of Dreyfus  
(Continued on page D-20)

**B**ERNARD BEAUGENDRE HEADS UP THE PRODUCT MANUFACTURING SIDE OF THE FRANCIS DREYFUS OPERATION. A former advertising agency executive, he reflects the Dreyfus preference for recruiting staffers from outside the record business so that they are not hamstrung by pre-conceived ideas or policies.

While Beaugendre doesn't actually handle each of the individual production aspects, his responsibility is for the overall concept. He oversees cutting and pressing, from start to finish. It is Dreyfus policy to have one person knowing everything about each stage, following everything through.

"But obviously if I run into any problems in, say, the cutting stage then I call up Dreyfus and we discuss what's happening."

"But we made a decision quite a long while ago which is particularly interesting in showing the way we think. After every 50,000 albums sent out, we make another cutting. Other companies say we're crazy, but it's not. Pressing experts are adamant that after 50,000 copies, the original matrix loses out in quality terms."

Dreyfus and Beaugendre were helped in their decision by the fact that recordings originally cut in 1973 are still selling today. "You can imagine the quality of a record today compared with 1973 when you consider the progress of automatic presses."

"But on sleeves, too, we go for better quality in terms of paper and so on. We investigate the plastics elements. We follow any new marketing trend, analyzing ideas from all over the world."

"My job involves special emphasis on cassettes, which account for 50% of our long-play sales today. We go for special and expensive tape quality. We're proud of our high level quality and our high level sales."

"I get letters from consumers, many letters, and we reckon that we're entitled to feel proud. We feel it isn't a frequent thing for customers to write in and thank a record company for cutting or pressing quantities, or say how well

(Continued on page D-22)

**B**ERNARD DULAU'S STORY IS THAT OF THE STUDENT WHO BECAME A POP FAN and joined a singing star's fan club and within a few years ended up as promotion chief for the star's record label.

He was studying modern lettering, general art and basic graphics in his home in the South of France, hoping to find a job later in the record industry. He says: "My real favorite was Christophe, and I joined his appreciation society and got to know about the Francis Dreyfus and Motors labels."

"Later I moved up to Paris, met up with Dreyfus and told him I didn't know much about anything but did want to work in the record business. For about four years I worked as assistant to his commercial director, then tried to get into the publishing side and then was asked to take over on promotion, starting with Jean-Michel Jarre, then not particularly known as an artist."

Dreyfus laid down the promotional policy, newspaper and media advertising first, then the radio and television stations, then news interviews. France's key FM station at the time gave Jarre an initial boost, playing his record regularly but not announcing his name. Eventually listeners phoned in to find out who was making this electronic music.

Says Dulau: "While I was very keen to work in the record industry, I was equally anxious not to lose my individuality and personality. The truth is that the record industry reputation generally in France is poor because it is dull and many of the people are boring."

"But working with Dreyfus meant freedom, especially in terms of devising new promotional systems; not just using a singer singing on tv but using the medium as an image-builder."

"If I stopped working for this company, I'd quit the record business altogether because nowhere else could match our feeling and spirit."

And anyway Christophe remains a favorite artist of Dulau: "He's a great singer in the French style. His albums don't just feature song after song after song, but

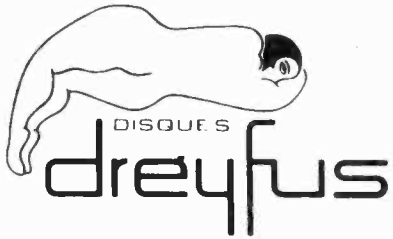
(Continued on page D-20)

# FRENCH CONNECTION! FRIEND CONNECTION!



Disques Dreyfus are also distributed by CBS in Germany, Austria, Spain, Sweden, Norway, Denmark, Finland, Israel and Greece.

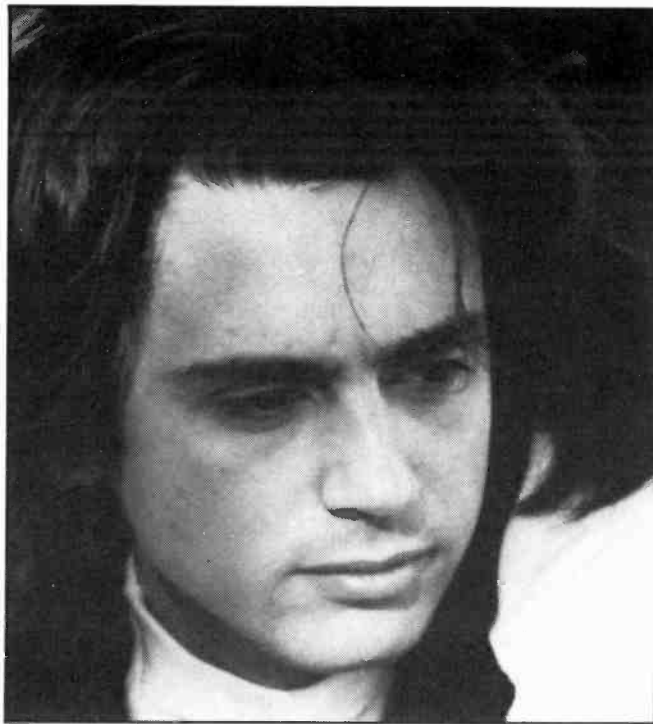
## ARTISTS



'My music is melodic, and it is like a 40-minute song.'

# JEAN-MICHEL JARRE

'Now we can use the media to bring music to the whole world, and my obsession has always been to bring a really different kind of music to a big, wide public.'



'Play a note on an acoustic piano, and it's still a mechanical result, so it's not a fair argument that electronic music is simply mechanical.'

Jarre has said: "My music is melodic, and it is like a 40-minute song which is different from most pop music forms. In days gone by, a composer used to write for a village or place where he lived, not to suit a particular style. Bach, for instance, made up pop-type songs every Sunday for the local inhabitants."

"Now we can use the media to bring music to the whole world, and my obsession has always been to bring a really different kind of music to a big, wide public. I've had to persuade people that electronic machines are valid, and I think I've won. Play a note on an acoustic piano, and it's still a mechanical result, so it's not a fair argument that electronic music is simply mechanical."

At first there were doubts about whether he could take

the music, as shown on "Oxygene," into the live-show world, but Jarre crossed that barrier with no difficulty.

The first album took four months to make, and contrary to popular opinion there were few instrumental over-dubs. But his view is that it really took a lifetime to make, assimilating knowledge of music and developing ideas, and also finding technicians and sound engineers who could build and reproduce the sounds that he wanted.

Jarre's first compositions created a sensation in Paris. In 1971, he introduced electronic music to the Paris Opera, to the concern of the old-timers. He was financially maintained by Dreyfus and earned extra money by writing songs for artists like Françoise Hardy and Patrick Juvet. He wrote masses of background music for various radio, television and in-store activities.

But "Oxygene" was the breakthrough. A work in six movements, it was played by Jarre, using four types of synthesizer, a farfisa organ, mellotron and a rhythm computer. It was unorthodox to say the least and it needed the essential unorthodoxy of a Dreyfus to be properly appreciated.

Jarre learned all about orthodox music form and tradition, then knocked that form out of shape and kicked the traditions out of the window. Today he sees the videogram as a revolution in entertainment comparable with the advent of the talkies and, later, tv. Sound and vision are already firmly linked in his plans.

Francis Dreyfus says of him: "He always astonishes me. The sensitivity and maturity of his music are perfectly suited to the leisure time of today."

Billboard

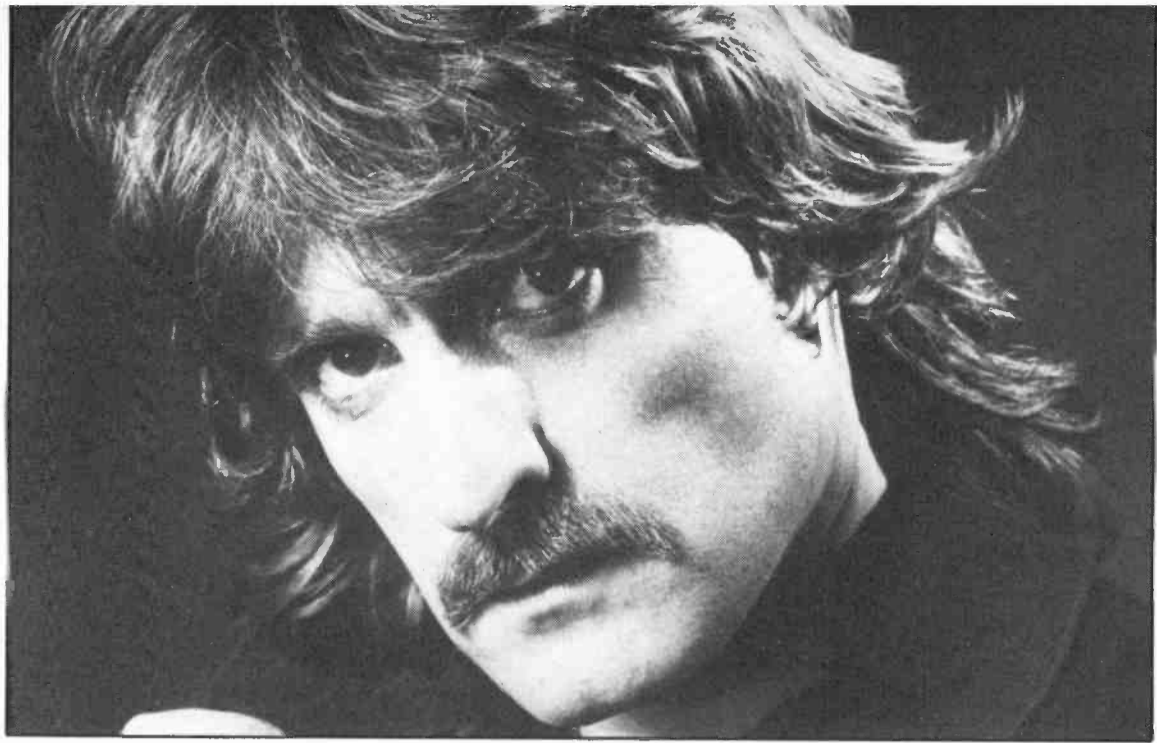
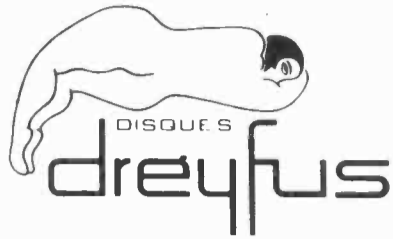


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Christophe's song "Aline" has become regarded as a kind of words-and-music matrimonial agency in France.

## ARTISTS



ADVERTISEMENT

# CHRISTOPHE

**CHRISTOPHE IS BEST KNOWN**, at international level and throughout France, for his recordings of his own composition "Aline." The first version, out 15 years ago, sold 600,000 copies. The second, re-recorded and re-promoted, topped the 1.5 million mark.

The song has not only provided Christophe with wealth and a pension but it has become regarded as a kind of words-and-music matrimonial agency in France. He's received hundreds and hundreds of letters from couples who say they got to know each other through listening to "Aline" and its plaintive message, fell in love and got married.

But Christophe says now, "When I wrote that song, it wasn't really my image at all. Basically I liked only rock'n'roll. To be honest, in the past I've never been able to understand why this particular song created such a fantastic reaction.

"More recently, though, I think I've found the reason. In our world now, shaken up by crisis after crisis and where there's a need for dreams instead of nightmares, expressions of love provide an escape route. If the song

## 'A Need For Dreams Instead of Nightmares.'

means so much to so many, then I'm certainly not the one to knock it."

And if "Aline" means happiness to the pop public, then it means approximately five million francs (so far) to Christophe. That's \$2.5 million.

Christophe's real name is Daniel Bevilacqua. The recent album "Pas Vu Pas Pris," with guest musicians such as Neil Larsen and Buzzy Feiten (who have worked with the likes of Bob Dylan, the Alman Brothers and Rickie Lee Jones), shows his current musical direction.

He was born (Friday the 13th), October 1945, at Juvisy-sur-Orge, in the Paris suburbs. At 16, he started learning guitar, listening to all the U.S. blues and rock records he could find. His great heroes were Elvis Presley and John Lee Hooker.

Finding scholarship a bore, he started writing songs, made contacts, indulged his hobby of motor racing, and became a prime example of the 'overnight star' with "Aline" in 1965. Other hits included "Les Marionnettes" and "Excusez-Moi, M. Le Professeur." For a couple of years he opted out of the music business, but returned in 1970.

In 1971, he was out with "Mal" and "Mes Passagers." The following year he got back into the charts with "Oh Mon Amour," more notably with "Main Dans La Main," and released "Belle" and "Rock Monsieur." In 1973, he met with Jean Michel Jarre and added lyrics to the Jarre music, producing "Les Parais Perdus." "Le Mots Bleus" was another Jarre-Christophe liaison and his reputation soared through his lavish concert appearances at the Olympia in Paris in 1974.

The album "Samourai" was followed (1978) by the album "Le Beau Bizarre," in which he returned to his rock 'n' roll roots. The year 1979 was marked by the successful re-release of "Aline," and the Christophe career is now increasingly slanted towards full international recognition. Billboard

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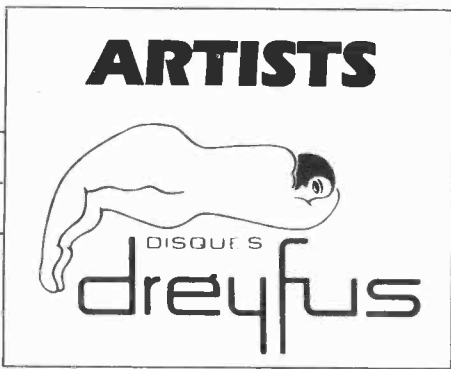
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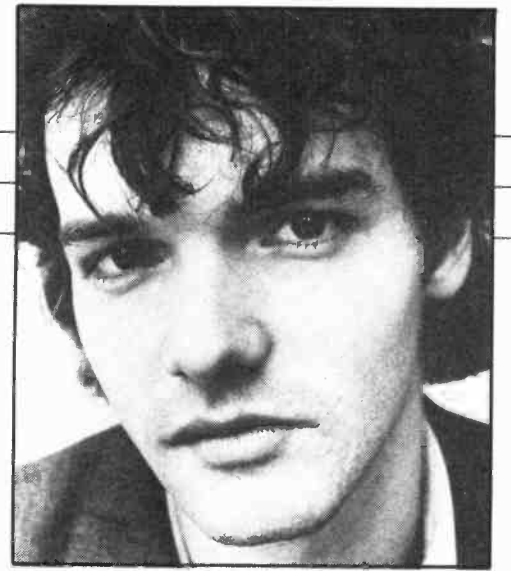
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**D-12 LOUIS DEPRESTIGE**  
 'Here I Come'



**MAXIM RAD**  
 Hard Line Rocker At Heart



'In France no true individual talent has emerged on the rock scene since Johnny Hallyday.... so there's a gap to be filled...'

**L**OUIS DEPRESTIGE WAS BORN IN THE PARIS SUBURBS, near Juvisy. Son of a policeman, he left school at 16, went to work for a local pension fund organization and with his first pay check bought a pop singer's outfit and a good pair of boots.

With his second, he bought a guitar. A few months later, he went to live in La Rochelle, which he figured was a promising center for pop music, and started playing with his first rock band, Acide.

He says: "At the time, I sported bright red hair as part of the overall image. But unfortunately the authorities interrupted my career by sending me to a reform school in Rochefort because of something to do with certain prohibited substances."

When he finally emerged, suitably reformed, he returned to Paris and played with a group, the Mods, which he says: "Was either much in advance or much behind its time. But we played at the Chalet du Lac a week after the Sex Pistols and I met there the musicians of Asphalt Jungle, the first French punk group. This was an important meeting; they wanted musicians."

From there he played with Daniel Vermeille and with the Variations, before deciding to go for a solo career, shutting himself away for the best part of a year to ponder which musical direction he should take. Among the key sounds he assimilated were the U.K. bands of the 1960s, J.J. Cale, Tony Joe White and Vince Taylor, whom he recently had met.

Now Deprestige is one of the success stories in the Francis Dreyfus organization. Off-stage he has the appearance of a standard rocker, but he changes things around for his stage work. "It would be too easy to wear leather and Mexican boots. That would be too obvious. Instead I go for the ministerial suits and the patent leather pumps. But the energy generated is essentially rock 'n' roll, using seven musicians, including piano, saxophone and a percussionist."

His name? He says: "Well, it's partly ancient France and partly basic rock 'n' roll, and people can take it any way they wish. Louis is for Louis XIV, one of my great idols and apparently as megalomaniac as I am."

"The fact is that in France no true individual talent has emerged on the rock scene since Johnny Hallyday. There are no more stars since him, so there's a gap to be filled. Here I come." Billboard

'I like rock 'n' roll because it's louder than a television or any media....'

**O**VER THE PAST YEARS OR SO, recordings by Dreyfus artist Maxim Rad were released through most European territories and there has been a steady build-up of interest in his excitingly different approach to contemporary music.

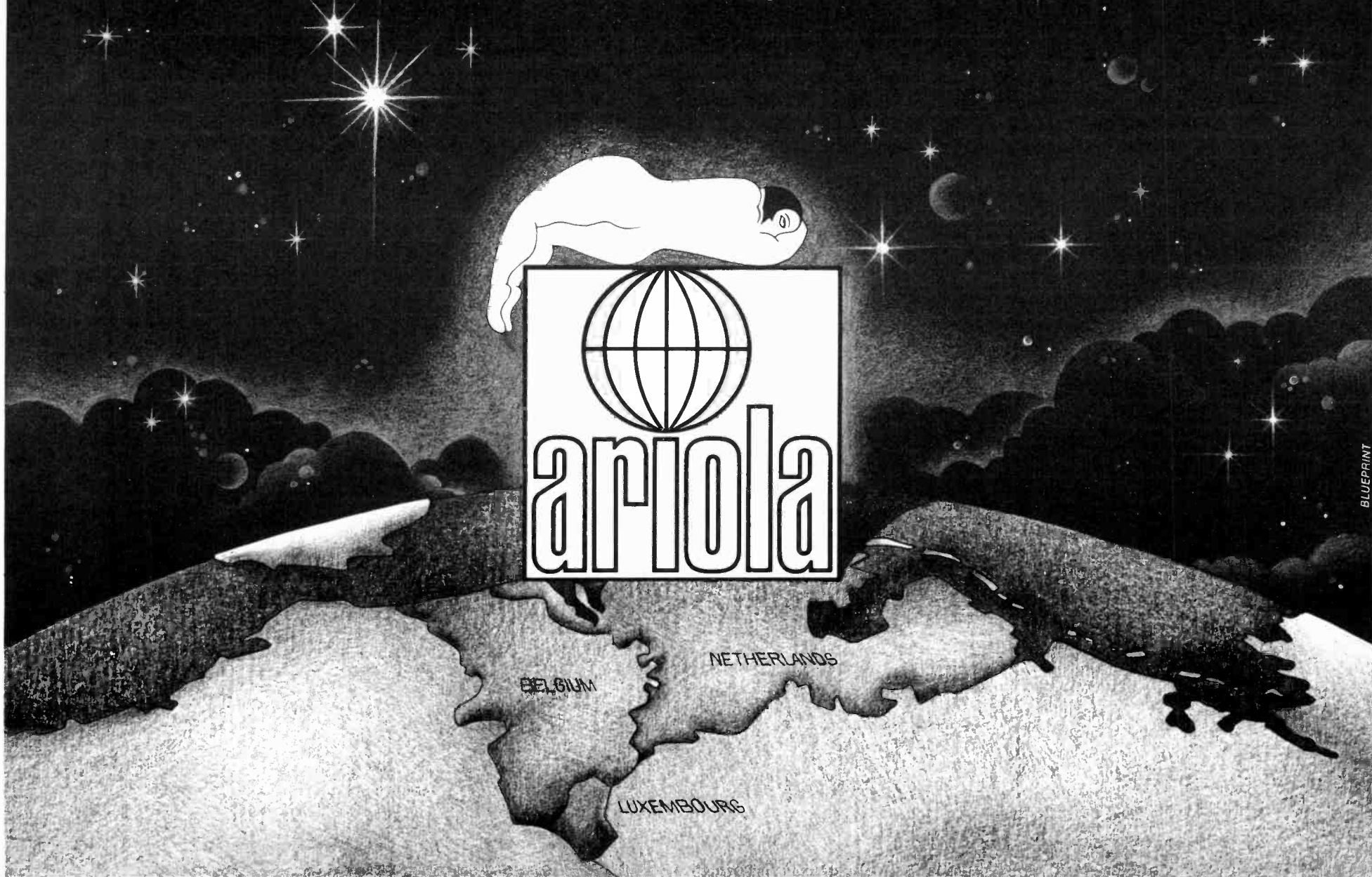
At heart, he's a hard-line rocker and says: "I like rock'n'roll because it's louder than a television or any media. I like the warmth of Iggy Pop, and the nihilism of Kiev Stigl, the Germany writer and singer."

Rad is in his mid-20s, still holds a German passport but lives mostly in Paris. His influences are many: the Rolling Stones, the Slits, Linton Kwesi Johnson, John Cale, the Cure... "and Jim Morrison's vision"

The Rad reputation was initially boosted by the debut album "Times Ain't That Bad," which he recorded with Francis Dreyfus in Paris. Billboard

JANUARY 31, 1981 BILLBOARD

'Francis, relax, Ariola will look after your business in the Benelux.'

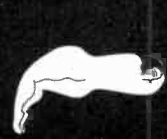


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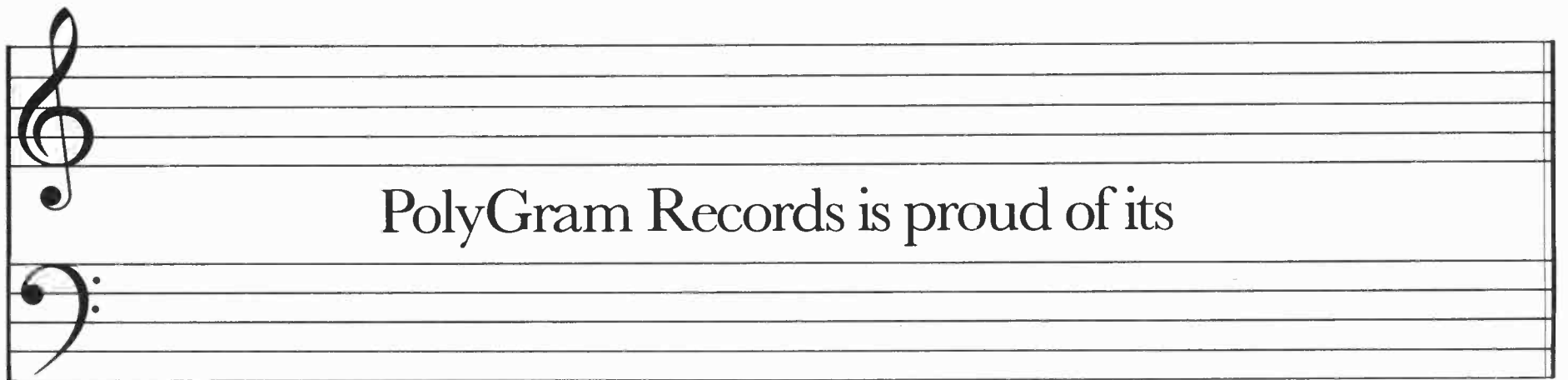
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dreyfus

*Thank You*  
**JEAN-MICHEL JARRE**

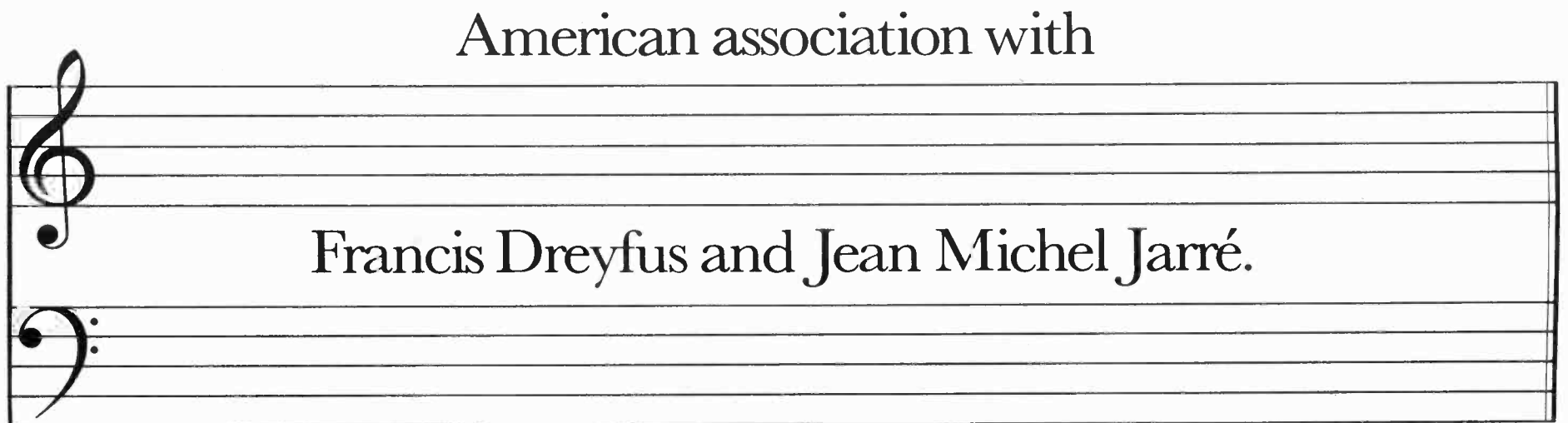
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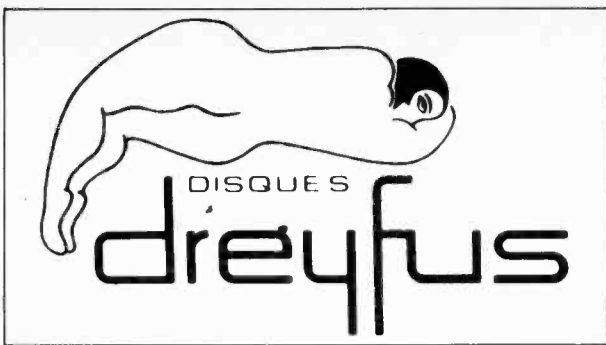
American association with

  
Francis Dreyfus and Jean Michel Jarré.

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\*\*\*\*\*



**1964** The first copyrights are acquired and the first direct hits are achieved. In this era of the extended-play configuration in continental Europe, the new Dreyfus organization registers 300,000 unit sales of the Johnny Hallyday title "Pour Moi La Vie;" 300,000 sales on Sylvie Vartan's "La La La;" and "Magic Roundabout," on first release, touched the magic million mark.

**1965** Petula Clark's recording of "Un Mal Pour Un Bien," or "You're The One" in its English-language title, hits No. 1 in 20 territories around the world, including the U.S. Cliff Richard's "Time In Between" is a No. 1 in the U.K. "Magic Roundabout" comes out in a second EP format and spins to 800,000 unit sales.

**1966** Sales of 800,000 on Johnny Hallyday's most successful song, "Cheveux Longs, Idees Courtes."

**1967** Sylvie Vartan's "Par Amour Par Pitie" produces sales of 600,000 and there is success, too, for Herve Vilard's "Ma Campagne," which is the soundtrack of the top-rated French television series "Sylvie Des Trois Ormes."

**1968** It's soundtrack year, with Dreyfus handling "Les Secrets De La Mer Rouge," music for a top French tv series, along with the copyrights of soundtracks for six other French movie productions, including Alain Delon's "Adieu L'Ami."

**1969** The year of the first foreign copyright deals, notably the representation in France of Lupus Music, headed up in London by Bryan Morrison, and including an average 300,000 sales of each of the Pink Floyd albums titled in France "Saucerful Of Secrets," "More" and "Ummagumma."

**1970** A notable start to the new decade with a massive hit with the first record released on Francis Dreyfus' newly-created fully-owned label: "Le Passager De La Pluie," or "Rider On The Rain," with soundtrack music by Francis Lai, the package selling more than 1.5 million album units at world level. And the year of Rare Bird's "Sympathy," covered in France, and Pink Floyd's "Atom Heart Mother."

**1971** Signing of big representation deal with Chrysalis, U.K. independent set up by Terry Ellis and Chris Wright, which produced hit material from such bands as Procul Harum, Jethro Tull and Ten Years After.

**1972** A big half-million seller through a cover version of Daniel Boone's international hit "Beautiful Sunday," with copyrights additionally coming from other Chrysalis artists and the Dreyfus copyright roster including David Bowie, Leo Sayer, Savoy Brown, Jackson Heights and Steeleye Span. Signing of Island Music copyrights produces more hit opportunities. And newly-signed recording and composing artist Christophe contributes an immediate hit with "Main Dans La Main," which sold 500,000 singles in France, and also hit the German, Swiss and Benelux charts.

**1973** Breakthrough year in France for most of the Island Records artists represented by Dreyfus, notably Traffic, Mott the Hoople, Sparks, Jimmy Cliff, and especially Cat Stevens, who had many of his songs covered in France, such as the Claude Francois adaptation of "Wild World" (which sold two million singles) and "Lady D'Arbanville." The Free's "All Right Now" was another huge seller. In domestic product terms, Christophe's concept album (his first) "Les Paradis Perdus" went gold and he had sales of 400,000 on the single "Belle."

**1974** Joe Dassin covered Shepstone & Dibbens' "Please Tell Her That I Said Hello," singing in French, and it was a national million-seller, and another notable was the French cover of "I Got The Music In Me" ("J'ai La Musique En Moi"). Christophe's second album "Les Mots Bleus" sells 250,000 units and he follows with a single hit on "Senorita."

**1975** Rod Stewart's "Sailin' " is covered in French by Joe Dassin and is another huge hit.

**1976** A vintage year even by Dreyfus copyright-acquisition standards, product including the Genesis album "A Trick Of The Tail" and all War and Al Jarreau copyrights. Composer Jean-Michel Jarre produces French singer Patrick Juvet and, writing all lyrics, hits the French charts with "Mort Ou Vif," co-published by Dreyfus.

**1977** The release of the extraordinary Jean Michel Jarre debut album as a performer. "Oxygene," and Dreyfus proclaims then, as he does today: "He was the first French artist to break all the frontiers of international communication." But the year also marks the establishment of Al Jarreau as "a prestige performer" in France. Genesis hits big with the album "Wind And Wuthering" and the second Patrick Juvet album "Paris By Night," again produced by Jean-Michel Jarre and co-published by Dreyfus, scores internationally through the single "Where Is My Woman" ("Ou Sont Les Femmes").

**1978** The disco production "La Bionda," created by the Italian La Bionda brothers for Milan-based Baby Records, goes gold in France via the Motors label. And in November, Jean-Michel Jarre's second album "Equinoxe" goes gold in advance of release in France.

**1979** "Equinoxe" builds to overwhelming international success, going gold in 20 different territories and platinum (a million units sold) in France. Rickie Lee Jones, whose copyrights are newly acquired by Dreyfus, hits all top five radio charts. And a massive local success for Christophe with the re-release on Motors of his 15-years-old song "Aline," sales hitting the 1.5 million mark in France in just six months.

**1980** With the Crusaders' copyrights acquired by the end of 1979, there's a big build-up of disco chart activity for "Street Life." Al Jarreau's "Never Giving Up," a track from his latest album, hits the top five radio charts.

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# D-16 Dreyfus Philosophy

• Continued from page D-5

music for the "Magic Roundabout" television series which hit the 500-program mark.

By 1968, the Dreyfus publishing operation established copyrights in areas outside the record scene, notably movies and tv. "But I still found myself getting bored again, with the system partly, with the essential routine of the work I was doing. Maybe it was becoming a bit too easy. At first it was a kind of pop scoop that French artists should record here to be heard abroad, but soon it became a basic fact of life.

"I guess I convinced myself that life shouldn't be that easy. I never did want to compete and become the number one music publisher in France."

So he moved into record production and, for the first, started having dealings with multinationals. He'd previously dabbled in rock'n'roll recordings, back in 1963, but now it was a matter of financial investment. He did well with the singer Bashung but his background still forced him to rebel against routine, so he spent time in the U.K.

"I didn't have a company set up in London, and my business was in Paris, so that shows I was no great businessman. I suppose I was more a music business dilettante. But I got to hear some great music in London, contemporary group sounds which impressed me as much as West Coast jazz had done years earlier."

A meeting with U.K. publisher, producer and manager Bryan Morrison, of Lupus Music, at MIDEM confirmed his enthusiasm for product from bands like Pink Floyd, the Pretty Things and Tyrannosaurus Rex.

As an adroit hunch-follower, Dreyfus wasn't put off by the fact that Morrison admitted most people weren't interested in the music "because it wasn't in the charts."

He says: "The problem was that this was the time when every French publisher was running after what was in the U.S. charts. There was one joke situation where a publisher paid out \$5,000 for a single which was No. 1 three weeks in succession, and he signed the deal, and the record arrived and it turned out to be a comedy spoken-word number, in English."

To Dreyfus it was "crazy" to pay out for something unheard, just because it was a hit somewhere. He'd heard the Pink Floyd-type music, however, and eventually persuaded some of the newer, younger generation of record company executives in France to listen, appreciate and approve.

The movie music for "More" was a milestone along the way, and Dreyfus worked all out to establish the Pretty Things in France. He went on to represent Island Music, through Lionel Conway, then Chrysalis, Charisma, mostly through compatibility with young U.K. executives, and what the French called "progressive music." He started to catch on.

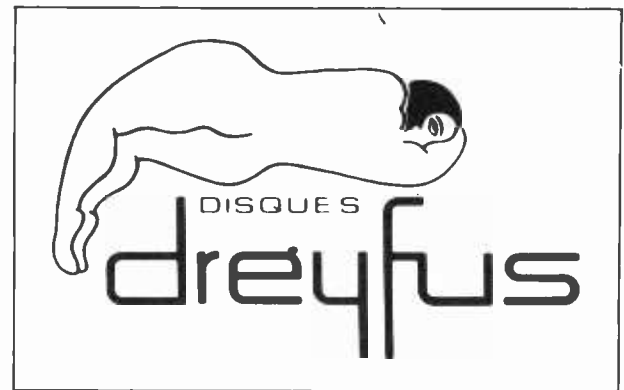
"But it was just a bit routine. We got involved in the full promotion scene, organizing gigs and so on. Then we set up Motors, the first label for us. We signed one of the first independent distribution deals in France, but again it wasn't easy, not in the French scene of 1970."

In the main, the multinationals wanted independent producers to sign to their own labels. But Dreyfus again backed his own hunch. A soundtrack for a Charles Bronson movie ("Rider In The Rain," alias "Le Passager de la Pluie,") was the label's first album, and it sold a million units, though didn't score in the U.K.

At the same time, Dreyfus bought the contract of singer-songwriter Christophe. By 1973, he felt he'd really established a worthwhile record company. He had links with the likes of David Bowie, Cat Stevens, Free and Traffic.

**If French artists wanted to find any success outside France, then they had to record original copyrights. ... If we had a big star who could sing in English, then it was pointless having him just cover something. ...'**

"But I still resented any boredom through routine. We decided to produce a concept album for Christophe, and we were the first company in France to do that. It wasn't new in Britain, or North America, but it was a real innovation in France. We told Christophe that he'd feel good about it, extending his talent instead of just getting a top



five hit single, then waiting four months and then coming out with another.

"He did it beautifully. That album remains a classic. It was a big event in French record history. And suddenly many of the new artists wanted to do the same kind of package."

Two landmark performances by Christophe at the Olympia in Paris created controversy. It meant spending a lot of money for just a couple of shows, but Dreyfus was looking for great reviews, a lot of interest, and the building of a legend. "The capacity of the Olympia for two shows is maybe 5,000—but I bet there are 100,000 people in France who claim they were there. It's a kind of snob thing, but it worked. Those Christophe shows, just two, did the trick."

Then came Dreyfus' meeting with Jean-Michel Jarre. "At that time he was a composer, with the same kind of student background as myself. But he had some tremendous musical ideas, and he'd been working a long time on synthesizer. I set up a really crazy contract with him. The idea was that I'd free him from any financial problems and just enable him to be himself as an artist."

"They said I was mad, because the guy wasn't then an artist, and he had no hit records. Okay, I said, so I want to be one of the last great eccentrics of the French music industry."

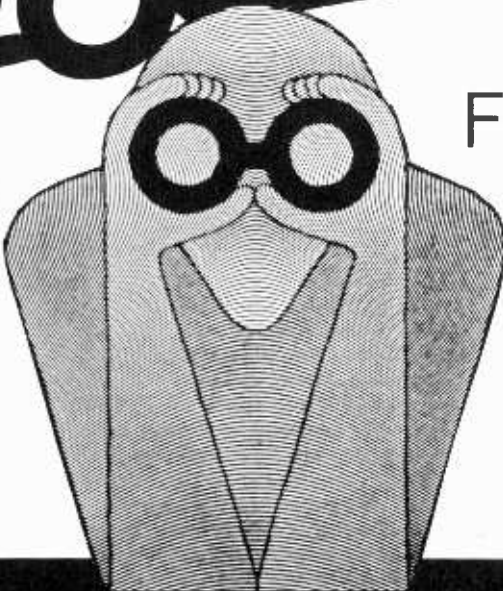
Jarre helped on that Christophe concept, built an enviable reputation as a composer, started placing his copyrights with such top artists as Patrick Juvet. The release of Jarre's first album, "Oxygene," in 1976, and then the follow-up "Equinox," proved Dreyfus' point. "Now nobody

(Continued on page D-18)

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## Dreyfus Philosophy

• Continued from page D-16

can say anything against Jarre, and nobody talks about our crazy contract."

Dreyfus is accused of being "lucky" over Jarre. "We weren't lucky at all. We did a lot of hard work on him. We provided the basic concept. He didn't just come through on a passing fad or trend, otherwise nobody would know of him now. Instead, his third album is seen as a worldwide event."

Jarre highlighted his remarkable progress with an open-air show at the Place de la Concorde in Paris, attracting an estimated million people. The show was transferred to videocassette and that's big business now through all continental Europe. Says Dreyfus with enormous satisfaction: "He's only just starting. He can go still higher, because we can cross over with him to movies and stage. His success really established our company worldwide."

**'I set up a really crazy contract with him (Jarre). The idea was that I'd free him from any financial problems and just enable him to be himself as an artist.'**

"We had a name as a publisher, especially for 'difficult' products, for specializing in so-called crazy music. But Jarre made people realize we really mattered as a record company."

As international links build, so Dreyfus has looked for affiliates and partners with "our kind of spirit." He says: "The idea is not to go for 5% or 7% of the market. Not that kind of hard business. But we did have a \$20 million turnover in 1979, and that was the industry's worst year in France. That was crazy, too. We had the No. 1 selling single, Christophe's re-release of his old song 'Aline'."

Sales of Jarre's two albums provide remarkable statistics. Half-a-million units were sold in six weeks in France after that open-air "special." Each of the LPs has sold 1.5 million in France alone. Worldwide total sales are around 15 million. Dreyfus still sells 1,000 copies of each album each day in France.

"We handle the marketing ideas our own way," says Dreyfus. "Polydor in the U.K. has run a big campaign on Jarre albums. As for Jarre, he re-invests a great deal of his money into his music."

"We know there's no point just handing over a tape to the multinationals and hoping it'll work. So Jarre's work doesn't end when he's wrapped up the recording. He then gets involved in the marketing, he gives interviews and promotional appearances, and he regards it rightly as being all part of the overall creativity."

"That's the key philosophic aspect of our operation. Everybody is a part of the success."

