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Direction & Personal Management: Don Taylor Artist Management





TWIN TRIUMPH—Christopher Cross, left, and his producer, Michael Omartian, look understandably jubilant with two of the Grammys that were theirs at the New York presentation Wednesday (25). Full story below, more pictures p.8.

Goody Trial In Dramatic Debut

Pop Stars, Price Fixing & Pickwick Policy In The Act

By RICHARD M. NUSSER

NEW YORK—The trial against Sam Goody Inc. and its two top officers on charges of trafficking in counterfeits gets underway Monday (2) in Brooklyn's federal courthouse with selection of jurors set for 10 a.m. Both sides indicate they expect to be able to present opening arguments Thursday morning (5).

Judging from 11th hour disclosures, the trial holds the potential for laying bare the inner workings of the recording industry, from the time a song is copyrighted, to its marketing on vinyl. The witness list runs from pop stars to executives and auditors from Sam Goody Inc., Pickwick International, and corporate parent American Can.

In a pre-trial hearing Thursday (26), it was divulged that an internal audit of the Goody chain's wholesale and retail operations had been launched by American Can, coincidental to the government's own "Modsoon" scam on Long Island, where a phony retail outlet was set up to ferret out recording counterfeiters and pirates. The government says evidence from that probe will be used in the Goody case.

According to one source, the Goody audit was prompted by a report on counterfeit recordings on NBC's Today Show, which an American Can board member happened to be watching. The show is believed to have aired in 1979. Operation Modsoon was launched in 1978, the same year American Can purchased Pickwick and Goody.

Much of the government's case against Goody rests on comparing the evidence obtained in the two investigations, which plumb the marketing methods of the recording industry at that time. Pre-trial hearings indicate both sides will focus on areas such as the allegations of price fixing considered by a Los Angeles grand jury to record companies' policies on free goods and discounts.

So far as pre-trial odds and ends are concerned, most of those issues appeared Wednesday (25) to have been resolved, including the controversy over the antipiracy files of the Recording Industry Assn. of America, and portions of the Justice Dept.'s file on the Los Angeles grand jury probe into price fixing.

The RIAA antipiracy files requested by the defense, which were the subject of a prolonged pre-trial legal battle, have all been turned over to the court, which has now agreed to honor the confidentiality of files regarding pending civil cases

against alleged pirates and counterfeiters, as well as those involving criminal charges. Judge Thomas C. Platt has reached an agreement with the RIAA, the government and the defense, for the excision of the names of informers and confidential agents. And, although Platt has ordered the government to turn over portions of documents from the Justice Dept.'s price fixing probe, he has imposed a confidentiality order upon it, making it accessible only to the defendants and their lawyers.

A brief skirmish over the admissibility of files regarding pending civil cases (Continued on page 86)

20th To Notify Theatres Of Home Video Releases

By JIM McCULLAUGH

LOS ANGELES—20th Century Fox, clarifying its home video policy, will now let its theatre exhibitors know well in advance what movies are being targeted when for home video release.

Both 20th Century Fox Telecommunications and its home video subsidiary, Magnetic Video, had drawn considerable criticism from that community recently after announcing that "Nine To Five" and "The Stunt Man" would be released as videocassettes March 1, close to the first run engagements of those films.

20th had also announced a general policy of releasing titles in the future to the home market 90 days after their theatrical release.

Steve Roberts, president of 20th Century Fox Telecommunications, indicates that original announcement was "general" and not an inflexible one.

Both those movies will be released as videocassettes March 1, Roberts reiterates, however.

"But," he says, "we will be telling our exhibitors of our intended home video release plans concerning future product."

20th reasons, according to Roberts, that the near simultaneous release takes maximum advantage of original promotion dollars and ad campaigns, often substantial in film marketing.

In addition, research commissioned by 20th Century Fox indicates that the major portion of the moviegoing population is under the age of 30, while the home video market consists of mainly over 30 buyers.

Lastly, Roberts contends, near simultaneous release would go a long way toward solving piracy problems.

Despite the corporate logic, however, a number of movie exhibitors had reportedly threatened to pull "Nine To Five" on March 1 if the home videocassette surfaced.

"We are not out to kill our exhibitors," Roberts says. "They are our customers. But I think they are over-reacting."

20th adds Roberts, is also encouraging its exhibitors to let it know if they become aware of any unauthorized showings of its releases which utilize the videocassette. Roberts says Fox will take immediate legal action in such instances.

Cross Collects 5 Grammys In Major Upset

By PAUL GREIN

LOS ANGELES—If the nominations for the 23rd annual Grammy Awards were fairly predictable, the winners themselves were anything but.

The only element of mystery or suspense going in to the televised ceremony Wednesday (25) centered on which record industry legend—Sinatra or Streisand—would pick off the top awards. As it turned out, neither did.

Instead, in a major upset, Christopher Cross swept the prizes for album, record and song of the year. Only twice before in the history of the Grammys has one act won all three top awards. Paul Simon, who

hosted last week's show, achieved the triple crown in 1970 with "Bridge Over Troubled Water" and Carole King followed suit in 1971 with "Tapestry," "It's Too Late" and "You've Got A Friend."

The awards to Cross, who also won for best new artist and best arrangement accompanying a vocalist, reflect the current popularity of soft mass appeal adult contemporary pop.

They also mark a return on the part of the Recording Academy to favoring conservative MOR-slanted hits. In the past four years, the organization had seemed to be moving closer to the rock mainstream, with

album and record of the year citations to Stevie Wonder, the Eagles, Fleetwood Mac, Billy Joel, the Bee Gees and the Doobie Brothers.

Cross' strong showing was only the biggest in an evening of upsets. Stephanie Mills was a surprise winner in the female r&b category, edging out Diana Ross, who had been expected finally to win her first Grammy. Since Ross nosed out Mills for the lead role in the film version of "The Wiz," it seems a fair turnabout, though it's considered baffling why a mainstream pop entertainer like Ross has never won a Grammy.

Quincy Jones, too, was edged out for the third consecutive year in the best producer category, despite having been named the No. 1 pop producer of 1980 on Billboard's year-end chart recaps. He has now lost, in turn, to the Bee Gees, Larry Butler and Phil Ramone.

Yet George Benson's "Give Me The Night," the first album on Jones' Warner-distributed QWest label, hauled in four Grammys, including best instrumental arrangement. Jones shares that Grammy—his sixth—with Jerry Hey.

But the night's biggest shock, outside of Cross' sweep, may have been Kenny Loggins beating the likes of Frank Sinatra, Kenny Rogers and Paul Simon in the male pop vocal category.

Surprising, too, was the fact that the Manhattans topped the Jacksons for r&b vocal group; and that Debby Boone edged out such powerhouse competition as Willie Nelson, Bob Dylan and the Commodores for best inspirational performance.

Hard rock enthusiasts will find little to cheer about in the Grammy results. In the male rock vocal race, for instance, Bruce Springsteen was bested by pop veteran Billy Joel.

Similarly, the rock group award went to Bob Seger & the Silver Bullet Band, whose "Against The Wind" was considered almost an MOR-leaning album. The category definition seems a bit hazy: Last year's rock group Grammy went to the Eagles for the No. 1 pop single "Heartache Tonight."

Cross was the top individual Grammy winner with five awards. George Benson won four; Cross' producer, Michael Omartian, copped three and Bette Midler, John Williams and Bill Evans each scored two.

This year, marked the first Grammys for a pair of recording legends, Roy Orbison and George Jones. It also saw numerous prior winners adding to their already formidable Grammy totals.

Ella Fitzgerald and John Williams won their 10th awards. George Ben- (Continued on page 8)

Univ. B'casters To Meet

WASHINGTON—More than 1,200 college radio broadcasters will grapple with an increasingly serious problem—improving service and rapport with record labels—when they gather here at the Shoreham Hotel Friday to Sunday (6-8) for the annual Inter-Collegiate Broadcasting System national convention.

Record label relations will be dealt with in three sessions during the convention ranging from how to build initial relationships to the complexities of cross-media promotions.

Manufacturer participation is

shaping up as more extensive this year than last when the convention was held in New York. For example, CBS Records, which all but boycotted a convention only blocks away from its New York headquarters last year, this year not only has its executives on panels, but is providing two acts for a showcase, a feature IBS has not included for several years.

Lined up for the showcase are the Sorrows from CBS, Viggurat from Robox Records, Four Out of Five Doctors from CBS and Polyrock from RCA.

ABKCO Collects, But No 'So Fine' Profit

By IRV LICHTMAN

NEW YORK—A federal judge here has ruled that George Harrison must pay \$587,000 for infringing the copyright of "He's So Fine" to ABKCO, which bought rights to the song in 1978 for the same sum.

The judge fixed the sum at \$587,000, denying any profit to ABKCO, because he objected to the business tactics of Allen Klein, ABKCO's principal, and Harrison's former business manager.

This is the essence of an opinion by Judge Richard Owen in U.S. District Court here Feb. 19. Judge Owen's opinion arises out of an action by Bright Tunes, the original publisher of "He's So Fine," against Harrison and others charging infringement by Harrison on his 1970 hit song, "My Sweet Lord."

Before ABKCO acquired "He's So Fine," Bright Tunes was awarded a judgment from Harrison and a trial was held in November 1979 to determine damages.

Judge Owen had earlier con-

cluded that Harrison had "subconsciously plagiarized" the Bright Tunes song, penned by the late Ronnie Mack and a No. 1 hit by the Chiffons on the Laurie label in 1963.

By using information from the Harry Fox Office and BMI, Judge Owen set total earnings of "My Sweet Lord" at \$2,133,316, but concluded that \$1,599,987 of "My Sweet Lord's" earnings were "reasonably attributable to the music of 'He's So Fine'."

Judge Owen based the latter figure on "the words and popularity and stature of George Harrison in this particular field of music."

However, in his decision Judge Owen "returns to the troublesome question of whether ABKCO may be awarded the amount calculated above vis-a-vis Harrison, its former employer, regarding this very litigation in any manner limits or destroys its rights of recovery."

Judge Owen's reference is to the (Continued on page 86)

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CBS Sees 9% Music Gain In '81

By ROMAN KOZAK

NEW YORK—CBS, which says that the record business posted no gains in 1980 from 1979, projects that the industry will grow by 9% to \$4.01 billion at list price in 1981. Its estimated figure for 1980 is \$3.68 billion, virtually unchanged from 1979's \$3.678 billion.

The figures were released during an analysts meeting with top CBS executives Thursday (26) presided over by Thomas H. Wyman, president of CBS, and attended by Walter Yetnikoff, president of CBS Records Group. Other CBS Group presidents were also present.

In his presentation, Wyman reprised previously released 1980 figures (Billboard, Feb. 21, 1981), which showed CBS Records profits rising 42% on a revenue gain of 8% for the company in 1980.

The profit picture from CBS Records was one of the highlights of the presentation by CBS, which has seen its overall net income showing a slight decline for the year. Wyman credited 23 platinum records, the 20% returns policy, and the \$5.98 product line as factors in the strong showing by the Records Group.

Wyman noted that the CBS Records International was slightly down for the year, but, he said, the market share for the company remained strong as CBS sold not only American artists abroad, but was able to sell over 6 million copies of an artist like Julio Iglesias across national borders.

With audio records looking good, and the "Guilty" LP alone expected to gross \$70 million around the world, the analysts had few questions about the Records Group.

However it was noted that the Columbia House record club, which is being shifted into the Records Group from the Columbia Group, suffered a sharp downturn in sales. "It was not much fun," noted Wyman.

But with CBS expecting to spend between \$40 and \$50 million a year for the next two years in developmental costs, mostly for new video technology, the analysts had a number of questions about the videodisk and CBS's entry into the cable market.

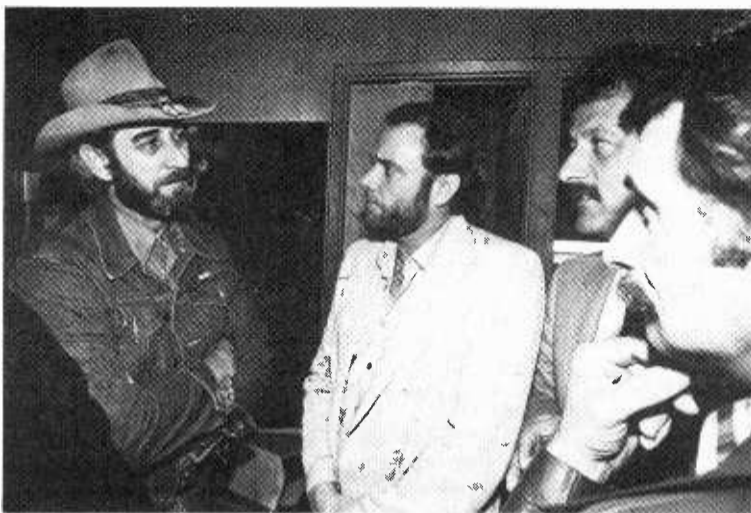
CBS is also getting back into motion picture production. Its first film, "Back Roads," starring Sally Fields, is expected to be released Mar. 12.

Wyman said the opportunities offered by the cable and home video markets were among the factors that prompted the CBS move.

Noting that the CBS investment into home video represents an investment of "tens of millions not hundreds of millions of dollars," Wyman and Yetnikoff said that CBS had the programming and manufacturing capability to go into whatever videodisk format proves most viable. For the short term they see the RCA Selectavision system, which CBS has adopted, as the one with the greatest commercial potential.

Yetnikoff said that the first CBS videodisks will be marketed in the middle of this year, and by 1982 the company expects to produce 1.5 million of them. After that, he expects the numbers to increase exponentially, estimating 3 million units in 1983. However he was not able to predict costs, prices or profit margins on the disks.

"The first disk to come out will cost \$1 million to make. After that we expect the cost to come down," joked Yetnikoff, pointing out that since the costs are still uncertain, profit margins are impossible to determine.



ROXY RECEPTION—Singer and songwriter Don Williams, left, huddles with MCA Records executives following his recent SRO appearance at the Roxy. Seen chatting with the gentle balladeer are president Bob Siner, Denny Rosencrantz, vice president of a&r, and Pat Pipolo, vice president of promotion.

ASCAP & Schools Reach Accord On Royalty Hikes

By ED HARRISON

LOS ANGELES — Following lengthy negotiations, ASCAP has reached agreement with educational institutions on a new performance license which will increase the amount of money colleges and universities will pay for ASCAP-cleared music on campus. BMI reached an agreement nearly a year ago (Billboard, March 29, 1980).

ASCAP will offer schools a two tier license option. Under the first tier colleges will pay 9 cents per full

time student covering all music use for the period of Jan. 1, 1980 through June 30, 1981. The fee increases to 10 cents from July 1, 1981 through June 30, 1982 and 11 cents for the period July 1, 1982 through June 30, 1983.

If colleges take the option of the second tier, the fee would be equivalent to 7 cents per full time equivalent plus an additional charge based on ticket admission and seating capacity on shows in excess of \$1,300. By expiration of the agreement June 30, 1983, the FTE fee would be 9 cents but still based on \$1,300.

Under the terms of the previous license, the ASCAP license was 6 cents with a required second tier based on a similar concert formula on shows in excess of \$1,000.

ASCAP would give no estimate on how much additional revenue the increase would bring in. School enrollment as well as the amount of music use would determine which license structure would be more practical for each school.

The BMI license had a first tier fee of 5½ cents for the period up until June 30, 1980 which has since increased to 6 cents through June 1982 and then 7 cents for the year July 1, 1982-June 30, 1983.

The second tier offered by BMI, based on seating capacity on shows in excess of \$1,400, averages about one cent per seat.

BMI is also offering a second license option calling for a higher fee but minimizes administration expenses. That license calls for a 7 cent common fee for the first two years and 8½ cents for the third year.

The SESAC license calls for a 1½ cent common fee.