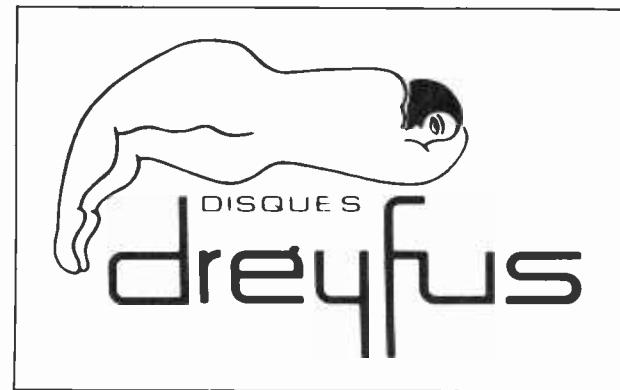
"There are people in our business who don't understand why we don't sign deals, deals and more deals. I don't think we are tremendous businessmen. Some do, but I don't. We don't take notice of the people who don't understand our methods. It's my life, and the lives of my friends who work in this company."

It is a highly-computerized operation, especially on the publishing side. Dreyfus likes to get an answer to questions at the time he poses them. "And none of the people working for me today came in from other music business companies. We're all people, all skin and bone. But the quality is that my people have no formalized ideas, no preconceived theories, about what should happen in a record company."

"The record industry in France has problems. It's not seen as a particularly reputable business to be in. I think one of the reasons it carries such a high Value Added Tax on records (33 1/3%) is because people in the industry go on tv and radio and say such stupid babyish things that at a political level we're seen as a 'stinking' kind of industry, with no cultural pretensions."

"That's why it is important for me to find people who will really fit into the company. They can learn the vocabulary of the business later on, but first they have to be the right type of person. We have people who can do all the things others in the company can do. A secretary knows how to register a song with the copyright society SACEM, for instance. That's why I find it hard to put a specific title to what each person does."

He says vehemently: "What we don't want is the multinational attitude. When we sign a catalog, we want all our people to say that's a great catalog, or at least talk it over,



and then everybody gets immediately and totally involved."

The next big development area, Dreyfus says instantly, has got to be video. "Jean-Michel Jarre was really the first major French artist into the musical video field, but what we must have is full control over the whole project. We're looking for movie subjects, but we'll go frequently for the difficult titles, not just the ones that cost \$10 million and are the predictable blockbusters."

For the Jarre videocassette material, one the Concorde performance and the other linked with the new album, Dreyfus organizes distribution through hi fi shops and video clubs by mail order, as well as through regular dealers.

The hunch-playing and the planning never stop. "Yes, I am quite a dilettante, even now," says Dreyfus. "My view is that it's not enough just to create. You've got to make sure that the creativity is recognized by the greatest possible number of people."

"We're one of the top record companies in France, and the figures prove it. We're the top independent. But it is particularly satisfying to make such progress when you think of the enormous investments made by the big companies. They are not really record companies but record distributors, because most of them don't even have a creative team at work. We have to have creative teams and representation in the U.S. and U.K."

"We have to be permanently attuned to all material which is really new and creative. For me, to keep a distribution network running, to talk just about 'product' and 'obligatory viability' and on and on, to put everything on a young singer looking for a cover version, all that has no credibility for me, and I certainly don't intend to do it."

"Progressive creators—that sums it up, I think. The most exciting element in a creation is innovation. Jean-Michel Jarre always astonishes me. The sensitivity and maturity of his music are perfectly suited to the leisure time of today."

**'None of the people working for me today came in from other music business companies. We're all people, all skin and bone....'**

"I don't like the short-term project. I much prefer to take all the time I need to establish an artist. But I also hate the wait-and-see attitude. I hate the guys who tell you that so-and-so didn't sell because 'we didn't have any luck.'"

"When you produce something, you do it because you're convinced it is right and you have to do everything possible to make sure it is recognized. That's why, especially with Jarre, we control the basic elements of the music in every country."

Dreyfus has got over his momentary enthusiasm for setting himself up in, say, London, and recognizes Paris as his artistic and spiritual home. His dream situation remains to work, as with Jarre before, with maybe three or four artists. More than that and he would find it hard to be truly innovative. He insists there are not four artists in France of the international stature of Jean-Michel Jarre, "not according to my standards of criteria."

"And I say again that I could not work in a big record company atmosphere. The gravest sin is that of deceit and phoniness. With intellectual crooks, I'm always malevolent."

He's banking on a real build-up for Louis Deprestige, one act he retained from a pile of several hundred demonstration tapes and test pressings. "He's young, has a great rock'n'roll voice, is a real personality, and he writes lyrics in a style which is instantly identifiable."

Dreyfus retains his enthusiasm for jazz. He represents

(Continued on page D-21)

HITS OF THE YEAR

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## Bernard Dulau

• Continued from page D-6

are more like original concerts. His first album, 'The Lost Paradise,' was a concept album, a breakthrough for the French industry.

"When he played a few concerts at the Olympia, he also broke new ground in terms of presentation. It was like a major movie. As he played piano, the piano was lifted up and revolved and then landed on stage again. Hearing about this production, as a fan, made me keener to get into the business, and I knew that this was the way to work in it, expressing new ideas.

"When you're young, you want money, and it seems most everybody wants to be in the record business. But for me, it wasn't the money so much as getting the freedom to remain an individual."

Promoting Dreyfus artists is, for Dulau, a round-the-clock job. Each artist needs a different promotional direction, he says. Alongside the records and shows goes the music publishing promotional needs.

He says: "Our company gets involved at all levels. For instance, when we toured the Crusaders, we organized everything, down to the last detail. Each member of the Dreyfus staff knows everybody else, and that makes for smooth organization. And to outside media people, it all adds up to credibility. We look for long-time credibility, not short-term acceptance. Honesty is vital. For me, the record industry is not like an ordinary job, but unfortunately a lot of people look on the business as some kind of game."



**Bernard Dulau**

**'Our main aim is to develop the artist. But I think the multinationals have different aims. They don't seem to care much about the artist or the music.'**

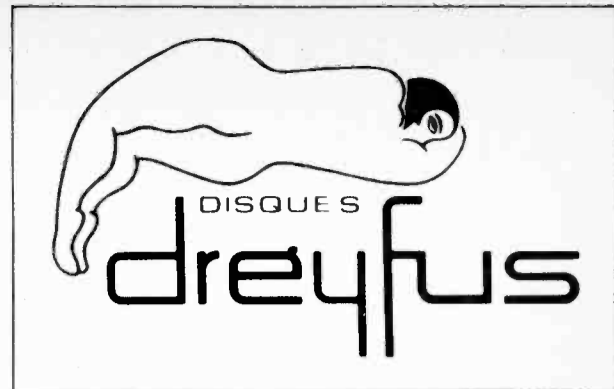
Three or four artists is about right for the Dreyfus roster, says Dulau. "Our main aim is to develop the artist. But I think the multi-nationals have different aims. They don't seem to care much about the artists or the music. Often, they don't even listen to the music. For them, it is a game. I don't understand that attitude, and it's hard to organize things precisely with them.

"In fact, it's very hard in France to work up a good relationship with the multi-nationals."

Promotion on Jean-Michel Jarre was spread over a lot of tv shows. "Tv appearances all have a sameness, but we looked for something different and seized on the news sector. Between all the problems of the political world, people like to have something fresh. So with Jean Michel we worked up a campaign for the Second and Third Channels.

"What matters is the special relationship with the artist, and with Dreyfus. He introduced me to good music. When you work with this kind of music and this kind of artist, you want to do both proud.

"Dreyfus has done it himself, building a company on the basis of his love of the music and his search for success."



## Daniele Feuillerat

• Continued from page D-6

organizational success, she says, has been the computerization of the royalty department. "With regard to publishing royalty flow, we check every SACEM distribution and when we see a title missing, we claim the monies which haven't reached us.

"Very often, there's a lot of money involved, maybe because the SACEM computer 'forgot' to make a note. So we make a systematic check of the society's folios and distribution.

"One year, we found that about 25% of the total turnover was from claims which had been recovered by us; that is royalties due to us by SACEM but not paid. Obviously we attach a great deal of importance to this aspect of our administration."

Dreyfus uses an outside computer service, renting time, but insisting that every business item is detailed and put through.

Says Feuillerat: "We're all completely happy with our operation the size it is. The truth is that Francis Dreyfus does not like big companies, and I can understand why.

"We have our own difficulties in just dealing with some of the big companies. You talk to somebody and he's not concerned because it is not his specific job or area of activity. So you find you're wasting your time just because everyone is so departmental-conscious.

"Francis Dreyfus doesn't want his company to be like that. He prefers everybody to be concerned about the turnover and to be involved in it. The best way, he says, is not to get too big, so that everybody knows what everybody else is doing."

Billboard

**MICHAEL HOPPE, DIRECTOR OF POLYDOR INTERNATIONAL'S POPULAR REPERTOIRE DIVISION IN HAMBURG,** sees Francis Dreyfus as "certainly one of France's most go-ahead entrepreneurs."

He says he has the essential ingredients for success in that field, including "being totally original, working along individual lines, having a nose for successful projects and for being ahead of the field, even in new areas, as he's proved recently in video.

"He consistently keeps informed on the latest industry developments. Many record company executives are behind the times, especially around his age, but he keeps up. Jean-Michel Jarre is just one superb example of his strong commercial flair."

Hoppe finds Dreyfus essentially a person of "class" and says "His thinking is often philosophic, but he also can be tough and businesslike. I think he despises vulgarity, yet the business has a connotation with a certain amount of vulgarity. He's very good with difficult and interesting people.

"For me, working with him is a distinct pleasure. I've spent many hours and days with him, and he's really a most interesting character."

Hoppe has special admiration for the Dreyfus work on commercializing Jarre in the electronic music field. "With Jarre, his talent is actually as strong as his looks, which is saying something. But when they got together to put on that amazing Place de la Concorde concert, Dreyfus managed to hack through a veritable maze of French bureaucracy. The resultant video production is very strong and shows their joint adventurousness.

"Soon Dreyfus and Jarre are going to Peking in China for a similar kind of event and I'm sure it'll work. Who else but those two could really go there and make it happen?

"Sure Dreyfus can be distinctly difficult but the fact is that his many qualities are precisely those qualities that make people successful in these hard times. But the one thing I'd always emphasize about him is his remarkable blend of philosophic thought and hard business ability."

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# Dreyfus Philosophy

• Continued from page D-18

the Crusaders for sub-publishing only, which he says is the No. 1 group in its area. He represents Al Jarreau, an artist very much part of his dream future. Jarreau, especially in the live show European scene, is fast building a big following.

"I like the idea of continuing to develop a public taste for good jazz, but I'm a realist in that I realize I can't expect a multinational to help me realize my personal dream."

In jazz, too, the Dreyfus philosophy holds good: "Don't have too much product, or you bore the people." Being bored still horrifies him. He says, "The normal soon becomes boring. The difficult is what adds excitement."

"Every morning you have to expect to be astonished in some way. Every day you've got to have something to fight for. The actual growth rate doesn't have to be so high. Because of our back catalog material, and the albums, we don't, as a company, need to have an album in the chart, or desperately need a hit in the publishing division because if we don't, we'd have to fire maybe 30 people, which is the way it is for a multinational."

"Sometimes there is a little frustration when we are really looking to push something new, and we fight on for months, and we feel we're banging our heads against a brick wall. But at the heart of the matter, we want to be recognized for our creativity and activity, not the wealth of the company."

"We're not a multinational and we don't want to be one, paying out huge advances. We're not putting everything into establishing a specific share of the market, because that's boring."

"Happiness for me is learning that despite our small size there are some brilliant people out there who want to work for us. It's satisfying to know that multinationals want to go into partnership with us."

"But we won't, as an organization, ever be part of a multinational because that would mean the death of a spirit which I've fought for and defended for 20 years."

"I'm depressed that because of the economic situation there are now less and less independents, because I am sure the lifeblood of the record business comes from the independents. The more emphasis which is placed on the multinationals, the less the creativity we can expect. That's in terms of artists and the music they create."



**Francis Dreyfus**

**'Every morning you have to expect to be astonished in some way. Every day you've got to have something to fight for....'**

"But at Dreyfus we don't want to give the impression of pessimism, so the source of happiness is that in each territory there will always be at least two or three independent record companies which survive, against the odds maybe, and thrive."

Billboard

**BRYAN MORRISON, HEAD OF LUPUS MUSIC IN LONDON** and a pioneer in many of the heavier and more adventurous areas of British rock'n'roll, recalls that the first time he met Francis Dreyfus was at a MIDEM industry get-together in Cannes, France.

He says: "I was in this little room down at the extreme end of a corridor, and virtually everyone was stopping about four doors away from my berth. Just occasionally the odd European would poke his head in, and ask what I'd got, and I'd play him my material, which was Free, or Tyrannosaurus Rex, or Pink Floyd. Most of them said 'what a load of rubbish,' and disappeared again."

"But on the fifth day of MIDEM, this Frenchman came in and asked what I had to offer, and I said I had some product but that he wouldn't like it. Yet the moment he heard it, he said that was good. That was Dreyfus, and he was the first European I ever met who honestly went crackers over the Floyd."

Morrison ended up returning to London with one MIDEM deal, for the Lupus catalog with a French publisher named Dreyfus. He says, "We started out with him giving me a few thousand pounds up front, but he was so keen that in the end I said forget the advance, we'll change the percentage around and you just go in there and graft hard for me. He did just that."

"The fact is that he is a great bloke to do business with. He has amazing ears, for a European, and he gives what I'd call killer parties. He can be an awkward son of a bitch. Getting too rich and being highly successful, he's a lot busier than he was."

Morrison says that it was through his association with Dreyfus that other people got involved with the French operation. "People like Lionel Conway at Island Music would ask if I knew a French publisher, and I'd mention Dreyfus, and so he got Cat Stevens and the others. Dreyfus has handled all my material right down the years, more recently the Jam, Secret Affair, my Bee Gees material, and he is the kind of character I look forward to dealing with over the years."

Credits: Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Bernie Rollins. Editorial coordination: Mike Hennessey. European Editorial Director: Peter Jones. U.K. News Editor.

from AUSTRALIA

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## Bernard Beaugendre

• Continued from page D-6

a sleeve stands up to handling. Our view at Dreyfus is that the little details are very important."

Beaugendre keeps an eye open for new manufacturing equipment or "inventions." He's in constant touch with different manufacturers, changing partners every so often, even if good original deals were struck." Sometimes we change because a new manufacturer has a new machine which is that much more efficient."

It's also part of his job to meet with new people coming into the French record industry. "They like to work with us. But we're always strict about the new cutting after the 50,000 limit is reached, and we don't make expense a problem."

'After every 50,000 albums sent out, we make another cutting. Other companies say we're crazy, but it's not. Pressing experts are adamant that after 50,000 copies, the original matrix loses out in quality terms.'

The same philosophy applies to the Dreyfus attack on the video market. On the Jean Michel Jarre videocassette, Dreyfus and Beaugendre opted for a special, and highly costly, boxing system. "Everybody said we were crazy again, but it's an unbreakable box and our view is that the videocassette is a very expensive investment and we had to impress the consumer with a really nice presentation."

The Dreyfus rule is: "Don't treat the consumers as if they are underdeveloped people. Don't underestimate them." Beaugendre gets satisfaction out of reading media reviews in which the product quality is emphasized. "Even if you don't like the product, the presentation and quality can be appreciated."

And Francis Dreyfus comes in to say, "It's really good when you get a guy like Beaugendre who has caught the essential spirit of the company. He knows the quality of the music he hears first in the studio, then makes it the best he can in the manufacturing and in finished form, clear and unscratched."

Billboard

**ALAIN LEVY, PRESIDENT AND DIRECTOR-GENERAL CBS FRANCE**, distributor of Dreyfus product, likens the Dreyfus operation to "a kind of French A&M Records, which means top quality product, limited releases and a high hit ratio in relation to the number of releases."

He says the records put out under the Dreyfus banner have "an interesting musical concept and are invariably ahead of their time, certainly as far as the French market is concerned. His company has been very successful but has also had some interesting failures with good artists for whom the time was perhaps not right."

Levy adds: "Francis Dreyfus himself is a good combination of music man and business man and a creator of trends rather than a follower. Like many interesting and highly independent people, he's either liked a lot or cordially disliked. Actually he's the only egomaniac, apart from myself, that I like."

He feels that Dreyfus can only exist outside the "orthodox system." He could never work for a big corporation because he doesn't approach problems by the usual route. "He's one of the most successful producers in France at the present time and the one I'd bet most heavily on to maintain success over the next three years. He's not only a talented producer, but also a very shrewd publisher."

Levy, who has known Dreyfus personally for around two-and-a-half years, acknowledges that Dreyfus has changed distributors fairly often in the past but says that because both he and Dreyfus have a high regard for the integrity of the artist and the importance of serving the artists well, any difficulties that arise are normally quickly resolved.



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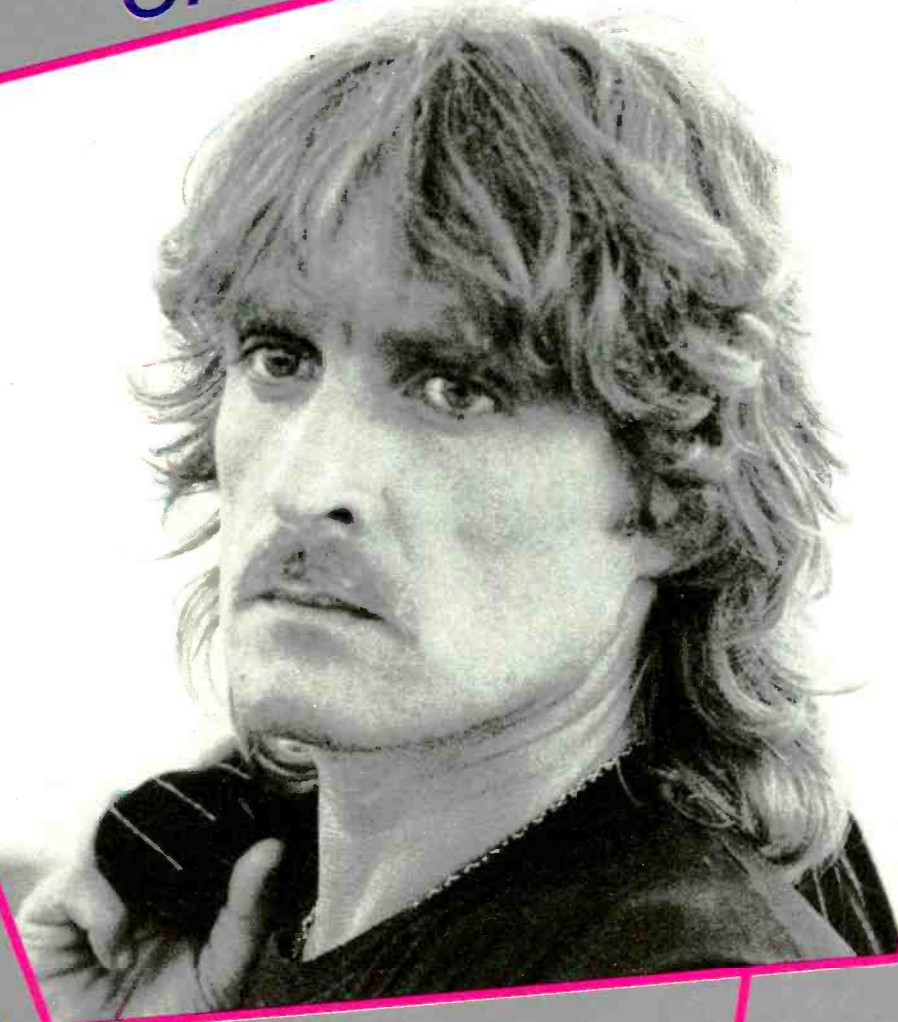
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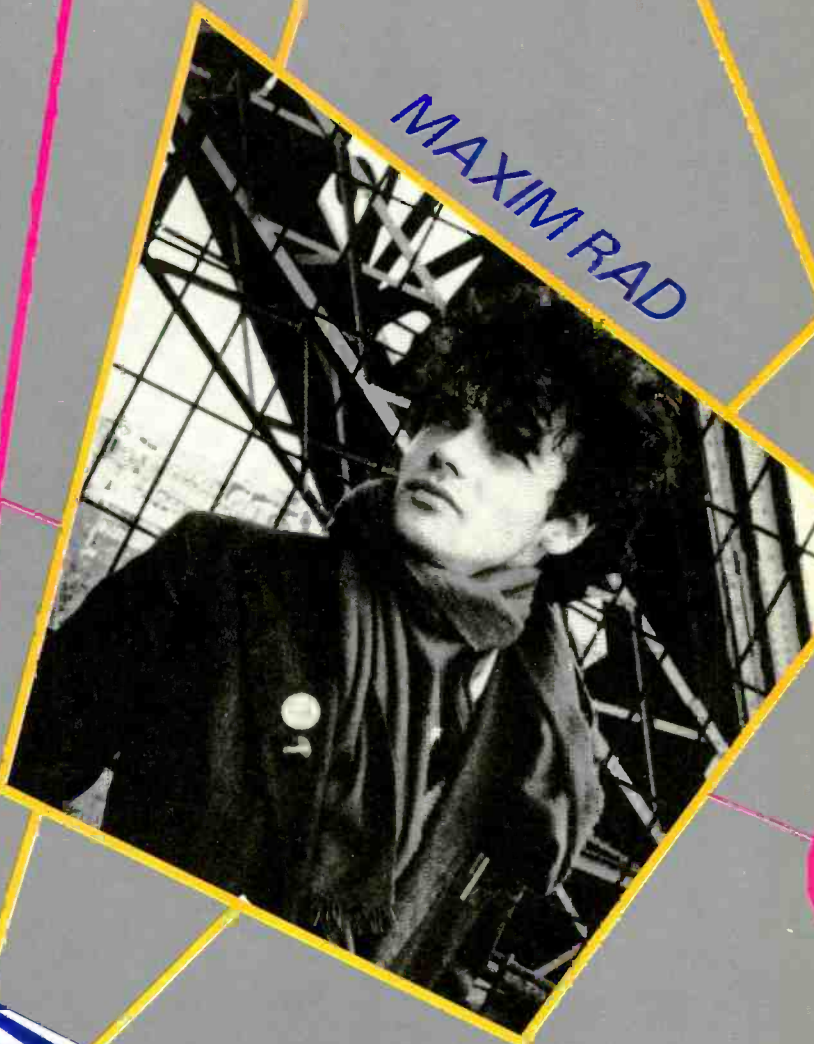
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# Disco Business

## Pavillion Looks For Unknowns To Develop Into R&B, Rock Artists

By RADCLIFFE JOE

NEW YORK—Convinced that the concept of the independent label is an idea whose time has come again, John Luongo, head of Pavillion Records, is aggressively moving to develop his label into what he hopes will be a significant force in the music industry in 1981.

Luongo's label features the fast-rising rock group Sorrows, and the popular black group, Fantasy, whose single, "You're Too Late," is currently topping the dance music charts. He feels independent labels have many advantages over the majors. Not least among those is its ability to devote more time to the development of new artists, and to act as a buffer between the majors.

Pavillion, now two years old, is distributed by CBS Records. Under Luongo's guidance, it is actively pursuing the acquisition of new dance music artists in the r&b and rock fields. Luongo is deliberately seeking new and untried artists. He explains, "The industry cannot hope to milk the talents of the superstars indefinitely."

Luongo is no "Johnny-come-lately" to the music business. During the course of his career which has its roots in the discotheque industry, he helped foster the futures of such artists as Dan Hartman, Jackie Moore, the Raes, the Jacksons, and Melba Moore.

He has a track record of success,

and this position has won him the respect and support of many influential people in the business.

His reputation for having an ear for hit material also played a significant role in convincing CBS Records officials to sign a distribution deal with Luongo's fledgling label, even though, as he confesses, he went to them with no product, but a lot of ideas.

Luongo is happy with his association with CBS, and especially with Epic with which he works closely. He explains, "It is a young, aggressive company with a desire to succeed. It also has one of the best sales forces in the country, and the energy of the people who control the label's destiny is almost without parallel."

He lauds Walter Yetnikoff, Bruce Lundvall, Don Dempsey and Tony Martell, CBS' key executives, for working closely with him during the first two years of association with the label, and helping him to better comprehend the functioning of the corporate structure.

Because of this guidance and understanding, Pavillion was able to work with less successful acts such as its first artist, Canadian vocalist Barbara Laws, before moving on to Jimmy Maalen, the Philadelphia Luv Ensemble, and current acts Sorrows and Fantasy.

In gearing Pavillion for the expansion and success which he is con-

vinced the future holds, Luongo has begun surrounding himself with colleagues and staff members whose musical expertise spans a broad spectrum of formats.

For instance, when he was ready to take the rock group Sorrows into the recording studio, he tapped the talents of Shel Talmy, producer of such acts as the Who, Kinks and David Bowie to work with his group. The result was a record which is getting play in clubs and on radio stations around the country.

Working with Luongo as his vice president and general manager is Jane Brinton, a veteran of the discotheque industry who has worked at almost every level of the business, including promotion, charts, and as a deejay. Peter Napoliello, is Pavillion's head of AOR.

Luongo started his career as a spinner at the Rhinoceros discotheque in Boston, and comes from the same mold that gave the disco industry such outstanding deejays as Cosmo Wyatt, Joey Carvello, Jimmy Fournier, the late Jimmy Stewart, and Dance Jacovidis.

The Pavillion Records chief is proud of his disco roots, but at the same time admits that he does not want to pigeonhole his label into a restricted format. It is with this in mind that he is pursuing a wide range of recording artists.

(Continued on page 41)



**CALIFORNIA PINUPS**—Members of the California-based dance music group, Pinups, arrive in Stuttgart, West Germany, for the opening of Perkins Park, the new multi-million dollar discotheque, underwritten in part by the City of Stuttgart. Principal owners in the club are Gerd Schuler and Michael Preisinger who also own the successful Dorian Gray disco at Frankfurt's International Airport. Perkins Park can accommodate in excess of 800 people and is open Wednesdays through Sundays until 4 a.m. Its five sections include a video lounge, a restaurant, and a conventional disco which offers a broad variety of dance music sounds.

## 'Trendy' Is Style Of New Club In Buffalo

By HANFORD SEARL

BUFFALO—Featuring an ambience and layout similar to New York City's Ice Palace, the Niagara Frontier's newest gay disco, Me And My Arrow, is already attracting long lines and turn-away crowds.

The intimate, 2,500-square-foot club, part of the downtown renaissance project and Theatre District, features personalized service in fashionable style and surroundings.

"We're going to be trendy as hell here. Whatever's hot at the moment, we'll anticipate," says owner Joseph. "We wanted to make this the nicest gay disco in Buffalo, sort of New York City style."

Low, open-beamed ceiling panels, red carpeting and two portable bar areas divide the major portion of Arrow, named after Harry Nilsson's hit single, complete with the deliberate sexual innuendo.

According to Joseph, \$30,000 was invested in the club's specially-designed sound and light systems for the 800-square-foot dance area. A 30-foot main bar and several tables also grace the disco's interior.

Designed by LiteLab, Buffalo, the

custom-built lighting includes ceiling-based egg strobes, tube lighting forming two arrow designs running in opposite directions and eight colored oscillators.

Floor-based rain lights run along the wall borders while an L4000 Color Controller coordinates the entire package. Glass mirrors for a wall and ceiling corners are in the works.

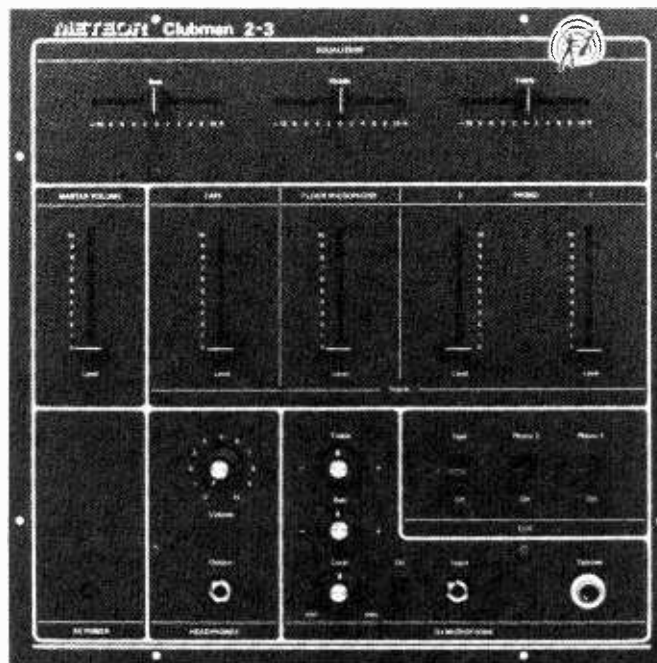
Head DJ Charlie Anzalone, Arrow's musical director, reports the GL1 9000 system includes Nikko amps, two model 1200 Technic turntables and five stereo speakers capable of 1200 watts of power.

"The majority of the music will be progressive disco, some classics, import releases and a small percentage of New Wave," says Anzalone. "We hope to have an oldies night, and possibly live jazz later on."

Anzalone, along with fellow DJ John Fiore, reports that top requests, since Arrow opened its doors Jan. 6, are Prince's "Head," Sharon Redd's "Can You Handle It" and Lax's "All My Love."

Disco classics by Donna Summer. (Continued on page 41)

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JANUARY 31, 1981 BILLBOARD

# Billboard's Disco Action™

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## Disco Business

### Disco Mix

By BARRY LEDERER

NEW YORK—Prism Records is gearing its New Year effort to the Pure Energy LP which will contain six cuts, two are ballads, one is pop, and another a mid-tempo reggae number titled, "You Got The Power."

There will be a remix of the group's first hit, "Party On." The album will be produced by Wade Marcus. Geraldine Hunt who has enjoyed success this year with "Can't Fake The Feeling" and "No Way," is in the studio working on a new album. Dee Joseph, executive vice president of Prism, has signed a group called Lime. Its first recording titled "Your Love," produced by Joe LaGreca (of Katmandu fame), will be available shortly. This 12-inch 33 1/2 r.p.m. is a Canadian import. A persistent drum introduction builds with handclapping and keyboard instrumentation that lead into vocals which convey a sense of urgency and momentum. These vocalizations alternate from male and female leads and have a styling of a 1950s rock & roll style, although the disk is pure disco energy. As the record progresses, the tempo increases with a mid-stream whistle and bongo break. Deejays will not be disappointed.

★ ★ ★  
"O" Records is a New York label with an interesting 12-inch disk worth noting. Titled "Change Of Life" by I-Spies, this disk is best described as fusion music.

On it a disco beat is well-incorporated with funk and rock. The mid-tempo pulse features simple guitar chords and percussion arrangements and the harmonies are crisp. Produced by Klaus Voegel and written by Bobby Orlando and the group, this first "O" Records release should find acceptance in both disco and rock-oriented clubs.

★ ★ ★  
Distinctive arrangements, steady percussion and electronic interphasing combine to create a perky 12-inch 33 1/2 r.p.m. disk on Brass Records. Side A is titled "Electricity" by the label's new group, Trixie. An instrumental introduction blends nicely with female vocals that are sweet yet rousing. Brass and full string sections add a finishing touch to a polished production. An infectious melody line adds a certain commercial and pop appeal to this disk. The B side "Dance It All Away" might find preference with disco deejay purists as the record churns out a driving rhythm track with slick orchestration and a generally more intense approach to the music. There are hooks throughout to catch the dancer's interest. The tempo is strong and ambitious with a sound that is refreshing. What could have been useful on both of these sides would have been the inclusion of a break.

★ ★ ★  
Out for some time and receiving positive response is "Betcha Can't Love Just One (Can't Keep Running Away)" released on Vap Records. This 12-inch 33 1/2 r.p.m. is by the Final Edition and utilizes the talent of N.Y. deejay Tee Scott for a special edit and remix. The soulful, strutting tempo is constant and the group's vocals give way to a midway instrumental section. Alternating between an r&b and funk feeling, the 6:31 selection should see some action in the clubs. The flipside is an instrumental version of the tune.

## Angry Patron Rams Car Into N.Y. Club

NEW YORK—A North Long Beach, N.Y., rock disco patron, angered over a club's alleged loss of his jacket, turned his car into a battering ram and inflicted more than \$3,000 worth of damage on Speaks discotheque, according to police officials.

Police said James Rochford, 21, argued with the club's employees Sunday (18) over his missing jacket. He was evicted but returned later in his car and aimed the automobile at the double hung glass doors of the establishment.

An angry Rochford is alleged by police to have run his car no fewer than three times into the club's doors and awning. The structure was smashed, but no one was injured. Rochford eventually was grabbed by the club's employees and held until the police arrived. He is charged with reckless endangerment and criminal mischief.

### ATLANTA

- This Week
- 1 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
  - 2 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 3 TO THE BOYS IN THE BAND—La Flavour—Sweet City (12-inch)
  - 4 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
  - 5 TAKE OFF—Harlow—G.R.A.F. (LP/12-inch)
  - 6 IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Willis—Ariola (LP/12-inch)
  - 7 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP)
  - 8 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch)
  - 9 IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
  - 10 SET ME FREE—The Three Degrees—Ariola (LP)
  - 11 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP)
  - 12 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 13 LET'S HANG ON—Salazar—First American (12-inch)
  - 14 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
  - 15 DO ME A FAVOR—Amy Bolton—Importe/12 (LP)

### BALT./WASHINGTON

- This Week
- 1 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 2 ALL MY LOVE—L.A.X.—Prelude (12-inch)
  - 3 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 4 CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP)
  - 5 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 6 BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gambie—PIR (LP)
  - 7 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
  - 8 DON'T STOP THE MUSIC—Yarborough & Peoples—Mercury (LP)
  - 9 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)
  - 10 DIRTY MIND/HEAD/PARTY UP—Prince—Warner (LP/12-inch)
  - 11 PASSION—Rod Stewart—Warner (LP/12-inch)
  - 12 LET'S DO IT—Conversion—SAM (12-inch)
  - 13 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
  - 14 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 15 THERE'S NEVER BEEN—Bobby Youngblood—West End (12-inch)

### BOSTON

- This Week
- 1 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 2 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 3 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
  - 4 BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP/12-inch)
  - 5 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 6 CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
  - 7 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 8 CAN YOU FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
  - 9 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch)
  - 10 BURN RUBBER—The Gap Band—Mercury (LP)
  - 11 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
  - 12 HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch)
  - 13 FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP/12-inch)
  - 14 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)
  - 15 CAN YOU HANDLE IT—Sharon Redd—Prelude (LP)

### CHICAGO

- This Week
- 1 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 2 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 3 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
  - 4 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
  - 5 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
  - 6 UPTOWN/HEAD/DIRTY MIND/PARTY UP—Prince—Warner (LP/12-inch)
  - 7 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 8 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
  - 9 BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP/12-inch)
  - 10 LET'S DO IT—Conversion—SAM (12-inch)
  - 11 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)
  - 12 RAPTURE—Blondie—Chrysalis (LP)
  - 13 CAN YOU HANDLE IT—Sharon Redd—Prelude (LP)
  - 14 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP)
  - 15 DON'T SAY GOODNIGHT—First Love—Dakar (12-inch)

### DALLAS/HOUSTON

- This Week
- 1 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
  - 2 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 3 UP ON THE ROOF/IF YOU COULD READ MY MIND—Viola Willis—Ariola (LP/12-inch)
  - 4 HEAD/DIRTY MIND/UPTOWN—Prince—Warner (LP/12-inch)
  - 5 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch)
  - 6 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 7 HEARTBREAK HOTEL/WALK RIGHT NOW/LOVELY ONE—The Jacksons—Epic (LP/12-inch)
  - 8 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 9 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
  - 10 IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
  - 11 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
  - 12 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
  - 13 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
  - 14 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
  - 15 YOUR PLACE OR MINE—Quinella—Becket (12-inch)

### DETROIT

- This Week
- 1 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
  - 2 WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch)
  - 3 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 4 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 5 HEAD/PARTY UP/DIRTY MIND/UPTOWN—Prince—Warner (LP/12-inch)
  - 6 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 7 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch)
  - 8 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
  - 9 ALL MY LOVE—L.A.X.—Prelude (12-inch)
  - 10 TO THE BOYS IN THE BAND—La Flavour—Sweet City (12-inch)
  - 11 VOICES INSIDE MY HEAD—The Police—A&M (LP)
  - 12 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
  - 13 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 14 PASSION—Rod Stewart—Warner (LP/12-inch)
  - 15 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)

### LOS ANGELES

- This Week
- 1 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 2 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
  - 3 SET ME FREE—The Three Degrees—Disconet (R) Vol. 3/Prog. 11 (12-inch)/Ariola (LP)
  - 4 SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP)
  - 5 TANTRA—The Double album—all cuts—Tantra—Importe/12 (LP)
  - 6 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 7 HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
  - 8 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
  - 9 CAN YOU FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP/12-inch)
  - 10 IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Willis—Ariola (LP/12-inch)
  - 11 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 12 YOUR PLACE OR MINE—Quinella—Becket (12-inch)
  - 13 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch)
  - 14 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
  - 15 RAPTURE—Blondie—Chrysalis (LP)

### MIAMI

- This Week
- 1 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 2 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
  - 3 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
  - 4 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 5 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch
  - 6 DANCE—Silver Platinum—SRI (12-inch)
  - 7 FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP/12-inch)
  - 8 ALL MY LOVE—L.A.X.—Prelude (12-inch)
  - 9 RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP)
  - 10 WHEN YOU'RE DANCING—Pure Energy—Prism (12-inch)
  - 11 FANTASTIC VOYAGE—Lakeside—Solar (12-inch)
  - 12 CAREER GIRL—Carrie Lucas—Solar (LP/21-inch)
  - 13 WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP/12-inch)
  - 14 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 15 PASSION—Rod Stewart—Warner (LP/12-inch)

### NEW ORLEANS

- This Week
- 1 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 2 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
  - 3 TOO TIGHT—Con Funk Shun—Mercury (LP)
  - 4 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 5 FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP/12-inch)
  - 6 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 7 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
  - 8 YOUR PLACE OR MINE—Quinella—Becket (12-inch)
  - 9 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)
  - 10 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 11 HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
  - 12 DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP)
  - 13 LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch)
  - 14 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch)
  - 15 CAN YOU HANDLE IT—Sharon Redd—Prelude (LP)

### NEW YORK

- This Week
- 1 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 2 ALL MY LOVE—L.A.X.—Prelude (12-inch)
  - 3 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch)
  - 4 CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
  - 5 RAPTURE—Blondie—Chrysalis (LP)
  - 6 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
  - 7 LET'S DO IT—Conversion—SAM (12-inch)
  - 8 FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch)
  - 9 GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch)
  - 10 CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP)
  - 11 WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP/12-inch)
  - 12 FANCY DANCER—Lenny White—Elektra (LP)
  - 13 PASSION—Rod Stewart—Warner (LP/12-inch)
  - 14 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 15 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)

### PHILADELPHIA

- This Week
- 1 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch)
  - 2 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 3 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 4 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)
  - 5 LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT—The Jacksons—Epic (LP/12-inch)
  - 6 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
  - 7 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 8 BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP/12-inch)
  - 9 8TH WONDER—Sugarhill Gang—Sugarhill (12-inch)
  - 10 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
  - 11 BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp—Gambie—PIR (LP)
  - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
  - 13 PASSION—Rod Stewart—Warner (LP/12-inch)
  - 14 FANCY DANCER—Lenny White—Elektra (LP)
  - 15 YOUR PLACE OR MINE—Quinella—Becket (12-inch)

### PHOENIX

- This Week
- 1 HEAD/PARTY UP/DIRTY MIND/UPTOWN—Prince—Warner (LP/12-inch)
  - 2 SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP)
  - 3 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (12-inch)
  - 4 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 5 RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP)
  - 6 YOUR PLACE OR MINE—Quinella—Becket (12-inch)
  - 7 LOOKING FOR CLUES—Robert Palmer—Warner (12-inch)
  - 8 BI-COASTAL—Peter Allen—A&M (12-inch)
  - 9 DO ME A FAVOR—Amy Bolton—Importe/12 (LP)
  - 10 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (12-inch)
  - 11 LOOK UP—Patrice Rushen—Elektra (12-inch)
  - 12 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (12-inch)
  - 13 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
  - 14 TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch)
  - 15 TAKE OFF—Harlow—G.R.A.F. (12-inch)

### PITTSBURGH

- This Week
- 1 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 2 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (12-inch)
  - 3 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 4 DO ME A FAVOR—Amy Bolton—Importe/12 (LP)
  - 5 FANTASTIC VOYAGE—Lakeside—Solar (LP)
  - 6 CAREER GIRL/IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
  - 7 RAPTURE—Blondie—Chrysalis (LP)
  - 8 BOOY BAIT—Symba—Venture (LP)
  - 9 TOO TIGHT—Con Funk Shun—Mercury (LP)
  - 10 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 11 TAKE OFF—Harlow—G.R.A.F. (12-inch)
  - 12 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 13 PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch)
  - 14 FASHION—David Bowie—RCA (LP/12-inch)
  - 15 IT'S A LOVE THING—The Whispers—Solar (LP/12-inch)

### SAN FRANCISCO

- This Week
- 1 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
  - 2 DIRTY MIND/HEAD/UPTOWN—Prince—Warner (LP/12-inch)
  - 3 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
  - 4 YOU'RE TOO LATE—Fantasy—Pavillion (LP)
  - 5 GIVE ME A BREAK/REMEMBER ME—Vivien Vee—Launch (12-inch)
  - 6 WALK RIGHT NOW/HEARTBREAK HOTEL/CAN YOU FEEL IT—The Jacksons—Epic (LP)
  - 7 RAPTURE—Blondie—Chrysalis (LP)
  - 8 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch)
  - 9 TOO TIGHT—Con Funk Shun—Mercury (LP/12-inch)
  - 10 BURN RUBBER—The Gap Band—Mercury (LP/12-inch)
  - 11 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
  - 12 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
  - 13 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 14 CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
  - 15 FASHION—David Bowie—RCA (LP)

### SEATTLE/PORTLAND

- This Week
- 1 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
  - 2 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
  - 3 GIVE ME A BREAK/REMEMBER ME—Vivien Vee—Launch (12-inch)
  - 4 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra
  - 5 CELEBRATION—Kool & The Gang—DeLite (LP)
  - 6 YOU DON'T KNOW LIKE I KNOW—Genty—Venture (12-inch)
  - 7 ALL MY LOVE—L.A.X.—Prelude (12-inch)
  - 8 TANTRA—The Double Album—all cuts—Tantra—Importe/12 (LP)
  - 9 CAREER GIRL/IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
  - 10 TO THE BOYS IN THE BAND—La Flavour—Sweet City (12-inch)
  - 11 YOUR LOVE—Lime—Prism (12-inch)
  - 12 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
  - 13 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
  - 14 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
  - 15 ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import

### MONTREAL

- This Week
- 1 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—CBS (LP)
  - 2 YOUR LOVE—Lime—Matra (12-inch)
  - 3 IT'S A WAR—Kano—Uniwave (12-inch)
  - 4 MONDO MAN—Ronie Griffith—Quality (12-inch)
  - 5 JUST BE YOURSELF—Nightlife Unlimited—Uniwave (LP)
  - 6 ALL MY LOVE—L.A.X.—Quality (12-inch)
  - 7 AI NO CORRIDA—Chas Jankel—A&M (12-inch)
  - 8 VOICES INSIDE MY HEAD—The Police—A&M (LP)
  - 9 I NEED YOU—Claudia Hart—Uniwave (12-inch)
  - 10 LOVE RESCUE—Project—Uniwave (12-inch)
  - 11 IS IT IM—Jimmy Bo Horne—CBS (12-inch)
  - 12 EVERYBODY GET DOWN—Mouzon's Electric Band—Quality (12-inch)
  - 13 AIN'T GOT TIME—Holt—Alta (12-inch)
  - 14 UP ON SOUL TRAIN—The Whispers—RCA (12-inch)
  - 15 CELEBRATION—Kool & The Gang—Polygram (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Pavillion Policy: Find, Cultivate Unknown Artists

Continued from page 39

As unlikely as it may seem, Luongo's academic background is in civil engineering. He graduated from Northeastern University with a degree in the field, built his first apartment building, and decided at that point that he had to look around for other challenges.