More than a year ago, the Na-

(Continued on page 86)

Executive Turntable



Freiser



Carroll



Davis

Record Companies

Brad Campbell comes to RCA Records as vice president of finance after a similar post at Paramount Pictures. . . . **Manny Freiser** takes over as marketing administration director for A&M Records in Los Angeles. He was formerly executive assistant to A&M president, Gil Friesen. . . . **John Barbis** is now promotion director for Warner Bros. Records in Burbank, Calif. He was head, along with brother Dino, of Barbis Bros. Production and management Co. . . . **Robert L. Jones** takes the post of purchasing and facilities director for Motown. Most recently, he was production manager and administrative assistant to the manufacturing vice president. . . . **Linda Feder**, formerly regional promotion manager in Los Angeles for MCA Records, now moves to Philadelphia in the same post. . . . **Joe Carroll** assumes the post of regional promotion marketing manager, Mid-Central region, for Epic/Portrait/Associated Labels. He joined the label in 1978 as local promotion manager in Cleveland where he continues to be based. . . . **Tex Weiner** exits as New York branch manager at MCA after two years. Replacement is **George Collier** from MCA sales in Philadelphia. . . . **Doris Purcelli** and **Brad Burkhart** moves into the new posts of regional promotion directors for Word Records. Purcelli was in record promotion at EMI/Liberty while Burkhart was in promotion for A&M in San Francisco and Phoenix. Purcelli is based in Seattle, covering the Northwest, and Burkhart is based in Atlanta for the Southeast. . . . **Janet Rickman** is named Southeast regional press and artist relations manager for PolyGram Records in Nashville. She was the Southern publicity manager for Mercury/Phonogram Records. . . . **Joe Moshy** becomes Northeast regional sales manager for the Mobile Fidelity Sound Lab in New York. He formerly worked at Harvey Sound in New York. Moshy succeeds **Mark Wexler** who is now director of national sales for the company. . . . **David Mathes** takes over as vice president and general manager of the Nashville offices for the Virginia-based Whitehorse Records. He was assistant to the president of IBC Records. . . . **Dan Wright** joins Regency Records in Los Angeles as national a&r director. He has held positions at Father Music as publishing administrator/a&r manager, Kipahulu Music (Screen Gems) as manager and Stereo West stores in San Francisco as manager.

Marketing

The WEA Philadelphia branch has seven appointments: **Frank Kraus** to video sales representative; **Tony Pellegrino** to sales representative; **Joe Washington** to special project coordinator; **Sue Costello** to media specialist; **Mel Koughl** to video sales representative; **Rick Miller** to sales representative; and **Bruce Hamilton** to singles specialist. Kraus has worked in WEA's warehouse, promotion mail room, order entry and advertising departments. Pellegrino was WEA special project coordinator. Costello was WEA branch marketing coordinator. Koughl was WEA sales representative. Miller has been a WEA field merchandiser, sales representative and singles specialist. Hamilton was a WEA field merchandiser. Kraus, Pellegrino, Washington and Costello are based in Philadelphia while Koughl, Miller and Hamilton work from the Baltimore/Washington, D.C. sales office.

Publishing

Randy Irwin takes the spot of creative affairs director at Famous Music In New York. He has been general manager of Larry Shayne Enterprises. . . . **Karen Sue Davis** is now West Coast membership representative in Los Angeles for ASCAP. She was a production assistant at the feature film company of Turman-Foster Productions. . . . **Donna Young** joins April-Blackwood Music's West Coast professional staff in Los Angeles. She was West Coast professional manager for Interworld Music Group.

Related Fields

Peter G. Boynton is elected executive vice president and chief operating officer of Caesars Boardwalk Regency Hotel/Casino in Atlantic City, N.J. He succeeds **Stephen F. Hyde** who resigned to become president of the Brighton Hotel/Casino in Atlantic City. Boynton was senior vice president and a board member of Caesars Boardwalk Regency. Also resigning is **William P. Weidner** who was marketing vice president. He becomes executive vice president of the Brighton Hotel/Casino. **Larry J. Woolf** assumes the post of casino operations vice president. He was assistant vice president for casino operations. . . . **Andy Rector** is upped to executive vice president of manufacturing for International Tapetronics Corp. in Bloomington, Ill. He was marketing executive vice president. **Larry Cutchens** is promoted to marketing manager. He was sales manager. . . . **Hal Durham** is elected to the board of directors of WSM Inc. and named to the executive committee of WSM in Nashville. He is vice president of the corporation and general manager of the Grand Ole Opry. . . . **William Park** is upped to national sales manager for the Broadcast division of Sony Video Products Co. in New York. He was operations manager for the broadcast division. . . . **Kazuo Suzuki** takes over as market planning director for Kenwood Electronics in Carson, Calif. He moves from the parent Trio-Kenwood in Tokyo where he was responsible for marketing and sales in Central and South America. . . . **Michael Dollacker** moves to the post of product marketing and management national manager for the commercial and industrial video division of Panasonic in Secaucus, N.J. He was Northeastern regional manager. . . . **Daryl Oliver** is named president of international and national operations of entertainment promotion for the Ville Aud. in St. Louis. He was concert advancement director for Taurus Productions in Atlanta. . . . **Dick Fox** joins International Creative Management's New York Locations dept. He was a William Morris agent for 14 years. . . . **Norman Robinson** joins Advance Marketing Ltd., the national sales and marketing organization for Bone Fone Corp., Olympus Pearlcarder division and VidAmerica, Inc., as creative services director.

BPI PONDERERS

U.K. 'Gift Of Music'?

LONDON—The British Phonographic Industry here is pondering a plan to hire a major advertising agency, Saatchi and Saatchi, to build an all-industry promotion campaign to push the concept of buying recorded music.

It would be, if accepted, along the line of "The Gift Of Music" campaign organized in the U.S. by the National Assn. of Recording Merchandisers. Saatchi is the agency which handled the projection of the pre-general election image of prime minister Margaret Thatcher and the Conservative Party.

Clearly concerned at recent

image-denting headlines, with chart-hyping a major topic, the BPI is setting up a special public relations committee, which will be headed by Charles Levison, managing director of Arista, U.K.

Another new committee under the BPI umbrella, headed by Monty Presky, managing director of Damont, and Gerry Bron, managing director of the Bron Group, will co-ordinate information on technical advances in digital standardization, anti-piracy techniques and record and tape manufacture in order to alert the public to new developments.

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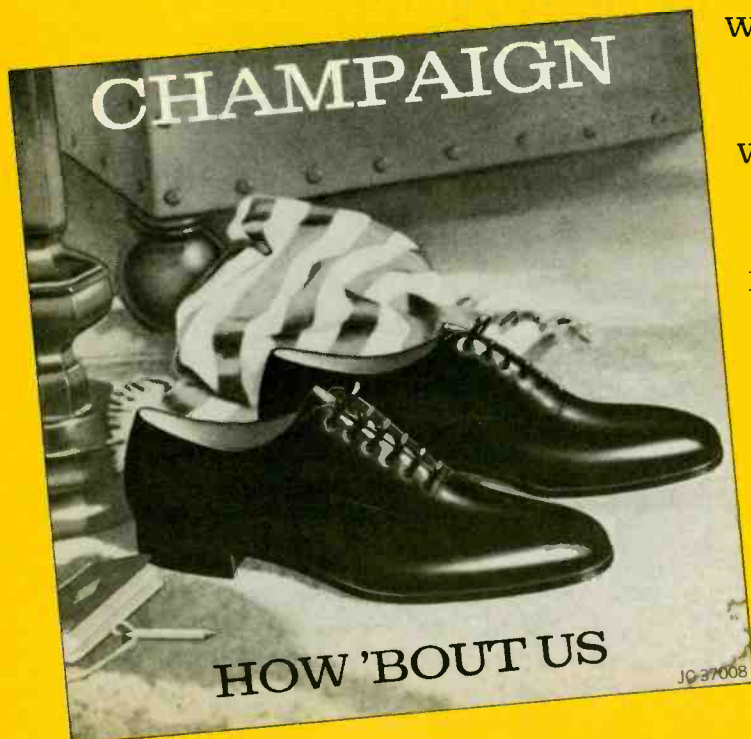
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On Columbia Records and Tapes.

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Country, R&B Pay Off For E/A

Both Divisions Turn A Profit For First Time In 1980

By PAUL GREIN

LOS ANGELES—Elektra/Asylum's country and special markets divisions are enjoying their biggest crossover hits to date, with Eddie Rabbitt's "I Love A Rainy Night" holding at No. 1 pop for the second week, while Grover Washington Jr.'s "The Two Of Us" jumps to number 34.

Both divisions turned a profit for the first time in 1980 and label vice-chairman Mel Posner now projects that between them, they'll account

for 25-30% of E/A's total sales for '81.

Posner adds that the difficulty the label had in 1979 getting product from its pop superstars—and the resultant soft year it had—was one of the main reasons it decided to strengthen its commitment to country and r&b. It did that by bringing in Jimmy Bowen as vice president of E/A Nashville and Oscar Fields in the parallel special markets post.