During the course of his career, he has spun at several Boston clubs, worked closely with Ron Robin and Vince Peruzzi on the development of WBOS-FM as one of the top disco radio stations in the country and started his own magazine Nightfall as "a tool to help influence the record buying habits of people in the New England area."

He also earned top credits for himself as a promotion person with MK Dance Promotion Co. and as a remix technician whose efforts have earned him several gold and platinum records.

Clubs Supported In French C'right Fray

PARIS—French disco owners, seemingly in a constant dispute over copyright royalty demands by the Societe des Auteurs, Compositeurs & Editeurs de Musique (SACEM), have found a new ally in the syndicate which looks after the interests of hotel chains here.

The disco association has long claimed that SACEM is monopolistic and its imposition of payments is used in an arbitrary manner. The same line is being taken by the hotel association, also faced with royalty demands either in hotel discos or for use of music elsewhere in the hotels.

The hotel syndicate includes 18 major chains, including the Meridien, an affiliate of Air France and therefore government-owned.

Bernard Westercamp, president of the hotel syndicate, has written to European Economic Community authorities charging that SACEM is a monopoly and asking for clarification of its status under common market regulations.

'Trendy' Will Be Word At Buffalo's 'Arrow'

Continued from page 39

France Joli and Grace Jones are also well received, says Anzalone, who was recently elected vice president of the Buffalo, N.Y., Disco DJ Assn.

Formerly the Hibachi Room, which operated as the city's most popular gay bar for five years until competition closed its doors, Arrow is located at 274 Delaware Ave.

Empty for three years, the club, which is a four-foot step-down from the street, was purchased by Joseph, who was associated with the management of the exclusive Park Lane restaurant.

"This is the old Hotel Touraine, which now houses 80 apartment complexes," reveals Joseph. "So far we've had only one complaint, with many of the other tenants, some senior citizens, coming down to party with us."

Operating 4 p.m. through 4 a.m. every day, Arrow also contains extensive knotty pine work, black ceilings and six large portals looking into the dance floor from two sides.

A staff of eight, headed by assistant manager John McNeill, provides service. Joseph foresees Wednesdays, Fridays and Saturdays as busiest nights while kitchen facilities for lunch will be added in six weeks.

Me and My Arrow joins competing gay discos Mean Alices and McArthur Park in the Buffalo market which supports a total of 15 major clubs. Nearby Niagara Falls has three major discos.

N.Y. Club Raises \$2,000 For Italians

CHERRY HILL, N.Y.—The New York, New York discotheque here has helped raise more than \$2,000 for Italian earthquake victims, according to Giuseppe Gambino, owner of the club.

Gambino donated the use of the room to the New Jersey chapter of the Order of the Sons Of Italy for the drive, and also contributed \$1,000 to the fund. Another \$150 came from club employees who donated part of their wages, and the rest was raised from the audience attending the event.

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

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	8	1	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	51	56	2	GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001
2	12	2	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	52	60	9	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
3	3	14	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	53	63	4	TO CUT A LONG STOR SHORT—Spandau Ballet—Chrysalis (7-inch) Import
4	6	12	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	54	38	9	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
5	5	17	DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	55	37	17	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242
6	4	18	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	56	43	13	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875
7	8	9	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (12-inch) PRLD 605	57	44	17	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095
8	7	17	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	58	58	11	CHANGE/REQUIEM—Killing—Malicious Damage/EG (12-inch) Import
9	9	15	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	59	59	14	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import
10	13	7	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	60	70	2	DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009
11	10	13	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	61	51	18	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—Capitol (LP) ST 12131
12	12	9	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	62	69	6	YOU DON'T KNOW LIKE I KNOW—Gentry—Venture (12-inch) VD 5015
13	19	21	TANTRA—THE DOUBLE ALBUM—all cuts—Tantra—Importe/12 (LP) MP-310	63	40	27	NO WAY/COULD WE/CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP) PLS 1006
14	14	8	PASSION—Rod Stewart—Warner (LP) HS 3485	64	74	2	WHEN THE SHIT HITS THE FAN—Master Boogies Song and Dance—West End (12-inch) 22131
15	20	10	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	65	75	2	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023
16	17	12	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	66	64	17	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36
17	21	6	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/Disconet Vol. 3/Prog. 11 (12-inch)	67	66	14	IS IT IM—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218
18	22	34	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144	68	78	2	DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP) F 9602
19	29	4	IT'S A LOVE THING—The Whispers—Solar (LP) BZL1-3578	69	61	23	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471
20	30	4	FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	70	80	2	LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913
21	24	9	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	71	76	2	WHO SAID/CAN'T YOU SEE WHAT YOU DO TO ME—Isley Brothers—T-Neck (7-inch) 6-2293
22	23	8	LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	72	77	2	I'VE BEEN MISSING YOUR LOVING—Cecil Parker—TEC (12-inch) 74
23	33	11	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224	73	67	8	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
24	25	9	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339	74	NEW ENTRY		VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
25	26	7	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002	75	62	6	BODY BAIT—Symba—Venture (LP) VL 5015
26	28	11	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	76	72	19	HOT LEATHER—Passengers—Uniwave (LP) Import
27	47	2	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	77	85	2	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6
28	35	3	LET'S DO IT—Conversion—SAM (12-inch) S-12336	78	NEW ENTRY		YOUR LOVE—Lime—Prism (12-inch) PDS 409
29	39	7	BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP/12-inch) 19291	79	NEW ENTRY		ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
30	18	15	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	80	NEW ENTRY		THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/THE CALL UP—The Clash—Epic (LP) E3x 37037
31	11	23	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	81	73	6	BOOGIE BODY LAND—Bar-Kays—Mercury (LP) SRM 1 4009
32	15	18	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	82	NEW ENTRY		WON'T YOU LET ME BE THE ONE—Michael McGloirly Airwave (12-inch) AW12 94964
33	16	16	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	83	NEW ENTRY		RHYTHM RAP ROCK—Count Coolout—BOSS/TEC (12-inch) 73
34	36	7	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556	84	68	9	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)
35	41	7	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	85	79	6	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
36	52	6	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309	86	71	10	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
37	27	11	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	87	83	31	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435
38	48	2	BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	88	81	13	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychadelic Furs—Columbia (LP) NJC 36791
39	49	2	FANCY DANCER—Lenny White—Elektra (LP) 6E 304	89	89	12	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
40	50	6	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805	90	90	10	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
41	54	3	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407	91	65	22	CHEERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701
42	42	16	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	92	82	12	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128
43	31	19	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000	93	84	6	DON'T SAY GOODNIGHT—First Love—Dakar (12-inch) DK 100
44	34	16	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	94	86	9	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (12-inch) SP 102
45	45	7	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082	95	87	14	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131
46	46	18	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	96	88	12	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130
47	32	16	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	97	92	7	RAPP PAYBACK—James Brown—TK (12-inch) TKD 452
48	57	3	DANCE—Silver Platinum—SRI (12-inch) SRI 00009	98	93	20	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6
49	53	3	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39	99	96	7	SO YA WANNA BE A STAR—MTune—Epic (LP) JE 36017
50	55	4	MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304	100	99	6	SHAKE IT UP—The Dazz Band—Motown (LP) M8 946M1

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).

# Jazz

## Specialty Labels Are Thriving Plenty Of Product Is Scheduled For Release In '81

By JOHN SIPPEL

LOS ANGELES—Jazz album releases will continue at a heavy pace in 1981, a survey of specialty labels confirms. Other labels active in jazz were covered in a prior survey (Billboard, Dec. 27, 1980).

**MUSE:** Joe Fields plans a banner year for exclusively contracted new players. Lou Donaldson and David (Fathead) Newman bring their altos to the New York City-based wax works. Kenny Burrell, now solely with Muse, will also receive top attention. Etta Jones, with Houston Person and Cedar Walton, will shortly be out with her first deck in over a year. Muse expects several albums by Richie Cole and Rickie Ford, two younger altoists. Fields also expects to release more cassettes concurrently with LPs on selected acts.

**CONCORD:** Predicated on 1980 when business vaulted 34% over the prior year. Carl Jefferson, now having divested himself of his auto agency in Concord, Calif., sees a banner year. He sees more albums on all three of his series: Concord Jazz, Picante and Concerto. He is also considering his first digital release in 1981.

Al Cohn is the first new exclusive chattel to Concord for 1981. Others can be expected, Jefferson states.

Jefferson has buttressed his marketing staff with Al Julian holding on as Eastern regional boss, assisted by Bob Golden, specifically into artist relations; Peter Levinson, publicity; and John Rogers.

Concord, a frontrunner in packaging its own players into working packages globally, will do even more

in that direction, with Jefferson again going along as emcee/producer.

**CHOICE:** Jerry McDonald has first albums coming by Bruce Forman, guitarist known for his work with Richie Cole; Lenny Popkin, tenor; and Adam Makowicz, Polish pianist recorded at a nine-foot grand in the Baldwin studios, New York. McDonald, who split with Inner City last August, has found he can go it alone and is working now with Larry Sockell, national label rep based in Long Island.

**DELMARK:** Chicago's Bob Koester is now in the throes of reorganization aimed to put the veteran jazz/blues label back into the mainstream of business. He will have available the entire Delmark/Pearl catalog of 75 albums soon. His first 1981 release will include albums by Earl Hines and Wynton Kelly. He also anticipates a new Donald Byrd on Delmark soon after. He will record Chris Woods with Charles Fox in St. Louis before too long.

Koester spent 1980 rebuilding and enlarging his near-the-Loop retail store.

**OMNISOUND:** Revenue has convinced the Fred Waring organization to split Omnisonid off as an autonomous business entity in 1981. Begun as a showcase for its published copyrights, Yoshio Inomata says the jazz-oriented label will release more product this year. John Coates' six piano albums have been the catalog thus far. Guitarist Harry Leahey has been pacted and there will be other releases, along with more Coates, Inomata says.

**BLUE NOTE:** Dave Budge of EMI-America says the reissues label will release about the same amount of product as 1980, two per month.

**SAVOY JAZZ:** Fred Mendelsohn says the Herman Lubinsky-originated jazz catalog will release less reissues this year than last.

### Sacramento Dixie Coming May 22-25

SACRAMENTO—The eighth annual Sacramento Dixieland Jubilee is slated for the Memorial Day Weekend, May 22-25. Officials expect some 100,000 to attend. More than 500 players, representing 75 bands will perform. Dixielanders will come from the U.K., Poland, Scotland and Norway as well as the U.S.

A NEW ALBUM BY  
CHICAGO'S PRINCESS OF SONG  
**GERALDINE de HAAS**



Geraldine de Haas is the standard of excellence. I have been the opening act at several of Gerni's shows, and these have been my most memorable concerts!  
(Female Jazz Sensation Carmen Amez)

There are quite a number of jazz vocalists in Chicago and New York who work the clubs. I've caught them all. I honestly feel that Gerni de Haas is a step above them all!  
(John DeNardo, Jazz Guitarist)

Discover GERALDINE de HAAS on RELLA RECORDS, RGD-1070

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# General News

## BROADWAY REVIEW

### 'Hijinks' Trivial Yet Fairly Entertaining

NEW YORK—It would be easy to dismiss "Hijinks," the new musical at the off-Broadway Chelsea Theatre Centre, as being an insubstantial bit of trivia which appeals only to soap opera lovers and nostalgia buffs.

But although this definition is not far off its target, it is not wholly accurate. "Hijinks" is indeed fluffy, trivial and lacking in substance, but in a curious way it is also an entertaining show which, in spite of its two-hour run, manages to beguile and amuse its audience.

Credit for the show's peculiar success must go to Robert Kalfin of the Chelsea Theatre Centre, who, along with Steve Brown and John McKinney, has woven the wispy threads of Clyde Fitch's "Captain Jinks Of The Horse Marines," into a light-hearted romp down memory lane. The fabric of the story is chock full of songs that date back more than 100 years interspersed with outrageously camp humor told in dance sequences by Larry Hayden.

Kalfin, Brown & McKinney have resurrected the music of a number of vintage composers and lyricists including J.L. Molloy and G. Clifton Bingham, Henry Clay Work, Stephen Foster and George Cooper, Charles Pratt and William Lingard, Francis Scott Key, John Howard Payne, M.V. Wallace, Alfred Lee, George Leybourne, Frank Campbell, Septimus Winner, Barney Fagan, Eben Rexford and others.

Jeannine Taylor, in the lead female role, is effective and has an excellent singing voice. The same can be said of Joseph Kolinski as Captain Jinks. However, the real sparkle of the show comes through the cavortings of Randall Esterbrook and Scott Ellis as Captain Jinks' conniving comrades, and Evalyn Baron, Elizabeth Devine and Elaine Petricoff as a trio of bumbling ballet dancers.

Although Hijinks is not without its weaknesses, it is reasonably entertaining.  
**RADCLIFFE JOE**

JANUARY 31, 1981 BILLBOARD

Survey For Week Ending 1/31/81			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	11	WINELIGHT Grover Washington Jr., Elektra 6E-305
☆	2	13	CARNAVAL Spyro Gyra, MCA MCA-5149
★	3	7	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793
☆	6	6	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079
5	4	15	INHERIT THE WIND Wilton Felder, MCA MCA-5144
6	7	26	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453
7	8	16	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020
8	5	12	MR. HANDS Herbie Hancock, Columbia JC 36518
9	9	14	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)
10	12	32	THIS TIME Al Jarreau, Warner Bros. BSK 3434
11	11	16	FAMILY Hubert Laws, Columbia JC 36396
12	10	29	LOVE APPROACH Tom Browne, Arista/GRP 5008
13	13	11	ODORI Hiroshima, Arista AL 9541
14	14	6	REAL EYES Gil Scott-Heron, Arista AL 9540
15	16	30	RHAPSODY AND BLUES Crusaders, MCA MCA-5124
16	15	15	TOUCH OF SILK Eric Gale, Columbia JC 36570
17	17	17	SEAWIND Seawind, A&M SP-3113
18	18	12	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
19	20	30	H Bob James, Tappan Zee/Columbia JC 36422
★	24	7	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
21	19	12	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
22	21	13	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
23	23	9	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
24	25	45	CATCHING THE SUN Spyro Gyra, MCA MCA-5108
25	26	21	BADDEST Grover Washington Jr., Motown M9-940A2

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

Survey For Week Ending 1/31/81			
Billboard® Special Survey Hot Latin LPs™			
MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUPITA D'ALESTO Inocente pobre amiga Orfeon 16044	1	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
2	MIAMI SOUL MACHINE CBS 10311	2	JOSE LUIS RODRIGUEZ Atrévete TH 2095
3	ESTRELLAS DE ORO Vol #3 Telediscos 1013	3	CAMILO SESTO Amaneciendo Pronto 1086
4	VIKKI CARR En español CBS 20643	4	EMMANUEL Intimamente Arcano 3535
5	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	5	LUPITA D'ALESTO Inocente pobre amiga Orfeon 16044
6	ROBERTO CARLOS Grandes exitos CBS 12303	6	CARLOS Y JOSE El chubasco TH 2099
7	JOSE LUIS RODRIGUEZ TH 002	7	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
8	ROCIO JURADO Sra. Arcano 3485	8	ROCIO DUARCAL Con mariachi Pronto 1078
9	DYANGO La radio Odeon 74112	9	JUAN GABRIEL Con mariachi Pronto 1080
10	JOSE LUIS RODRIGUEZ Atrévete TH 2095	10	JULIO IGLESIAS Hey CBS 50302
11	CAMILO SESTO Amaneciendo Pronto 1086	11	ROBERTO CARLOS Grandes exitos CBS 12303
12	JULIO IGLESIAS Mi vida en canciones CBS 50301	12	JULIO IGLESIAS Mi vida en canciones CBS 50301
13	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	13	ESTRELLAS DE ORO Vol #3 Telediscos 1013
14	OSCAR DE FONTANA Oliva cantu 1010	14	LOS HUMILDES Mas de lo que merecias Fania 595
15	CLOUD Hay carino Common cause 13004	15	JUAN GABRIEL Recuerdos Pronto 1076
16	JULIO IGLESIAS Mi vida en canciones CBS 50301	16	ESTELA NUNEZ Demasiado amor Pronto 1079
17	LUIS GARCIA Kee 5007	17	LOS BUCKY'S Profono 3024
18	EMMANUEL Intimamente Arcano 3535	18	LOS JONIC'S Solo baladas Atlas 5074
19	OLGA MARIA Amame Musart 10819	19	CHELO Puros boleros Musart 1790
20	JUAN GABRIEL Con mariachi Pronto 1080	20	NAPOLEON Lena verde Raff 9079
21	LOS JOAO Musart 1793	21	YURI Esperanzas Profono 3036
22	LOLITA Seguir sonando CBS 60312	22	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021
23	ESTELA NUNEZ Demasiado amor Pronto 1079	23	RIGO TOVAR Con mariachi Profono 3034
24	JOANA ROSALY Sencilamente CBS 10307	24	LOS HERMANOS FLORES Hay mi pueblo A1. 6701
25	RAFAELA CARRA Latino CBS 55304	25	LOLITA Seguir sonando CBS 60312





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Anti-Defamation League Appeal  
and Music and Performing Arts B'nai B'rith Lodge**

**Announces**

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For

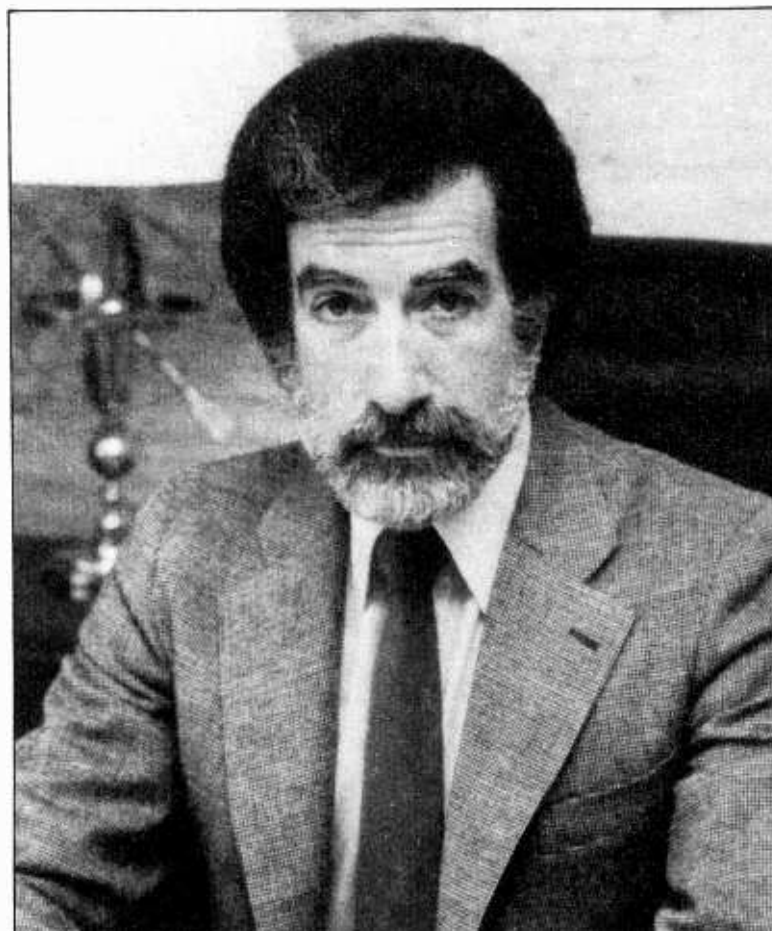
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Joseph B. Smith	1973
Bob Austin	1974
Jay B. Lasker	1975
Albert Berman	1976
Joel M. Friedman	1977
M. Richard Asher	1978
Edward M. Cramer	1979
David Lieberman	1980

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One Sponsored Table of Ten \$3000, One Regular Table of Ten \$2000, One Person \$200



**NEW HOME**—U.S. JVC Corp. officials and the mayor of Elmwood Park, N.J., cut a huge ribbon celebrating the firm's move into new headquarters. Shown, second from left, are Richard Mola, city mayor; Richard F. O'Brien, executive vice president of U.S. JVC; F. Uchida, director of export administration, Victor Co. of Japan; and N. Sakoda, director and president of U.S. JVC Corp. The new facility occupies 176,000 square feet and serves 170 employees.

## 'Push Delete Radio Option' Plea 'Quit Pussyfooting Around,' a Dayton Retailer Urges

By TIM WALTER

LAS VEGAS—An Ohio retailer interrupted the CES Car Audio Conference to rally industry leaders to publicize the delete radio option available to new car buyers.

"Quit pussyfooting around," he told the panel. He then identified himself as Sherman Brown of Dayton, Ohio and claimed to do \$1 million annually at retail. "The best thing you could do for the car sound aftermarket is jointly engage in advertising one word . . . delete!" he emphasized.

The seminar, held Jan. 8, opened with a keynote address by Phil Christopher of the Audiovox Corporation. Christopher noted the explosive growth of the industry over the last 10 years, now reaching to \$1 billion annually at the wholesale level.

"A significant part of our success," he explained, "is the wide variety of products and the variety of choices. The market has become sophisticated to the point that today a consumer will spend \$500 or more for a car stereo system. We have the capability to supply products that will deliver sound comparable to home stereo systems. The product lines are more sophisticated."

Praising the custom installer, Christopher said the car sound specialist was the leading retailer of products, with 22.5% of total retail activity, and offered consumers the greatest product selection.

Christopher touched on changing demographics, noting that the custom after-market buyer was breaking away from the traditional 18-35-year-old male. "Women have gained 10% in the marketplace," he said, "and buyers are across the board from 18 to 60."

Christopher did not encourage retailers to believe that competition from auto manufacturers would go away. "We have three problems that are as intense as ever. Manufacturers, both domestically and abroad, continue to believe the radio is a standard OEM feature and their private market. They continually change dash configurations to discourage after-market sales and they continue to apply pressure on their own dealers to buy inventory fully loaded."

Specific problems were discussed by the manufacturer. Christopher said the delete option was "not working" with GM's one million X-body cars sold last year and warned of the J-body coming in April 1981.

"It has a new rectangular radio unlike any radio the industry has today," he said.

Another problem interfering with after-market business is a fuel-saving computer that causes ignition noise on custom in-dash radios but not on the OEM-supplied radio.

"And the electronic dash coming in 1983 threatens the entire industry," Christopher warned in his concluding remarks.

A panel of manufacturers was then questioned by a panel of trade press reporters about future aspects of the industry. The moderator was columnist Ivan Berger.

The manufacturers were in agreement that the impact of inflation, higher gasoline prices, smaller cars and reduced driving would be minimal on the sales of custom auto sound to consumers.

Ed Anchel of Sparkomatic Corporation said the key factor for fighting adverse market conditions was to offer a product that represented real value. "We have to see that the value is represented to the consumer, that he understands it is there," he said. The product must be backed by integrated merchandising and advertising, he explained.

Jerry Henricks of Jensen Sound Laboratories reinforced Christopher's earlier remarks, advising retailers to watch the changing demographics of their customers, citing changing incomes and the type of homes consumers were buying.

Mitsubishi's Mike Hyde insisted that consumers will remain mobile "regardless of the cost. Moreover, he's going to be looking to the dealer, relying on the dealer to guide him. He wants to buy smart."

Tom Westover, Kengood Electronics, Inc., said that inflation was really a "tremendous" opportunity for the industry. "The fact that car sales are down and buyers can't afford to trade are not bad factors for the after-market," he said. "There are 100 million registered vehicles out there. When the consumer can't trade to a new car, it makes more sense to really spend serious money increasing the enjoyment of the car he has. The reduction of turn is our potential for upgrading him. The consumer is coming in saying 'Please sell me.' He is pleading with the dealer to help him justify keeping the car he has. Maybe the market is not as easy, but if we're smart, we

can turn minus points into opportunities."

Audience members observed that customers were buying smaller cars in order to have money left over for custom sound and that customers frequently gave up air conditioning to afford radio upgrades.

In discussions about the competition between audio retailers and car dealers for the consumer dollar, Westover pointed out that it should not be worrisome to the dealer. "The new car business is in the worst position it has ever been in. If you spend your energy fighting the car dealer, you'll ignore 90% of your potential market."

Hyde said that the big competitive edge was the service the audio installer had to offer, along with the information he could supply the consumer.

Co-operation with the car dealer may be the way to compete was the suggestion of columnist Martin, Clifford and Henricks.

"We have an additional advantage," pointed out Anchel. "Not only do we offer better values, more features for less money in an equal or better product, the OEM market is far behind us in technology because of the lead time required to get their product to market. We can offer the consumer the very latest things. They can't."

Moderator Berger pointed out that auto manufacturers don't do a good job of publicizing their own product, explaining that he was unable to obtain specifications for reviewing OEM radios.

After retailer Brown chastised panel members for not engaging in joint advertising of the delete option for auto buyers, panel members moved into a discussion of the transfer of home stereo technology to the auto sound after-market.

Clifford and Hyde pointed out that the problem of high fidelity in an automobile required different approaches. Westover added that what consumers really want are minimum noise and a maximum number of stations.

Discussions of the changing demographic pattern revealed that half of the manufacturing panelists advertise in exclusive women's magazines and three of the four used some magazines with mixed male and female markets.

Berger warned retailers not to talk

(Continued on page 46)

### ACHIEVING INTEGRATION

## Graphic Design Concept Offered At Workshop

LAS VEGAS—A graphic design approach to intergrating advertising, store layout, point-of-purchase aids and salesmen's tools was the strong emphasis of the Jan. 9 CES Retail Advertising and Promotion Workshop. J.S.&A. founder Joe Sugarman offered additional points on writing advertising copy.

Independent consultant Richard Schram, formerly of Pacific Stereo, showed over 1,000 retailers how he developed a self-financing merchandising program that increased sale closings by 35%.

"You have to develop an environment that makes even shy customers comfortable," said Schram, "and at the same time, discipline the sales staff in leading the customer through the sale."

Schram showed slides of a typical Pacific Stereo store before he began his program. Notable was the cluttered look, product displayed on top of stacks of shipping boxes and hand-lettered price and sales signs.

"In the process of cleaning up the store, we found we changed our own personnel's attitudes, too," he noted.

Schram developed a product display stand of flexible tubing that could be used for hardware and accessories. Interchangeable silk-screened panels, explaining product features and audio concepts, are used to provide a consistent graphic theme throughout the store. Manufacturers were called upon to assist in developing copy and furnish P-O-P materials compatible with the tubing display units.

To finance the program, Schram developed a promotional Audio File kit. The package, with graphics compatible with both advertising and in-store display designs, includes intro-

ductory audio accessories. The kit is given to customers or sold as a value package to browsers.

"We were able to get manufacturers to give us special wholesale prices on the contents because it introduced the consumer to all of the possibilities for accessories. At the same time, the existence of the kit reduced the salesman's fear of going for accessory sales as an add-on to the primary equipment purchase." The kit also included introductory coupons offering discounts on other accessories if purchased by an expiration date.

"Our additional sales of accessories, at full retail, or discounted only by the coupons from the Audio File, provided the profits necessary to pay for all of the store fixtures and graphic designs that evolved from this program," explained Schram. "And I think that what we've done could be done even more successfully by small, independent retailers. The logistics of developing it through a chain of stores was incredible."

Schram added that the changed environment in the store and the emphasis on self-selling displays resulted in a successful broadening of appeal to older customers, women and less knowledgeable consumers.

"Your sales people must be trained in the advantages of each step that you're taking. They have to know what is going on and why. If they don't perceive what you're doing as helping them do their job easier, their closing rate will actually fall off."

Joe Sugarman reviewed a series of his failures in building J.S.&A. "I've succeeded in becoming a major mail

(Continued on page 46)

## ASR Cassette Duplicator Expanding Beyond Music

NEW YORK—ASR Recording Services, a major cassette duplicator, has expanded its facilities and broadened its traditional customer base to areas outside the music industry.

The company also has a new executive vice president, Lee Koppelman, former senior vice president of Ivy Hill Communications. Koppelman will direct the company's sales and marketing efforts.

According to Sani Rothberg, who along with Allan Weintraub runs the firms, ASR has expanded its Canoga Park, Calif. plant and moved its East Coast operations from Fairfield, N.J. to larger quarters in Glen Rock, N.J.

Among the new clients ASR has picked up is Bob Fead's new Alfa label, for which ASR is the exclusive duplicator. But Rothberg and Koppelman say the business is now more than music.

"The medical and pharmaceutical industry is a huge business," says Rothberg, "which has traditionally been done by small firms who do nothing else. We just received an order for 140,000 cassettes, with a possible backup of 80,000. The cassettes are to inform doctors about the latest drugs on the market. The doctors play them in their cars on the way to work."

Another "spoken word" area for ASR is religious programming. Koppelman says the company has just opened a sales office in Dallas to

service this market, and that if the business proves strong enough, the company would open a plant in the South.

The orders for religious-oriented cassettes come in regularly, he says. "This is a very strong aspect of the business. It's a regular, healthy flow."

In music programming, ASR is one of the major duplicators for General Entertainment Corp., the Nabisco-affiliated organization. GEC plans to rack supermarkets with prerecorded product on cassettes.

In addition, ASR has expanded its packaging facilities. "Our operations are unusual for a duplicator," says Rothberg. The company blister packs much of its children's material, including cassettes for Sesame Street. Other children's labels duped at ASR include Disney and Peter Pan.

"We are up to two shifts with overtime," says Rothberg. "At top capacity we can produce 150,000 cassettes a day."

Raw tape prices, he says, continue to rise, but he also says that more labels are upgrading the tape they use for their prerecorded product.

"Record labels are worried about home taping," says Rothberg, "but considering how much money home tapers are spending on their equipment and cassettes, I don't think the labels are putting enough into their prerecorded product."

# Audiophile Recordings



**REACHING FOR THE SKY**—Chico Hamilton, Nautilus NR 13, distributed by Nautilus, \$15.95 list.

The improvisational nature of jazz makes it well-suited, most of the time, to the direct-disk process. Here the heightened sonics mesh well with the veteran percussionist's soaring, almost frantic jazz approach as sidemen C.J. McBee (bass), Marvin Horne (guitar), John Purcell (reeds), Bobby Lyle (keyboards) and Fred Katz (cello) provide beautiful support. At times, notably on opening track "Cheec's Rhythm," Hamilton's pulsating hi-hat appears to be in the room with the listener. Later solos by Katz on "I Love To Sail The Sky" and Purcell on "Lady Love" also underscore the realism this recording technique can deliver. Also give this disk high marks for stereo separation and imaging. Note: Only one set of lacquers was made on this project. An upper limit of 10,000 pressings make it a real audiophile collector's item.

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**EMPIRE BRASS QUINTET ENCORES**—Digit-tech 104, distributed by Sine Qua Non Productions, \$14.98 list.

This album doesn't really come across as a selection of encores—that is, an assortment of short crowd pleasers with particular emphasis on technical daring. Instead, there are two long suites—Gershwin's "Porgy And Bess" and Bernstein's "West Side Story"—played rather conscientiously by the group, dominating the album. The digital production has realistic spatial

character and typically sharp detailing. But there's also a peculiar "cloaked" quality that dulls listening somewhat. This effect, perhaps a robbing of sharp instrumental attacks, has been exhibited on earlier Digitech issues. The two real encores—Joplin's "Paragon Rag" and Sousa's "Washington Post March"—are the real grabbers. More tunes like these and more sonic bite would have produced a sure winner, specially given this excellent Boston-based group's abilities.

\*\*\*  
**DVORAK: SYMPHONY NO. 9, "NEW WORLD"**—St. Louis Symphony, Slatkin, Telarc Digital DG10053, distributed by Audio-Technica, \$17.98 list.

Telarc is steering along the Interstate highways of the classical repertoire, a policy that's helped assure their recent successes. Here we have the best known Dvorak symphony, a four-movement, melodic treasure trove that's also one of the favorites of all 19th century orchestral works. Strong commercial acceptance could be in the offing. Reproduction is up to the best Telarc standards for superb presence matched with spatial realism and arresting impact. Telarc's recent St. Louis sojourn—for this disk and two others—has yielded some of the label's best work to date. Demo the Scherzo (Side two, band one) where the performance reaches a zenith in intensity. St. Louis Symphony's work is truly admirable, one of the fastest-rising orchestras anywhere.

\*\*\*  
**HIS 12 GREATEST HITS**—Neil Diamond, MCA/Direct Disk Labs SD16612/dbx, distributed by dbx, \$18 list.

Granted, you have to sink \$109 into a dbx decoder add-on unit for your stereo before the benefits of the dbx process can be reaped. But this audiophile avenue can be well worth the excursion. Basically this disk does everything dbx says it can do. Surface noise is inaudible while dynamic range is dramatically better than any conventional analog disk. Musically it's a potpourri of this superstar's classic, earlier work with strong emphasis on acoustic and string elements in addition to Diamond's rich vocal style. Combined with the dbx dynamic range retention

process and a high quality pressing, the collection is a true standout. This disk appeared earlier in half-speed mastered version on the Direct Disk Labs label. A legitimate "super" record.

\*\*\*  
**RUMOURS**—Fleetwood Mac, Nautilus NR 8, distributed by Nautilus, \$14.95

Anticipation for an audiophile version of this platinum smash has only been heightened by problems Nautilus encountered along the way which led the label beyond half-speed techniques. A hybrid digital approach, which combines real time digital transfer with half-speed cutting, is in use here. One dividend is preservation of a tighter, better articulated bass—an important element in a band named for its rhythm section. High frequency information, from Lindsey Buckingham's ringing guitar harmonics to Mick Fleetwood's splashy cymbal work, is predictably well etched, as are vocal nuances, and stereo imagery is good for a work so dependent on multi-channel techniques and signal processing. Surfaces are as clean and quiet as they should be, given the higher ticket, and the original album's popularity as well as sonics suggest brisk demand.

\*\*\*  
**MINUTE BY MINUTE**—The Doobie Brothers, Nautilus NR 18, distributed by Nautilus, \$14.95 list.

Producer Templeman's long-standing use of higher tape speeds and immaculate sonic finish make this one pop blockbuster difficult to improve, and this half-speed version thus yields its gains slowly. Unlike some half-speed transfers, though, the bass lines hew to higher registers, minimizing any loss of punch, and the more naturalistic imagery affords a deeper glimpse into the band's stylish charts. Lack of musical exclamation points, however, suggest this is one audiophile disk that will likely find a market more on the strength of its quality control and premium vinyl than because of dramatic technical revelations.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago; Jim McCullaugh and Sam Sutherland, Los Angeles; and Is Horowitz, N.Y.



Billboard photos by Alan Penchansky  
**AUDIOPHILE ACTIVITY**—Nautilus Recordings topper Steve Krauss, above left, chats with distributor Louis Lantz in the label's exhibit room during the recent Las Vegas Consumer Electronics Show. Below, at an nearby CES demo room, AudioSource executives surround a lifelike image of jazz guitarist Kenny Burrell, an artist on the Foster City, Calif., label with a digital LP. Shown, left to right, are sales manager Larry Lurrie, sales administrator Bruce Hamilton and president Norm Olson.