"Country and r&b acts are tradi-

tionally more prolific with releases than contemporary pop acts," says Posner.

While Posner insists that no independent promotion specialists are retained on the pop side, he acknowledges that they are allowed in country and black music.

"They didn't go crazy," he says. "It's that simple. They're on monthly retainers and there are no bonuses or any of the extravagances that existed in the pop field. It's something we can control."

The special markets emphasis is on shifting from jazz/fusion to r&b. "The reality is jazz/fusion didn't work," says Posner. "You don't have to be slapped alongside the head too many times before you make a decision. The artists were falling between the cracks: they weren't accepted by r&b stations or by jazz audiences."

Jimmy Bowen joined the label in January 1979 and at the time launched a five-year agenda. "Our goal," he says, "is to be the No. 1 country label in the business at the end of our fifth year, not so much in terms of size as profitability. At this point we're about six months ahead of the plan."

"It's a program that Joe (Smith, label chairman) and I worked out. I think anything you're trying to take from scratch to something needs a plan. Also, I've seen a lot of my friends fall on their face even though they had hits because they didn't have a plan."

Bowen heads a seven-member office in Nashville. It had 14 employees in June 1979, but when the economic crunch hit, the staff was cut in half. But Bowen contends that since all support functions are carried out by the main E/A staff, there is no need for a large contingent in Nashville.

"Our operation is totally opposite of every other operation in town," he says. "It probably wouldn't work at a

(Continued on page 10)

Canadian Acts Looking More Towards U.S.

By RADCLIFFE JOE

NEW YORK—Motivated by an increasing U.S. demand for "energy-packed" dance music, Canadian artists, producers, writers and labels are focusing their sights on this market in 1981.

The influence of the Canadian presence on the international dance music market surfaced in 1980 with the success of artists such as France Joli, Gino Soccio, Karen Silver, Watson Beasley, Geraldine Hunt and others.

The trend continues in 1981. At present, a Toronto-based studio group, Harlow, is enjoying U.S. chart success with its hit single, "Taking Off." One of the lesser known facts about this disk is that it was actually recorded two years ago, and was serviced to radio and disco deejays in Canada during the spring of 1980.

George Grant, Toronto-based club spinner and record pool executive, feels that the length of time it has taken this record to achieve chart action should be a reminder to programmers to take a second look

(Continued on page 60)

Signings

Gary U.S. Bonds to EMI America with "Dedication" album set for April release, produced by Bruce Springsteen. . . . Roundtrip to MCA Records. Group is a nine member r&b band. . . . Monti Rock III to personal manager Hank Berger. . . . Los Angeles' Twisters to D&B Management Corp. in Beverly Hills, Calif.

Kellee Patterson to Strawberry Field Music Co. for personal management. . . . Renealdo & the Loaf to Ralph Records with first release, "Songs For Swinging Larvae" scheduled for April. . . . The Secrets to David Blake Chatfield of Bertram and Chatfield for personal management. . . . Singer Tony Sheridan to recording contract with V&R Advertising's Candlelight label.

Straight Eight, U.K. rock group discovered by Pete Townshend, to RCA. First LP, "Shuffle 'N' Cut," due out this month. . . . Cymande, U.K. soul band, to Paul Winley Records for first LP in five years.

El Futuro, Polish Records group, to Berlin/Carmen International Artist Management. . . . Riot to Fred Heller Enterprises for management,

and to Barry Dickens and Rod McSween of International Talent Booking for Europe, in preparation for upcoming tour. . . . Pavlo V recordings on Tin Drum Records, to be licensed in overseas markets by Paradiso, Inc. Paradiso also signs similar agreement with Nassau Music for recordings by King Errisson.

Correction: Karla DeVito signed to Epic, not Epic/Cleveland International as reported in Billboard, Feb. 28, 1981.

Music Seminar

MUSCLE SHOALS—The fourth annual Muscle Shoals Music Assn. Records and Producers meeting will be held here at the Joe Wheeler state resort May 20-22. Seminars will be led by producers, record executives, engineers, musicians, audio consultants and songwriters.

Gearing up for the event, the association has appointed two new board members: Mike Barnett, president of Capitol/Muscle Shoals Sound Records Inc. and Howard Toole, Cactus Recording Studios.

ASCAP Foreign \$ Rises

LOS ANGELES—In coverage of key ASCAP payments (Billboard, Feb. 28, 1981), individual foreign territories and their respective totals were not included. These included monies paid during two overseas distributions made on July 23 and Dec. 23 respectively.

Funds distributed in July included monies due from the following countries: England, \$5,444,000; France, \$3,156,000; Germany, \$2,902,000; Sweden, \$627,000 and South Africa, \$241,000. Total collections were \$12,560,000.

In December, foreign distributions included sums as listed from the following territories: Australia, \$1,554,000; Austria, \$671,000; Belgium, \$528,000; Canada, \$4,411,000; Denmark, \$390,000; Holland, \$1,215,000; Italy, \$1,382,000; Japan,

\$1,069,000; Norway, \$287,000; Spain, \$442,000 and Switzerland, \$645,000.

While operating overhead rose 15% as reported last week, that figure actually represented a 1% drop in costs expressed as a total gross revenues when compared to fiscal 1979.

ASCAP's total domestic and foreign receipts for fiscal 1980 reached a record \$154,121,000, it was revealed during the performing rights society's recent membership business meeting here.

That figure excludes a total of \$5,148,000 representing 20% of receipts, plus interest earned, from certain local tv stations involved in the Buffalo Broadcasting vs. ASCAP dispute. Those funds have been placed in escrow until resolution of the action.

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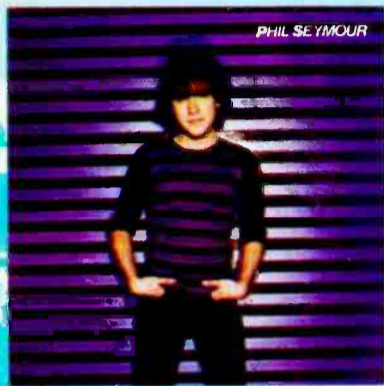
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"Try A Little Tenderness" from the **OHIO PLAYERS** album **TENDERNESS** (FW 37090)

"Memories" and "Together" from the **TIERRA** album **CITY NIGHTS** (FW 36995)

"Remember When The Music" and "Sequel" from the **HARRY CHAPIN** album **SEQUEL** (FW 36872)

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Favorites Ousted By Chris Cross' Sweep Of Grammys

• Continued from page 3

son brought his total to eight and Barbra Streisand, Barry Gibb, Count Basie, the Blackwood Brothers and Bill Evans all won their seventh.

Columbia and Warner Bros. each won six Grammys in the non-classical categories, though the WB total is further enhanced by four awards to QWest/WB and one each to Reprise and Sesame Street/WB. Atlantic and Capitol each scored three Grammys: Pablo won two.

In the classical division, DG and Angel led with four Grammys each.

Several acts capped big 1980 comebacks with Grammy wins, including Manhattan Transfer, the Manhattans and Bette Midler, who swept the prize for best new artist seven years ago only to lose much credibility as a recording artist before coming back to win for female pop vocal with "The Rose."

The award to Cross for best new artist is the third in the past four years to an act in the Warner family of labels. Debby Boone (on Warner-Curb) took the prize in 1977; Rickie Lee Jones won last year.

The Warner group has now won the new artist Grammy five times, compared to four for Capitol and three each for Atlantic/Atco and RCA/Windson.

Almost unnoticed in the Cross sweep was that Barbra Streisand was

Artist Follows Footsteps Of Simon, King

turned back in her fifth try for record of the year. Streisand has yet to win that top prize, despite nominations for "Happy Days Are Here Again," "People," "Evergreen," "You Don't Bring Me Flowers" and now "Woman In Love." But she's in good company: the Beatles lost all four of their record of the year bids.

Cross' win for record of the year, coming on the heels of the Doobie Brothers' victory last year, makes Warner Bros. one of only two labels in Grammy history to take that top prize two years in a row. Atlantic won in 1972-73 with a pair of Roberta Flack hits.

Cross' album of the year win is the fifth for Warner/Reprise in the past 23 years, which puts it in a tie for first place among all labels with Columbia and Capitol/Apple.

George Benson's "Give Me The Night" won in the male r&b category, where he was victorious two years ago with "On Broadway." Benson also won the male jazz vocal prize with "Moody's Mood." Though Benson's roots are in jazz, this was the first of his eight Grammys in a jazz category.

John Williams won dual Grammys for best instrumental composition and best film score. He's swept those twin prizes for the

past four straight years, with "Star Wars," "Close Encounters Of The Third Kind," "Superman" and now "The Empire Strikes Back."

Here is the complete list of winners:

Record: "Sailing," Christopher Cross, WB. Producer: Michael Omartian.

Album: "Christopher Cross," WB. Producer: Michael Omartian.

Song: "Sailing," Christopher Cross. Publisher: Pop'n'Roll Music, ASCAP

New Artist: Christopher Cross, WB. Producer: Phil Ramone.

POP

Female: "The Rose," Bette Midler, Atlantic.

Male: "This Is It," Kenny Loggins, Columbia.

Group: "Guilty," Barbra Streisand & Barry Gibb, Columbia.

Instrumental: "One On One," Bob James & Earl Klugh, Columbia.

ROCK

Female: "Crimes Of Passion," Pat Benatar, Chrysalis.

Male: "Glass Houses," Billy Joel, Columbia.

Group: "Against The Wind," Bob Seger & the Silver Bullet Band, Capitol.

Instrumental: "Reggatta De Blanc," Police, A&M.

R&B

Female: "Never Knew Love Like This Before," Stephanie Mills, 20th Century.

Male: "Give Me The Night," George Benson, WB/QWest.

Group: "Shining Star," Manhattans, Columbia.

Instrumental: "Off Broadway," George Benson, WB/QWest.

Song: "Never Knew Love Like This Before," Reggie Lucas, James Mtume. Publisher: Frozen Butterfly, BMI.

COUNTRY

Female: "Could I Have This Dance," Anne Murray, Capitol.

Male: "He Stopped Loving Her Today," George Jones, Epic.

Group: "That Lovin' You Feelin' Again," Roy Orbison & Emmylou Harris, WB.

Instrumental: "Orange Blossom Special/Hoedown," Gilley's "Urban Cowboy" Band, Full Moon/Asylum.

Song: "On The Road Again," Willie Nelson. Publisher: Willie Nelson, BMI.

JAZZ

Female: "A Perfect Match/Ella & Basie," Ella Fitzgerald, Pablo.

Male: "Moody's Mood," George Benson, WB/QWest.

Instrumental Soloist: "I Will Say Goodbye," Bill Evans, Fantasy.

Instrumental, Group: "We Will Meet Again," Bill Evans, WB.

Instrumental, Big Band: "On The Road," Count Basie & Orchestra, Pablo.

Jazz fusion: "Birdland," Manhattan Transfer, Atlantic.

GOSPEL

Gospel, contemporary or inspirational: "The Lord's Prayer," Reba Rambo, Dony McGuire, B.J. Thomas, Andrae Crouch, the Archers, Walter & Tramaine Hawkins, Cynthia Clawson, Light.

Gospel, traditional: "We Come To Worship," Blackwood Brothers, Voice Box.

Soul gospel, contemporary: "Rejoice," Shirley Caesar, Myrrh.

Soul gospel, traditional: "Lord, Let Me Be An Instrument," James Cleveland & the Charles Ford Singers, Savoy.

Inspirational: "With My Song I Will Praise Him," Debby Boone, Lamb & Lion.

COMPOSING/ARRANGING

Instrumental composition: "The Empire Strikes Back," John Williams.

Album of original score: "The Empire Strikes Back," John Williams, RSO.

Instrumental arrangement: "Dinorah, Dinorah," Quincy Jones & Jerry Hey, WB/QWest.

Arrangement accompanying vocalist: "Sailing," Michael Omartian & Christopher Cross, WB.

Arrangement for voices: "Birdland," Janis Siegel, Atlantic.

CRAFTS

Album package: "Against The Wind," Roy Kohara, Capitol.

Album notes: "Trilogy: Past, Present & Future," David McClintock, Reprise.

Engineering: "The Wall," James Guthrie, Columbia.

MISCELLANEOUS

Ethnic or traditional: "Rare Blues," Dr. Isaiah Ross, Maxwell Street Jimmy, Big Joe Williams, Son House, Rev. Robert Wilkins, Little Brother Montgomery, Sunnyland Slim, Takoma. Producer: Norman Dayron.

Latin: "La Onda Va Bien," Cal Tjader, Concord Jazz.

Children's recording: "In Harmony/A Sesame Street Record," Doobie Brothers, James Taylor, Carly Simon, Bette Midler, Muppets, Al Jarreau, Linda Ronstadt, Wendy Waldman, Libby Titus & Dr. John, Livingston Taylor, George Benson, Pauline Wilson, Lucy Simon, Kate Taylor and the Simon/Taylor Family, Sesame Street/WB. Producers: Lucy Simon, David Levine.

Comedy: "No Respect," Rodney Dangerfield, Casablanca.

Spoken Word, documentary or drama: "Gertrude Stein, Gertrude Stein, Gertrude Stein," Pat Carroll, Caedmon.

Cast show album: "Evita, Premier American Recording," MCA. Producers and composers: Andrew Lloyd Webber, Tim Rice.

Historical reissue: "Segovia, The EMI Recordings 1927-39," Angel. Producer: Keith Hardwick.

CLASSICAL

Album: "Berg: Lulu (Complete Version)," Pierre Boulez conducting Orchestra de l'Opera

(Continued on page 86)

Despite Mishaps, Grammy Show Effective On Tube

LOS ANGELES—Except for a few minor technical flaws and some segments that labored near boredom, the CBS-TV telecast of the 23rd Grammy Awards far surpassed last year's production.

The highspots of the show were the musical performances, which were enough to satisfy nearly every taste. It was commendable to have major performers in all genres be represented, which gave the show and awards the kind of scope representative of the broad range of music.

Among the most notable performances were Patti LuPone's teary-eyed rendition of "Don't Cry For Me Argentina" from "Evita," Aretha Franklin's "Can't Turn You Loose" and the interplay of Chuck Mangione with the Manhattan Transfer on "Birdland."

Even Paul Simon, whom many doubted had the personality to keep a 2½-hour telecast moving at an effervescent pace in his role as host, was surprisingly glib. The youthful looking writer/performer veered enough from the cue cards to inject a fair amount of jest. After losing in the category of best male pop vocal performance for "Late In The Evening," Simon remarked: "Not to take anything away from Kenny Rogers, but Kenny was host of this show last year and won."

Earlier in the show, he cracked: "Being here is not only an honor, but a very nice career move as well."

The ceremonies, emanating from New York's famed Radio City Music Hall, maintained a degree of elegance and were overall less gimmicky and hokey, problems that marred last year's production.

The presenter pairings were well matched. The pairing of Herb Alpert and Harry Belafonte, two veterans, for the presentation of best new artist was especially tailor made. Other well-suited matches were Al Jarreau/Woody Herman, Charley Pride/Conway Twitty and, of course, Barry Gibb and Barbra Streisand, who received the biggest applause.

A particularly effective segment was putting the writers of song of the year in the limelight. Lionel Richie's own version of "Lady" was strong, as was Amanda McBroom's "The Rose."

There were occasions when the wrong album cover of nominated performers flashed on the screen, there were sound problems with Kenny Loggins' "I'm Alright," and the reading of the off-camera awards was fast and confusing, but all in all, the awards' translation on the tube was effective.

ED HARRISON

Perlman Wins 4 Grammys, Sweeps Classical Category

CHICAGO — Israeli-American violinist Itzhak Perlman may soon need an extension built onto his mantelpiece. Perlman's Grammy Awards collection grew dramatically last week in the most impressive sweep by a classical artist in the ceremony's history.

Perlman, 35, who records primarily for EMI, was cited four times in three out of the 10 classical categories. In one category, best solo instrumental performance with orchestra, two of the violinist's recordings tied for the coveted statuette.

Top honors in the classical division also went to the first complete recording of Alban Berg's 12-tone opera "Lulu," conducted by Pierre Boulez. The four-record set is on Deutsche Grammophon.

The "Lulu" recording, featuring soprano Teresa Stratas in the title role, won in three categories including the prestigious list-leading best album citation. It also won best opera and best engineering (to Karl August Naegler).