## AUDIOPHILE CONVENTIONAL

# 'Quiex' Aimed At Two Markets

By JIM McCULLAUGH

LOS ANGELES—Two year old Vitec, Inc., an American record vinyl compound manufacturer located in nearby Santa Ana, Calif., has developed a new formula aimed at both the audiophile and conventional record mart.

The new compound—called "Quiex"—is also meant, according to Vitec president Less Silver, to compete with highly-touted foreign vinyls as the increased emphasis on better sounding disks industrywide continues to accelerate.

The new formula, acknowledges Silver, is more expensive than standard U.S. compounds that average approximately 50-55c per pound, but less than imported foreign vinyls

that cost closer to \$1 per pound plus duty.

Silver is hopeful growing demand for the product will increase productivity and thus lower cost. A proposed East Coast Vitec operation—eliminating transcontinental shipping costs—could also make Eastern pressing plant customers more attracted to the product.

Silver maintains that the superior characteristics of Quiex are primarily lower surface noises as well as more noticeable absences of "clicks" and "pops."

Experimentation with different resins and additives to the basic polyvinyl chloride were tried in developing Quiex. Over a dozen for-

mulas were modified before the compound was perfected, notes Silver.

Among those labels and pressing companies now using Quiex, according to Vitec, are Allied, Capitol, RCA, Record Technology, Wakefield, Monarch and Rainbow.

Record Technology, a Camarillo, Calif., based pressing company which numbers such audiophile label clients as Sheffield and Mobile Fidelity, has been using Quiex for the past three months, indicates Bill Bauer, president. The plant has already pressed over 20 releases using the new compound.

Fleetwood Mac's recent double live LP on Warner Bros. also utilizes Quiex compound.

## Californian Claims He Can 'Unwarp' Records

LOS ANGELES—Record Straight wants to set the record straight—literally. Just beginning operations in Palm Springs, Calif., the company, claims its vice president Vincent Camodeco, can unwarp records.

Camodeco, also the inventor of the process, is tight-lipped about how the process works. He does say, however, that a machine is involved which uses heat. The process takes up to six to 10 LPs per minute. Charge is \$3 per LP.

With only four machines operational now, Camodeco points out the company is not equipped to handle large volume. Initial emphasis will be as a service to radio stations, libraries and collectors.

"I don't think we can save every record we get," he says, "but we can save a lot of them." He notes that a first machine was operational a year ago and that the process to date is working.

Camodeco, who says he numbers 45 years in various facets of the audio industry, including studio engineering, maintains that records today are much more prone to warp than their counterparts 20 and 30 years ago which were heavier in mass.

## ENGINEER BITES THE BIG APPLE

Los Angeles recording engineer, Jack Rouben, whose credits include the #1 single "Reunited," and Grammy winner, "I Will Survive," will move to the east coast in February to accept a staff position at New York's renowned Hit Factory studios.

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## Studio Track

LOS ANGELES—Peter Coleman is producing *Spider* for Dreamland at MCA Whitney. ... Al Kooper working with David Essex at Concorde.

At Studio Sound Recorders, George Tobin and Mike Piccirillo doing final mixdowns on a debut LP of Madeleine Marks for RCA.

Mark Tanner/Secret Service completing a project at the Village Recorder with Christopher Bond producing. Tanner was formerly on Elektra/Asylum with two LPs.

Rue Caldwell finishing a Linda Dillard LP at Sound City for Rue Caldwell Productions. Bill Dresscher mixing with Caldwell and Dillard.

Gordon Mills producing a debut LP by Zee at his own Britannia Studios, Kenny Suesov engineering with Russ Bracher assisting. Other Britannia action: Chuck Mangione cutting tracks producing himself with David Greene engineering, Bracher and Marv Clamme assisting; Johnny Paycheck and Merle Haggard working on a debut LP for CBS, Bracher and Steve Poullet engineering; Joe Sample cutting strings and

horns for a new solo LP for MCA with Galen Senogles at the board with Bracher assisting; and Greg Venable mixing a new Tom Jones LP with Steve Popovich and Bill Justis producing, Gordon Mills the executive producer and Terry Furlong the assisting engineer.

Paul Williams cutting Nashville's first 3M digital LP at Woodland Sound, Charles Underwood producing with engineers Rick McCollister, Mike Porter and Kerry Kopp. Also at Woodland: Joe Simon overdubbing a new single with producer Porter Wagoner and engineers Steve Ham and Russ Martin; Faron Young tracking a new MCA single with producer Ron Chancey and engineers Les Ladd and McCollister; Norro Wilson producing Gary Morris for Warner Bros.; and Lance Quinn and Scott Litt coproducing Robert Gordon for RCA with David McKinley and Russ Martin engineering.

At Young-Un Sound, Nashville, new MCA band Bandera working on a debut LP with producer Pat Higdon, and Lee Clayton completing a new LP with coproducer Chip Young, Stan Dacus behind the board for both these projects.

Cameo's Larry Blackmon and Anthony Lockett producing Mantra for Polygram at Bee Jay, Orlando, Fla., Bill Vermillion at the board.

Johnny Mann and Tony Conniff producing BBC at Celebration Recording Studios, Manhattan, Piers Plaskitt engineering, assisted by Holly Peterson and Edward Bowleg. Also there, Richard Perry working on a Marva King LP for Planet with engineer Plaskitt.

Police lead singer Sting at Manhattan's Soundmixers recording songs for an upcoming RSO motion picture soundtrack with producer and engineer John Pace, assisted by Eddie Garcia.

## Delete Radio Option Plea

Continued from page 44

down to women who visit their stores alone. "And if she asks a question, don't address your answer to her boyfriend. We've treated our women customers poorly in the past and they're not going to tolerate that any more."

Westover pointed out that competition by mass merchandisers was beneficial. "K-Mart develops your customers for you. A 16-year-old boy can't afford to deal with you anyway, but after he buys his first system, installs it himself and gets it all wrong, he'll be ready to deal with a sound professional much sooner, when he has a better car, a full-time job and the disposable income."

Hyde added that selling auto sound was easier than other types of electronics. "We've evolved," he said.

"I grew up with auto sound. I did not grow up with microwave ovens. The sales job we have to do on the new consumers coming into the marketplace is one of evolution, exchanging or deleting the OEM radio for a better product, not revolution. We don't have to convince them to want sound in their car."

## Design Concept

Continued from page 44

order marketer of electronic products, not because of what I've done right, but because I've failed so many times. I've had to learn from all my failures," he said.

"Never sell the product," he explained. "sell the concept. If you don't use any other rule in advertising, use that one."

Sugarman read a number of his ads to the audience, while showing graphics via a slide show. "You note that all of the art work does only one thing," he said. "it makes you read the first sentence. And the first sentence has to do only one thing. Make you read the second one. The second makes you want to read the third."



**GROUP EFFORT**—An amalgam of talent listens to playbacks of the upcoming "Kent State" soundtrack in the control room of Wizard Recording Studios, Los Angeles. Shown, left to right, are Grace Slick, Ken Lauber, John Sebastian, Neil Brody, Basie Green, Richie Havens and producer Jack Lewis. The made for television movie will air on NBC Feb. 8.

## TRYING TO PROVE SOMETHING

# S.F. NARAS Claims a 'First'

By JACK McDONOUGH

SAN FRANCISCO—The San Francisco chapter of NARAS will present what it believes to be a first-time-anywhere seminar on "Recording Session Work For Musicians And Singers" Feb. 14 at the Great American Music Hall here.

At the same time, the chapter is continuing its tours of local recording studios in a program that was successfully instituted last fall.

NARAS board member David Schwartz, who also edits the studio-oriented MIX magazine, says of the session seminar. "As far as we know this has not been done by any other national chapter or any other group. We decided to offer it because over recent years we've heard many comments from producers that, while San Francisco has excellent recording facilities and many bands, it did not have the caliber of studio musicianship found in New York, Los Angeles or Nashville.

"So this is an opportunity for musicians who want to get involved in studio work here to talk with experts to find out what they should know. In the long run we think this will help the area become more competitive."

Schwartz says there will be three panels. "The first will be informational—what the state-of-the-art is, what goes on in studios today, the technical things the musician should be aware of. The second will be a meeting with people who contract musicians for jingles and other work explaining what people who hire musicians are looking for. The third is a panel with musicians familiar with the process who will explain what the demands are from the musician's point of view."

Sitting on the various panels will be local music industry notables such as Roy Segal, Fred Catero, Jack

Leahy, Mel Martin, Merl Saunders, Andy Narell, Nathan Rubin, Hank Cosby and others. The all day program costs \$15 for general, \$10 for NARAS members and students.

The studio tour program, open to the public at \$5 per studio or \$35 for an eight-studio package, is set up to include four studios per day. The Jan. 17 tour included the Automatt, Hyde Street Studios (formerly Filmways/Heider), Record Plant in Sausalito and Big Pink West in Mill Valley. The Jan. 24 tour will take in Fantasy, the new Russian Hill Recorders and Different Fur (both in San Francisco) and Music Annex in Menlo Park.

## JBL's Kalov Adds Increased Marketing Duties

LOS ANGELES—JBL president Jerry Kalov will temporarily assume the marketing functions for both JBL professional and consumer products.

This development is in the wake of former JBL executive vice president for marketing, Ed Hart, accepting a position as president and chief operating officer of Phase Linear Corp. Also, Steve Rand, former JBL

vice president of domestic sales, has assumed the post of European marketing director of Marantz Europe.

A specific marketing position at JBL, according to Kalov, will be filled shortly.

Phase Linear, a U.S. Pioneer subsidiary based in Lynwood, Wash., is a supplier of high end audio components.



**GROUP PARTICIPATION**—Members of the Cretones are a study in concentration as they listen to playbacks of new material. The action is at Soundcastle Studio, Los Angeles.

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# Video

## RCA Readies Vidisk, Player Market Launch

• Continued from page 6

ser optical videodisk. Schlosser believes the VHD system will have similar problems producing disks.

"The lead time is enormous," he says. "The labels alone take eight to ten weeks. The prints have to be transferred to 2-inch quad master videotapes, and the quality often has to be improved in the lab. The quality of the disk can only be as good as the quality of the master."

At a time when American industry has been accused of sacrificing quality, while competitors abroad are improving it in their products, Schlosser believes that RCA may be effecting a turnaround of that trend.

"The masters for many of our disks are the best existing copies of the films. We may actually print something to that effect on the disk."

In addition to manufacturing, title acquisition is an ongoing problem, although it is less so now in the feature film area. But, says Schlosser, "there are hundreds of music pieces that we can't get, that we'd love to have." The big stumbling block, he says, are the music publishers.

"The publishers have to strike reasonable agreements," he says. "The outlook for program creators and suppliers has never been brighter, but the one cloud on the horizon is program costs. The cost-price ratio is the crucial factor. A product can have a great future at one price, and zero future at another."

RCA has prepared a presentation for publishers explaining what the business is today and what it could be tomorrow. In addition to holding up the release of existing programming, says Schlosser, failure to reach agreements will prevent the creation of original programming for the disk. He stresses that once the supply of Hollywood movies is used up, the movie capital will essentially dry up as a source of disk programming.

"In a good year," says Schlosser, "Hollywood can only be counted on to deliver 15-25 films that would have a future on videodisks. Obviously this industry will need more releases than that."

The actors' strike, he says, gave the industry a settlement that everyone can live with. "Of the upcoming writers, producers and directors contract talks, Schlosser does not believe they will have any effect on the videodisk business. The disk business, however, could have an effect on the negotiations.

"If our launch is very successful," he says, "it will further convince the entertainment industry that home video is a reality. But program owners and producers have to be aware that for this to be a mass product you have to sell at a good price.

Another factor in the number of releases is pressing capacity. After launch, says Schlosser, there will be a flurry of announcements, primarily from studios, of new disk pressing plants.

Unlike the VHD system, which offers studios custom-pressing deals exclusively, RCA will not custom press for anyone, with the exception of CBS. The CBS deal was cut because the RCA rival is building its own pressing plant to make RCA-format disks. RCA sees the deal as another way of helping build the industry.

While he refuses to criticize the rival VHD format's start-up plans, Schlosser makes it clear he believes that a unified hardware and software push is essential to a launch. Program suppliers themselves are responsible for the distribution of their VHD software, after the disks are pressed by the VHD consortium.

"The laser optical people recognized this," says Schlosser, "even if they've had more problems than they anticipated in getting the soft-

ware to market. The fact that there are several companies involved certainly makes it harder."

Schlosser recognizes that RCA is

doing the heavy spade work for an entire industry, but he says he's "delighted" as more companies ride in on RCA's coattails.

"If only 25% of what we hear about the potential for all the video technologies comes to pass, you can (Continued on page 49)

JANUARY 31, 1981 BILLBOARD

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## Video

# Island Records' Blackwell Eyes Video Mart

NEW YORK—Island Records' Chris Blackwell is hopeful of cutting a distribution deal with Warner Home Video for his film "Country-

man." due to be completed by the summer.

Blackwell met recently with WHV programming chief Carl DeSantis,

and says Warner is "interested" in the project, but that the company cannot make a decision until it sees the film in its final form. Blackwell

will release the film, which he is producing, simultaneously in theaters and on videocassette and disk. A group of independent investors put

up the money for the production.

"Countryman" is a feature film about a local Jamaican hero, with a soundtrack by Bob Marley and the Wailers. Island Records is distributed by WEA, and Blackwell says he went to Warner because "I like working with them." If Warner Home Video does not agree to a deal, Blackwell says, "I guess I'll just have to do it myself."

"Simultaneous release makes a lot of sense," Blackwell continues. "There's no reason not to get all the mileage you can out of the advertising and promotion you do for a film. You should use it to promote the videocassette and the record at the same time."

Although the soundtrack contains no new material, Blackwell says the Marley cuts have been remixed for the movie. The album will also be released with the film.

"I'm not suddenly going to become a big filmmaker," says Blackwell, "but I do have another project planned. If the first couple of ventures are successful, I'll see. Making a film is a lot scarier than making an album."

The film is "a new thrust for Island," he says, "but I want to go in to the area of mixing sound and visuals in a way where the film industry has not. The songs in 'Countryman' are all part of the story."

"I've only gone to acts with a strong visual presence. But I don't believe a videodisk made up of a lot of songs strung together, or a live concert, is going to be successful. There has to be equal emphasis on the visual and musical aspects."

Blackwell does not feel that record companies should rush headlong into video, but he does believe that "most of the disposable income that's spent on home entertainment in the next few years will be spent on video."

Right now, he says, "video is more of a film company business than a record company business. Most of the large record companies have stopped performing their creative functions. They've become marketing, promotion and distribution companies."

This, he says, is reflected in the bands today. "How good a group was used to be considered by how many dates it could get. Now as soon as a group is signed by a label it stops performing. Everyone designs their material for a&r men."

"If someone opened a label in a small city," says Blackwell, "about the size of Cincinnati, he'd succeed. All he'd have to do is go to the clubs and see who was popular."

"The record business will be revitalized by the clubs. There could be a little group playing somewhere right now that could become really big."

GEORGE KOPP

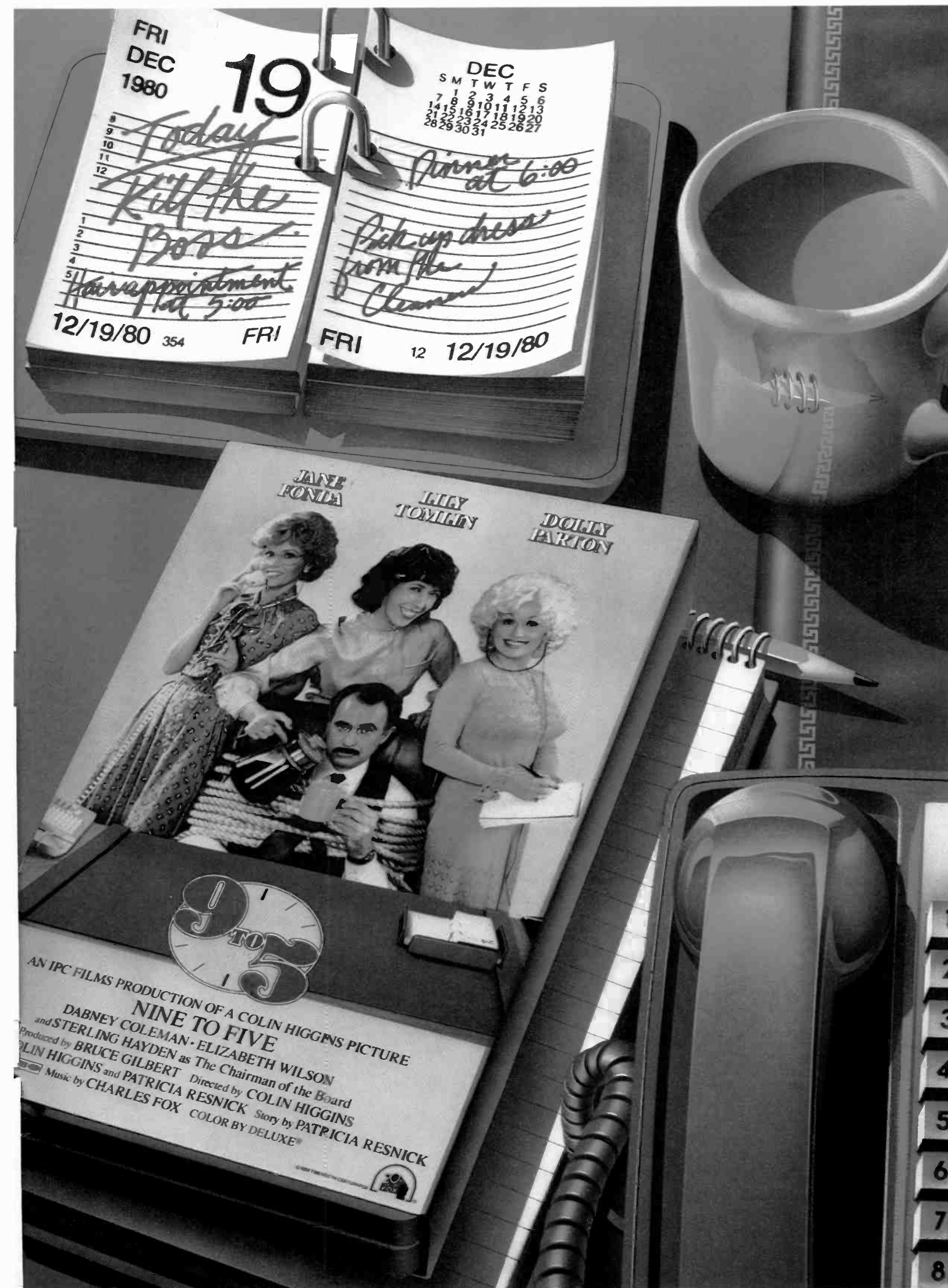
## RCA Readies

• Continued from page 48

be sure that we're in for some very substantial changes. Whatever the industry is today, it will change. There will be refinements in the hardware and new sources of programming, especially from the music industry.

"The trends we've been hearing about, such as the increased use of the television set, have already begun. TV use is now up to an average of 6.5 hours a day per set. A lot of it is due to the VCR and the video game. There's a lot more to come than the videodisk."

JANUARY 31, 1981 BILLBOARD



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Billboard®

# Hot Country Singles

Survey For Week Ending 1/31/81

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JANUARY 31, 1981 BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	3	9	I FEEL LIKE LOVING YOU AGAIN—T.G. Sheppard (B. Braddock, S. Throckmorton), Warner/Curb 49615 (Tree, BMI)	36	38	10	I JUST WANT TO BE WITH YOU—Sammi Smith (R. Murrah), Sound Factory 425 (Magic Castle/Blackwood, BMI)	69	NEW ENTRY	CRYING—D. McLean (R. Orbison, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	
★	5	11	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)	37	39	9	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE—Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall/Clement/Maplehill/Vogue, BMI)	70	42	14	NOBODY IN HIS RIGHT MIND—Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)
★	4	12	BEAUTIFUL YOU—The Oak Ridge Boys (D. Hanner), MCA 51027 (Sabal/Blendingwell, ASCAP)	49	4	4	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)	71	46	16	A BRIDGE THAT JUST WON'T BURN—Conway Twitty (R. Murrah, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)
★	7	10	WHO'S CHEATIN' WHO—Charly McClain (J. Hayes), Epic 19 50948 (Partner/Algee, BMI)	53	3	3	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones (H. Sanders, R. Beresford), Epic 19 50968 (Warner-Tamerlane/Window, BMI)	72	48	8	YOU ARE A LIAR—Whitey Shafer (S.D. Shafer), Elektra 47063 (Acuff-Rose, BMI)
★	5	1	9 TO 5—Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fanfare, BMI)	40	8	8	A LOSER'S NIGHT OUT—Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Temar, ASCAP/Hinsdale, BMI)	73	57	8	SONG OF THE SOUTH—Johnny Russell (B. McDill), Mercury 57038 (Hall/Clement/Welk, BMI)
★	8	10	I'LL BE THERE (If You Ever Want Me)—Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubb, BMI)	41	54	3	THIRTY NINE AND HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	74	85	2	TWO OUT OF THREE AIN'T BAD—J.W. Thompson (J.D. Duncan), NSD 75 (Hitkit, BMI)
★	11	8	SOUTHERN RAINS—Mel Tillis (R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	42	26	15	GIVING UP EASY—Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	75	84	2	SEVEN BRIDGES ROAD—Eagles (S. Young), Asylum 47100 (Irving, BMI)
★	12	12	YOUR MEMORY—Steve Warner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)	43	62	2	WHAT I HAD WITH YOU—John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	76	NEW ENTRY	EVERY NOW AND THEN—Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)	
★	10	11	1959—John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	44	55	3	I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	77	58	15	ONE IN A MILLION—Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappell/Bundin, BMI)
★	13	10	FOLLOWING THE FEELING—Moe Bandy & Judy Bailey (C. Craig), Columbia 11 11395 (Screen Gems EMI, BMI)	45	50	6	CAROLINA (I Remember You)—Charlie Daniels Band (C. Daniels, T. Crane, J. Marshall, C. Hayward, F. Edwards), Epic 19 50955 (Hat Band, BMI)	78	87	2	S.O.S.—Johnny Carver (B. Anderson, S. Anderson, B. Ulvaeus), Tanglewood 1905 (Countless, BMI)
★	15	12	SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	46	31	11	WHEN IT'S JUST YOU AND ME—Kenny Dale (K. O'Dell), Capitol 4943 (House Of Gold, BMI)	79	79	4	HOME ALONG THE HIGHWAY—Tom Mix (L. Bach), RMA 6009 (Sun-Up, BMI)
★	19	8	ARE YOU HAPPY BABY?—Dottie West (B. Stone), Liberty 1392 (Rock Garden, BMI)	47	51	8	GETTIN' OVER YOU—Tim Rex and Oklahoma (C.L. Rutledge), Dee Jay 107 (Big Crush/Phono, SESAC)	80	83	2	SHE'S A FRIEND OF A FRIEND—The Burrito Brothers (J. Belland, G. Guilbeau), Curb/CBS 5402 (Atlantic, BMI)
★	16	11	ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Pesa/Warner-Tamerlane/Wallet, BMI)	48	33	15	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	81	89	2	WITHOUT LOVE—Johnny Cash (N. Lowe), Columbia 11 11424 (Planting Visions, ASCAP)
★	17	9	DON'T YOU EVER GET TIRED (Of Hurting Me)—Willie Nelson & Ray Price (H. Cochran), Columbia 11 11405 (Tree, BMI)	49	34	13	IF YOU GO, I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple, Porter, BMI)	82	NEW ENTRY	DIXIE ROAD—King Edward IV (M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)	
★	18	8	HILLBILLY GIRL WITH THE BLUES—Lacy J. Dalton (L.J. Dalton), Columbia 11 11410 (Algee, BMI)	50	56	6	READY FOR THE TIMES TO GET BETTER—Joe Sun (A. Reynolds), Dvation 1162 (Aunt Polly's, BMI)	83	NEW ENTRY	HAVE ANOTHER DRINK—Douglas (R. Davies), Door Knob 80143 (Davray, PRS)	
★	20	10	KILLIN' TIME—Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros 609 (Flowering Stone, ASCAP)	51	52	7	WHISKEY HEAVEN—Fats Domino (C. Crofford, J. Durill, S. Garrett), Warner/Viva 49610 (Pesa/Wallet, BMI)	84	NEW ENTRY	FOOL THAT I AM—Rita Coolidge (B. Roberts, C.B. Sager), A&M 2281 (Unichappell/Begonia/Melodies/Fedora, BMI)	
★	21	9	DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)	52	67	2	PEACE OF MIND—Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	85	88	2	I THINK I COULD LOVE YOU—Gabriel (B. Morrison, D. Hupp), NDS 70 (Southern Nights, ASCAP)
★	22	7	CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	53	35	13	DON'T FORGET YOURSELF—The Statler Brothers (D. Reid), Mercury 57037 (American Cowboy, BMI)	86	NEW ENTRY	BE MY LOVER, BE MY FRIEND—Mick Lloyd & Jerri Kelly (M. Lloyd), Little Giant 40 (Mick Lloyd, SESAC)	
★	23	8	YOU BETTER MOVE ON—George Jones and Johnny Paycheck (A. Alexander), Epic 19 50949 (Deva, BMI)	54	36	13	ACAPULCO—Johnny Duncan (L. Collins, M. Leath), Columbia 1 11385 (Senor, ASCAP)	87	59	15	GOODBYE MARIE—Bobby Goldsboro (M. McDannel, O. Linder), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
★	25	7	CUP OF TEA—Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	55	78	2	SOMETHIN' ON THE RADIO—Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	88	60	7	I AIN'T GOT NOBODY—Roy Clark (L. Butler, R. Bowling), MCA 51031 (Unart/ATV, BMI)
★	21	2	DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 11 11384 (Jensing/Chick Rains, BMI)	56	65	6	I'VE LOVED ENOUGH TO KNOW—Jim Rushing (J. Rushing, F. Koller), Dvation 1161 (Blue Lake, BMI)	89	61	7	I FALL TO PIECES—Patsy Cline (H. Cochran, H. Howard), MCA 51038 (Tree, BMI)
★	27	7	WILLIE JONES—Bobby Bare (C. Daniels), Columbia 11 11408 (Dama Sutra/Hat Band, BMI)	57	77	2	DIXIE MAN—Randy Barlow (K. Bell, T. Skinner, J.L. Wallace), Paid 116 (Hall/Clement, BMI)	90	64	11	THERE'S ALWAYS ME—Jim Reeves (D. Robertson), RCA 12118 (Glady's, ASCAP)
★	24	10	COUNTRYFIED—Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)	58	73	3	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Pesa/Wallet, BMI/Senor/Cibie, ASCAP)	91	92	2	MAKE ME BELIEVE—Gary Goodnight (C. Isenberg), Door Knob 141 (Door Knob, BMI)
★	28	7	WHAT'S NEW WITH YOU—Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	59	68	4	RAININ' IN MY EYES—Miki Mori (P. Garrett), Starcom 1001 (Velvet Apple, BMI)	92	70	7	BYE BYE LOVE—Billy Walker and Barbra Fairchild (F. & B. Bryant), Paid 107 (Best Way, ASCAP)
★	29	11	NOBODY'S FOOL—Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/Van Hoy/Unichappell/Cross Keys, BMA, ASCAP)	60	72	2	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesler, M. Kellum), Epic 19 50972 (Blabb, Mullet, BMI)	93	75	17	THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi-Gem, BMI)
★	30	8	ANYTHING BUT YES IS STILL NO—Stephanie Winslow (L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI)	61	74	2	TOO LONG GONE—Vern Gosdin (M.D. Barnes), Dvation 1163 (Blue Lake, Plum Creek, BMI)	94	80	4	CAFFEIN, NICOTINE, BENZEDRINE (And Wish Me Luck)—Jerry Reed (B. Hayes, B. Howard, B. Mackey), RCA 12157 (Forest Hills, BMI)
★	32	4	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson (W. Nelson), Columbia 11 11418 (Willie Nelson, BMI)	62	71	4	20/20 HINDSIGHT—Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)	95	81	6	I KNOW AN ENDING (When It Comes)—B.J. Wright (H. Cochran), Soundwaves 4624 (Tree, BMI)
★	28	6	I LOVE A RAINY NIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave, Briarpatch, BMI)	63	66	4	ROCKABILLY REBEL—Orion (R.S. Bloomfield), Sun 1159 (Magnet, ASCAP)	96	82	3	DIAMONDS AND TEARDROPS—Wayne Massey (B. Morrison), Polydor 2147 (Music City, ASCAP)
★	40	3	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 39 (Chappell, ASCAP/Tri-Chappell, SESAC)	64	63	6	DARE TO DREAM AGAIN—Phil Everly (P. Everly), Curb/CBS 5401 (Everly And Sons, BMI)	97	86	4	THE WAY YOU ARE—P.J. Parks (J. Foster, B. Rice), KIK 901 (Jack & Bill, ASCAP)
★	30	9	SOMEBODY'S KNOCKIN'—Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SEAC)	65	69	4	COW PATTI—Jim Stafford (J. Stafford), Warner/Viva 49611 (Senor/Cibie, ASCAP)	98	91	16	THAT'S ALL THAT MATTERS TO ME—Mickey Gilley (H. Cochran), Epic 9 50940 (Tree, BMI)
★	31	14	GIRLS, WOMEN AND LADIES—Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	66	NEW ENTRY	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	99	94	17	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	
★	45	3	GUITAR MAN—Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	67	41	13	DANCE THE TWO STEP—Susie Allanson (L. Holdridge, M.A. Leikin), Liberty/Curb 1383 (World Song, Hot Cider, ASCAP)	100	95	14	NO ONE WILL EVER KNOW—Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)
★	47	3	DRIFTER—Sylvia (D. Pfriemmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	68	76	3	MY TURN—Donna Hazard (L. Cniracka, J. Huguely), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP)				
★	37	10	YELLOW PAGES—Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)								
★	43	6	WANDERING EYES—Ronnie McDowell (J. O'Hara), Epic 19 50962 (Cross Keys, ASCAP)								

★ Stars are awarded to those products showing greatest airplay and 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 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.



WITH NEW OUTLETS, ACCEPTANCE

# Labels, Managers Of Acts Monitor Impact Of Increased TV Visibility On Record Sales

• Continued from page 1

country music as well. Effective use of the small screen as a marketing tool reportedly sold more than 1.5 million Slim Whitman albums for the Suffolk Marketing Co. and resulted in Whitman's signing with CBS. The campaign served as a clear gauge of the country viewing audience's buying power.

Once viewed with less than enthusiasm by network programming coordinators, country music today is a hot entity, evidenced by the mushrooming of country performers all over the tube. The past year alone has seen a tidal wave of specials, awards shows and guest shots created for top country artists.

The broad-based appeal of country performers translates well both in terms of visual and audio formats, with the result that ratings for country specials run consistently high. The medium appears to be providing the music with what may turn out to be its biggest growth factor in history.

But ironically, industry awareness of tv's intrinsic marketing value still leaves many questions unanswered. What are the most cost-effective ways to utilize built-in commercial time? What about using video footage of an artist with an ID tag for current catalog whenever the act is booked on a major network program? Could a total promotion campaign be constructed around artists who work the tv field on a regular basis and inserted into the appropriate programs?

Few think that country has fully reached its potential on tv. A CMA survey done last summer revealed that nearly 75% of local tv station managers who responded think that country programming is still growing. In the top 30 tv markets, a total of 60% of these key executives said that local country shows generally rate higher than other types of shows airing in similar time slots.

Yet television can be a double-edged sword, say managers, booking agents and record company executives. The very ingredients that make tv so powerful an image-builder are the same factors which can prove detrimental at various stages of an act's career.

"Tv has a way of chewing up its performers and spitting them out," comments Nick Hunter, Elektra Records/Nashville director of marketing. "It's hard to sustain on a regular basis on tv, and it can be real damaging to an act's recording career."

Although hit records is usually what creates a demand for certain artists on tv, a hit tv series can cut into their recording schedules and interrupt touring dates, resulting in lack of chart success.

Overexposure is an area of concern for Ron Henry of Plain Great Entertainment Corp., who manages country singer Susie Allanson, among others. He worries that tv's current rage for country may cause burn-out:

"With country shows right now, you're seeing tv show after tv show with the same people on it. There will be oversaturation, and people will get bored. It'll affect artists' personal appearances and live performances. People will say, 'I can see Larry Gatlin on tv in two shows this

week—I'm not going to spend \$11 or \$12 to see him in concert.'"

Disagreeing with this view is Neil Hickey, New York bureau chief of "TV Guide" magazine who addressed the CMA Talent Buyers Seminar in the fall. Says Hickey, "You weigh the risks against the benefits, that's all. There's no other medium that can make an artist a permanent identity overnight. No one goes into tv thinking their success will last forever... not Frank Sinatra or Judy Garland or any other singer has stayed on tv forever. The question is—Is the artist better off for having done a series and being cancelled after getting substantial national exposure than not to have done the show at all? I think the answer is obvious."

Dick Howard, senior vice president at the Jim Halsey Co., remembers a time 10 years ago when he'd practically have to beg a network show to book a country artist. Today, he says, it's difficult to meet the demand by tv programs looking for country talent.

"We've moved thousands of dollars worth of concert dates to get one of our acts on a major network show that we felt was important," he says. "You reach more people in one night on television than in 300 nights on the road. You're dealing with audiences of millions instead of thousands. So, given the option between doing too much tv and not doing enough—well, I'd choose too much. Believe me, your ratings will let you know quickly enough when you've reached the saturation level."

Overall, of course, the country music industry is pleased to be sharing the center spotlight these days. But there is an underlying concern that country artists are being converted by tv into "personalities" rather than performers.

"Television can wear you out quickly if you aren't careful," observes Stan Mores, of the Scotti Brothers organization. Mores is the man managing the career of Eddie Rabbitt. "It's critical for managers and artist reps to fight for creative control on these shows. It seems to me that a lot of acts on variety shows and specials let themselves be turned into something they're not."

D.J. McLachlan of APA, which books Anne Murray, Larry Gatlin and the Gatlin Brothers Band, Con Hunley and the Bellamy Brothers on its country roster, says knowing when to say "No" becomes just as important as when to say "Yes."

"For every time you see Larry Gatlin on a tv show, there will have been 10 other offers that we turned down. You don't see the Gatlins dancing and jumping around in skits—that kind of thing can be the kiss of death. Acts shouldn't be brought on a show for their music and then turned into comedians."

Jimmy Jay, head of Nashville's United Talent Agency booking Conway Twitty and Loretta Lynn thinks that with radio playlists often running no more than 35 or 40 titles, tv can be an effective way for country radio programmers to see talent, especially on the "Saturday afternoon syndicated programs which are great for new acts."

Commenting on tv's effect on record sales, Jay hesitates. "I'd have to say that I feel tv exposure helps in

personal appearances and special events but not on record sales. In Loretta's situation, tv has helped her career because it's made her a personality. But I couldn't say that it's helped her recording sales... a look at the charts shows that she's not going top 10."

Jo Walker, executive director of the CMA, confesses to a concern centered around the question of developing talent. With country music—and its talents—already proving good ratings draws, she hopes network programmers will begin to look beyond the handful of major names that seem to turn up with recycled consistency on big-budget shows.



Rare Duet: Tom T. Hall, frequent television guest and host of his own syndicated program, "Pop! Goes The Country," shares the spotlight on a recent segment with Emmylou Harris, who is rarely seen on screen.

"We feel that there's a need for a program to help call attention to new talent and get some of the pressure off these acts who have proven their high tv quotient. We'd like to let the television producers know that we have in our industry some fine young talent as well. Perhaps we need to develop a program to work with these newcomers and give them the finishing touches they need to do well in front of the camera."

Walker feels that cable is an ideal medium to give experience and training for newer country performers since many cable tv shows feature uninterrupted concert sequences in a more natural setting. She—and others active in the country industry—are concerned that major tv producers are inclined to feature the same few names over and over again, creating a built-in saturation point.

"The quality of country specials could definitely be better," suggests Stan Byrd, national country sales and promotion director for Warner Bros. Records. "The people putting these shows together aren't exactly experts at knowing the best way to present country music. With the country ratings pretty well established, maybe it's time for these producers to start experimenting with some new names and faces."

The most successful country artists in tv today seem to be those who understand the high-voltage impact of the medium and who tend to shy away from constant appearances. These would include Crystal Gayle,

who was featured in her second CBS network special this last season; Kenny Rogers, who has been showcased in both his own specials and in a made-for-tv movie based on his hit single, "The Gambler"; Johnny Cash, who celebrated his silver anniversary in his special; and Eddie Rabbitt, Waylon Jennings and Barbara Mandrell, all first-timers in their own network specials.

(This does not include syndicated specials such as Jim Owens Productions' two-hour Chet Atkins special tribute show or a Hank Williams special, each featuring top-name country artists as guests.)

Record companies were swift to correlate the relationship between

notice after a major one-shot tv appearance is a jump in name and face identification. What you'll notice after too much tv exposure is a loss of artist mystique... fans think, 'Why buy something you can see all the time for free?'"

The damage usually isn't permanent. In the cases of Campbell, Davis, and Captain & Tennille, strong hit records helped these acts regain their status on the charts.

"It still comes down to the music," emphasizes Stan Mores. "Chances are an artist who's doing a lot of tv work isn't taking the time he needs to be devoting to his studio recording. People blame television when their recording careers go down the drain, but it's usually more than that."

Perhaps one of the most effective uses of a commercial tie-in with a country artist is Miller Beer's new 60-second spot with Rabbitt. The commercial opens with Rabbitt and his band performing "I Love A Rainy Night" for half of the segment and is as much a promo for the Elektra single as it is for the beer. Miller was so pleased with the finished product that it rushed the piece onto national tv several weeks ahead of schedule.

Is the high cost of tv production justified in terms of an artist's career? In the case of superstar Crystal Gayle, her manager Bill Gadzimos thinks the answer is yes. Gayle's first special came in over projected budget, he notes, "but we took the time and the money to do it right."

The result was an immediate boost to her sales (most notably her single at the time, "Talkin' In Your Sleep," which was part of a medley and featured a stunning close-up of the singer as she performed it), says Gadzimos: "We sensed that Crystal was becoming a bigger star as a result of her tv, and it affected a lot of areas in her career."

Record companies are viewing tv with an eye toward its total usefulness as a sales tool. "There are a thousand ways to deal with tv," cautions Roy Wunsch, vice president of marketing for CBS Records/Nashville, "but we need to remember that tv is only one slice of a very big pie. We shouldn't lose sight of the fact that tv needs to be put into perspective as one part of an integrated marketing and media mix."

"When an act appears on a television show, we consider that appearance itself as advertising. When the act sings a hit single, and reaches 40 million people in three minutes—that's promotion. How we choose to support this as a label is what we have to look at."

If cable tv networks continue to siphon off commercial network viewers at the rate predicted by some industry observers, it's possible that the whole game of tv ratings and its overall impact will be shifted. Video clips of country artists in concert situations or perhaps creative video footage similar to that now being used by rock acts like David Bowie and Blondie may become more viable.

"In five years," sums up Wunsch, "major networks may only have half the audience they now have. So there are no absolutes in dealing with television. Its impact as a marketing force is still unknown."

## Nashville Jam Pulls 10,000 For 8-Hour Musical Spree

• Continued from page 37

Winters Brothers Band, Jimmy C. Newman, the Jordanaires, the Marshall Tucker Band (veterans of every Jam) and of course, the Charlie Daniels Band itself, which played for nearly two hours.

An early highlight of the evening came during Daniels' set when Grand Ole Opry veteran Roy Acuff came out for a performance of the classic "Wabash Cannonball," then presented Daniels with the sheet music for all the songs he has sung on the Opry during his lengthy career.