In 1965 and 1967 Grammys went to recordings of Berg's other famous opera, "Wozzeck."

Perlman's four awards topped the previous annual high of three Grammys to one classical performer. In 1965, pianist Vladimir Horowitz's "An Historic Return" live Carnegie Hall recording won best overall, best solo instrumental and best engineered.

Horowitz, recipient of the best solo performance award 12 times between 1958 and 1979, did not have an album in the running this year.

Perlman's winning albums were "Spanish Album" (Angel), best solo instrumental; "Music For Two Violins," with Pinchas Zukerman (Angel), best chamber music; and Stravinsky/Berg Concertos (DG) and Brahms Double Concerto with Mstislav Rostropovich (Angel) in a tie. Perlman's three prior Grammys came in 1977 and 1979.

Other labels scoring 1980 classical Grammys were RCA, London and Telarc. **ALAN PENCHANSKY**



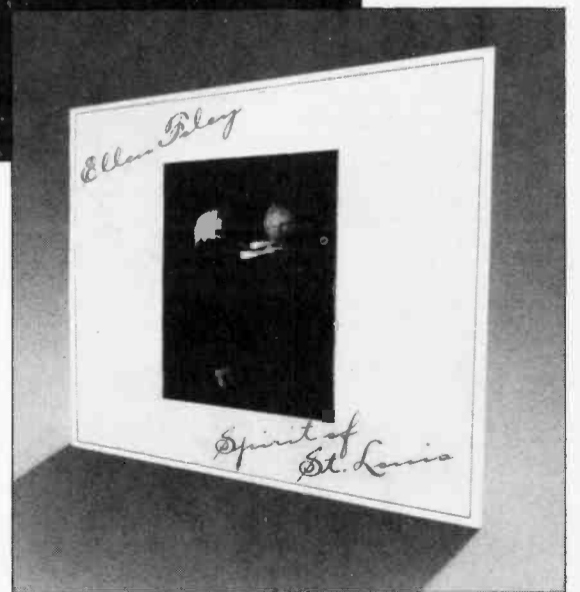
Moments Of Glory: From left, winners Phil Ramone, George Jones (leaning on the shoulder of one of the show's many hosts, Conway Twitty) and Anne Murray display their Grammys with

pride. Ramone was named producer of the year, Jones took the best country vocal performance/male honor, and Murray seized the best country vocal performance/female award.

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| BEAUTIFUL WASTE OF TIME
(TYMON DOGG) | 3. PHASES OF TRAVEL
(FOLEY) |
| THE DEATH OF THE PSYCHOANALYST OF SALVADOR DALI
(STRUMMER-JONES) | 4. GAME OF A MAN
(TYMON DOGG) |
| M.P.H.
(STRUMMER-JONES) | 5. INDESTRUCTIBLE
(TYMON DOGG) |
| MY LEGIONNAIRE
(ANNO-MONNOT-MAIR) | 6. IN THE KILLING HOUR
(STRUMMER-JONES) |



Rock'n'Rolling

NRC Blending Music With Social Activism

By ROMAN KOZAK

NEW YORK—Where social activism meets music is where you will find the Nuclear Regulatory Commission (NRC), a rock band on Official Records, which takes its anti-nuke message to the courts as well as to the stage.

The NRC (the name is the same as the U.S. agency) and Official Records are both projects of the Farm, a 1,500-member commune, originally organized in the hippie days of San Francisco, which now finds its home in Summertown, Tenn.

The band, which grew out of the Tennessee Farm Band, one of 15 groups spawned by the Farm, is not its only media activity. It and Official Records is part of Independent Productions, which is also involved in books, video, studios, and is now getting into cable, says Official Records' label rep Gary Rhine. Head of the label is Paul Mendelstein.

"Reactor," the NRC's first LP, was released in January, with every step in the production, including recording, mastering, printing and promotional video done at the Farm. It is being distributed by such distributors as JEM, City Hall, MS, and Piks, the label says, and is being played on some 80, mostly college, radio stations around the country. The band plans to tour colleges and clubs around the country in spring.

But that is not all it does. Under the auspices of the band, a "nuke buster" has been developed, which is a combination of a Geiger counter and a "fuzz buster" which detects police radar. Rhine says the nuke buster detected dangerous levels of radiation at the minerals display at the Smithsonian Institute in Washington, prompting the museum to install better shielding.

On the legal front, the band has filed suit against the government's Nuclear Regulatory Commission in U.S. Circuit Court in Washington, charging that Sequoyah nuclear power plant in Tennessee is unsafe and should suspend operations.

"We're open to arrangements to play for any worthy cause," says Rhine, who adds that the group has also sent representatives to Europe to lend support, and urge nonviolence, to the anti-nuke movement there. "We'd like the band to inject some humor into the movement," he adds.

Published reports of the demise of Fleetwood Mac appear to be a bit premature. Though the double live album, released just before Christmas, is already sagging in the charts, and Fleetwood Mac principals are engaged in various solo projects, the band is expected to get together again later this month to begin work on its next studio LP, a band spokesman says.

Meanwhile, Mick Fleetwood, founder, drummer, and manager of the group, is still in Africa, recording "Mick Fleetwood's African Odyssey," a one shot solo LP for RCA.

Stevie Nicks is also still working on her debut solo LP for Modern Records, which at this time is not yet completed, a spokesman for the label says.

It is easy enough to slag the Grammys as not really being relevant to current rock music, but until somebody comes up with something better, it's the best we got, at least on network tv.

As many critics have pointed out, (Continued on page 84)



SPECIAL SIGNS—A&M's hard rocking .38 Special treated 50 hearing-impaired fans during their recent concert at Portland's Paramount Theater by enlisting the aid of Jim McKnight, seen at right, who works with hearing-impaired students at Portland Community College. Here McKnight underscores the band's lyrics through signing, while those fans "listen" to the performance through its lower frequency vibrations. That's Don Barnes of .38 Special at the microphone.

AGAINST MECHANICAL HIKE

NARM Joins Royalty Fight

• Continued from page 1

Nub of the writer/publisher pleadings before the court will be to insure that the new rate, in full, be implemented by July 1, 1981, as the Tribunal ruled, or earlier.

Arrayed as prime adversaries are the National Music Publishers Assn. and the American Guild of Authors & Composers on one side, and the RIAA and CBS Inc. on the other.

Joseph Cohen, executive vice president of NARM, says that his group has been following the proceedings closely and was disturbed particularly at statements by the Tribunal, which appeared in the Federal Register, that there was little likelihood of "significant impact on the consumer as a result of the increase."

He stresses that "a 50% increase in the rate per song (the current rate is 2 1/4 cents) is bound to impact on record prices through the distribution chain to the consumer. If NARM is permitted to intervene in the proceedings, we intend to specifically address this issue."

Charles Rutenberg, NARM's counsel, says, "Our belief is that the evidence of record amply supports our position."

Petitions asking for expedited treatment of the case are expected to be filed by AGAC and NMPA this week. Their position is that a delay in implementing the new rate beyond July 1 could deflate mechanical royalties by as much as \$1 million a week.

Retail Split As CBS Alters Prices, Returns

• Continued from page 1

developing artist product. Masterworks, Odyssey, 7-inch singles and "free goods" are not affected by these increases.

The returns policy does not affect any balance of allowance earned through March 27, 1981. The new and developing act program and all 7 and 12-inch singles continue to be sold on a 100% exchange basis. Christmas releases will be sold on a 50% exchange and limited editions will sell on a non-returnable basis.

CBS Records Division president Bruce Lundvall supported the modifications program: "CBS Records has taken an imaginative dynamic approach in revising its exchange policy. We believe these modifications will have a strong stabilizing effect on the record industry as a whole."

Retail's most riled by the 5% differential in exchange favoring racks. "Two hours before I heard from CBS on the changes, John Scales, stores' operations vice president, informed me of a pricing problem we have in many malls. For example, in the Del Amo mall here we are 20 yards from the front door of a Sears store, where their shelf and promotional prices are both substantially lower than our schedule," Lee Hartstone, chairman of Integrity Entertainment, parent of the Wherehouse/Big Ben's stores, comments.

Hartstone explains that not only does the racked Sears department now have approximately a 6% ad-

vantage in rental, but a similar 6% lower cost in buying albums. "The CBS moves appear to be discrimination against the full-line retailer. We instituted a weekly and bimonthly system to increase our CBS business on items in the store. Computer-originated, I feel we may not presently be able to sustain it under the CBS modifications," Hartstone noted.