"I'm not giving you these songs because I want you to sing them," Acuff told Daniels. "I'm giving them to you as a keepsake. I want to be a part of your life, and these songs are my life."

The piece de resistance of this year's Volunteer Jam, however, was the appearance of Billy Joel, imported from New York for the occasion. The element of fan surprise was unfortunately missing from Joel's visit, since a local television station had leaked the information the previous evening on a news broadcast. Nonetheless, the crowd's reaction was charged with enthusiasm. Joel sat behind the piano for a rendition of "Great Balls Of Fire," accompanied by Daniels and his band, before moving center stage for a lively version of "Jailhouse Rock."

If there was a noticeable difference in this year's Jam, it was the relaxed atmosphere, ease and organization of the event itself. There were no pauses between the musical mini-

sets as each performer followed stage cues, no delays and no apparent sound problems hampering the energy of the show. The audience was well-behaved and less rowdy than in other years, apparently preferring to settle back instead and enjoy the music.

Six Tennessee radio stations carried the Volunteer Jam, along with Atlanta's WKLS-AM. The concert was taped for a future broadcast by the DIR network on its more than 250 syndicated "King Biscuit" radio affiliates. And Epic Records plans to release a live "Volunteer Jam VII" package later this year as a companion to previous Jam albums.

At a mid-afternoon press conference preceding the 6 p.m. start of the Jam, Daniels talked about the tradition of the Jam, the surge in popularity of country music, and his group's current tour of Australia, New Zealand, Alaska and Hawaii.

Accompanied by Joe Sullivan, his manager and president of Sound Seventy, Inc., and his record producer, John Boylan, Daniels indicated that his annual concert will continue to remain a one-day affair held in Nashville. He mentioned the possibility of moving the Jam to a proposed 17,500-seat facility now under consideration in Nashville to accommodate the tremendous demand for tickets each year.

Following the informal jam session which always closes out the show, Daniels and his organization threw a post-Jam party at the Hyatt Regency Hotel for hundreds of music industry VIPs, press and friends who munched on Tex-Mex fare and listened to a delayed-signal replay of the just-ended concert.

## 'Eagle' To Fly

NASHVILLE — DIR Broadcasting's "Silver Eagle" syndicated radio series takes flight Saturday (31) on more than 350 stations across the country.

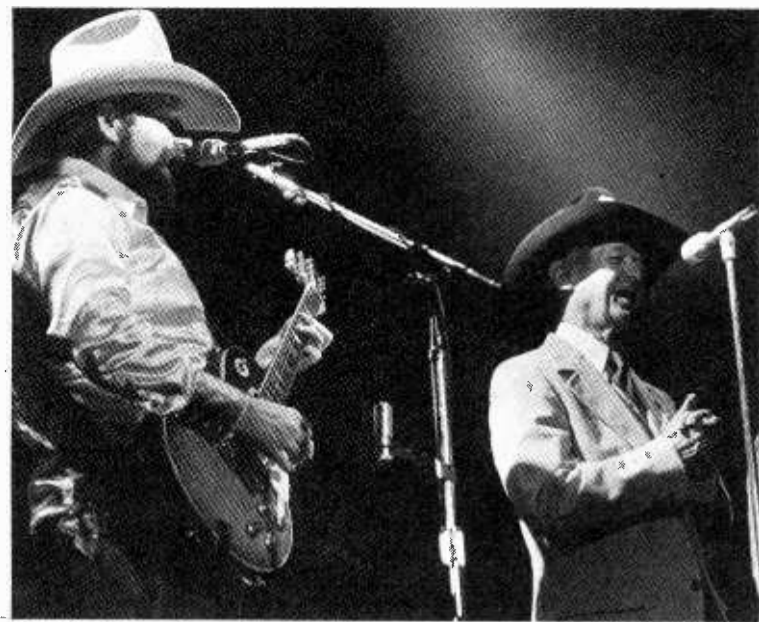
The premiere of the new country radio concert series will feature a 90-minute live performance by Eddie Rabbitt taped at the Roxy in Los Angeles.

Subsequent shows will feature Merle Haggard Feb. 14, taped at the Grand Ole Opry House in Nashville; Moe Bandy and Joe Stampley Feb. 28, recorded at Moe and Joe's Honkytonk in Houston; and Crystal Gayle in concert March 14, taped at the Uptown Theatre in Kansas City, Kan.

Already recorded but not yet scheduled for airing are 90-minute programs featuring Don Williams, George Jones (with surprise guests Linda Ronstadt, Bonnie Raitt and Johnny Paycheck) at the Bottom Line, Mel Tillis, Hank Williams Jr., Rodney Crowell, Bobby Bare and Lacy J. Dalton.

The shows will be hosted by air personality Lois Gilbert of KHK-FM in New York.

"We've been astonished at the immediate response this series has received from radio," comments DIR president Bob Meyrowitz. "We put 'King Biscuit Flower Hour' on the air eight years ago with only 44 stations. 'Silver Eagle' is already presold to more than 350 stations, and we may consider taking the show weekly much sooner than we originally anticipated."



Surprise Guest: Wearing an unfamiliar cowboy hat, Grand Ole Opry patriarch Roy Acuff, right, joins Charlie Daniels onstage at the Volunteer Jam VII. Acuff popped in on Daniels' annual fest between his shows at the Grand Ole Opry.

## Despite Cost, Acts Using Custom Tour Buses More

By ROBYN WELLS

NASHVILLE—An increase in air fares, coupled with the larger amounts of staging equipment and instruments country performers now carry, appear to be factors in what may be a resurgence of artists using custom buses for transport.

"Even with the high cost of gas, buses turn out to be more economical and convenient than flying," says Jim Boatman, president of Showbus in Nashville.

Boatman's business is split between leasing and selling; although approximately 80% of the buses he leases go to rock acts, country artists comprise nearly 80% of his firm's sales.

Concurs Milo Liggett, owner of Nashville-based Loch-Raven which leases primarily to pop groups. "There's been a steady increase in using buses in the past 10 years, with our business up between 10-15% over last year."

Jimmy Klein, head of Nashville's Klein Kustom Coach Inc. believes part of his 20% boost in business is because more new artists are looking into custom buses.

Convenience, ease of scheduling and minimized motel costs are often cited advantages of traveling by bus.

## Tillis Busy With Movie, TV Pilot

NASHVILLE—Elektra artist Mel Tillis is starting his new year off with a busy schedule of filming and performing.

In February, Tillis will appear with Pittsburgh Steeler quarterback Terry Bradshaw in a NBC-television pilot, "Short Trackers." Based on characters from the forthcoming film, "Cannonball," the show features the misadventures of two Southern stock car drivers. Produced by Johnny Carson Enterprises, the filming will take place in Atlanta.

"Cannonball," which stars Burt Reynolds, Farrah Fawcett, Dean Martin, Sammy Davis Jr., Roger Moore, Bradshaw and Tillis, will be released nationally in June. Both the movie and the pilot are directed by Hal Needham, produced by Al Ruddy and written by Brock Yates.

Most recently, Tillis performed on the two-hour inaugural celebration aired on ABC-TV and at the Inaugural Ball at the Museum of Natural History in Washington.

Equally important is the luxury factor, which, though expensive, can make life on the road more tolerable for an act in the throes of an extensive tour.

Whether leased or bought, customized buses can be quite costly. Daily rental rates generally fall between \$275-\$400. A conversion shell (the bus exterior with only a stripped-down interior) sells for approximately \$120,000; when the inside has been rebuilt and furnished, the final cost may total \$250,000.

Despite the cost, firms may reap the rewards from return business. Music City Manufacturing, Coach Division, a three-year-old Nashville operation, is currently customizing a second bus for Tammy Wynette. The firm's owner, Dave Jackson, son of Sho-Bud Guitar founder Shot Jackson, indicates that while orders are up, it is taking more time to procure conversion shells from the manufacturer.

Conversion shells make up about 7% of Eagle International's total bus sales, says a spokesman for American Coach Sales, sales coordinator for the well-known manufacturer. Conceding the backlog of orders he says, "We're still feeling the effects of a recent two month-long strike. Plus, orders for passenger buses are way up."

## CMA, Plough To Host Lunch

NASHVILLE—Heeding the old adage that it "pays to advertise," the CMA and the Plough Broadcasting Co. will cohost a luncheon and show for the Atlanta advertising and media community on Wednesday (4).

Some of the leading country radio stations are affiliated with the Plough Broadcasting Co., including WPLO-AM, Atlanta; WJJD-AM/WJEZ-FM, Chicago; WMPS-AM, Memphis; WSUN-AM, Tampa; and WUBE-AM/FM, Cincinnati.

Don Reid, member of the Statler Brothers and the CMA board of directors, will host the luncheon show. Bill Anderson and his entourage will perform, incorporating within their show a multi-media presentation of country music. The show and luncheon will be held in conjunction with the CMA's first quarterly board meeting for 1981 at the Colony Square Hotel in Atlanta.

## Nashville Scene

By KIP KIRBY

There was more than the usual crackle of creative electricity in the air around Nashville last weekend as a number of well-known personalities were sighted in and about town. It was the Volunteer Jam weekend, of course—the annual eight-hour music bash that packs sufficient star power on one stage to come up with a non-stop night of unforgettable performances.

And then there was Capitol Records' successful Exit/In showcase for two of its brightest artists: Deborah Allen and Delbert McClinton. Both shows were completely sold out, with an unusually high representation in the packed house from the executive and artistic levels of the Nashville music industry. Unfortunately, Deborah Allen was suffering from a 102-degree temperature and a bad case of flu. Yet once onstage, she proved herself a real trouper, giving a delightful and perfectly polished performance that had the crowd spellbound by her special vocal magic. Allen's singing purity and phrasing—reminiscent of Dolly Parton's—breath-taking beauty and winsome stage manner make her a definite frontrunner in the ranks of Nashville's freshest and most promising new talent. She was backed by the fine playing of the Audio Media Rhythm Section and guest guitarist Rafe VanHoy. She sang a lot of the material contained on her Capitol album, "Trouble In Paradise," including her current single, "Nobody's Fool," which is getting a substantial reaction from country radio. Allen's material certifies her strength as a songwriter as well.

Ironically, McClinton also appeared to be suffering vocal problems (he alluded to his stage hoarseness by explaining, "We've been on the road for 300 days this past month") and had sprained his foot earlier on the tour. But the enthusiasm of the audience and his own natural exuberance took over as he launched into what ended up a nearly two-hour set. Primed by the runaway success of his newest album (his first for Capitol via the Muscle Shoals Sound label), "The Jealous Kind," McClinton gave a gritty, solid performance that underscored his talents as a rock-blues legend.

## Chart Fax

"I Feel Like Loving You Again" puts T.G. Sheppard at the top of Billboard's Hot Country Singles chart. No stranger to this position, Sheppard's recent No. 1 songs include "Do You Wanna Go To Heaven," "I'll Be Coming Back For More" and "Last Cheater's Waltz."

There are plenty of powerful tunes on the move in the top 25 places on the country chart, as all but two spots belong to starred contenders. Holding top 10 starred positions are Razzie Bailey, The Oak Ridge Boys, Charly McClain, Gail Davies, Mel Tillis, Steve Wariner, John Anderson and the new duo, Moe Bandy and Judy Bailey.

Jacky Ward jumps 23 places to superstarred 55 with "Somethin' On The Radio," closely followed by Randy Barlow, who moves 20 spots to superstarred 57 with "Dixie Man." "What I Had With You" puts John Conlee at superstarred 43 its second week on the chart. Moving up 15 notches each are Eddy Raven at superstarred 52 with "Peace Of Mind" and David Frizzell and Shelly West at superstarred 58 with "You're The Reason God Made Oklahoma." "Drifter" continues to make rapid chart progress, as Sylvia jumps another 14 places to superstarred 33. George Jones advances 14 spots to superstarred 39, while "Guitar Man" puts Elvis Presley at superstarred 32. Vern Gosdin, Joe Stampley, J.W. Thompson, Cristy Lane and Billie Jo Spears round out the prime movers.

Conway Twitty and Loretta Lynn head the list of new entries as "Lovin' What You Lovin' Does To Me" bows at starred 66. Pop artist Don McLean makes his first-ever appearance on the country chart with a Roy Orbison tune, "Crying," at starred 69. His rendition of this powerful ballad debuted at superstarred 37 on the Hot 100. "Every Now And Then" puts Brenda Lee on at starred 76, while King Edward IV climbs aboard at starred 82 with "Dixie Road." Also moving on the chart are Douglas, Rita Coolidge and Mick Lloyd and Jerri Kelly.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:  
BE MY LOVER, BE MY FRIEND—Mick Lloyd & Jerri Kelly (Little Giant)—WJQS-AM, Jackson, Miss.; KYNN-AM, Omaha; WCBX-AM, Eden, N.C.; WPNX-AM, Columbus, Ga.; KTCR-AM, Min-

neapolis; WPCM-FM, Burlington, N.C.; KFDI-FM, Wichita; WIVK-AM, Knoxville; KBBQ-AM, Ventura, Calif.; KSO-AM, Des Moines; KUZZ-AM, Bakersfield, Calif.; KSSS-AM, Colorado Springs, Colo.; KCEY-AM, Modesto; WKSJ-AM, Prichard, Ala.; WDDO-AM, Chattanooga; WKCW-AM, Warrenton, Va.; WSOS-AM, Ypsilanti, Mich.

FOOL THAT I AM—Rita Coolidge (A&M)—KCKN-AM, Kansas City, Kan.; KSOP-AM, Salt Lake City; KNIX-AM, Tempe, Ariz.; WCBX-AM, Eden, N.C.; KUUY-AM, Cheyenne; WWVA-AM, Wheeling, W. Va.; KFTN-AM, Provo, Utah; WTSO-AM, Madison; WCOS-AM, Columbia, S.C.; KVOO-AM, Tulsa; KWKH-AM, Shreveport; WIVK-FM, Knoxville; KBBQ-AM, Ventura, Calif.; KLAK-AM, Denver; KEEN-AM, San Jose; KMPS-FM, Seattle; WMC-AM, Memphis; WYDE-AM, Birmingham.

BUBBLING UNDER THE TOP 100:

101—LIVIN' TOGETHER—Bobby G. Rice (Sunbird)

102—TEXAS PROUD—Curtis Potter (Hillside)

103—REAL COWBOYS NEVER CRY—Jerry Graham (A&M)

104—HONKY TONK SATURDAY NIGHT—Becky Hobbs (Mercury)

105—FRUSTRATION—Wyvon Alexander (Gervasi)

LP CHART ACTION:

Kenny Rogers regains the No. 1 spot with his "Greatest Hits" LP, followed by Dolly Parton at starred 2 with "9 To 5 and Odd Jobs." There is no migration in or out of the top 10 places on the country album chart, although there is some shifting of position.

"Sons Of The Sun" pushes the Bellamy Brothers forward 23 places to superstarred 30, as Charly McClain jumps another 20 spots to superstarred 38 with "Who's Cheatin' Who." Mel Tillis leaps 19 spaces to superstarred 25 with "Southern Rain."

There are no new entries, although three albums reappear on the country chart—Larry Gatlin and the Gatlin Brothers Band at starred 39 with its "Greatest Hits"; Emmylou Harris at starred 43 with "Blue Kentucky Girl," and Crystal Gayle at starred 53 with "Classic Crystal."

ROBYN WELLS

# Billboard® Hot Country LPs™

Survey For Week Ending 1/31/81

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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	15	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty L00 1072	★	NEW ENTRY		<b>GREATEST HITS</b> Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
★	4	8	<b>9 TO 5 AND ODD JOBS</b> Dolly Parton, RCA AHL1 3852	40	31	113	<b>WILLIE AND FAMILY LIVE ▲</b> Willie Nelson, Columbia KC 2-35642
	3	5	<b>GREATEST HITS ▲</b> Anne Murray, Capitol S00 12110	41	30	158	<b>TEN YEARS OF GOLD ▲</b> Kenny Rogers, United Artists UA-LA 835-H
	4	1	<b>GREATEST HITS</b> Ronnie Milsap, RCA-AHL1 3772	42	46	2	<b>I'LL BE THERE</b> Gail Davies, Warner Bros. BSK 3509
	5	6	<b>HORIZON ●</b> Eddie Rabbitt, Elektra 6E-276	★	NEW ENTRY		<b>BLUE KENTUCKY GIRL</b> Emmylou Harris, Warner Bros. BSK 3318
	6	3	<b>I BELIEVE IN YOU</b> Don Williams, MCA 5133	44	38	14	<b>ALWAYS</b> Patsy Cline, MCA 3263
	7	7	<b>GREATEST HITS ▲</b> Waylon Jennings, RCA AHL1-3378	45	51	20	<b>NO ONE WILL EVER KNOW</b> Gene Watson, Capitol ST 12102
	8	8	<b>GREATEST HITS</b> The Oak Ridge Boys, MCA 5150	46	41	4	<b>IT'S HARD TO BE HUMBLE</b> Mac Davis, Casablanca NBLP 7207
	9	9	<b>URBAN COWBOY ▲</b> Soundtrack, Asylum DP 90002	47	48	32	<b>FRIDAY NIGHT BLUES</b> John Conlee, MCA 3246
	10	10	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586	48	36	7	<b>STRAIGHT AHEAD</b> Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	11	12	<b>HONEYSUCKLE ROSE ▲</b> Soundtrack Columbia S236752	49	49	2	<b>THE WAY I AM</b> Merle Haggard, MCA 3229
☆	19	8	<b>ANY WHICH WAY YOU CAN</b> Soundtrack, Warner Bros. HS 3499	50	37	14	<b>REST YOUR LOVE ON ME</b> Conway Twitty, MCA 5138
	13	13	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305	51	39	12	<b>LIGHT OF THE STABLE</b> Emmylou Harris, Warner Bros. BSK 3484
	14	16	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum 6E 309	52	59	112	<b>THE GAMBLER ▲</b> Kenny Rogers, United Artists UA-LA 934-H
	15	11	<b>BACK TO THE BARROOMS</b> Merle Haggard, MCA 5139	★	NEW ENTRY		<b>CLASSIC CRYSTAL</b> Crystal Gayle, Liberty L00 982
	16	15	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136	54	47	7	<b>A WOMAN'S HEART</b> Crystal Gayle, Liberty L00 1080
★	23	34	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL1-3644	55	52	36	<b>THE BEST OF DON WILLIAMS VOL. II ●</b> Don Williams, MCA 3096
	18	14	<b>MUSIC MAN ●</b> Waylon Jennings, RCA AHL1-3602	56	55	23	<b>SMOOTH SAILIN'</b> T.G. Sheppard, Warner/Curb BSK 3423
	19	21	<b>FULL MOON ▲</b> The Charlie Daniels Band, Epic FE 36571	57	63	10	<b>FOLLOWING THE FEELING</b> Moe Bandy, Columbia JC 36789
	20	20	<b>ENCORE</b> Mickey Gilley, Epic JE 36851	58	56	64	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
★	28	16	<b>HELP YOURSELF</b> Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	59	65	83	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E-194
	22	24	<b>RAZZY</b> Razzy Bailey, RCA AHL1 3688	60	69	32	<b>WAYLON AND WILLIE ▲</b> RCA AFL1-2686
	23	18	<b>TEXAS IN MY REAR VIEW MIRROR</b> Mac Davis, Casablanca NBLP 7239	61	57	36	<b>MILLION MILE REFLECTIONS</b> The Charlie Daniels Band, Epic JE 36751
	24	25	<b>THE BEST OF EDDIE RABBITT ●</b> Elektra 6E 235	62	62	8	<b>THE BEST OF THE KENDALLS</b> The Kendalls, Ovation OV 1756
☆	44	9	<b>SOUTHERN RAIN</b> Mel Tillis, Elektra 6E 310	63	68	6	<b>THE LEGEND OF JESSE JAMES</b> Various Artists, A&M SP 3718
★	32	32	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb 6E-278	64	70	48	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> Charley Pride, RCA AHL1-3548
	27	27	<b>SAN ANTONIO ROSE</b> Willie Nelson and Ray Price, Columbia 36476	65	72	4	<b>MILSAP MAGIC</b> Ronnie Milsap, RCA AHL1 3563
	28	17	<b>LOOKIN' GOOD</b> Loretta Lynn, MCA 5148	66	66	18	<b>FAMILY BIBLE</b> Willie Nelson, MCA/Songbird 3258
	29	22	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492	67	71	7	<b>THERE'S ALWAYS ME</b> Jim Reeves, RCA AHL1 3827
☆	53	9	<b>SONS OF THE SUN</b> The Bellamy Brothers, Warner/Curb BSK 3491	68	54	28	<b>WHERE DID THE MONEY GO?</b> Hoyt Axton, Jeremiah JH-5001
	31	26	<b>PORTER AND DOLLY</b> Porter Wagoner and Dolly Parton, RCA AHL1 3700	69	50	32	<b>OUTLAWS</b> Waylon Jennings, RCA AFL1-1321
	32	29	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512	70	74	4	<b>ELVIS ARON PRESLEY</b> Elvis Presley, RCA CPL 3699
★	40	17	<b>HARD TIMES</b> Lacy J. Dalton, Columbia JC 36763	71	43	15	<b>SONGS I LOVE TO SING</b> Sim Whitman, Epic JE 36768
	34	34	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> Janie Fricke, Columbia JC 36820	72	64	42	<b>GIDEON ▲</b> Kenny Rogers, United Artists L00 1935
	35	33	<b>ROSES IN THE SNOW</b> Emmylou Harris, Warner Bros. BSK 3422	73	60	13	<b>DREAMLOVERS</b> Tanya Tucker, MCA 5140
	36	35	<b>ED BRUCE</b> Ed Bruce, MCA 3242	74	42	25	<b>10th ANNIVERSARY</b> The Statler Brothers, Mercury SRMI 5027
★	45	3	<b>URBAN COWBOY II</b> Various Artists/Soundtrack, Full Moon/Epic SE 36921	75	73	71	<b>KENNY ▲</b> Kenny Rogers, United Artists LWAK 979
☆	58	8	<b>WHO'S CHEATIN WHO</b> Charly McClain, Epic JE 36760				

★ 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.)

## ALLEGE AVIS INFRINGED

NEW YORK—Ensign Music, a division of Paramount Pictures, has brought a copyright infringement suit here against Avis Inc., its parent Norton Simon Inc. and Batten, Barton, Durstine & Osborn, the ad agency.

The action, filed Dec. 24 in U.S. District Court, alleges infringement on the John Hartford song, "Gentle On My Mind," as used in a current Avis jingle under the title of "It's Knowing You Can Count On Us."

The suit contends that B.B.D.&O requested a license to use "Gentle On My Mind" with its new lyric from Ensign, but the license was refused.

Ensign asks the court to enjoin the defendants from use of the alleged infringement and to determine damages within the provisions of the Copyright Law.

## Publishing

150TH ANNIVERSARY

# Ceremonies To Note U.S. Music C'rights

By IRV LICHMAN

NEW YORK—Further music events will focus on a little known, but historic day for American music—the signing by President Andrew Jackson on Feb. 3, 1831, of a statute extending copyright protection to U.S. music (Billboard, Jan. 24, 1981).

The heart of the 150th anniversary of this event takes place Tuesday (3) in Washington, D.C., with an afternoon reception and concert at the Library of Congress, co-hosted by the Library itself and the U.S. Copyright Office in cooperation with the National Music Publishers' Assn.

Events are also scheduled to take place that day in New York, Nash-

ville and Los Angeles, including proclamations of U.S. Composer Day by the Mayors of each of the cities.

In New York, the American Guild of Authors & Composers is planning a reception Monday (2), while in Tennessee both ASCAP and BMI will host special events. ASCAP will mark the anniversary in front of the Tennessee state capitol on Feb. 3. A BMI event in Nashville will be revealed this week, but in Los Angeles, BMI's Ron Anton says the licensing organization will join the celebration with an "open house" in Hollywood at Alternative Showcase, with singer/songwriters. Academy Award winners present. An anniversary cake with 150 candles will also help mark the event at the BMI Los Angeles fete.

The first U.S. copyright law was enacted on May 31, 1790, but protection was limited to books, maps and charts.

On April 29, 1802, prints were added to the protected works. And on Feb. 3, 1831, President Jackson signed a revised copyright law extending protection to music, but only covered the right to print it. While the first copyright law set the copyright period at 14 years with provision for renewal for another 14 years, the 1831 statute extended initial copyright protection to 28 years, with a renewal period of 14 years.

On Jan. 6, 1897, music was protected against unauthorized public performance and the act of 1909 added a renewal term of 28 years and, among other features, protected music as heard on recordings. The current law was passed in 1976, giving protection for life plus 50 years and ending previous exemptions for juke boxes and cable television.



**ADMIRAL LOWERY**—Bill Lowery, left, president of the Lowery Music Group in Atlanta, receives an honorary admiralship in the U.S. Navy from Georgia's Lt. Gov. Zell Miller. Lowery accepted the presentation but declined a tour of duty on the high seas.

## Music Concepts' Catalog Up To Almost 100 Songs

LOS ANGELES—Music Concepts International, the nine-month-old publishing and record production firm headed by Steve Bedell, has expanded its catalog to close to 100 songs.

Bedell and his partner Evan Pace now have a stable of four staff writers: Dean Pitchford, a Grammy nominee this year for song of the year for "Fame," Shawn Phillips, who had nine LPs on A&M and RCA; Patti Fisher, an artist on Warner Bros., and Scott Lipsker, who is being developed as a record act.

The firm doesn't control publishing rights to "Fame" (it's owned by MGM Affiliated Music), but it does have Pitchford's other work, including "Don't Call It Love," cut recently by Kim Carnes, and "You, You, You," cut by Michael Johnson. Both were cowritten with Tom Snow.

Music Concepts International also controls all the publishing in the Motown soundtrack "Loving Couples," which features performances by the Temptations, Syreeta, Billy Preston and Jermaine Jackson. First single was the Temptations' "Take Me Away." Three songs for the film were written by Pitchford with Oscar

winner Fred Karlin; two by Karlin with Norman Gimbel.

Jane Olivior has also cut two songs the firm controls by Kathy Wakefield and Stephen Schwartz: "Never Have I" and "Lady Fantasy."

On the disk side, the firm is producing an LP by Chubby Checker which will include a remake of "The Twist" that Bedell says will be more heavily rock'n'roll-oriented.

Bedell also executive-produced a jazz fusion set by Italian artist Stefano Sabitini, produced by Carl Stogel.

## Wide World Slates First Work

NEW YORK—The first publication from Wide World Music, a new music publishing firm set up by Ernie and Marjorie Farmer, will be "Alice" by James Leisy and Carl Eberhard, intended for performance by junior/senior high school and community groups.

Farmer and his wife were previously associated with Fred Waring's Shawnee Press, he as president and general manager and she as managing editor. Marjorie Farmer is also an author/composer/arranger.

## ASCAP Directory

NEW YORK—The Fourth Edition of the ASCAP Biographical Dictionary, the first since 1966, is now available for purchase from the R.R. Bowker Co.

Published by Jacques Cattell Press, a subsidiary of R.R. Bowker Co., which in turn is an affiliate of the Xerox Co., the compendium contains career profiles and major works of over 8,000 composer and lyricist members of ASCAP. In addition, publisher members are listed alphabetically.

The book is available to the general public for \$41.95, while ASCAP members have a special rate for \$19. Checks should be made out to Jacques Cattell Press and sent to P.O. Box 2500, Tempe, Arizona 85282.

Geared primarily for the music education field, Wide World is located in Delaware Water Gap, Pa.; telephone (717) 421-8425.

"Alice," based on Lewis Carroll's "Through The Looking Glass" and "Alice In Wonderland," is scored for soloists, chorus and four-hand piano with optional supplementary instrumental ensemble. The complete vocal score and related performance materials are now available through major educational music retailers.

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Billboard photo by Jeffrey Mayer  
**HOMETOWN HONORS**—Veteran tenor sax stylist Dexter Gordon, left, beams during a recent SRO stand at Concerts By The Sea after receiving a proclamation from the Los Angeles City Council commending the native Angeleno for his stature in jazz. Seen making the presentation is Sylvia Washington of city councilman Robert Farrell's office.

**Stewart Tops Awards Cast**

LOS ANGELES—Rod Stewart heads the list of performers set for the eighth annual "American Music Awards," due Friday (30) on ABC-TV.

Others performing on the annual Dick Clark salute are John Cougar, Mickey Gilley, Stephanie Mills and the O'Jays.

Top nominees this year are Kenny Rogers, with six bids; Diana Ross, with four and Michael Jackson, with three. Trailing with two nominations each are Billy Joel, Bob Seger, Queen, Crystal Gayle, George Benson and Teddy Pendergrass.

None of last year's pop category winners made it to the finals this time, including Barry Manilow, top male vocalist the past three years; the Bee Gees, two-time winner of the top group citation; and Donna Summer, last year's top female artist.

In the country field, conversely, all of last year's top winners are back in the running. Kenny Rogers is shooting for his third consecutive victory as top male vocalist; while Crystal Gayle and the Statler Brothers are aiming for their straight awards as top country female and group.

**Nobody Wants To Rock Anymore**  
Producer Chapman Airs Views At Copyright Meeting

By PAUL GREIN

LOS ANGELES—Believing that "the bottom's been kicked out of the rock'n'roll industry," producer Mike Chapman intends to devote his energies to making middle of the road, country and r&b-slanted records.

That was the surprising revelation Chapman made at the monthly meeting of the California Copyright Conference, held at Sportsman's Lodge here Jan. 13. The panel discussion on new record companies in the '80s also featured Lorne Saifer, vice president of Alfa Records.

"The last rock'n'roll hit I had,"

said Chapman, "was a Knack record called 'My Sharona' which went to No. 1 so quickly everybody thought the whole industry was going to jump head first into rock'n'roll. It just didn't happen. And the L.A. music scene fell flat on its face. Meanwhile Kenny Rogers is selling millions of records as the industry suddenly becomes very country and MOR-oriented.

"This year I've got to start making MOR and country records—or at least try to make some of the rock records I make sound like that."

The producer this week scores his fifth No. 1 single in 30 months with Blondie's "The Tide Is High." It follows Exile's "Kiss You All Over," Nick Gilder's "Hot Child In The City," Blondie's "Heart Of Glass" and the Knack's "My Sharona."

Chapman, who requested he be introduced as the "acting" president of Dreamland Records, spoke self-effacingly about his label involvement.

"I have a small label," he noted. "It's so small I sometimes forget it exists. And I'm in the embarrassing situation of producing an act for another label which is very successful (Chrysalis' Blondie) and I then have to turn to the artists on my label and explain to them why their records aren't getting played."

Chapman revealed that Blondie's top 10 "Autoamerican" album cost \$140,000 to produce, a quantum leap from the \$18,000 he says he spent on "Get The Knack." (An inside source present at the meeting maintained the latter figure was in fact \$27,000, still a modest sum for such a blockbuster album.)

"What," Chapman was asked, "did the second Knack album cost you?" "The second Knack album cost me my reputation," was Chapman's wry reply.

"I spent a year making rock'n'roll records which didn't get played. Now I'm going to fall in line with the rest of the industry and make some MOR records and let somebody else take the rap for awhile. I'm not backpadding; I'm just taking it

easy. And actually I'm quite looking forward to making records with a 30-piece string section.

"Nobody wants to play rock'n'roll anymore," lamented Chapman. "Pat Benatar is the hottest thing on AOR and she's more like adult contemporary rock. I don't consider 'Hit Me With Your Best Shot' an AOR record—it's a pure pop record. If that's the best rock'n'roll can do these days, it's on a steep decline and I'm getting off."

"I'm going to sit back for awhile and not do anything too noisy and then the Commander will come back and heaven help us all."

Chapman noted that the lack of direction on Blondie's album is symbolic of the aimlessness of the industry as a whole. "The current single I have out with Blondie is a Caribbean song. The next single will be an r&b-disco-rap record ('Rap-ture')."

"I didn't go into the studio to make a rock'n'roll album with Debbie (Harry) and Chris (Stein). In fact, the one thing we didn't want to do was rock'n'roll. We were forced to include one or two cuts because one or two members of the band really wanted them. But mainly we wanted to cross over into other areas."

Chapman also bemoaned the dearth of new stars. "As publishers, we know the MOR market is probably more lucrative," he acknowledged, "but the rock'n'roll industry is suffering. Some excitement has to be injected or for the next 10 years we'll still be listening to Linda Ronstadt, Kenny Rogers and the Doobie Brothers."

"The large record labels are more concerned about staying afloat than they are about launching any stars. That will have to be left to the smaller labels."

Added Chapman: "I'm personally looking for more r&b songs these days than I am for anything else. I want to make a commercial version of what they're doing. You hear a lot of great rap records that will never cross over to the top 40 chart."

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## WEA HAS INCENTIVES, TOO

# CBS U.K. Will Cut LP Dealer Price 12%

By PETER JONES

LONDON—CBS Records U.K. is cutting the dealer price of all full-price albums by an average 12% and will maintain single prices for at least three months. WEA is also doing its bit to lift gloom in the depressed marketplace here by giving beleaguered dealers incentive to stock new-act product by conjuring up sale-or-return programs.

And both majors are seeking to increase catalog sales by switching LPs by big-name artists much faster from full-price to a new mid-price category with a dealer price at 1.82 pounds (roughly \$4.40).

Announcing its new set of competitive beat-the-doom moves, CBS tucked in a solution to a long-standing dealer gripe. The company is to reduce the length of time its television-merchandised albums carry a reduced dealer margin. This product will now revert to full trade rates just six months after initial release.

Basic aim of both sets of new trading conditions from the major is a mix of fighting the ever-growing menace of cheap parallel imports, of luring the customers back into the shops and of making product generally more attractive to buy.

The CBS slashed pricing on full-price product applies to all owned and licensed material, but not to that on distributed labels. The original two-tier pricing structure goes in favor of a one-price policy (roughly \$6.60).

The WEA and CBS new mid-price schemes start in March, the latter company trading under the banner "Nice Price" and supporting the sales drive with hefty advertising, mainly at retail level.

Says John Mair, CBS sales director: "We're accelerating the process of shifting older catalog items like the first Abba album, Dylan, Santana and so on into a mid-price area. We believe they still have a lot of life in them."

The first batch comprises 40 titles, with around 100 to be available by the end of the year. Based on old recommended retail price levels, the \$4.40 dealer price would produce a

retail shop pricing of roughly \$7.20. But dealers are free to set their own prices and most are expected to take the bigger margin available and not reduce retail prices.

Says Mair: "We've had to accept that records may be overpriced. Anyway, we have to be competitive to meet the challenge of imports from Europe and elsewhere."

David Betteridge, CBS managing director, adds: "We can't prevent imports but we can be competitive. We hope the restructuring will tackle some of the problems we'll meet this year, but at the end of the day it's still all down to the strength of the artists."

WEA's new mid-price product will be on sale in February. Artists involved include the Eagles, the Doors, the Doobie Brothers and Fleetwood Mac and it is hoped at least 100 titles will be repriced by year end.

In areas of dealer price cutbacks, CBS is allowing three months during which 5% returns and faulties returns will be credited at the old prices. And the major emphasizes that full-price catalog items switched to mid-price will have original sleeves. Says Tony Woolcott, senior director: "They are bargains and we certainly don't want to make them look cheap."

WEA restructured its catalog prices to boost sales in April last year. Now comes the introduction of sale-or-return on new signings and "selected" album product.

Mike Heap, general sales manager, says: "We think the trade and the public have never been more aware of record prices than now. Our April cuts last year produced a 50% upturn in catalog sales. Now our aim is to carry on breaking new acts as well as fulfilling potential of established artists."

RCA here has also switched some big-name product, including David Bowie's "Hunky Dory" and "Diamond Dogs," and albums by Average White Band and Lou Reed, into its mid-price category.



**HAPPY MOMENT**—The joy of winning Japan's Grand Record Prize is too much for disk star Aki Yashiro, center, who sheds tears of joy during the presentation ceremony at Tokyo's Imperial Theatre. Sharing her joy are last year's winner, Judy Ongg, right, and emcee Yoshiko Nakada. The award is dispensed annually, and selected by a panel of music writers and critics and tv programmers.

## Talent, Marketing To Get More Schellevis' Attention

AMSTERDAM—The announcement of Pieter Schellevis' replacement as president of Phonogram International (Billboard, Jan. 24, 1981) coincides with the release of the official press statement recording the departure of Coen Solleveld from the office of president of PolyGram BV/BmbH, and the succession of Dr. Wolfgang Hix from Jan. 1.

It was Solleveld who brought Schellevis back into the company in 1970 as deputy managing director of what was then the Philips Phonographic Industry. Schellevis had previously worked for PPI from 1955 to 1960, before leaving to join Procter & Gamble.

As previously reported, the new president of Phonogram International is Henk Th. Hoksberge, 42, whom Schellevis hired as his second-in-command three years ago. Hoksbergen, who before entering the record business with PolyGram, worked for the Dutch trading company, Lindeteves-Jacobson, also takes on the newly created post of president of PolyGram Nederland BV, as well as being named executive vice president of PolyGram Record Operations International.

The decision to move Schellevis to Australasia, where he becomes PolyGram delegate to Australia and New Zealand (succeeding Tony van

de Haar), has been prompted by his need to become more involved in the fields of talent and marketing. Says Schellevis, "Since the departure from Holland of Coen Solleveld, I've found myself increasingly involved in corporate matters, internal administrative responsibilities and generally working behind the scenes.

"It has all been very rewarding, but I feel I have more to contribute in the fields of a&r and marketing rather than being involved with labor unions and company councils, on which I was spending 80% of my time.

"I feel there is a lot of creative talent in Australia, and I feel I can make a very positive contribution there."

Asked why his deputy had been appointed to the new post of president of PolyGram Nederland BV instead of himself, Schellevis says, "I didn't want the job. That's a function for a good manager, and is a further way removed from music and international marketing. I've been a world traveler since I was 22, and I wouldn't feel happy in the position."

In his career, Schellevis has been based in Holland, England, Switzerland, Hong Kong, Canada, the U.S. and Taiwan.

It's expected that he will take up his new post in Australia (where he'll be moving with his wife and family) in September.

Asked how the fortunes of Phonogram International have changed since his appointment nine years ago, Schellevis says, "I think it has improved substantially. We have developed an international record company which is very attractive to artists, and we have evolved an extremely effective system of international exploitation and promotion of Phonogram acts. In this respect, there has been a huge improvement, and much credit for this must go to Aart Dalhuisen."

With the handing over of his presidential role to Wolfgang Hix from Jan. 1 this year, Coen Solleveld has become a member of the PolyGram shareholders' delegation, which comprises representatives of the Philips and Siemens companies. He has also joined the supervisory boards of PolyGram GmbH Germany and PolyGram BV Holland.

The management of the PolyGram group now consists of Dr. Wolfgang Hix, president and chief executive officer, and executive vice presidents Kurt Kinkele, Dr. Hermann Franz and Karl-Heinz Busaker.

## Sydney Site Of Jazz Fest For Full Week

By GLENN A. BAKER

SYDNEY—Bouyed by the success of their inaugural event, promoters Peter Korda and Peter Brendle are staging the second Sydney International Music Festival over the final week of January.

The 1980 jazz fest featured Dave Brubeck, Herbie Mann, Les McCann, Toshiko Akiyoshi, Lew Tabackin and numerous local supports, and was publicly decreed by Brubeck to be "the best organized festival I've ever played at." Gate for the week was in excess of \$100,000—quite excellent considering the relatively impoverished state of the jazz market in this country.

This year, the organizers have aimed to have their week of concerts formally recognized alongside the great international festivals of Montreux, Newport, Berlin and Tokyo. To this end, they are presenting Dizzy Gillespie, Chuck Mangione, Sonny Terry & Brownie McGhee, Milt Jackson, Brazilian Cucarachas, Eberhard Weber and others.

Early in January, ticket sales were 30% up on the previous year, indicating the larger scale of promotion being employed. Much of this has been forthcoming through tie-ups with Pan Am. The Australian newspaper, Exxon, Yamaha musical instruments, Sydney radio station 2UE and the Peter Stuyvesant tobacco company. A promotional budget of \$50,000 has been earmarked for this year's event, and 30-second television commercials are being employed in prime time. A 90-minute film of the 1980 festival, titled "Southern Cross," has enjoyed fair commercial success and the seven-day event will be captured on celluloid again this year.

Theatrical producer Stefan Haag has been secured to oversee all staging and production, and New York designer Avi Farin has prepared a special limited edition festival poster. The Regent Theatre, home for this jazz gathering, has been bedecked with a 70 foot by 32 foot Hollywood-style billboard.

"We have set out to give Austral-

(Continued on page 61)

## Latin Tour 'Breaks New Ground'

### Earth Wind & Fire Carves New Record, Concert Mart

By ROMAN KOZAK

NEW YORK—"It was like an invasion," remembers Steve Diener, executive vice president of creative operations for Latin America at CBS Records International recalling Earth Wind & Fire's tour of Latin America late last year.

With a 50-man entourage and a 747-full of sound and light equipment, it was the most elaborately staged contemporary music tour ever attempted in Latin America, adds Diener. And while other less ambitious visits to Latin America by other rock artists have had mixed success (most recently Peter Frampton's equipment was destroyed in a plane crash and he himself had to sneak out of Panama when his passport was confiscated), EW&F's tour went off without a major hitch.

The 12-date tour in October and November visited six cities in Brazil, Argentina, and Mexico, with the band playing to over 10,000 fans in each city. Only in the seventh and last city on the itinerary, in Mexico

City, was there a problem. The band could not play because a permit could not be obtained in time for a show at the Sport City Stadium.

But thanks to a year's planning and a \$1 million investment, everything else went smoothly, the local audiences, "never saw anything like it," the band's catalog record sales jumped, the investment was paid back, and now EW&F is thinking of going back once more in the fall, says Joe Ruffalo of Cavallo, Ruffalo & Fagnoli Management.

The concert tour was a joint venture by CRI and EW&F's management company, CBS subsidiaries in the three countries selected the dates, the venues, and the routings, and worked on promoting and publicizing the band and the shows. The management company worked on the actual logistics of the tour.

"It was exciting in breaking new ground, and in going into a market where things are still played fast and loose, and where things can be going

smoothly, and suddenly turn around in a minute," says Ruffalo.

"It was exciting on a business level to go and pull together the promotion, the production, the support, and then hopefully to go on and develop a new record market and a new concert market. And you cannot separate the two," continues the manager.

"But in terms of EW&F, it was also an artistic decision to go. We feel very clear about that. It was a tremendous public relations success. The message of what EW&F is came across. It is important particularly for the Third World, to let them know that this is a very human band," he says.

In preparing for the tour, he adds, it took about 10 months of preliminary work, before he was sure such a tour could be possible. Both Diener and Ruffalo cite such factors as the great differences involved, language problems, inexperienced promoters,

(Continued on page 60)

## BEATLES TALK ON CHARLY LP

LONDON—An LP of Beatles' conversations, including interviews with the band during its second tour of the U.S. in the mid-1960s, is out here on the Charly label. One side features only John Lennon; the other all four group members.

When originally out, the album was available only to radio stations for promotional purposes. As for allegations that Charly Records is "cashing in" on the death of Lennon, the company replies that a license deal to put out the material was actually finalized more than a year ago.

The original sleeve is being used, with no reference to the fact that Lennon is dead. Cliff White, product manager for Charly U.K., says: "The side featuring all four of the old 'moptops' is simply typical Beatlemania heyday lunacy. The face-to-face interview with Lennon, however, goes much deeper and there's no question of it being any kind of an insult to his memory."

## Storyville Label Being Revived

STOCKHOLM — The legendary Storyville label, with its vast catalog of jazz and blues recordings, is being reactivated through Storyville Records AB, a Danish-Swedish partnership between Karl-Emil Knudsen, Danish-born founder of the label, and Gunnar Bergstrom, Dag Haeggqvist and Sven Lindholm, owners of the Swedish Sonet record company.

Storyville started as a label in 1952, and quickly built a reputation through jazz recordings by Chris Barber and Papa Bue's Viking Jazz Band and through important blues albums by Bill Broonzy and Sonny Boy Williamson.

Now under the new partnership, a&r activities are handled by Knudsen in Copenhagen, from the Danish Sonet headquarters. Danish Sonet is a partnership between Knudsen and Sonet Sweden and it runs its own recording complex, Studio 39, in Copenhagen. International business administration for Storyville is handled by Dag Haeggqvist from the Swedish Sonet offices.

Apart from a large number of re-releases of albums by Louis Armstrong, Duke Ellington, Edmond Hall, George Lewis, Lee Konitz, Champion Jack Dupree and others, Storyville is tackling new recording projects, musicians featured including Benny Carter, Sir Roland Hanna, Teddy Wilson, Jesper Thilo and Ernie Wilkins Almost Big Band. Kenny Drew is associated with the label, as producer.



**EXPORT PRIZE**—Neelie Smit-Kroes, right, Dutch under-minister for traffic, presents Earth & Fire members the 1981 Conamus Export Prize for its million selling unit single, "Weekend." Prize was set up to promote Dutch pop music on an international level. Left to right are group members Gerard Koerts, Jenny Kaagman, Chris Koerts (partly hidden), group manager Frits Hirschland and Smit-Kroes.

### ADS IN GREECE

## TV Boosts Record Sales

ATHENS—The long-awaited reintroduction of television advertising in Greece has proved to be dynamite for the record industry.

It was in mid-December that CBS Greece launched a tv advertising campaign to add muscle to the release of a nostalgic compilation, "16 Golden Memories." By Christmas, CBS says, the album had broken the 50,000 unit sales mark to go gold, breaking all selling speed records here.

This package features international oldies of the early and mid-1960s, including Chubby Checker's "Let's Twist Again" and "Crazy Love" by Paul Anka, plus carefully reworked versions of Sam The Sham's "Woolly Bully" and the Riv-

ington's "Papa Oom Mow Mow."

By mid-January the album had hit 70,000 and it is still climbing. And the company claims that the campaign has finally laid to rest previous misconceptions about tv advertising being "of slight interest only."

Industry skepticism had grown here following an attempt by EMI five years ago to market a local repertoire series through tv. There was little sales activity to show for the expense at that time.

However, the success of K-tel in Western Europe convinced Sol Rabinowitz, CBS Greece managing director, that television advertising was an idea finally worth working on in Greece.

### ONE CASE TO COURT

## Mexico Cracks Down On Record Pirates

By MARV FISHER

MEXICO CITY — Antipiracy crackdowns are starting to take hold in Mexico, and prospects for further convictions and expanded legislation in 1981 look bright, especially in one of the country's hotbeds for illegal musical reproduction, Tijuana, Baja California.

Reports have been coming into the Federal District from the northwestern border sector that one case is scheduled to go to the courts this month, while three others are being investigated, according to a survey made with three factions of the industry: EMMAC, the publishing association, AMPROFON, the major record manufacturers' group, and CBS Mexico, one of the companies being hit the hardest in the counterfeit traffic.

Based on evidence amassed by Mexican federal authorities in the latest Tijuana bust, it is alleged that Productores Industriales Zambada, S.A. violated the Ley De Derechos De Autores in purported tape duplicating between Aug. 12, 1980 to Oct. 28, 1980.

The action, being prepared by the Mesa Segunda de la Agencia Ministerio Publica Federal, also names individuals.

Charges against the group, which was detained in jail following the arrests and confiscation of equipment and alleged illegally duplicated cas-

ettes and cartridges shortly after the stipulated period, are being documented for prosecution, states the official government communique received here by EMMAC and AMPROFON. All are free on bail at present.

Specific evidence against the company and all individual defendants is being detailed as to what songs, artists, composers, publishers and manufacturers are involved. The publishers, as well as the labels (the most badly affected being CBS) are assessing specific damages as to what is owed in royalties via the alleged sales.

Mexican laws are still not that strict in carrying out a stiff prison sentence. However, it's understood that there is a strong likelihood all royalties in the specified case will be recouped.

The three other undisclosed investigations currently underway are expected to be completed shortly, according to Lic. Jose Bustillos of CBS here. As to the Zambada case, it was reported that the defendants had "authorization" for such duplication. Bustillos ruled out such a report as preposterous.

In the three separate investigations going on in Baja California and elsewhere, Bustillos would not comment on the matters other than

(Continued on page 58)

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## Six-Man Committee Running EMI Mexico

By MARV FISHER

MEXICO CITY—Following the recent and sudden resignation of general director Roberto Lopez of EMI-Capitol, the company formed a special six-man committee to run the operation, effective Jan. 1. Move will last for a minimum period of 90 days or until permanent changes are made on or about April 1, 1981.

### Antipiracy Moves

• Continued from page 57

to say that "a conclusion on these will be reached very shortly."

Lic. Juan Larequi, legal administrator for AMPROFON, briefly confirmed the reports of the Zambada investigation was being "thoroughly studied" and that the resultant actions would be positive.

Outgoing EMMAC president Jose Cruz of Beechwood and president-elect Mario De Jesus of Emlasa jointly agree that the only way the war can be won is by getting the government to understand the gravity of the situation and to change the infringement of copyright laws. "To have such legislation carry irrevocable prison sentences," they concur.

Tape piracy in the country is estimated to be running at around 10% of the gross sales. Actual reported figures in the country at present runs close to eight billion pesos (more than \$350 million) and growing at an annual rate of 20%.

A big stumbling bloc for the authorities and the Mexican music industry is that when tape pirates are discovered there is very little documented accounting to bring before the courts.

"It's been a slow process thus far, but we're dedicated in bringing about justice, especially with our product here at CBS," concludes Bustillos who has been working closely with both AMPROFON and EMMAC.

Interim setup has the label's chief studio engineer, Roberto Figueroa, heading up the administrative board, though all will participate in key decisions. He says the input by each executive is expected to provide a broader thrust when it comes to decision-making.

Others on the team are: Jaime Ortiz Pino, a&r director; Miguel Reyes, commercial director; Javier Gutierrez, finance director; Arturo Quiroz, manufacturing operations director; Jose Cruz, administrating head of Beechwood, EMI's publishing operation here.

"One of our main objectives during this period," states the bilingual Figueroa, named to the new post by EMI home-office finance chief Peter Wolf, "is to concentrate on more production, to analyze and correct any shortcomings."

Budgeting for the next three months is already being worked out, with a key on the Spanish-language LPs of Kenny Rogers and Anne Murray high on the agenda (Billboard, Nov. 22, 1980). Another push on the international side will be the further exploitation of the Neil Diamond album of "The Jazz Singer."

According to Figueroa, national repertoire will be curtailed: "Just working on a few of our artists we think will bring about better sales results." Among them are: Arianna, Ricardo Cerrato, Marcela Rubiales, Roberto Vander, Rosenda Bernal, Humberto Cabanas, America Martin plus a handful more.

Figueroa has high hopes that the plan of the committee to "not just stay isolated within the individual areas" will aid greatly in getting the company off to a flying 1981 start. "We're looking for the maximum effectiveness to give us greater exposure in the marketplace."

Lopez, who could not be reached for comment, was expected to return to his native Argentina or Brazil.



MAC SPECIAL—Mick Fleetwood maps out a two hour Fleetwood Mac special for 2MMM-FM in Australia with local air personality Bob Hughes. Fleetwood was in the area having just purchased a 700-acre farm in Mittagong N.S.W.

### DESPITE SLUMP

## Label Launched In Holland

By WILLEM HOOS

AMSTERDAM—Though clouds of uncertainty, caused by recession and slumping sales, hover over the Dutch record industry, there are still some musicians here who look optimistically into the future and are taking the initiative in turning the economic tide.

Bas Mul, general manager of April Music here, is one. He's launched a new label, Acom, with a single by local singer-guitarist Fred Piek, a one-time member of leading Dutch folk-rock band Fungus.

The name Acom is an abbreviation of the Dutch word meaning non-commercial. Mul says, "It's a sort of low-budget label, offering young talent a start in the record business. All acts signed to Acom are also signed to April Music, Holland."

Repertoire on Acom will be distributed in Benelux by CBS on a three-year deal, and licensing pacts for other territories are being negotiated. So far, seven acts have been signed to the label.

In addition to Piek, there is singer Astrid Nijgh, previously with Polydor and WEA, who is due out soon with a solo album featuring songs by her ex-husband Lennaert Nijgh, who will also handle production.

There is symphonic rock group Taurus, previously signed to Corduroy Productions, a unit of Phonogram, Holland. Mul is to produce the band's debut album.

Singer Lisa Schulte Nordhold, a former member of groups such as American Gypsy and the Houseband, debuts on Acom with a single mid-February, and follows with an album later in the year. Also formerly with the Houseband, singer-guitarist Harry Hardholt follows a mid-March single with a solo album.

Finally there is singer-guitarist Isaac Guillory, born in Cuba and raised in the U.S. Recently a session musician in the U.K., he will have a solo album on Acom in the fall. He has built a name through working on albums for such artists as Al Stewart and Barbara Dickson.

## Carlin: 3 U.K. Labels

LONDON—Carlin Music Corp. here now has three separate labels operating, all pressed and distributed by RCA. Freddy Bienstock, Carlin president, says the expansion of the record division is "to combat the increasing reluctance of U.K. majors to commit themselves to independent product."

Flamingo Records was set up a year ago and charted its first three releases, then distributed by EMI. It specializes in dance-oriented product, and new signings include: former Detroit Spinners lead singer G.C. Cameron, produced by Harvey Fuqua; New York vocalist Paula Desmond, produced by Nigel Martinez; London soul band Mirage; U.K. singer-writer Steve Rodway; and Dov Christopher from Texas.

Dave Watson runs Feelgood Records, the roster including the Cruisers, London-based rock band, and black doo-wop boogie group Jackie Loren and the City Slickers.

Badge Records, the third label, is headed by Robert Bienstock, who has recorded New York band the Rudies, the other signings including God's Toys, which recently toured the U.K. with Adam and the Ants, the group Thane, and the Golinski Brothers. Bienstock says the label policy is "futuristic."

Carlin director Mike Collier, who finalized the pressing and distribution deal with RCA marketing chief John Howes, says: "The two companies have had a long relationship, through Carlin's publishing representation of Elvis Presley and Dolly Parton, and we've had recent hits through Odyssey, Sylvester and Two Tons Of Fun."

### Special Unit

NEW YORK—Paramount Records, specialist oldies one-stop based in Plainview, N.Y., has opened a special department to handle foreign orders. Firm's warehouse carries 7,000 selections, and services customers throughout the U.S. Canada and Europe.

## U.K. Reversionaries Decision: Assess Implications

• Continued from page 10

readily under pressure because of the proliferation of split copyrights and short-term publishing and sub-publishing deals."

It is not just that the task is monumental in terms of the vast numbers of copyrights involved; it is also quite horrendously complex because it covers all sorts and conditions of copyright and all manner of publishing agreements.

There are the songs with multiple authors whose lyrics and music may revert to the estates of their creators at different times. Then there may be songs whose reversion has been pre-empted by the fact that the American publisher has secured renewal rights under the U.S. Copyright Act of 1909 on a basis which covers existing worldwide sub-publishing assignments. Then there may be songs which were commissioned for a movie and which therefore are exempted from reversion—or songs written "in the course of employment under a contract of service" which may not be covered by the reversionary rights clause.

Another consideration is the possibility that an implied license has been established because, even after the time when the copyright of a tune should have reverted to the estate of the author, the U.K. publisher may have continued to pay

substantial royalties to the author's estate, thereby establishing a claim to continue to exploit the work.

These are just some of the complications which could confront the copyright societies and add enormously to their documentation costs.

Says Freegard: "What makes the prospect particularly dismaying is the fact that only a very small number of the many thousands of copyrights involved are still active—but we are nevertheless going to have to deal with each and every one of them."

This massive and costly burden of extra work for the PRS and MCPS staffs must necessarily diminish the money available for distribution to members. "All we can do," says Freegard, "is to try to compensate by raising our tariffs for music users. But, of course, there is no guarantee that the Performing Rights Tribunal will agree to increasing our fees."

Meanwhile Freddy Bienstock contemplates the disarray of the British music publishers not with any evident satisfaction but with a certain amount of amused incredulity.

"I find it hard to believe," he says, "how they ever really thought that their interpretation of the reversionary rights clause could be upheld. I think they must have known from the beginning that the idea of

exempting a song with music by Rodgers and a lyric by Hammerstein from reverting under the 1911 British Copyright Act was absurd. I think they must have known what was in store but they tried to delay the day of reckoning."

Bienstock says that when Miriam Rose first took up the cause of the estates of American songwriters affected by the reversionary rights clause, he told her she should negotiate with the British publishers.

"This she did and she offered reasonable terms, but the publishers would have none of it. So we started the action eight years ago and I must say I have never doubted that we would eventually win. If I hadn't brought the case, somebody else would have. Allen Klein was interested in taking up the case at one point."

Bienstock finds what he calls the "wailing" of British publishers over the House of Lords decision "staggering" and says he is at a loss to understand their claim that split copyrights cannot properly be exploited. (Some British publishers have argued that if they are left with just the melody of a great standard song because the words have reverted to another publisher representing the lyricist's estate, the song is likely to disappear from the repertoire.)

"The fact is," Bienstock says,

"split copyrights are almost the rule today rather than the exception. The renewal provision in the U.S. Copyright Act has resulted in hundreds of split copyrights but this has caused no difficulty. If I were a top pop act I would be very concerned if I read in the music papers that my publisher was unable properly to promote one of my songs because he only has half of it."

"It is day-to-day business in the States to exploit split copyrights. Publishers are in the marketplace at all times to acquire renewal rights as they occur and sometimes what they are acquiring is only one half or even one third of a song. But the copyright does not suffer just because it is divided among three publishers."

One point raised by British publishers regarding songs where the lyric has reverted but the melody remains assigned to the subpublisher is that efforts to exploit the melody—such as getting it used for a television commercial—are made more complicated because of the involvement of a second publisher.

Bienstock refutes this, adding that tv commercials cannot, in any case, be solicited; but Ron White, head of EMI Music Publishing counters: "Freddy is quite wrong in this respect. We have created a great deal of additional income by actively

working our old catalog and presenting suitable material to the advertising agencies. But, of course, we will not show so much enthusiasm for a song if we do not control it all."

Bienstock makes no bones about admitting that his action in pursuing the reversionary rights case through the British courts over the last eight years has not been entirely motivated by altruism.

"I don't say for one moment that I did it strictly for the estates of the writers—though I do feel very strongly that if a law exists covering the rights of the authors' estates, then the law should be upheld. As a result of the deal I have made with the estates, they will get between two and three times as much money from these reverted copyrights as they would otherwise have done."

The cost of the litigation Bienstock assesses at \$500,000 but he has no doubt that his persistence will prove highly profitable in the long term. He estimates that performances fees from the U.K. alone will amount to more than \$100,000 a year.

Although the existence of the peculiar reversionary rights provision in the 1911 British Copyright Act has given Bienstock an opportunity to acquire an immense new source of

(Continued on page 61)



## COPYRIGHTS, TOO

# Broadcasting Getting Government Review

By DAVID FARRELL

TORONTO—The federal government of Canada is currently in the midst of several policy reviews which will eventually have major consequences for the record industry in this country.

The Copyright Act, last revised in 1921, has been under review since April of 1977, and a completion date for the new working act is not expected to be finished before sometime in 1985.

Publishers in this country have been clamouring for an amendment to the current act, which could provide them with an increase over the current two cents per track mechanical rate, but so far the government has declined to adopt any temporary changes until the release of the final legislative paper.

At present, the review has produced 15 published papers that deal with various aspects of the Copyright Act revisions, which include intellectual properties.

Included are papers dealing with Canada's international copyright relations under the Berne and Universal copyright conventions; performing rights for copyright sound; copyright, competition and Canadian culture and the impact of alternative copyright act importation provisions; the mechanical reproduction of musical works in Can-

ada; an economic analysis of a performer's right; audio and video home taping; exemptions under the Canadian Copyright Act; and remedies and enforcement procedures for the act.

More recently, the Canadian Radio, Television and Telecommunications Commission announced its intention of reviewing its own Broadcast Act and the supplemental FM policy paper. To this end, the Commission is asking the broadcast community to file comments on areas of its regulations and administrative practices which need to be updated, refined or better defined.

Examination of the policy falls into two main areas, FM and then the more comprehensive Broadcast Act. The commission is asking broadcasters to consider the FM submissions first in order to regulate the flow of briefs submitted to its office.

Topics concerning FM radio fall into four basic categories: the appropriate description of station formats; the form and content of the Promise of Performance; the suitability of definitions of the different subcategories (A/C, AOR, etc.); and the means to ensure that FM broadcasters present the maximum diversity of popular music.

## DISKS HOME DELIVERED

TORONTO—Cheapies Records & Tapes, based in this city, has taken the unusual step of advertising home shopping delivery service on phone-in disk orders.

It is believed to be the first time the service has been offered in the city and guarantees same day delivery on all orders in stock.

Cheapies is a cut-rate store selling domestic and import disks and specialty 45s and shares owners with Beaches Records & Tapes, an import/export house located in the city.

Ads run from the novelty service were placed in the Toronto Sun newspaper tab.

## Wing In West, Music Tribute

VANCOUVER—A western wing of the Canadian Academy of Recordings Arts and Sciences has been established with a five-man board of executives, and the first official business of the day is a tribute to west coast music.

Approximately 70 industryites in the new chapter have been asked to submit nominations for what is essentially a regional version of the national Juno Awards.

The regional off-shoot holds its first awards program for western Canada musicians and technicians at the Denman Place Inn Ballroom, Jan. 25.

Five categories on the ballot, including best group, album EP, single, independent release and best club act, are put to public vote with ballots reprinted in consumer publications. The remaining 17 categories are to be voted on by radio, record company, management and other related industry personnel, including the musicians themselves.

Beyond the awards program, the new chapter expects to organize industry forums, provide effective lobbying in government, and also to initiate bursaries to be made available to the chapter members.

One of the chief aims of the western chapter is to beef up membership in the national academy. At present, 65% of the membership is Ontario based, whereas about 24% of the remaining membership is based in the provinces of British Columbia, Alberta, Saskatchewan and Manitoba. The Maritime provinces to the east represent less than 2% of total membership.

Vancouver lawyer Roger Schiffer has volunteered to form a membership committee geared to drumming up industry support for CARAS. He works with John Taylor & Assoc. law firm.

Leading the way in the western nominations are Powder Blues and lyricist Tom Lavin, Doug & the Slugs, Loverboy, Pointed Sticks and the Young Canadians. Three of these five also have nominations in the Juno Awards, which is staged in Toronto on Feb. 5.

The executive for the western board is as follows: Sam Feldman, co-owner of the S.L. Feldman & Assoc. agency and manager of Trooper and Doug & The Slugs; Alison Glass, publicist and one time music director at CHQM-FM; Lynne Partridge, Vancouver manager of the Performing Rights Organization of Canada's western office; Norm Perry, promoter and owner of Peryscope Productions; and Sorelle Saidman, freelance journalist and publicist for the board's activities.



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JANUARY 31, 1981 BILLBOARD

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## BRITAIN

(Courtesy of Music Week)  
As of 1/24/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	IMAGINE	John Lennon, Parlophone
2	2	ANTMUSIC	Adam & Ants, CBS
3	NEW	WOMAN	John Lennon, Geffen
4	36	IN THE AIR TONIGHT	Phil Collins, Virgin
5	4	DO NOTHING	Specials, 2-Tone
6	14	I AM THE BEAT	Look, MCA
7	7	TOO NICE TO TALK TO	Beat, Go Feet
8	19	DON'T STOP THE MUSIC	Yarborough & Peoples, Mercury
9	3	HAPPY CHRISTMAS (WAR IS OVER)	John Lennon, Apple
10	10	FLASH	Queen, EMI
11	23	YOUNG PARISIANS	Adam & Ants, Decca
12	17	I AIN'T GONNA STAND FOR IT	Stevie Wonder, Motown
13	18	RUNAROUND SUE	Racey, Rak
14	NEW	RAPTURE	Blondie, Chrysalis
15	5	(JUST LIKE) STARTING OVER	John Lennon, Geffen
16	NEW	VIENNA	Ultravox, Chrysalis
17	12	WHO'S GONNA ROCK YOU	Nolans, Epic
18	8	RABBIT	Chas & Dave, Rockney
19	6	STOP THE CAVALRY	Jona Lewie, Stiff
20	25	SCARY MONSTERS	David Bowie, RCA
21	15	OVER THE RAINBOW	Matchbox, Magnet
22	29	LORRAINE	Bad Manners, Magnet
23	33	FADE TO GREY	Visage, Polydor
24	9	DE DO DO DO, DE DA DA DA	Police, A&M
25	NEW	ROMEO AND JULIET	Dire Straits, Vertigo
26	11	LIES	Status Quo, Vertigo
27	NEW	IT'S MY TURN	Diana Ross, Motown
28	13	EMBARRASSMENT	Madness, Stiff
29	NEW	GANGSTERS OF THE GROOVE	Heatwave, GTO
30	31	BURN RUBBER ON ME	Gap Band, Mercury
31	20	THIS WRECKAGE	Gary Numan, Beggars Banquet
32	24	LONELY TOGETHER	Barry Manilow, Arista
33	NEW	A LITTLE IN LOVE	Cliff Richard, EMI
34	27	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca
35	16	RUNAWAY BOYS	Stray Cats, Arista
36	NEW	TWILIGHT CAFE	Susan Fassbender, CBS
37	21	LOVE ON THE ROCKS	Neil Diamond, Capitol
38	NEW	RETURN OF THE LOS PALMAS	7, Madness, Stiff
39	39	RAPP PLAYBACK	James Brown, RCA
40	NEW	I SHOT THE SHERIFF	Light of the World, Ensign

35	27	SKY 2	Sky, Ariola
36	30	REGGATTA DE BLANC	Police, A&M
37	26	20 GOLDEN GREATS	Ken Dodd, Warwick
38	NEW	I JUST CAN'T STOP IT	The Beat, Go Feet
39	38	LIVE	Fleetwood Mac, Warner Bros.
40	33	JUST SUPPOSIN'	Status Quo, Vertigo

## CANADA

(Courtesy CBC's 60 Minutes With A Bullet)  
As of 1/24/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	(JUST LIKE) STARTING OVER	John Lennon, Geffen
2	2	THE TIDE IS HIGH	Blondie, Chrysalis
3	4	PASSION	Rod Stewart, Warner Bros.
4	8	TELL IT LIKE IT IS	Heart, CBS
5	6	DE DO DO DO, DE DA DA DA	Police, A&M
6	3	HUNGRY HEART	Bruce Springsteen, CBS
7	9	GUILTY	Barbra Streisand, CBS
8	11	EVERY WOMAN IN THE WORLD	Air Supply, Arista
9	5	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
10	10	WASN'T THAT A PARTY	Rovers, CBS
11	14	HEY NINETEEN	Steely Dan, MCA
12	7	LOVE ON THE ROCKS	Neil Diamond, CBS
13	13	I GOT YOU	Split Enz, A&M
14	17	THE WINNER TAKES IT ALL	Abba, Atlantic
15	NEW	I LOVE A RAINY NIGHT	Eddie Rabbitt, Elektra
16	18	TURN ME LOOSE	Loverboy, CBS
17	19	LOOKING FOR CLUES	Robert Palmer, Island
18	12	LADY	Kenny Rogers, United Artists
19	16	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis, Elektra
20	20	WHIP IT	Devo, Warner Bros.

## ALBUMS

1	1	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
2	4	ZENYATTA MONDATTA	Police, A&M
3	2	THE RIVER	Bruce Springsteen, Columbia
4	3	GUILTY	Barbra Streisand, Columbia
5	5	GREATEST HITS	Kenny Rogers, Capitol
6	8	AUTOAMERICAN	Blondie, Chrysalis
7	10	SUPER TROUPER	Abba, Atlantic
8	7	TRUE COLORS	Split Enz, A&M
9	NEW	GAUCHO	Steely Dan, MCA
10	6	THE GAME	Queen, EMI

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 1/25/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	SUPER TROUPER	Abba, Polydor
2	2	ANGEL OF MINE	Frank Duval Orchestra, Teldec
3	3	WOMAN IN LOVE	Barbra Streisand, CBS
4	9	(JUST LIKE) STARTING OVER	John Lennon, Geffen
5	5	UEBER SIEBEN BRUECKEN MUSST DU GEHN	Peter Maffay, Metronome
6	11	LIFE IS FOR LIVING	Barclay James Harvest, Polydor
7	8	FELICIDAD	Boney M, Hansa
8	4	SANTA MARIA	Roland Kaiser, Hansa
9	10	JOHNNY AND MARY	Robert Palmer, Island
10	7	SOME BROKEN HEARTS NEVER MEND	Telly Savalas, EMI
11	6	EL DORADO	Goombay Dance Band, CBS
12	12	BANANA REPUBLIC	Boomtown Rats, Ensign
13	19	PASSION	Rod Stewart, Warner Bros.
14	27	DER TEUFEL UND DER JUNGE MANN	Paola, CBS
15	25	GUILTY	Barbra Streisand, CBS
16	13	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
17	26	DE DO DO DO, DE DA DA DA	Police, A&M
18	18	OH YEAH	Roxy Music, Polydor
19	21	THE TIDE IS HIGH	Blondie, Chrysalis
20	16	FEELS LIKE I'M IN LOVE	Kelly Marie, PRT
21	15	UEBER SIEBEN BRUECKEN MUSST DU GEHN	Karat, Teldec
22	14	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
23	17	ANOTHER ONE BITES THE DUST	Queen, EMI
24	NEW	PUNKER, MARIA	Dieter Hallervorden, Phonogram
25	20	LOVING JUST FOR FUN	Kelly Marie, Ariola

26	NEW	FLASH	Queen, EMI
27	NEW	WILLI WILLI	Die Schluempfe, Teldec
28	22	SANTA MARIA	Oliver Onions, Polydor
29	NEW	WINDS OF CHANGE	Mike Batt, CBS
30	29	THE WINNER TAKES IT ALL	Abba, Polydor

## ALBUMS

1	1	HITPARADE DER SCHLUEMPFE	Die Schluempfe, K-tel
2	2	SUPER TROUPER	Abba, Polydor
3	4	REVANCHE	Peter Maffay, Metronome
4	3	TRAEUMEREIEN 2	Richard Clayderman, Telefunken
5	10	DER JAHRHUNDERTBALL	Die Wiener Philharmoniker, K-Arcade
6	7	GUILTY	Barbra Streisand, CBS
7	5	LIEDER DER BERGE	Heino, EMI
8	6	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
9	NEW	HAPPY TRINI LOPEZ	Trini Lopez, K-tel
10	13	ZENYATTA MONDATTA	Police, A&M
11	8	THE TURN OF A FRIENDLY CARD	Alan Parsons Project, Arista
12	11	TRAEUMEREIEN	Richard Clayderman, Telefunken
13	12	BACK IN BLACK	AC/DC, Atlantic
14	18	MAKING MOVIES	Dire Straits, Vertigo
15	NEW	GUTERN ABEND GUTE LAUNE	Karel Gott, Polydor
16	NEW	FLESH AND BLOOD	Roxy Music, Polydor
17	16	NEVER FOREVER	Kate Bush, EMI
18	20	QE2	Mike Oldfield, Virgin
19	NEW	PARIS	Supertramp, A&M
20	9	STAR UND STIMME	Alexandra, Polystar

## JAPAN

(Courtesy Music Labo)  
As of 1/26/81  
SINGLES

This Week	Last Week	Title	Artist
1	9	KOI WA DO	Toshihiko Tahara, Canyon (NAV)
2	1	SNEAKER BLUES	Masahide Kondo, RVC (Janny's)
3	4	AI WA KAGERO	Gamu, Teichiku (Yamaha)
4	3	KOIBITO YO	Mayumi Itsuwa, CBS/Sony (People/PMP)
5	7	BANRI NO KAWA	Chage & Asuka, Warner (Pioneer)
6	NEW	KOI NO BONCHI SEAT	The Bonchi, For Life (Mirika/PMP)
7	2	OSAKA SHIGURE	Harumi Miyako, Columbia (Sun)
8	8	NEMURENU YORU	Hideki Saijo, RVC (JCM)
9	5	KAETTE KOIYO	Kazuko Matsumura, Victor (Victor)
10	6	HITORI JOUZU	Miyuki Nakajima, Aard Vark (Yamaha)
11	10	OKUHIDA BOJOU	Tetsuya Ryu, Trio (Best Friend)
12	12	BRANDY GLASS	Yujiro Ishihara, Teichiku (Ishihara)
13	13	DORIFU NO HAYAKUCHI KOTOBA	Drifters, SNS (Watanabe)
14	11	GOTTA PULL MYSELF TOGETHER	Nolans, Epic (PMP)
15	16	FAME	Irene Cara, RSO (Nichion)
16	14	AISHITEIMASU	Naoko Kawai, Columbia (Geiei/TV Asahi)
17	15	MR BLUE	Junko Yagami, Discomate (Yamaha/PMP)
18	NEW	OMAE GA PARADISE	Kenji Sawada, Polydor (Watanabe)
19	17	DANCING SISTERS	Nolans, Epic (PMP)
20	NEW	MACHI GA NAITEITA	Tetsuya Itami & Side By Side, Aard Vark (Yamaha)

## ALBUMS

1	1	HAPPY DATE WITH THE NOLANS	Epic
2	2	WE ARE	Off Course, Toshiba-EMI
3	5	KOGARASHI NI DAKARETE	Chiharu Matsuyama, News
4	3	KOIBITO YO	Mayumi Itsuwa, CBS/Sony
5	4	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
6	6	SUPER TROUPER	Abba, Discomate
7	7	TOSHI '81	Toshihiko Tahara, Canyon
8	14	WAGA KOKORO NO TOMOE	Iruka, Crown
9	8	NORTH WIND	Seiko Matsuda, CBS/Sony
10	NEW	BUCCHIGIRI PART II	Ginbae Yokohama, RVC
11	16	FAME	Soundtrack, RSO
12	11	SURF AND SNOW	Yumi Matsutoya, Toshiba-EMI
13	9	THE BEST	Junko Yagami, Discomate
14	12	MULTIPLÉS	Yellow Magic Orchestra, Alfa
15	10	JUICY ALAMODE	Juicy Fruits, Columbia
16	13	GUILTY	Barbra Streisand, CBS
17	15	FOURTH	Arabesque, Victor
18	20	THE BEST	Monkees, Arista
19	19	ON THE STREET CORNER	Tatsuro Yamashita, RVC
20	17	LIVE	Naoko Kawai, Columbia

## International

# EW&F's Latin Tour Coordination Model

• Continued from page 56

a generally lackadaisical attitude from business, and suspicion from the authorities as factors that make South American tours chancy propositions.

There were also problems with the sheer size and complexity of the equipment EW&F uses. The sound and lights necessary for a state of the art rock show are frequently not available locally, while at the same time the various governments have strict restrictions on what sort of equipment can be imported. And after the red tape was resolved, there was also always the question as to whether there was enough juice in the local power supply, so that the concert wouldn't black out the whole city.

"Each country was handled differently, but we were, in effect, the concert promoters," says Ruffalo. "We did that because what you expect from a contemporary music

promoter in the U.S., Europe, Japan, or Australia, is not available there. There is no promoter on that level. They operate in a different environment there."

EW&F played at Sao Paulo, Belo Horizonte, and Rio de Janeiro in Brazil; Guadalajara and Monterrey in Mexico; and Buenos Aires in Argentina. Tickets were \$51 each in Argentina, and "a little higher in Mexico, and a little lower in Brazil," says Ruffalo blaming the shift prices on artificially high currency exchange rates.

EW&F sold out every seat, says Ruffalo, but as the tour began a sell-out was by no means certain. The group was not that popular in South America, and CBS and EW&F both had to promote the dates in front to ensure the tour's success.

In Brazil, for example, the band itself did some advance work via television. "TV-Globe in Brazil has a 75% share, and was involved in bringing in the group," says Ruffalo. "We did satellite feeds from the U.S. with interviews from the rehearsal hall, so that by the time the band came people knew who was coming. Then we did a tv special with TV Globo. That was part of the promotion. It was shown about four weeks ago. The end result was not just to bring in EW&F, but to tie in tv, and record company promotions, so that local media were selling it to the people within the context of the band's public relations."

## U.K. Rock Paper

LONDON—A new music paper devoted entirely to the London rock scene is launched Feb. 11 by Associated Newspapers subsidiary Girl About Town, under the name "Trax." Editor is ex-EMI and Warner's employe Mark Steels. Initial print order for the weekly tabloid is said to be in six figures. Radio, press and poster advertising will support the launch.

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# West Germany

## RECESSION GOES ON

# Ariola Predicting No Sales Growth In '81

MUNICH—Ariola, West Germany's No. 1 chart company in 1980 (Billboard, Jan. 10), maintained its share of the market last year without registering any significant growth over 1979.

Announcing this, Dr. Joachim Kiener, assistant to Ariola managing director Friedrich Schmidt, says that a continuing zero growth rate is a very real possibility for 1981.

"With the general economic recession continuing this year, it seems certain that the record market will remain a tough one and that we must reconcile ourselves to the prospect of achieving little or no growth in 1981."

Reviewing Ariola's performance in the West German market last year, Dr. Kiener points out that although there is a definite link between chart placings and market share, Ariola's leading position is due not only to regular hit material but also to strong back-catalog.

"Companies which depend predominantly on high-volume hit material and have no depth to their catalogs must inevitably suffer in the present adverse economic climate," he says. "We have been able to maintain our position by having both hit product and active catalog material."

Prime contributors to Ariola's singles strength in 1980 were Hansa artists Boney M and Roland Kaiser. Island artists Marianne Faithfull and Robert Palmer and Ariola's own Saragossa Band. In the LP charts the star performers were again Boney M, the Alan Parsons Project on Arista, and Bob Marley (Island and Mike Oldfield (Virgin).

Acknowledging that much of Ariola's chart success is attributable to strong international product, Dr. Kiener says, "We are, however, very

much encouraged by the success of Roland Kaiser and we are certainly looking in 1981 to build on this success. It shows that if you have the combination of a good German artist and a good song, the public will respond."

Kaiser was six weeks on the single chart with a cover version of the Oliver Onions Italian hit, "Santa Maria."

## Valente \$\$

HAMBURG—According to a survey carried out by German financial magazine "Capital" here, Caterina Valente is the highest-paid of all German-language pop music acts, with a fee of \$28,000 per bill-topping performance.

But running the EMI-signed singer close is Udo Jurgens (Ariola) who reflects the overall big increase in standard fees by picking up \$25,000 a show, and he is followed by Mireille Mathieu (Ariola) and Gilbert Becaud (EMI), who both earn \$20,000 a concert.

Next in the fat-fee earnings list include Adamo (Teldec), \$18,000; Karrel Gott (Polydor), \$14,000; Roberto Blanco (Jupiter), \$12,000 and Margot Werner (Polydor), \$9,000.

## Sydney Jazz

• Continued from page 56

ian audiences access to the highest quality musicians at an international level," states Korda, "and to assist in the improvement of musical awareness in this city. We are very excited by the increased response this year and have no doubts that the Sydney International Music Festival will become one of the world's most prestigious jazz events."