Hartstone pointed up the last Handleman Co. financial statement, which showed that key rack operating profitably. "Why further subsidize racked departments within the inefficient chains at the expense of the retailer and the public? And, too, that same CBS is still selling records directly to the public at less than we can buy them through the record club. And the inefficient chain now will take more sales from us, making it more difficult for us to operate full-line stores. Since last year, the financial community has been alerted to the jeopardy our chains are placed in by the more stringent returns. When Wall Street sees the further reduction, it will make it impossible for the publicly oriented retailer to get essential financing. They have harmed Integrity price-wise. They have restricted our liquidity with lending institutions and limited our hit sales by sponsoring more racked locations," Hartstone opined.

"I am very glad I resigned from NARM in opposition to that organization's compliance with the desire

of the manufacturer and the rack and in opposition to the position of the full-line retailer. Nothing short of a boycott of the NARM convention by retailers will convince manufacturers that the retailer needs more consideration in the light of recent moves," Hartstone concluded. He was referring to the exclusively rack-oriented conference staged by NARM in San Diego late in 1980.

"It doesn't affect us that much," Ben Karol of King Karol, retail chain/one-stop, said, representing the other end of the controversy spectrum. "Our returns are minimal. At first, the price increases sound terrible. But for years album prices have been behind the general inflation. In 1953 I sold mono LPs for \$5.98. Then they went down to \$4.98. Remember, LPs to some people are 30-years of enjoyment. I know customers who have albums almost that old and they still play them."

Record Bar executive vice president Bill Golden protests the pick-and-pack and shipping boosts. "Our margins are the same, but the 8 cents more is additional cost we must absorb. We'll have to go up in price. It does not leave us much," Golden of the 110-store chain states.

"You can only squeeze the turnip so much," Tom Keenan of the nine-store Everybody's chain, Portland notes. "The more you charge, normally the less you sell. How about a rebate when we are under the return percentages? Is CBS going to adjust

credit lines now that we are paying more for goods?" Keenan was incensed about the increase in additional ship charges, in that all his stores are shipped direct.

Carl Thom of the 13-store Harmony House network, Detroit, is worried about price increase, finding of late that when his \$8.98/\$9.98 albums go off special, sales fall off to nothing. John Cohen of the 30-store Disc Record chain out of Cleveland isn't too fazed by the CBS changes, but he too would like to see an incentive program for decreasing returns such as the "bonus-to-sell" program of the early '50s, wherein the label gave a cash rebate of half the returns not used by a dealer.

Lee Weimar of Alta Distributing, Phoenix, essentially a rackjobber but operating some retail stores, would also like to see some incentive built into a returns policy. He will watch the \$7.98 to \$8.98 list album sales, feeling public reaction there will be most reflective of a general consumer attitude toward the increases in price.

Joe Martin, general manager of the 15 Turtles stores out of Atlanta, goes a step further, asserting "Country albums at \$8.98 are going to be a tough sell." Stan Myers, Sound Unlimited, Chicago major one-stop, says \$8.98 "could destroy country." Martin says he is going to buy much more carefully on CBS goods. "Down the road apiece is the \$9.98 list for 'superstars'," Martin predicts.

(Continued on page 86)



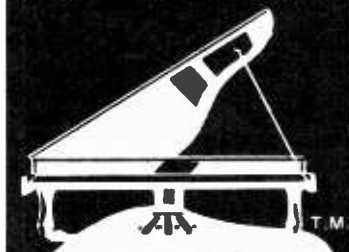
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NEW YORK, N.Y.	Feb. 24 and 25
PHILADELPHIA, Pa.	Feb. 26
BOSTON, Mass.	Feb. 27
COLUMBUS, Ohio	Feb. 28
CHICAGO (Niles), Ill.	Mar. 1
MINNEAPOLIS, Minn.	Mar. 2
MILWAUKEE, Wis.	Mar. 3
KANSAS CITY, Mo.	Mar. 4
DALLAS, Texas	Mar. 5
ALBUQUERQUE, N.M.	Mar. 6
TEMPE, Ariz.	Mar. 8
SAN DIEGO, Cal.	Mar. 9
PASADENA, Cal.	Mar. 10
SAN FRANCISCO, Cal.	Mar. 11
MONTREAL, Que.	May 3 to 5
SHERBROOKE, Que.	May 6 and 7
MONTREAL, Que.	May 8 to 11
HAMILTON, Ont.	May 13 to 20
TORONTO, Ont.	May 22 to 25
KITCHENER, Ont.	May 26, 28 and May 29
QUEBEC, Que. — Arena	June 1
OTTAWA, Ont.	June 2 to 7
QUEBEC, Que.	June 9 to 14



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MARCH 7, 1981 BILLBOARD

MIDNIGHT FLYER

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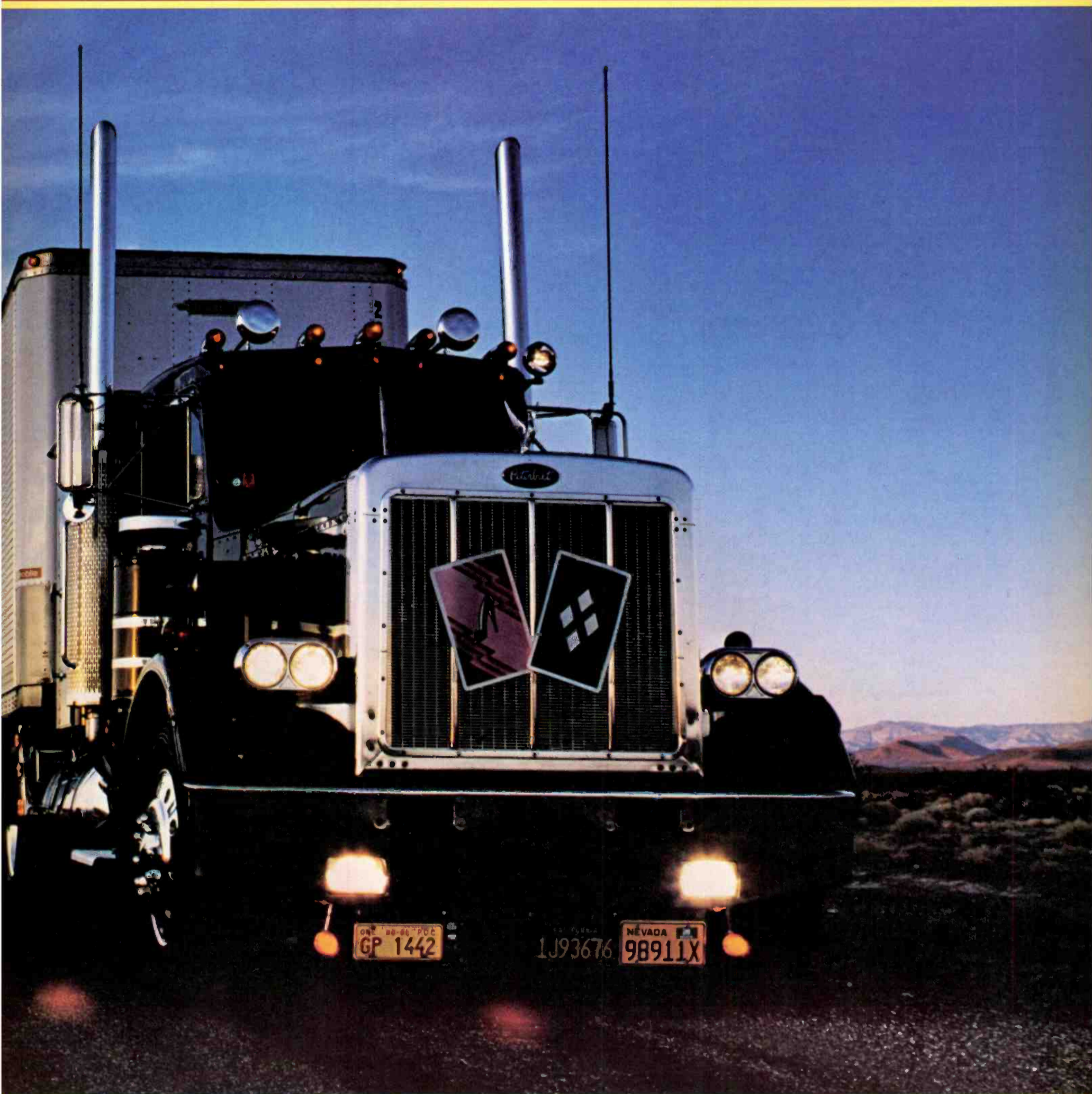
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FEATURING MAGGIE BELL



**MIDNIGHT
FLYER**

Royalty Row In U.K. Sparked By List Pricing Abolition

• Continued from page 1

Montgomery says that the mechanical royalty rate at the start of 1980 was calculated on the basis of a mark-up of 43% on dealer price and a margin of 33%. Then the interim agreement reached by the MRS with the BPI, after the abolition of recommended retail price called for a mark-up of 35.5%, a margin of roughly 28%.