# Billboard

# Hits Of The World

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## ITALY

(Courtesy Germano Ruscitto)  
As of 1/20/81  
ALBUMS

This Week	Last Week	Artist
1	1	DALLA, Lucio Dalla, RCA
2	2	ZENYATTA MONDATTA, Police, A&M/CGD-MM
3	4	HOTTER THAN JULY, Stevie Wonder, Motown/EMI
4	5	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
5	3	STOP, Pooh, CGD-MM
6	7	THE WANDERER, Donna Summer, Geffen/WEA
7	8	CERVO A PRIMAVERA, Riccardo Cocciante, RCA
8	6	DIANA, Diana Ross, Motown/EMI
9	13	GUILTY, Barbra Streisand, CBS/CGD-MM
10	10	RICETTA DI DONNA, Ornella Vanoni, Vanilla/CGD-MM
11	11	CI VUOLE ORECCCHIO, Enzo Jannacci, Ricordi
12	9	UPRISING, Bob Marley & Wailers, Island/Ricordi
13	12	GIVE ME THE NIGHT, George Benson, Warner Bros./WEA
14	19	HAWKS AND DOVES, Neil Young, Reprise/WEA
15	NEW	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
16	14	PARIS, Supertramp, A&M/CGD-MM
17	16	SONO SOLO CANZONETTE, Edoardo Bennato, Ricordi
18	15	XANADU, Soundtrack, Jet/CGD-MM
19	NEW	IL TEMPO DEL SOLE, Matia Bazar, Ariston/Ricordi
20	17	NERO A META', Pino Daniele, EMI

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 1/19/81  
SINGLES

This Week	Last Week	Artist
1	2	(JUST LIKE) STARTING OVER, John Lennon, Geffen
2	1	SHADDAP YOU FACE, Joe Dolce Music Theatre, Astor
3	3	THE TIME WARP, Rocky Horror Picture Show, Interfusion
4	4	THE TIDE IS HIGH, Blondie, Chrysalis
5	8	DUNCAN, Slim Dusty, Columbia
6	5	ANOTHER ONE BITES THE DUST, Queen, Elektra
7	9	STATE OF THE HEART, Mondo Rock, Avenue
8	11	ONE STEP AHEAD, Split Enz, Mushroom
9	6	WOMAN IN LOVE, Barbra Streisand, CBS
10	16	ON AND ON AND ON, Abba, RCA
11	7	DON'T STAND SO CLOSE TO ME, Police, A&M
12	15	JESSIE, Carly Simon, Warner Bros.
13	13	CAN YOU FEEL IT, Jacksons, Epic
14	14	ROCK HARD, Suzi Quatro, Dreamland
15	10	FEELS LIKE I'M IN LOVE, Kelly Marie, Precision
16	12	MASTER BLASTER, Stevie Wonder, Motown
17	17	LADY, Kenny Rogers, United Artists
18	18	PASSION, Rod Stewart, Warner Bros.
19	19	SO LONG, Fischer Z, United Artists
20	NEW	KISS ON MY LIST, Daryl Hall & John Oates, RCA

## ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	2	GUILTY, Barbra Streisand, CBS
3	3	ZENYATTA MONDATTA, Police, A&M
4	4	ALWAYS, Willie Nelson, CBS
5	5	SUPER TROUPER, Abba, RCA
6	7	ICE HOUSE, Flowers, Regular
7	11	BACK IN BLACK, AC/DC, Albert
8	6	HOTTER THAN JULY, Stevie Wonder, Motown
9	9	AUTOAMERICAN, Blondie, Chrysalis
10	10	GREATEST HITS, Anne Murray, Capitol
11	8	LIVE, Eagles, Asylum
12	13	THE BEST OF KENNY ROGERS, VOL. II, United Artists
13	14	MAKING MOVIES, Dire Straits, Vertigo
14	17	ROCKY HORROR PICTURE SHOW, Soundtrack, Interfusion
15	16	THE JAZZ SINGER, Neil Diamond, Capitol
16	15	FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.
17	12	1980 THE SUMMER, Various, EMI
18	20	GAUCHO, Steely Dan, MCA
19	18	SCARY MONSTERS, David Bowie, RCA
20	NEW	LIVE, Fleetwood Mac, Warner Bros.

## FRANCE

(Courtesy Videomusic Actualite)  
As of 1/25/81  
SINGLES

This Week	Last Week	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

## HOLLAND

(Courtesy BUMA/STERMA)  
As of 1/21/81  
SINGLES

This Week	Last Week	Artist
1	1	LOLA, Kinks, Arista
2	4	CELEBRATION, Kool & Gang, De-Lite
3	3	SANTA MARIA, Roland Kaiser, Fleet
4	5	RUNAWAY BOYS, Stray Cats, Arista
5	9	EEN BARG DIE HE EEN KRUL IN DE STEERT, Aai, CNL
6	NEW	FUNKIN' FOR JAMAICA, Tom Browne, Arista/GRP
7	2	HAPPY CHRISTMAS, John Lennon, Parlophone
8	NEW	DO YOU FEEL MY LOVE, Eddy Grant, Ice
9	NEW	MAMA, HE'S A SOLDIER NOW, Saskia & Serge, Philips
10	NEW	AMOUREUX SOLITAIRES, Lio, Ariola

## ALBUMS

1	1	SUPER TROUPER, Abba, Polydor
2	NEW	DE GROTE PIRATEN PLAAT, Various, Arcade
3	4	GUILTY, Barbra Streisand, CBS
4	2	WHEN A MAN LOVES A WOMAN, Percy Sledge, K-tel
5	NEW	SHAVED FISH, John Lennon, EMI
6	5	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	3	A TOUCH OF DON WILLIAMS, K-tel
8	7	OP HUN PIK GETRAPPT, Koot En Bie, Phonogram
9	NEW	SANTA MARIA, Roland Kaiser, Fleet
10	6	SIMPLY THE BEST, Lee Towers, K-tel

## SWEDEN

(Courtesy GFL)  
As of 1/20/81  
SINGLES

This Week	Last Week	Artist
1	1	NAR VI TVA BLIR EN, Gyllene Tider, EMI
2	2	WOMAN IN LOVE, Barbra Streisand, CBS
3	4	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
4	3	(JUST LIKE) STARTING OVER, John Lennon, Geffen
5	5	SOMMARNATT, Snowstorm, Mariann
6	7	DU LEVER BARA EN GANG, Noice, Sonet
7	9	LATE AT NIGHT, Maywood, CBS
8	8	PASSION, Rod Stewart, Warner Bros.
9	6	MASTER BLASTER, Stevie Wonder, Motown
10	NEW	MARTIN EDEN, Bill Hughes, CBS

## ALBUMS

1	1	SUPER TROUPER, Abba, Polar
2	2	GUILTY, Barbra Streisand, CBS
3	3	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
4	6	BEDARANDE BARN AV SIN TID, Noice, D'Sonet
5	4	LINDEMAN GOKAR ANYO, Hasse Och Tage, Svenska Ljud
6	5	HOTTER THAN JULY, Stevie Wonder, Motown
7	7	FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.
8	9	THE RIVER, Bruce Springsteen, CBS
9	NEW	SANDINISTA, Clash, CBS
10	NEW	GYLLENE TIDER, Gyllene Tider, Parlophone

## DENMARK

(Courtesy BT)  
As of 1/20/81  
SINGLES

This Week	Last Week	Artist
1	1	FEELS LIKE I'M IN LOVE, Kelly Marie, PRT
2	3	I CAN DANCE, Sugar & Lollipop, CNR
3	6	WOMAN IN LOVE, Barbra Streisand, CBS
4	NEW	FELICIDAD, Boney M, Ariola
5	2	SUPER TROUPER, Abba, Polar
6	10	AMANDA, Nalle, Sonet
7	5	THE TIDE IS HIGH, Blondie, Chrysalis
8	4	DREAMIN', Cliff Richard, EMI
9	NEW	RUNAROUND SUE, Racey, Rak
10	NEW	SMILING TURNTABLE, Tommy Seebach, EMI

## ALBUMS

1	1	SHU-BI-DUA 7, Shu-Bi-Dua, Storkophon
2	2	SUPER TROUPER, Abba, Polar
3	4	FOR FULD MUSIK 7, Various, EMI
4	6	NEJ-DEN ANDEN, Linie 3, Tuba
5	8	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
6	NEW	CIRKUS CASABLANCA, Clausen & Petersen, Sonet
7	10	SCARY MONSTERS, David Bowie, RCA
8	NEW	TIDENS TERN, C.V. Joergensen, Medley
9	5	SMUKKE SALLY & DE ANDRE, Boern Og Unge Fra Bornum, Polydor
10	NEW	BOELLE BOB OG DE ANDRE, Hornum Skole, FA

## U.K. Decision

• Continued from page 58

incomes for his publishing empire, he candidly admits that he regards the reversionary rights clause as unsatisfactory in that it establishes a clear-cut distinction between the lyric of a song and its music.

"It makes more sense to consider all songs with more than one creator as joint works. When you think how songs were written by two or more collaborators—with ideas being exchanged on both music and lyrics—it is very hard to regard words and music as having totally distinct and separate authorship," he says.

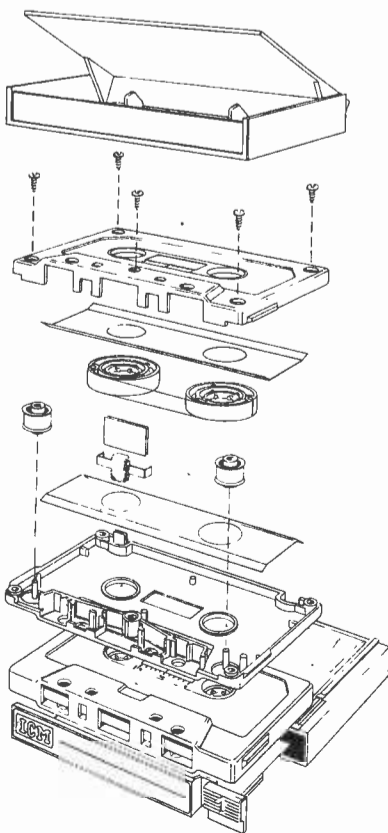
The House of Lords ruling on reversionary rights will have its repercussions in all territories where copyright law is based on the 1911 British Act and the reversionary rights provision is included. These countries include Australia, New Zealand, Ireland, Canada and South Africa, and possibly several more. Binstock says he does not anticipate any great difficulty in establishing his claims in those additional territories.

## Disk Honors Pardo

MADRID—Juan Pardo, long-time popular singer, songwriter and producer in Spain, has been awarded a gold disk by his record company Hispavox for sales of his comeback single "Juan Mucho Mas Juan."

The 45, his first in three years, has reportedly sold 60,000 units in just six weeks. Pardo was leader of Los Brincos, Spain's top group of the '60s.

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SWITZERLAND

# Billboard's Top Album Picks

Survey For Week Ending 1/31/81

Number of LPs reviewed this week 40 Last week 30

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**MARVIN GAYE—In Our Lifetime, Tamla T8-374M1. Produced by Marvin Gaye.** This is Gaye's first album since "Here, My Dear" in 1978 (Motown scheduled a package entitled "Love Man" last year, but that never materialized) so it's rather difficult to assess its commercial prospects. Adding to the difficulty is the fact that the artist's music hardly seems to have progressed. Indeed, much of "In Our Lifetime" recalls 1971's "What's Going On," and there is little trace of the funk-rap experimentation of Gaye's sole 1980 single, "Ego Tripping Out." That said, this LP showcases his mellow, moody vocals—sensuous and soulful, fluid and fulfilling—to good effect, supported by some subtle, understated and highly rhythmic instrumentation. Highspots include the atmospheric, jazzy "Far Cry," the brass-driven title track, the declamatory "Life Is For Learning" and "Funk Me," which is reminiscent of Quincy Jones' recent productions.

**Best cuts:** Those cited.

**THE CLASH—Sandanista!, Epic E3X37037 (CBS). Produced by the Clash.** Talk about value for money. This new Clash set is three disks priced at \$14.98 with nearly 25 minutes of music on each side. While last year's "London Calling" showed the quartet had the chops for mainstream yet adventurous rock, this mammoth offering has the band experimenting with various forms of music. "Magnificent Seven" and "Lightning Strikes (Not Once But Twice)" are rap disco, "Hitsville U.K." is updated 1960s r&b, "Look Here" (a Mose Allison song) is jazz, "The Sound Of The Sinners" has a gospel edge and there's literally tons of reggae spread over the 36 tracks. While these may alienate some, there is still a lot of rock here. "Police On My Back," "Somebody Got Murdered" and "Up In Heaven (Not Here)" are classic Clash rockers in the "Train In Vain" style. Much of what is here is just weird but there's bound to be something here to please just about everyone. Lyrics are intensely political.

**Best cuts:** "The Magnificent Seven," "Hitsville U.K.," "Police On My Back," "Somebody Got Murdered," "Something About England," "Up In Heaven."



**ELVIS PRESLEY—Guitar Man, RCA AAL3917. Produced by Felton Jarvis.** All these songs have been released before, but Jarvis has stripped away the earlier backgrounds to let us rediscover how good Elvis's voice was unfettered. The collection is a fair sampling of bona fide rockers—like "Too Much Monkey Business"—and gnawing laments—such as "Lovin' Arms."

**Best cuts:** Those cited, plus "Guitar Man," "She Thinks I Still Care," and "Faded Love."

**DAVE & SUGAR—Greatest Hits, RCA AHL13915. Produced by Jerry Bradley, Charley Pride and Dave Rowland.** Country fans have a penchant for greatest hits packages; 50% of the albums in the top 10 on this week's country chart are of this genre. Dave & Sugar should fare well with its collection, a slew of favorites ranging from Silverstein's "Queen Of The Silver Dollar" to the trio's latest release, a three-part harmony version of Bonnie Tyler's "It's A Heartache."

**Best cuts:** "Queen Of The Silver Dollar," "Can't Help But Wonder," "I'm Knee Deep In Loving You" and "Golden Tears."

**DAVID ALLAN COE—Invictus (Means) Unconquered, Columbia J36970. Produced by Billy Sherrill.** The bourgeois badman is absolutely flawless in this package of favorites—past and future. Who else could revive "Stand By Your Man" and make it sound like a natural? With equal sureness, Coe elevates "The Purple Heart" to jukebox immortality. But his finest performance here is an achingly convincing treatment of Shel Silverstein's "Someplace To Come When It Rains." Coe's invictus all the way.

**Best cuts:** All of them.



**DEXTER GORDON—Gotham City, Columbia J36853. Produced by Jim Fishel, Michael Cuscuna.** Gordon is probably the hottest tenor saxophonist on records today. He is backed by three different small combos, all with the dependable Art Blakey on tubs. Album comprises two tunes on each side and there are dull passages, of course, but Dex's boppish horn is there to revive interest when lulls occur. A strong package for retailers.

**Best cuts:** "A Nightingale Sang In Berkeley Square."

**JOE SAMPLE—Voices In The Rain, MCA MCA5172. Produced by Wilton Felder, Stix Hooper, Joe Sample.** Another solo effort by Sample of the Crusaders, this album focuses on his keyboard wizardry in varying moods. "Burnin' Up The Carnival," with Josie James on vocals, is an uptempo, rhythmic cut while the title track, by Sample and Will Jennings, is soft and mellow. Flora Purim handles the lead vocals on the jazzy "Shadows" while Sample takes a serene posture on "Sonata In Solitude."

**Best cuts:** Take your pick.



## First Time Around

**FOUR OUT OF FIVE DOCTORS, Nempor NJ236575 (CBS). Produced by Alan Winstanley.** This four-man band from Washington, D.C. plays solid and sophisticated midtempo rock. While not as finely textured as Steely Dan, the band's treatment, arrangement and flair for knowledgeable and somewhat cynical lyrics should endear it to both the college and AOR audiences. At the same time its freshness and ability to avoid mainstream clichés give it new wave credibility. And these guys can sing.

**Best cuts:** "Modern Man," "Mr. Cool Shoes," "New Wave Girls," "I Want Her."

**GERARD McMAHON & KID LIGHTNING—Blue Rue, Arc/Columbia NJC36986. Produced by Gerard McMahon.** Vocalist/guitarist/keyboards McMahon has a distinctive rock voice which he puts to maximum use on this collection of 10 original tracks. Each track contains noteworthy lyrics, tight instrumental backing by the five-man Kid Lightning band and McMahon's urgent vocal. A strong sense of melody underlines the album making it accessible to both AOR and top 40 formats. Comparisons to Bruce Springsteen are inevitable on such tracks as "Taxi" and "Run Into Your Shadow."

**Best cuts:** "Taxi (Nightdriver)," "Town Girls," "Blind Love," "Run Into Your Shadow."

**GENE DUNLAP—It's Just The Way I Feel, Capitol 12130. Produced by Gene Dunlap.** This debut LP by Dunlap, a former member of Earl Klugh's band, runs the gamut of musical tastes from jazz to funk to r&b to adult contemporary. Klugh plays keyboards on the mellow "Surest Things Can Change" and his own "Should I Take Her Back, Should I Let Her Go" features Greg Moore, not Klugh, on acoustic guitar although the styles parallel. The synthesizer is used extensively throughout the LP, including the uptempo cuts "Rock Radio" and "Love Dancin'."

**Best cuts:** Those mentioned.

**STIV BATORS—Disconnected, Bomp BLP4015. Produced by Thom Wilson and Stiv Bators.** Former Dead Boy Stiv Bators is among the most interesting and charismatic of new wave vocalists. On his first solo LP, Bators maintains his bad boy persona and hard, nearly punk sound, while at the same time further firming up the pop structures of his songs, exploring melodies and hooks, and singing rather than shouting. He even makes sure that his lyrics could be understood. Playing behind him is a three man band.

**Best cuts:** "Evil Boy," "Swingin' A Go Go," "Too Much To Dream," "Ready Anytime."

**THE TEARDROP EXPLODES—Kilimanjaro, Mercury SRM14016 (Polygram). Produced by Clive Langer, Alan Winstanley, Mike Howlett.** This British quartet roughly plays the same type of music as Echo & The Bunnymen, Talking Heads and the Gang Of Four: sparse, almost dissonant rock, laced with a heavy rhythm. This group differentiates itself by adding the trumpet work of Hurricane Smith and Ray Martinez which lends an other worldly effect to these adventurous rock songs. While not really commercial, the compositions do have hooks. "Ha, Ha I'm Drowning" would not be out of place on many playlists or club turntables these days. Pitch to fans of Talking Heads and the other more avant-garde edged outfits.

**Best cuts:** "Ha, Ha, I'm Drowning," "Reward," "Poppies In The Field," "Thief Of Baghdad."

**THE NUNS, Bomp BLP4010. Produced by Robbie Fields, the Nuns.** This six-person band is led by blonde Jennifer Miro. This conjures up immediate comparisons to Blondie, especially since Miro does sound a little bit like Debbie Harry. But while Blondie's initial inspiration came from the '60s girl groups, this San Francisco band seems more inspired by early psychedelia. This gives an extra dimension to the band's new wave sensibilities. This, plus a good feel for new pop arrangements, makes it a band to watch.

**Best cuts:** "Media Control," "Walkin' The Beat," "Child Molester," "Wild."

**YELLO—Solid Pleasure, Ralph YL8059LA. Produced by Yello, Ursli Weber.** Yello is a trio of Swiss electronic experimentalists. Though the trio enlists the help of a couple of outside drummers, the rest of the music owes more to computer technology than to the instrument makers' art. The songs themselves range from symphonic exercises to fairly mainstream rock. It is interesting if only because no one can be quite sure of what will come next.

**Best cuts:** "Downtown Samba," "Coast To Polka," "Menage," "Blue Green."



**STAMITZ: TWO CONCERTOS; C.P.E. BACH: UNACCOMPANIED SONATA—Galway, New Irish Chamber Orchestra, Prieur, RCA ARL13858.** This lovely 18th century music brings out the best in Galway and the album belongs atop his catalog. The accompaniment is excellent, the recording very attractive. One of the highlights is a ravishing Andante of Mozartean character capped by a simple but perfect cadenza (side two, band two). But even without the music's store of beautiful moments Galway's elegant ever-secure playing

would carry the day. He's not just a great flutist; Galway ranks with the best classical musicians anywhere today.

**FANDANGO: MUSIC OF PADRE ANTONIO SOLER—Kipnis, harpsichord, Nonesuch D79010.** The harpsichord becomes an orchestra in Igor Kipnis' hands. His playing almost knows no limitations in the emotional or dramatic scope that this seemingly limited instrument can suggest. Indeed, his dynamic style is a little like listening to electronic music. This is well suited to the present composer, an 18th century Spaniard whose earthy sonatas strain the bounds of conventional rhythmic notation and are brimming with local color. Another of the record's dynamic qualities is the close-miked digital sound—it's like studying the instrument's blueprint. Watch out for high voltages.

## Billboard's Recommended LPs

### pop

**SHERBS—The Skill, Atco SD38137 (Atlantic). Produced by Sherbs, Richard Lush.** Known as Sherbet back in the mid and late '70s, the Australian group has changed its name and its music. Whereas it played teen pop previously, now it goes in for accessible, pop-oriented progressive rock in the Genesis vein. Lead singer Daryl Braithwaite bears an uncanny vocal resemblance to Peter Gabriel and Phil Collins though the compositions themselves give the band its own identity. This is a good bet for a wide variety of the rock audience. **Best cuts:** "The Skill," "Crazy In The Night," "Parallel Bars," "Back To Zero."

**IAN DURY & THE BLOCKHEADS—Laughter, Stiff/Epic J636998. Various producers.** More irreverent, raucous rock'n'roll from a master of the genre. It's all a bit more scatological than previous trips, and nothing seems to top those earlier gems here, but it's still good, dirty fun. **Best cuts:** "Delusions of Grandeur," "Yes & No," "Manic Depression."

**RICK SPRINGFIELD—Working Class Dog, RCA AFL13697. Produced by Rick Springfield, Bill Drescher, Keith Olson.** Catchy, mainstream rock produced by a young pro that sounds like perfect AOR fare. The backing band is a nice, tight unit. The lyrical concerns are simple. **Best cuts:** "Love Is Alright Tonight," "Hole In My Heart," "Daddy's Pearl."

**THE BREAD AND ROSES FESTIVAL Fantasy F79011. Produced by Bill Belmont, Janice Belmont, Danny Kopelson.** This annual Marin County, Calif. folk festival brings together the cream of diversified talent. Partaking in the 1980 event were Joan Baez, Pete Seeger, David Crosby, Graham Nash, Chick Corea, the Roches, Maria Muldaur, Hoyt Axton, John Hammond, Kris Kristofferson and others. The music is unpretentious, melodic and best of all, presented free to people confined in institutions. **Best cuts:** Choose your own.

**ORIGINAL MOTION PICTURE SOUNDTRACK—Loving Couples, Motown M8949M1. Produced by Teddy Randazzo.** Vocal performances by the Temptations, Billy Preston, and Syreeta highlight this soundtrack from the film starring Shirley MacLaine and James Coburn. "Take Me Away" and "There's More Where That Came From" by the Temps and Syreeta's "And More It Begins" are the standouts. **Best cuts:** Those mentioned.

**TOOTS AND THE MAYTALS—Live, Mango MLP59647 (Island). Produced by Alex Sadkin.** Recorded at the Hammersmith Palais in London, this is a fiery eight song set that should enhance Toots' already considerable reputation. The songs here are some of his best with the much covered "Pressure Drop" and the irresistible "54-46, That's My Number" being the highlights. The backing nine-piece band is professional without being overly slick. This is a must for reggae enthusiasts. **Best cuts:** "54-46, That's My Number," "Pressure Drop," "Time Tough," "Monkey Man."

**SNAKEFINGER—Green Pastures, Ralph SN8053LA. Produced by Snakefinger, Residents.** This very interesting disk is the second release by Snakefinger on the San Francisco-based Ralph Records. It is a bluesy and jazzy exercise with the flavor of Captain Beefheart, though more accessible and less discordant. Instrumentation is minimal here and the music is not all that complicated, but interesting riffs and novel arrangements make the LP more than the sum of its parts. **Best cuts:** "The Man In The Dark Sedan," "Save Me From Dali," "Jungle Princess."

**VARIOUS ARTISTS—Experiments In Destiny, Bomp 401612. Various producers.** Ever hear of the Real Kids, the Dadistics, Blax Xolton & the Martians, or the MnMs? How about Gary Charlson, the Jukebox Rebel Queens, the Sonics, or the Lipstick Killers? And what of the Hipstrs, Pete Holly & the Looks, the Wombats, or Rainbow Red Oxidizers? These bands and more (the Dead Boys, the Nuns, the B-Girls, the Zantees, and the Romantics), are among the 40 acts presented in this double compilation LP. The cuts represent past and future releases from the Bomp label. **Best cuts:** There is a wealth of West coast new wave talent here, and it is hard to pick the best.

**BUNNY WAILER—Bunny Wailer Sings The Wailers, Mango MLP59629 (Island).** Veteran reggae singer Bunny Wailer does sizling versions of older Bob Marley & The Wailers tunes. Though to the more Westernized ear, each of these 10 tracks sounds alike, there are enough variations in mood and tempo to make this a highly listenable LP. Well-known reggae session Sly Dunbar, Robbie Shakespeare and Earl; "Chinna"

Smith play on this set. **Best cuts:** "Keep On Movin'," "Hypocrite," "Walk The Proud Land," "I'm The Toughest."

### soul

**STONE CITY BAND—The Boys Are Back, Gordy 81001 (Motown). Produced by Rick James.** The backup musicians for Rick James remain in the funk groove on this LP, dominated by pulsating rhythms and fancy guitar riffs. Their version of the Kinks' "All Day And All Of The Night" has a heavy, rhythm bottom. They dip into reggae on "Funky Reggae" while the ballad "Keep Love Happy" features the crisp vocals of Levi Ruffin Jr. **Best cuts:** Those mentioned.

**ELOISE LAWS, Liberty 1063. Produced by Linda Creed.** Stylistics hitmakers, Linda Creed and Thom Bell, reteam on this LP with Bell handling the arranging and conducting chores. The music is unmistakably Creed-Bell with plenty of strings as on "Search, Find" and "Let's Find Those Two People Again," pretty melodies as in "Strength Of A Woman," also the single, and mellow rhythms as in the re-cut Stylistics hit "You Are Everything" and "If I Don't Watch Out." Laws' vocals are clear and crisp, especially on the torchy, ballad "Moment To Moment." **Best cuts:** Those mentioned.

**NOLEN & CROSSLEY, Gordy 81000 (Motown). Produced by Hal Davis, Arthur G. Wright.** Straight ahead dance music highlights this first LP. "Lay It On The Line" has a bouncy, uptempo beat and "Let's Get Freaky Tonight," with its funky bass line, is strong dance music. The vocals by Curtis Nolen & Raymond Crossley are not spectacular but impressive, especially on the medium tempo "Because" and ballad "Face On The Photograph." **Best cuts:** Those mentioned.

**BILL SUMMERS & SUMMERS HEAT—Call It What You Want, MCA 5176. Produced by Bill Summers.** This vocalist/percussionist has shed his jazz image with his debut effort on MCA. Vocals are outstanding, particularly those of Lori Ham. Harmony is tight throughout. Summers' jazz roots leaks through occasionally but it only tends to add to the general theme, which is to offer something for practically everyone. **Best cuts:** "Summer Fun," "Love Not My Life," "Come On Out," "I Believe You."

**OZONE—Jump On It, Motown M8950M1. Produced by Michael L. Smith, Angelo Bond.** Ozone jumps out at you on this LP. From the first cut the group never lets you forget its aim is to entertain. Vocals are superb, background vocals are excellent, material is well selected, instrumentation is good and production is right on target. **Best cuts:** "Jump On It," "Come On In," "Your Love Stays On My Mind," "Love Zone."

### country

**KENNY DALE—When It's Just You And Me, Capitol ST12126. Produced by Bob Montgomery.** Dale is a fine vocalist, and the arrangements here are polished and nicely orchestrated. So why doesn't the album sparkle more? The answer may be in the direction the choice of material and production have aimed Dale. The songs are uniformly happy love offerings, similar in overall content, and each number has heavy orchestration swells and background harmonies. It's an album pleasantly geared to MOR country fans who aren't looking for any surprises. **Best cuts:** Choose your own.

### jazz

**DIZZY GILLESPIE—Digital At Montreux 1980, Pablo Live D2308226. Produced by Dizzy Gillespie.** Toots Thielemans and Bernard Purdie provide the backup for Diz's trumpet gyrations, cut live in Switzerland last July. Gillespie toots through five tunes with his usual abandon, singing on one track, and the fidelity of sound is first rate. **Best cuts:** "Kisses," "Christopher Columbus."

**J. J. JOHNSON—Concepts In Blue, Pablo Today 2312-123. Produced by J. J. Johnson.** Accompanied by a small combo in which Clark Terry and Ernie Watts are prominent, Johnson and his trombone romp through seven titles spiritedly. It's good to have J. J. on vinyl again; he is an exceptional musician who has been "lost" in the studios far too long. A dixie-styled ending to John Coltrane's "Village Blues" adds humor to side one. **Best cuts:** "Azure," "Blue Nun."

**LORNE LOFSKY—It Could Happen To You, Pablo Today 2312-122. Produced by Oscar Peterson.** Canadian guitarist discovered by pianist Peterson impresses on his debut LP, running down eight solid evergreens with ease, and exhibiting enviable skill even without backup. There's a delicacy to Lofsky's pluckings which is admirable, and his choice of material is impeccable. **Best cuts:** "The Boy Next Door," "It Could Happen To You."

**GEORGE WINSTON—Autumn, Windham Hill C1012. Produced by William Ackerman.** California label presents a talented pianist performing seven cuts, all Winston's own compositions, which require concentrated listening. It might have been more prudent for Winston to have included a couple of current songs, and a standard or two, rather than offer unknown

(Continued on page 67)

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.**

## West Germany

**Publishers Must Upgrade Their Image—Chappell Chief**

HAMBURG—Publishers in West Germany must look to their public image, according to Chappell joint managing director George Hildebrand, responding to some militant songwriters here who claimed music publishers should not even be members of rights organization GEMA.

"Although one is not inclined to take these people seriously, they have caused great damage, and it is clear publishers must concentrate even more on public relations." In fact, says Hildebrand, today's publisher is a binding link between the writers and the music industry.

"He is a talent scout, a supporter, a producer and a promotion partner. Very often he acts as financier, advancing high sums in order to promote the new talent he believes has the strength to make it. These days, the original role of printing and distributing sheet music has fallen right into the background."

So far as Chappell's own catalogs are concerned, says Hildebrand, great consideration is given to ways of furthering artists' careers. "I recently strengthened the national production and promotion department, for instance.

"I hope in the future there will be more appreciation by authors and record companies of what publishers do achieve, and also that tv and radio will be motivated to support German artists more than they have done in the past."

He still foresees a difficult decade though. "Blank cassettes are obviously a real problem, and I hope the levy question can be resolved as quickly and satisfactorily as possible. Hopefully deals with national writers and international partners won't deteriorate any further, which can be prevented by the publishers themselves if they make well-aimed and sensibly calculated offers.

"We had an eventful year in

1980," says Hildebrand, "with new wave taking over from disco and still promising a good deal nationally and internationally. A number of well-equipped new studios were set

up, tv-advertised albums made their mark, computer accounting systems were introduced and so on. The German 'Schlager' style of music went through something of a drought,

though there's an upward trend now, and yet German productions achieved a much more international sort of image thanks to there being a great number of successful acts.

"Now we are looking forward to the video boom, which is surely going to bring considerable additional revenues to both songwriters and publishers."

**Promotions  
Gerig's Key**

COLOGNE—A total 24 titles from Gerig Musik made the German charts in 1980, pushing the company from 10th place to number five in the annual points analysis of the ratings, and nearly half those titles were written or sung by people who'd never before had a hit in Germany.

Says Guenther Ilgner, Gerig chief executive: "It's all been achieved through concentrated promotional work in collaboration with the different record companies. We now plan further expansion."

Biggest Gerig sellers included "Oh Susie" and "Ten O'Clock Postman" by Swedish group Secret Service; "What You're Proposing" and "Living On An Island" by Status Quo; and "You're All I Needed" and "For Your Love" by Peter Kent, the Kent numbers penned by Harald Steinhauser, signed to Gerig last year.

At album level, Status Quo also scored, but Ilgner rates the 250,000 unit LP sales of Cologne-based band De Blaeack Foeness for "Linms Eoem—Raechs Eoem," virtually all sold in the area of its home city.

Ilgner also took on publishing of the Dutch label Papagayo in 1980, distributed in Germany, Austria and Switzerland by EMI Electrola.

This enterprise produced three fast hits: "Some Broken Hearts Never Mend," by actor-singer Telly Savalas, and "You And Me" and "Head Up In The Sky" by Dutch group Spargo.

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# J A N U A R Y

January, 1981 is big news for RCA and Associated Labels because we've hit the new year at full stride with no less than five singles that are tearing up the radio airwaves.

Don McLean leads the pack with "Crying"—it's been adding stations with no end in sight.

Dolly Parton's "9 To 5" is as sure-fire as taxes, and the album is hot on the same track.

Then there's Elvis...just as there always will be. The phenomenon of "The King" is realized once again with "Guitar Man."

Ronnie Milsap's latest outpouring is "Smoky Mountain Rain"—his first cross-over single.

Our premiere duo, Daryl Hall and John Oates, hot off the success of "You've Lost That Lovin' Feeling," follow with "Kiss On My List" and like all the above it's generating enough excitement to light up a small city.

So, here we are...January, 1981... with a handful of sure winners and a page full of new product that we're just as proud of.

You might call this our red-letter month!

**RCA Records**



RICK SPRINGFIELD  
"Working Class Dog"  
AFL1-3697



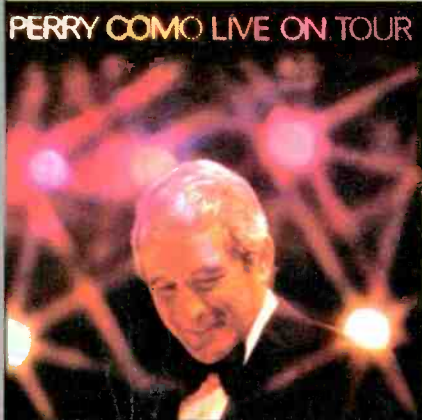
DOUG & THE SLUGS  
"Cognac And Bologna"  
AFL1-3887



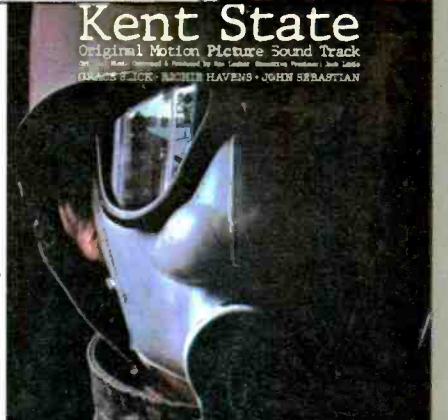
JORMA KAUKONEN  
& VITAL PARTS  
"Barbeque King" AFL1-3725



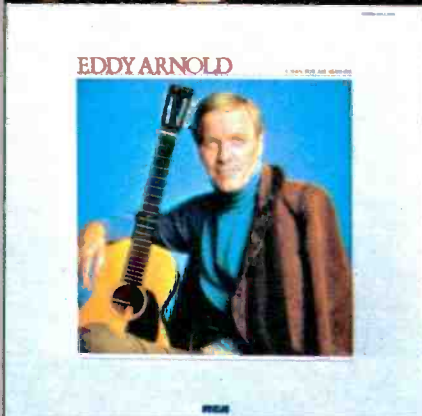
GRACE SLICK  
"Welcome To The  
Wrecking Ball" AQL1-3851



PERRY COMO  
"Live On Tour" AQL1-3826



"Kent State"  
Music From The  
Original Motion Picture  
Sound Track ABL1-3928



EDDY ARNOLD  
"A Man For All Seasons"  
AHL1-3914



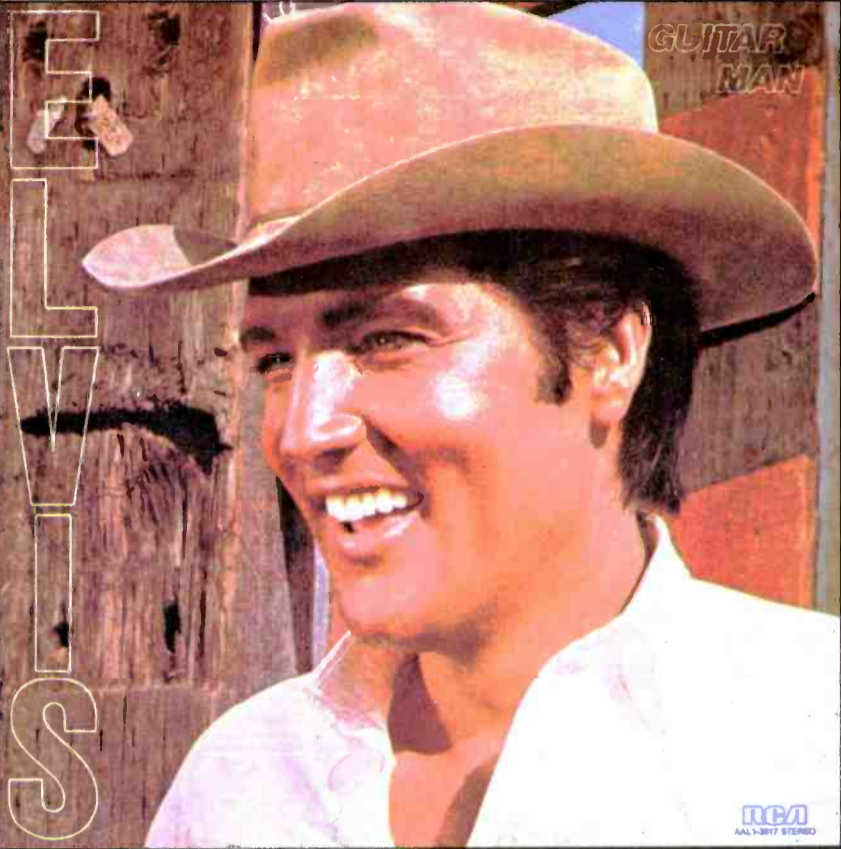
"AIR RAID"  
T-617  
(20th Century-Fox)\*



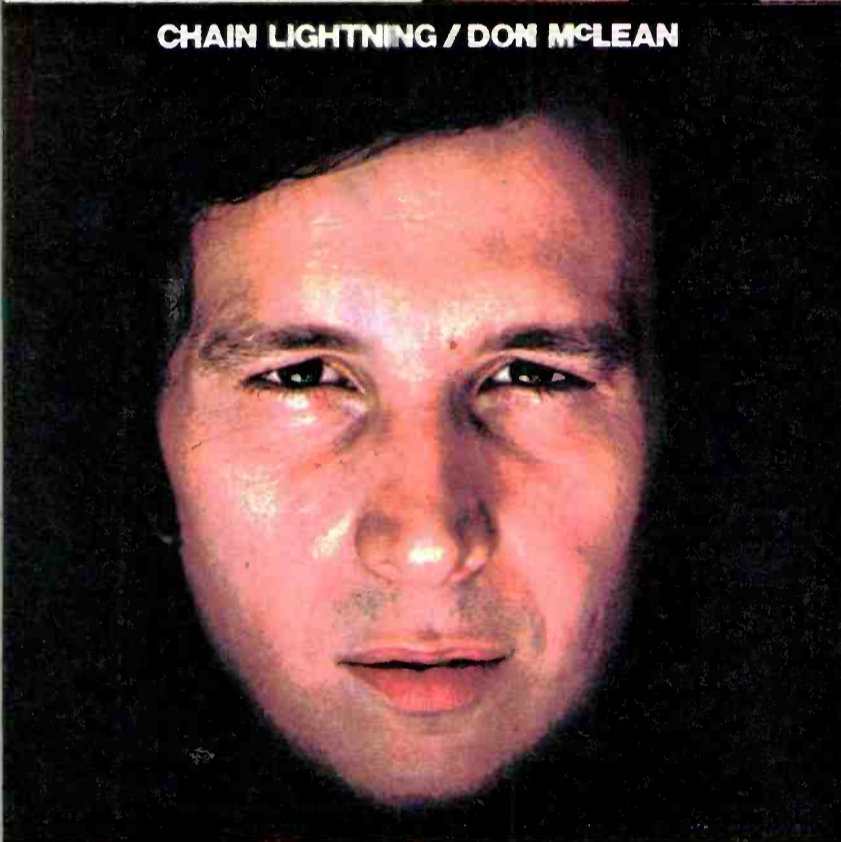
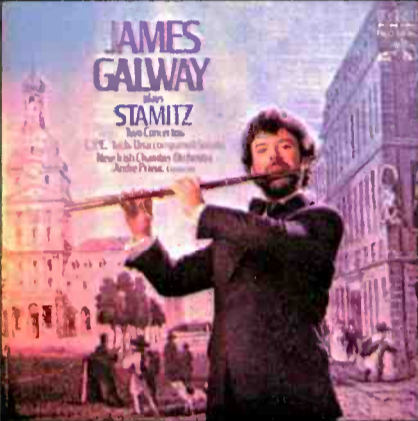
# Y R E L E A S E S



ELVIS PRESLEY  
"Guitar Man" AAL1-3917  
  
"Frank Hooker  
& Positive People" BXL1-3853  
(Panorama)\*



JAMES GALWAY  
"James Galway Plays  
Stamitz" ARL1-3858



CHAIN LIGHTNING / DON McLEAN  
  
DON McLEAN  
"Chain Lightning" BXL1-7756  
(Millennium)\*  
  
"Artur Rubinstein"  
ARL1-3850



"The Horowitz Concerts  
1979/1980"  
ARL1-3775  
  
TOMMY DORSEY  
"The Complete Tommy Dorsey,  
Vol. V/1937"  
AXM2-5573



DAVE & SUGAR  
"Greatest Hits" AHL1-3915  
  
"Rossini:  
L'ITALIANA IN ALGERI"  
ARL3-3855



# ELVIS

## GUITAR MAN



THE NEW ELVIS ALBUM, **GUITAR MAN**. HOT! EXCITING! NEW!

Classic Elvis vocal performances captured and combined with new, contemporary music tracks prepared by long time friend and producer Felton Jarvis, bringing his music to a new generation.

Rock and Roll to...**GUITAR MAN**, title track and his country/pop single, originally written for Elvis by Jerry Reed and featuring Reed's legendary, hot guitar licks; **LOVIN' ARMS; YOU ASKED ME TO; FADED LOVE; I'M MOVIN' ON.**

The Single

**GUITAR MAN** PB 12158

Country..BB 32★★ CB 35★ RW 32★

Pop.....BB 65★★ CB 71★ RW 84★

ELVIS...a new way...**GUITAR MAN**.





# JANUARY-DECEMBER '80 CHART ACTION SHARE

This is a computerized recapitulation of how labels, combined labels and corporations ranked on Billboard's charts during the period covered. Thus, these ratings represent share of chart action, and are not to be mistaken for share of market. The recap is prepared by the publication's MPC Department based on Billboard's Chart Success Analysis Report.

## HOW THE TOP 10 LABELS SHARED:

### THE HOT 100 AND TOP LP/TAPE CHART ACTION

Label	Rank	% Of Share	Number
Columbia	1	10.5	125
Warner Bros.	2	9.8	112
Elektra/Asylum	3	5.6	70
Capitol	4	4.8	65
Atlantic	5	4.7	68
A&M	5	4.7	66
Arista	6	4.5	65
Motown	6	4.5	47
Epic	7	4.4	65
MCA	8	4.2	65
EMI/Liberty/UA	8	4.2	57
RCA	9	3.2	49
Casablanca	10	3.1	44

### THE HOT 100 CHART ACTION

Rank	% Of Share	No. Of Singles
1	10.2	48
2	8.7	41
3	8.6	32
5	5.7	27
8	4.6	27
—	—	—
4	4.9	39
7	4.5	40
9	4.2	26
8	4.6	27
7	4.7	24
4	5.9	28
—	—	—
10	4.1	24

### THE TOP LP/TAPE CHART ACTION

Rank	% Of Share	No. Of Albums
1	10.7	79
2	9.8	69
3	6.2	38
6	4.6	38
5	4.7	41
4	4.9	39
7	4.5	40
9	4.2	26
8	4.4	38
10	4.1	41
—	—	—
—	—	—
—	—	—

## HOW THE TOP 10 COMBINED LABELS SHARED:

### THE HOT 100 AND TOP LP/TAPE CHART ACTION

Combined Label	Rank	% Of Share	Number
Warner Bros.	1	13.2	159
Columbia	2	11.2	145
Atlantic	3	8.0	125
Epic	4	7.6	113
Elektra/Asylum	5	7.0	77
RCA	6	6.3	87
Arista	7	5.2	70
MCA	8	5.1	77
Capitol	8	5.1	70
A&M	9	4.7	68
Motown	10	4.5	47
EMI/Liberty/UA	—	—	—
Mercury	—	—	—

Labels that comprise each combined label are as follows:

**WARNER BROS.:** Warner Bros., Sire, Island, Bearsville, Geffen, Warner Bros./Q-West, RFC, Reprise, ECM, Mango, Berserky, Warner/Curb; **COLUMBIA:** Columbia, Tappan-Zee, ARC/Columbia, Bang/CBS, Handshake, Boardwalk, Columbia/Casablanca; **ATLANTIC:** Atlantic, Atco, Cotillion, Rolling Stone, Swan Song, Scotti Bros., Virgin, Big Tree, Mirage; **EPIC:** Epic, P.I.R., Full Moon/Epic, Nemperor, Tabu, T-Neck, Kirshner, TSOP, Jet, Stiff/Epic, Caribou, Believe In A Dream, Portrait, Uncle Jam, Precision, Blue Sky, Midsong; **ELEKTRA/ASYLUM:** Elektra, Asylum, Elektra/Curb, Planet; **RCA:** RCA, Solar, 20th Century, Salsoul, Milenium, Grunt, RCA/Red Seal, Wind-song; **ARISTA:** Arista, Arista/GRP, Biddah, Charisma (Monty Python), Brunswick; **MCA:** MCA, Backstreet, Source, Infinity, MCA/Scotti Bros., MCA/Carousel, Unicorn; **CAPITOL:** Capitol, Harvest, MSS/Capitol; **A&M:** A&M, Horizon, IRS; **MOTOWN:** Motown, Tamla, Gordy; **EMI/LIBERTY/UA:** EMI-America, UA, Liberty; **MERCURY:** Mercury, De-Lite, Spring, Riva/Mercury, Zappa/Mercury, DJM.

### THE HOT 100 CHART ACTION

Rank	% Of Share	No. Of Singles
1	11.7	59
2	11.2	56
4	8.5	56
5	7.2	46
3	9.4	35
9	4.7	29
10	4.2	26
7	5.8	31
6	5.9	29
—	—	—
8	5.5	21
6	5.9	28
—	—	—

Labels that comprise each combined label are as follows:

**WARNER BROS.:** Warner Bros., Geffen, Sire, Island, Bearsville, Reprise, RFC, Mango, Warner Bros./Curb; **COLUMBIA:** Columbia, ARC/Columbia, Bang/CBS, Handshake, Boardwalk, Columbia/Casablanca; **ELEKTRA/ASYLUM:** Elektra, Asylum, Planet; **ATLANTIC:** Atlantic, Atco, Rolling Stone, Scotti Bros., Cotillion, Swan Song, Virgin, Mirage, Big Tree; **EPIC:** Epic, Full Moon/Epic, Tabu, Nemperor, P.I.R., Kirshner, T-Neck, TSOP, Precision, Believe In A Dream, Caribou, Midsong; **CAPITOL:** Capitol, MSS/Capitol, Spector Int'l; **EMI/LIBERTY/UA:** EMI-America, UA, Liberty; **MCA:** MCA, Backstreet, Infinity, MCA/Scotti Bros., MCA/Carousel, Unicorn; **MOTOWN:** Motown, Tamla, Gordy; **RCA:** RCA, Solar, 20th Century, Milenium, Grunt, Wind-song; **ARISTA:** Arista, Brunswick.

### THE TOP LP/TAPE CHART ACTION

Rank	% Of Share	No. Of Albums
1	13.5	99
2	11.6	94
3	7.9	70
4	7.7	66
5	6.6	42
5	6.6	58
6	5.3	44
8	4.9	46
8	4.9	41
7	5.0	43
9	4.2	26
—	—	—
10	3.9	33

Labels that comprise each combined label are as follows:

**WARNER BROS.:** Warner Bros., Sire, Island, Bearsville, Warner Bros./Q-West, RFC, ECM, Reprise, Geffen, Mango, Berserky; **COLUMBIA:** Columbia, Tappan-Zee, ARC/Columbia, Bang/CBS, Boardwalk, Columbia/Casablanca; **ATLANTIC:** Atlantic, Atco, Cotillion, Rolling Stone, Swan Song, Virgin, Mirage, Scotti Bros., Big Tree; **EPIC:** Epic, P.I.R., Nemperor, Full Moon/Epic, T-Neck, Tabu, Kirshner, TSOP, Jet, Stiff/Epic, Caribou, Portrait, Uncle Jam, Believe In A Dream, Blue Sky; **ELEKTRA/ASYLUM:** Elektra, Asylum, Planet, Elektra/Curb; **RCA:** RCA, Solar, 20th Century, Salsoul, Grunt, Milenium, RCA/Red Seal; **ARISTA:** Arista, Arista/GRP, Buddah, Charisma (Monty Python); **A&M:** A&M, Horizon, IRS; **MCA:** MCA, Backstreet, Source, MCA/Carousel; **CAPITOL:** Capitol, Harvest, MSS/Capitol; **MOTOWN:** Motown, Tamla, Gordy; **MERCURY:** Mercury, De-Lite, Spring, Zappa/Mercury, Riva/Mercury, DJM.

JANUARY 31, 1981 BILLBOARD

## HOW THE TOP 10 CORPORATIONS SHARED\*:

### THE HOT 100 AND TOP LP/TAPE CHART ACTION

Corporation	Rank	% Of Share	Number
WEA	1	28.2	362
CBS	2	19.0	261
Polygram	3	12.7	193
RCA	4	11.0	155
Capitol/EMI/Ind.	5	9.3	127
Arista	6	5.2	71
MCA	7	5.1	77
Motown	8	4.5	47
Chrysalis	9	3.0	29
TK	10	.3	10
London	10	.3	5
Fantasy	10	.3	7

\*BY POINT OF DISTRIBUTION.

### THE HOT 100 CHART ACTION

Rank	% Of Share	No. Of Singles
1	29.6	150
2	18.4	103
3	12.7	75
5	7.9	53
4	11.8	57
8	4.2	26
6	5.8	31
7	5.5	21
9	2.6	12
10	.6	5
—	—	—
—	—	—

### THE TOP LP/TAPE CHART ACTION

Rank	% Of Share	No. Of Albums
1	28.0	212
2	19.3	159
3	12.8	117
4	11.6	97
5	8.7	70
6	5.3	45
7	4.9	46
8	4.2	26
9	3.2	17
—	—	—
10	.4	5
—	—	—



**Musikmarkt-  
Single-Bestseller  
of the year  
1980**

**Ariola-Eurodisc  
20,47%**

**Market share of the  
Top 75 Singles\***

\*Source:  
Der Musikmarkt  
December 15, 1980

**Musikmarkt-  
LP/MC-Bestseller  
of the year  
1980**

**Ariola-Eurodisc  
16,78%**

**Market share of the  
Top 75 LP's\***



**Peter Alexander**  
**A La Carte**  
**Gebrüder Blattschuss · Blondie**  
**Boney M. · Bernhard Brink**  
**The Buggles · Delegation**  
**Charlie Dore · Dschinghis Khan**  
**Katja Ebstein · Eruption · Marianne Faithfull**  
**Michael Holm · Rupert Holmes · Al Hudson**  
**Andrea Jürgens · Roland Kaiser · Amanda Lear**  
**Lou + The Hollywood Bananas · Bob Marley**  
**Kelly Marie · Tommi Ohrner · Orlando Riva Sound**  
**Robert Palmer · The Alan Parsons Project**  
**Wolfgang Petry · Chris Roberts**  
**Mary Roos · Saragossa Band**  
**Leo Sayer · Sky**  
**Amii Stewart · The Teens**  
**Stefan Wagershausen**



**Peter Alexander**  
**Blondie · Boney M.**  
**Angelo Branduardi**  
**Adriano Celentano**  
**Dschinghis Khan**  
**Katja Ebstein · Marianne Faithfull**  
**Ian Hunter · Jethro Tull · Andrea Jürgens**  
**Udo Jürgens · Roland Kaiser · The Kinks**  
**Amanda Lear · Manfred Mann's Earth Band**  
**Bob Marley · Tommi Ohrner · Mike Oldfield**  
**Sally Oldfield · Robert Palmer**  
**The Alan Parsons Project · Sky**  
**The Teens · Uriah Heep**  
**Stefan Wagershausen**  
**Wishbone Ash**

**ARIOLA — The No.1-Hitmaker**



## Many Rejections Later, Cross Has 'Sailing' Hit

• Continued from page 6

500,000 internationally, to make it Warner's best-selling album of 1980, according to Omartian.

Cross' initial hopes for the album were somewhat more modest. "I was hoping to do maybe 50,000 units, just enough to have the company let us cut some more records. I figured maybe by the third album down the line, we'd get a hit single.

"If it stops right now," adds Cross, "and my second album comes out and goes down the tubes and I'm forgotten, I can still be on my deathbed and say, 'I put out an album that went double platinum and had a No. 1 single and I was up for five Grammys. Now what did you do?'"

Cross, in fact, has made the most thorough sweep of new artist awards in more than a decade. He's the first act to be nominated for Grammys for record, album, song and best new artist of the year since Bobbie Gentry in 1967. And he's the first act to be named top new artist on both pop albums and pop singles on Billboard's year-end chart recaps since the magazine originated the lists in the late-'60s.

Cross also epitomizes the year's swing to soft, mass appeal adult contemporary after a long preoccupation with disco and then a brief flirtation with new wave.

How does the singer react to his tag as the king of adult contemporary? "I think it's great," he says. "I'm an adult. I love that kind of music. If there's a Led Zeppelin song on the radio and an Anne Murray tune, I'll pick the Anne Murray tune."

By Omartian's count, Cross' first album took 3½ months, 700 hours of studio time and \$180,000 to complete. That's steep for a new act, but not unprecedented at Warners: a Craig Mirijanian album last year, produced by Richard Orshaff, re-

portedly cost \$320,000. It was titled "A Perfect Fit" and presumably caused Warner's accountants just that.

Cross expects to spend more time and money on the second album, tentatively scheduled for the fall, than he did on the first. "We're starting in the studio the first of April and I'll be very surprised if we're through by the end of summer. We're very picky people and like to try every possibility. We overdub almost everything."

Adding to the cost is the fact that the second album will be cut using 32-channel digital technology. The first was cut 48-track analog and mixed to digital, because at the time Warner Bros.' Amigo studios only had one digital machine and Randy Newman was using it to cut "Born Again."

"I really like the clean, perfected sound of digital," says Cross, "especially for my type of music. If I was Mott the Hoople, I probably wouldn't think it was such a good idea."

In the wake of the success of "Sailing," Cross will have more of a ballad emphasis on his next LP, in addition to his acknowledged forte: sprightly, punchy music that was dubbed "Pop'n'Roll" by Warner a&r representative Michael Ostin, the 26-year old son of label chairman Mo Ostin. Cross has since adopted the Pop'n'Roll tag as the name for his publishing firm.

It was the younger Ostin, in fact, who started the buzz for Cross at WB. Ostin and Russ Titelman flew to Texas in the fall of 1978 to see Cross audition live, mostly as a professional courtesy to Michael Brovsky's Free Flow Productions, with whom Warners had a working relationship. Ostin came away enthused and put in several good words on his return.

## R&B At CBS Labels

• Continued from page 4

the radio and then sell them. If you have a promotion team that represents a single label, you can be more efficient and your priorities are not going to get screwed up. But if your priorities come from various directions and here you have Columbia, Epic, and all the various associated labels, which release black product then it is pretty hard to order priorities."

Under the promotion department organization, promo men handling black product have been reassigned to either Columbia or EPA, and some new personnel have been brought in. Monteiro hints that reassigning staff overall, matching the right person with the right job, will be one of his top priorities in his new job.

Interviewed only three days after arriving from Los Angeles, where he was marketing vice president for EPA, Monteiro freely admits that he is still unfamiliar with the who's who of Columbia Records promotion. "It's been a while since I have been doing promotion full time. I haven't been in the trenches for a couple of years now," he admits.

But Monteiro has realized soon enough, that "it's not easy to get new records played." He notes the extremely tight playlists of AOR radio, the gradual demise of top 40 radio, which is becoming adult contemporary radio and has contributed to the current success of softer rock sounds. It's now easier to get new releases on black radio, but, "even country playlists are tightening up." Country promotion at Columbia is directed from Nashville.

"The direction has to come from Nashville," says Monteiro. "And Nashville is very hip. They are not hicks down there. But our pop guys have the responsibility in the field to promote the records on country radio. Then we have regional country guys, and they follow up."

At CBS, promotion men are involved almost exclusively with radio, though local promo men working through the branches, also help in getting instore play. They also work on promotion tours and concert tie-ins with radio.

"There is a lot of work," adds Monteiro. "It's hard just covering the concerts, getting the radio guys backstage. Though it's a little easier now because there are fewer concerts. But sometimes you can have three concerts in one night, and you can get tired."

The promotion department also has an input into a&r. "They have to," says Monteiro. "First of all the promo men are out there. They are listening to the radio. They are working out of branches. They know what is selling. They spot the trends. They know what they can get on in their markets. And at a&r you need that input."

"The ultimate responsibility lies with a&r, but if on the conference call, the local promo men say that they want Bruce Springsteen's "Fadeaway" (as the next single), then I am going to tell that to a&r. But then you always have the situation where the artist wants one thing, the manager, another thing, a&r wants something, and we want something. But the real world is: what does radio want? And if promotion says radio wants this record, that's terrific, though sometimes you have a Mexican standoff."

What, Monteiro is asked, is the future of independent promotion vis-a-vis Columbia?

"I have no comment," he says. "It's not that there is anything to hide, but there is nothing to say. I don't know. Independent promotion guys, and I can tell you this, have been around for a good many years and have done a terrific job, and have contributed a lot to the success of many artists' careers."

ROMAN KOZAK

## Lifelines

### Births

Boy, Jesse Daniel, to Stephanie Spring and Dennis Kirk, Jan. 7, in Los Angeles. Mother is an independent artist relations consultant. Father is producer-engineer for Bette Midler, Louise Goffin and Danny Kortchmar.

\* \* \*

Girl, Lauren, to Vivian and Dewey Bunnell, Jan. 29, in Marin County, Calif. Father is a member of the America group.

\* \* \*

Boy, Alfonso, to A.C. and Joan Roman, Jan. 11. Father is a partner in Black Hills Talent and Booking in Rapid City, S.D.

### Marriages

Denise Powers to Marc Garrett Jan. 17 in Los Angeles. She is a Capitol Records employee. He is an L.S. sales rep for RCA Records.

\* \* \*

Marie Marrett, songwriter and manager of Hartford Music, Inc., to composer-singer John Hartford in Nashville in December.

\* \* \*

Bert Holman to Ms. E.J. Davis Dec. 7 in West Caldwell, N.J. Groom is director of management activities at Monarch Entertainment Bureau in West Orange, N.J.

### Deaths

Charles "Chuck" Rubovits, 75, executive secretary/treasurer of the Guitar and Accessory Manufacturers Assn., Dec. 28, following a brief illness. Beginning as assistant to the president of Harmony Co., in 1935, Rubovits rose to become president in 1967. He retired in 1971. He helped found GAMA in 1961 and served as the association's president in the 1960s and, in 1975, was elected as an honorary lifetime director. He is survived by his widow, Ruth; one daughter, one son, three grandchildren, a sister and a brother.

\* \* \*

William Carlisle, 57, retired National Assn. of Broadcasters vice president for government relations, Jan. 8 in St. Augustine, Fla., of cancer. He was with NAB for 26 years and prior to that had a radio career with a number of stations in New Hampshire.

\* \* \*

David Moss, 53, director of operations of SJR Communications (WKU-FM/WJIT-AM New York, WKLS-AM-FM Atlanta, WQAL-FM Cleveland, KNUS-FM Dallas, KRLY-FM Houston, WYSP-FM Philadelphia, WUST-AM/WJMD-FM Washington), Jan. 12 following a lengthy illness. He is survived by his widow Helen, two daughters, a son, three sisters and a brother.

\* \* \*

Cy True, 42, producer of the award-winning Canadian television program, "The Ronnie Prophet Show," in a Toronto fire that destroyed part of the Inn On The Park Hotel Jan. 17.

\* \* \*

Russell Procope, 72, clarinetist and saxophonist with Duke Ellington for nearly three decades, of an apparent heart attack in New York, Wednesday (21). Procope who joined Ellington is 1945, also played with the bands of Chick Webb, Fletcher Henderson, John Kirby and Jelly Roll Morton. He is survived by his brother William, sister May Gonzales and nephew John.

## Industry Awaiting Priorities Under Reagan

• Continued from page 1

The Senate Communications Subcommittee, which will pick up the Communications Act rewrite it dropped in the 96th Congress has a new chairman, Sen. Barry Goldwater (R-Ar). A former broadcaster, Goldwater supports deregulation and marketplace control of the airwaves, at least for radio.

Also on the Subcommittee are Democrats Ernest Hollings of S.C., former chairman who also supports deregulation, Dan Inouye of Hawaii and Wendell Ford of Kentucky. Republican members are Goldwater, Harrison Schmitt from New Mexico, Ted Stevens from Arkansas and Larry Pressler from South Dakota. The line-up looks good for action on S2827, the bipartisan bill to rewrite the 1934 Act which stalled out last summer. This session's players are mostly knowledgeable about the issues and sympathetic to the broadcasting business.

Senator Robert Morgan (D-NC), who introduced S2873 in the 96th Congress, was defeated in the November elections. So, the chances for passage of this bill to permit Small Business Administration loans and guarantees to communications industry firms look bleak.

The Small Business Administration is currently drafting a new rule-making to redefine its present regulations forbidding government financial assistance to small book publishers, broadcasters, record

companies and other "media firms." Santi says that Congress will probably wait to see that rulemaking (due out within 60 days) before reintroducing legislation.

A bill to exempt veterans' and fraternal organizations from paying performance royalties, S2082, was introduced into the 96th Congress by Sen. Edward Zorinsky (D-Neb). It passed out of Subcommittee into the full Senate Judiciary Committee but died a natural death there.

Zorinsky aide Daniel Fuchs says S2082 will definitely be reintroduced into the 97th Congress. But the Senate Subcommittee on improvements in the Judicial Machinery, where the bill was proposed last year, has been disbanded and a new Judiciary Subcommittee must be chosen to launch the bill. The Copyright Office opposes the Zorinsky bill; as do the music licensing societies.

A crackdown on record piracy, promised by Justice Department officials who named copyright infringement one of the top priorities in the fight against white collar crime last fall, might see some real results this year.

Justice Dept. attorney Joe Tompkins reports that U.S. Attorneys in 30 major districts are formulating their own local priority lists for white collar crime prosecution.

William French Smith, the new Attorney General, was President Reagan's personal attorney and a senior partner in the Los Angeles

law firm of Gibson, Dunn and Crutcher. Observers speculate that his past experience could make him sensitive to copyright concerns of the entertainment business.

Senator Strom Thurmond (R-SC) now chairs the powerful Judiciary Committee. His efforts last year to find out why the Justice Dept. dropped its investigation of price-fixing in the record industry could surface again in this session of Congress.

With the Republicans in control at the Justice Dept., Thurmond should have easier access to internal memos explaining why the investigation was closed last year after a grand jury convened in Los Angeles recommended that criminal indictments and civil prosecutions be brought.

However, some of the heat for Thurmond's inquiries last year came from partisan efforts to embarrass former President Jimmy Carter whose friendship with entertainment industry executives such as Joe Smith and Lew Wasserman was being questioned. Thurmond no longer has that motivation. Whether he'll still want to know why Justice closed the books on the price-fixing inquiry is unclear for the moment.

Polyvinyl chloride regulations at the Environmental Protection Agency and at the Labor Dept.'s Occupational Safety and Health Administration have been in effect since the mid '70s. Air monitoring requirements and worker exposure

limitations are expected to remain the same under the Republican administration.

At the Federal Communications Commission, commissioner Robert E. Lee is scheduled to replace chairman Charles Ferris as interim chairman until Lee's term expires in June. Then, the chairman's job is expected to go to Mark Fowler who has served on the Reagan transition team for the FCC and is a staunch Republican.

Ferris's efforts to deregulate radio should see further progress under a Republican administration. The new FCC chairman will have his hands full with the complicated process of regulating the burgeoning cable television industry.

Commissioner James Quello is expected to replace commissioner Tyrone Brown who resigned recently; a former broadcaster. Quello supports marketplace regulation for radio. Senate Commerce Committee aide Mary Weyforth is rumored to be up for commissioner Robert E. Lee's spot when Lee retires.

Henry Geller, Assistant Secretary of Commerce for Communications and Information and head of the National Telecommunications and Information Administration, represented the White House in communications affairs. He resigned his post on Jan. 17 and has been replaced by Dale Hatfield, who had been the agency's Associate Administrator for Policy and Development.



# Goody Defense Ask New Case Documents

By RICHARD M. NUSSER

NEW YORK—More legal roadblocks are being erected by the Sam Goody defense team that may, in effect, delay its trial on charges that the retail giant and its two top officers trafficked in counterfeit recordings.

The latest defense ploy is an attempt to subpoena certain government documents and other material that could somehow be used to bolster the claim that Goody president George Levy and vice president Sam Stolon could have had difficulty identifying the disputed product as counterfeit. The defense is also seeking any evidence related to discounting, free goods, no charge merchandise, promo merchandise, bartered merchandise and price structures affecting legit product similar to the alleged counterfeits that were discovered in Goody's returns.

On another front, the Goody lawyers are also continuing their battle over the confidential antipiracy reports of the Recording Industry Assn. of America, a portion of which was turned over to the defense Tuesday (20). But the defense team now says those documents are not precisely what it had in mind when it first issued its subpoena to the RIAA, and is attempting to get more documents for a wider period of time.

Government lawyers, who are beginning to show signs of impatience after nearly a year's delay, characterize the latest defense efforts as "dilatatory tactics" and a "fishing expedition."

Prosecutor John Jacobs told the court Tuesday (21) what he had claimed several times in the past: the

RIAA documents have no relevance to the Goody case whatsoever and the legal imbroglio over them is merely a delaying tactic.

"If these documents contained information of other retailers purchasing large quantities of product at half price or at a cheap price I'd agree with the court and say they are relevant, but they don't," Jacobs says. He was responding to urgings from the bench to see if he couldn't help resolve the matter between Goody and the RIAA.

Indeed, part of the problem seems to stem from Judge Thomas C. Platt's persistent refusal to accept the contention of the government and the RIAA that the documents are useless in helping Goody establish a defense by showing that other retailers were engaged in widespread trafficking in counterfeits.

Meanwhile, on account of Jacobs' involvement in the Abscam cases, it seems that the Goody trial won't get underway before March in any case.

Jacobs also indicated that he intends to call "50 or 60 people" as potential witnesses in the Goody trial, ranging from unindicted alleged co-conspirators such as Norton Verner, the alleged middle man who sold bogus product to Goody, to various unnamed executives of Goody and its corporate parents, Pickwick Distributing and American Can.

Jacobs, meanwhile, promises "vigorous opposition" to the latest defense motion calling for further government documents, and lawyers for potential prosecution witnesses have begun their attempt to quash or limit other defense subpoenas.

## WMOT, Montage Music Merge With Philly's TEC

LOS ANGELES—WMOT Enterprises and the Montage Music Group, the publishing and recording combine headed by David Chackler, has merged with Philadelphia-based Total Entertainment Concepts, Inc. (TEC) in a move that will bring the combined recording assets under WMOT's existing pressing and distribution pact with CBS.

As reported in last week's Billboard, Chackler now heads the combined TEC/WMOT/Montage operations, which will be headquartered here in the WMOT/Montage offices on La Cienega Boulevard.

TEC chairman Mark Stewart confirmed his company's acquisition of the WMOT/Montage assets, and has verified the merged operations' plans to maintain a Philadelphia office in tandem with its West Coast base.

Chackler, formerly chairman of the Montage combine, now assumes the post of president and chief operating officer of TEC while continuing as vice chairman of WMOT. That firm's existing executive staff remains in place, with additional duties governing the TEC activities.

Thus the new lineup includes

### For The Record

LOS ANGELES — Composer/conductor/arranger Dominic Frontiere formerly headed the music division of Paramount Studio and now 20th Century-Fox, as previously reported (Billboard, Jan. 24, 1981).

WMOT president Steve Bernstein; senior vice president and general manager Eric Doctorow, who assumes parallel duties as vice president for TEC; WMOT Records president Alan Rubens; Nick Martinelli, vice president of TEC and vice president, a&r, for WMOT Records; Jonathan Black, vice president and legal counsel for TEC; and WMOT Records sales and distribution chief Marv Dorfman.

The twin office structure now yields two national promotion directors in Reggie Barnes and Jack Shields.

TEC's purchase marks the second major realignment of holdings for WMOT and Chackler's Montage interests. Last summer, WMOT and Montage—which then comprised Chackler's Montage label, C.C.I. Productions, Homefire Music and Deep Canyon Music, among other holdings—were merged under the Montage Music Group, concurrent with WMOT's new distribution pact with CBS.

Initial releases under the merger, which became effective in late December, are targeted for the first quarter of this year. Included will be titles by Barbara Mason, Heaven and Earth, Cecil Parker, Captain Sky, Slick, Frankie Smith and Major Harris.

TEC acts moving onto the WMOT label include Parker, Sky and William DeVaughn. The company is expected to unveil several new artist acquisitions during the next few months.

## Inside Track

Mucho consternation from some major accounts, primarily racks, over Atlantic's announcement that "Sucking In The '70s" is the title of the forthcoming compilation of the Rolling Stones' last decade of hits. . . . Lotsa good vibes from the report that there will be another new John and Yoko album. Yoko still has several of the sides to do. . . . Speculation mounts that Filmways may put its Audio Group, consisting of Wally Heider Recording, Heider Scoring Service, Filmways Audio Service and ACI/Pro Audio Sales on the block. A Filmways spokesman at presstime insists that only one of its subsidiaries, an insurance firm, is up for grabs.

Is CBS's next custom label acquisition to be Pasha Records, the Spencer Proffer label? First signings may be L.A. heavy metal act, Legs Diamond, and pop rocker, Devin Payne. . . . RCA Nashville's marketing vice president Joe Calante is not leaving. A misplaced comma in last week's Track caused the confusion. . . . King Edward IV of WSLC-AM, Salem, Va., in the Lewis Gale Hospital intensive care area there after a heart attack. . . . Recordings keep the scores of two Broadway failures alive through Bruce & Doris Yeko's Original Cast Records. Soon to be released are "One Night Stand" and "Onward, Victoria!" Co-producer is Chappell Music vice president Frank Military, who has added Chappell's print interests to his responsibilities with the recent departure of Pat Perkins, who moved into the parent PolyGram setup.

Circle your calendar from Aug. 26-29 for the first convention of SPARS, the Society of Professional Audio Recording Studios. Site is the Opryland Hotel, Nashville. Former NARM director and BMA organizer Jules Malamud is organizing the agenda, which will include seminars, exhibits and a general review of the audio end of the industry. . . . Don't expect to reach top WEA executives at the Burbank HQ this week. They'll be convening for the best part of the five work days in Phoenix, as has been their bent early in recent years. . . . Brian Wild, who recently wed Motown's video vice president Nancy Leviska, performs two of his own songs in Leif Garrett's debut film, "Longshot." Wild and his band, Livewire, will also be on the soundtrack being packaged by Scotti Bros. Entertainment Group.

MCA Distributing's Al Bergamo won't pop about the gossip that the label is negotiating for a label to distribute except to say: "It's not small." Grapevine had A&M going in to the MCA fold, but Jerry Moss and Gene Froelich both denied the mating. . . . Is Dick Griffey's RCA-distributed Solar Records about to announce it's making a deal to go with Elektra/Asylum? . . . Frederick Jansson and Edward Shapiro, identified as former owners of Cal Stereo, the Southern California hardware chain, were sentenced in Federal District Court, L.A., last week after being convicted on 11 counts of mail fraud and one count of conspiracy in connection with a fraudulent insurance claim scheme. Jansson was sentenced to two years in prison and five years' probation, while Shapiro got one year in prison and five year's probation. Both were fined \$21,000 and ordered to make restitution, including repayment of a \$124,607.79 claim fraudulently obtained from Fireman's Fund Insurance Company. Cal Stereo, doing business as San Car Enterprises, petitioned for bankruptcy in the fall of 1979 and reorganized with a court-appointed controller at the helm. Its bankruptcy court file showed the company made profits of \$122,000 in its first year of reorganization. Most of its primary suppliers are shipping inventory through security agreements.

Managers David Walker and Lindsay Brown jet in next month to find a U.S. label haven for Barclay James Harvest. British rockers who are huge in Germany, where the pair claim the act sold 2 million albums last year. They will also plumb an American tour, Harvest's first since 1976. . . . British RCA and WEA experimenting with "cassette singles," former with a David Bowie title, "Scary Monsters" and latter with a new John Lennon item, "Woman." WEA's entry is priced same as a 45. RCA's is slightly cheaper. More may follow if sales are good. . . . Bruce Springsteen producing tracks for the upcoming EMI/Liberty album by Gary U.S. Bonds.

LAST BUT HARDLY LEAST: Disneyland Records spirals upward. First quarter figures up 29% from 1980's \$7,102,000 to \$9,508,000. Domestic revenues were even stronger, up 60%, the firm states. Disneyland's "Gift Center" prepack merchandisers and Songtape, the new cassette/storybook line, boosted the climb.

## PolyGram R&B Sales Surging

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Gram is a total record company and not an r&b label.

It is widely believed that David Braun, the label's recently appointed president, plans to bring more balance to PolyGram's sales picture with its pop and rock artists—starting with its next release schedule.

As for the black music division, Haywood credits PolyGram's strong top of the Soul charts position with

the staff he has pulled together and the aid generated by the firm's pop department.

"One of the interesting things coming out of our (black music division) success is that the pop department is very responsive to the activities we're creating. The two major singles (priority records) at the pop level are by black artists, and I don't mean Kool & the Gang," says Haywood. He declines to name the artists or records.

## Management Reorganized

• Continued from page 4

ter policy to place the act's video on whatever commercial or cable tv outlets are available, says Andon. A carefully produced video clip can enhance the image of a new band, but if that band is still inexperienced, it can very easily bomb in front of a supercritical audience of press, radio and retail accounts.

Also there are more outlets for video, notes Andon. Cable tv is growing and within a year Andon predicts the emergence of "cable radio" shows that will continuously program music videotapes.

"You have to bear in mind that cable tv can bear a stereo signal," he says. "If the tv is on or off, you can still pick up an audio stereo signal. I see cable radio in six months to a year. All it takes is one person to do it, and then three others will follow, and then three others. And I want my videos to be on those shows. The only question I have is the burnout factor of videotapes. How long can you play them? I have not yet answered that question in my own mind."

Andon sees widespread growth of cable radio in two to three years. But

he does not discount the importance of live appearances. He says they must be carefully structured.

"I do not see touring diminishing for us whatsoever, but you will have to respond much more quickly with personal appearances and with video, time buys, and all the other marketing tools, in conjunction with something going on in radio. You cannot put an artist on the road in a vacuum, unless it is visually a very exciting artist."

## Red Seals Via Teldec

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understood that the company will market a line of audiophile quality prerecorded cassettes at a later date. The cassettes will employ Chromium Dioxide tape formulation.

"They finally decided to break loose and do the audiophile line right," says one top retail executive, who had been briefed by RCA's classical division staffers.

An album by Canadian Brass, "Village Band," is said to be one of

At the time of the Casablanca purchase there were some personnel casualties; however, Haywood suggests he tapped what he believes is the cream of the crop from PolyGram East and Casablanca to comprise his present staff.

Two weeks ago he lost what he considers one of his most valued staffers, Jheryl Busby, vice president, of black music marketing, West Coast, to A&M Records. Although Haywood does not name Busby's replacement, he admits he has filled the slot.

Don Colberg, last week, joined PolyGram as vice president promotion, from CBS where he was managing director of national promotions.

According to Haywood, his regional staff includes John Brown, based in New York; Marcus Martin, Philadelphia; Gwen Franklin, Washington; Luther Terry, Atlanta; Brenda Smith, Charlotte; Deke Atkins, Chicago; Ken Bell, Detroit; Willie Tucker, Los Angeles; Walter White, Cleveland; Bruce Knight, Dallas and Joe Lewis, Memphis.

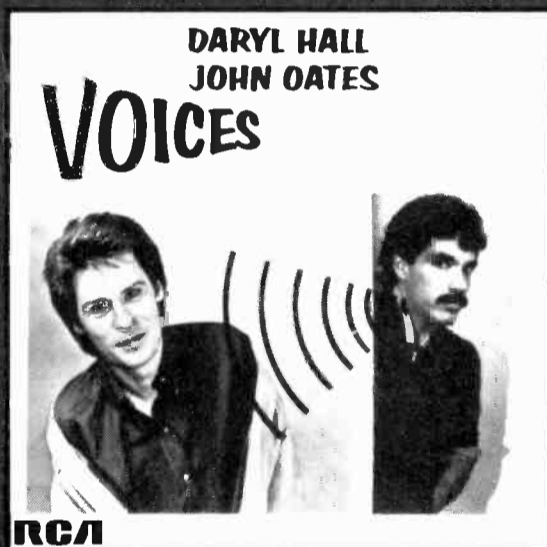
the first audiophile titles from RCA expected on the market. It contains arrangements for brass quintet of opera potpourri and other 19th century fare.

A number of domestically pressed digital albums, at \$10.98 list, have been released by RCA. Plans are said to call for re-release of the digital titles in import editions.

In the spring of 1980, CBS launched its Mastersound audiophile LP and cassette line, which is being manufactured domestically.

# Daryl Hall and John Oates add another hit single to their list from "Voices."

**"Kiss On My List,"**  
PB-12142  
their third and  
new single  
from their album.



Produced by Daryl Hall & John Oates AQL1-3646

Seven months ago Daryl Hall and John Oates released "Voices." Thus far, it has already given us two tremendous singles: **"How Does It Feel To Be Back"** and the classic, **"You've Lost That Lovin' Feeling"** which was a Top-3 National Airplay record.

Now this magnificent duo is going for a triple-play and judging by the reaction, it shows they've made it!

**RCA**  
Records 

  
Give the gift  
of music.



Management & Direction: Tommy Mottola  
Champion Entertainment Organization, Inc.

TELEGRAM SERVICE CENTER  
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► **New Jimmy Buffett Album "Coconut  
Telegraph" has arrived.**



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**A man for all reasons...  
and his music is for all times...**