He says: "We spent the last four months of 1980 negotiating with the BPI for a formula once recommended retail pricing had been ended. Those who did end it included Polygram, EMI, CBS and RCA.

"Just before Christmas we came to an agreement, along with Chris Wright, chairman of BPI. We lost 9% on that deal, but both sides reckoned it was the best agreement we could reach. However, it was also agreed to set up a joint research program, and the results of that research would determine the level of payments for the second quarter royalties and this, naturally, could benefit either side."

Montgomery's view on behalf of MRS is that everything seemed to be agreed. However he is adamant that the three companies cited have "veered away from that pact."

He says: "EMI has backdated its latest royalty payment and I regard that as having stolen a quarter. WEA has taken the same three months' advantage. RCA has behaved similarly, but in terms of singles. We've found that other companies have played the situation honorably, upped their payments where they should, and followed through the pact."

Accusations by the MRS that the three majors were failing to pay their full mechanical royalty dues were being studied with some consternation last week by the companies concerned.

RCA managing director Don Ellis contested the allegation that his company had underpaid mechanical royalties. "We have done exactly what we were supposed to do under the terms of the old agreement. We did not operate on the new agreement because it was not signed."

Ellis deplored the fact that the MRS had given the story to the press at the same time as sending out the letters to record companies. "I feel they should have taken it up with us and discussed the matter before giving it to the press," he said. "We have all agreed to the new deal now, so if the MRS thinks we are doing something wrong, they should let us know and we can discuss it."

Ellis said he would be looking into the matter with his deputy managing director, finance, on his return from holiday.

EMI has already written to MRS managing director Bob Montgomery answering the charges. WEA is also expected to contest them.

Letters from Montgomery on behalf of MRS to the "offending companies" went out Friday, Feb. 20 giving 15 days to "put matters right." Included was a warning that inter-

est, even a service charge, might be payable.

But outside the official communications, Montgomery expresses a disillusioned viewpoint. He asks: "If

you can't make deals with reputable people in the industry, then who can you deal with? This could end in court action, though we haven't threatened that as yet.

"Action by these companies could have a damaging impact on negotiations on the video front. It would be a pity if this does cloud our relationship on video."

A One-Stop manager goes on record...about the industry's identity crisis.



Sherry Weicheck, Manager Northern One-Stop, Cleveland

MARCH 7, 1981 BILLBOARD

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“But sometimes I think record companies assume too much. On occasion, the album cover—even the title—can get 'lost' in an attractive ad design. It may be staring me right in the face, but until that's made clear to me, I can't take quick action. You've got my attention. Make sure I get the message! ”

Writer Expo

LOS ANGELES—The fifth annual Songwriter Expo, an educational event for songwriters, is scheduled for June 6-7 at Beverly Hills High School, report Len Chandler and John Braheny, Expo producers and founders of the BMI-sponsored Los Angeles Songwriters Showcase, a non-profit service organization for songwriters.

The Expo, which draws approximately 1,000 professional and aspiring songwriters annually, features classes, panels and workshops conducted by industry professionals on the various facets of songwriting.

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Indie Distributors Slate Philadelphia Meet In May

NEW YORK—The National Assn. of Independent Record Distributors & Manufacturers is hoping to double attendance over last year for its ninth annual convention, set for May 28-31 at the Sheraton Hotel in Philadelphia.

Jerry Richman, chief operating officer of Richman Bros. in Philadelphia, says a concerted year's drive to draw more conventioners from the ranks of independent wholesalers and manufacturers could swell attendance to 400 this year.

Richman, whose wife, Sunny, is convention chairperson and whose firm is hosting the confab, says a "workshop" agenda is to be designed around a survey of participating company executives.

One new wrinkle under discussion this year, Richman reports, is to formalize membership, which up to this point has loosely involved those companies who have attended the NAIRD annual meeting in the past. The association has no president.

but is operated by an 11-member board.

Richman once again amplifies his feelings that the NAIRD meet offers a greater opportunity for give-and-take among distributors and manufacturers than is afforded by other conventions, particularly that of NARM. As for the latter confab, Richman claims "you can't open your mouth with all the lawyers following you around."

He adds that he ran into NARM legal difficulties at a regional meeting in Philadelphia last year when he chaired a manufacturer/distributor panel discussion. "I believe that NAIRD offers a greater opportunity than NARM to sit down, discuss and try to solve our mutual problems."

Richman is bullish on the survival of the independent distributor, noting that in the past year alone 70 new independent labels have been established. In registration mailings to them, seven have already stated their intentions to be on hand at the convention.



DOG'S LIFE—RCA artist Rick Springfield drops in on company headquarters before embarking on a promotional tour for his "Working Class Dog" album. Here Springfield shares some laughs with division vice president Ed DeJoy, left, and RCA Records president Bob Summer.

Labels Vying For Haley's Old Rock, Country Tapes

By MAURIE ORODENKER

PHILADELPHIA—The death of Bill Haley, hailed as the father of rock'n'roll music, on Feb. 9, has placed a premium on 30 remaining masters he recorded many years ago.

The individual sides, most of them original compositions, go back to both his rock'n'roll days and even before his Comets career when Haley was a yodeling cowboy singer with the Four Aces of Western Swing, a country group later called the Saddleman.

The masters are among the assets of Haley's two music publishing firms here, Valleybrooke Music Corp., linked with ASCAP, and Seebreeze Music, with BMI. According to Rex Zario, general manager of the two music firms, and their legal consultant, Dave Wilson, negotiations have already begun with record firms both in this country and abroad.

John Beecher's Roller Coaster Records in England, which had earlier released a number of Haley albums, will produce a new LP. Beecher has also taken Haley's "Football Rock'n'Roll" for release as a single. Also putting out a new Haley LP is Al Sherman's Exact Records in Los Angeles, whose parent company is Alshire.

Just before Haley's death, two of the original 32 masters were taken by Claire Mack as a single for her locally based N W Records. The single includes Haley's own song, "My Dream," and "One Has My Name And The Other Has My Heart." If any of the old masters still remain, it is expected that they may be picked up by both Zario and Wilson's own independent record firms. Zario's Arzee Records here has earlier released Haley's "Yoddlle Your Blues" and "Within This Broken Heart Of Mine"; and Wilson's Claire Records label has earlier released four sides of country-western music with Haley.

Haley's two music companies here will continue to maintain their operations, according to Zario and Wilson. Wilson is also the legal consultant for the estates of other writers whose songs are in the catalog. There are some 300 song titles among the two publishing firms, with about half of them being songs that Haley himself had written or collaborated on.

Among the hits are "Skinny Minny," recorded by Tony Sheridan, original member of the Beatles before they adopted that name; "Crazy, Man, Crazy;" "Rudy's Rock," written by Rudy Pompelli, Haley's sax player; and "Don't Knock The Rock," from his second movie following his "Blackboard

Jungle" screen success.

Haley's biggest hit, "Rock Around The Clock," however, is not in the catalog of his music firms. Written in collaboration with Jimmy Myers, who had his own Cowboy Records and music publishing firm here in the '50s, and the late Max E. Freeman, the "Around The Clock" rock classic is held by Myers, who is now an actor in the movies.

Seminar Set For Atlanta

NASHVILLE—Music Publishing Consultants of Nashville will be holding a special Atlanta seminar entitled "Writer/Publisher Perspectives" in conjunction with the Atlanta Songwriters Assn.

The purpose of the seminar will be to provide participants with practical and professional working knowledge of publishing, song marketing and copyright administration.

Dates for the course are Saturday (7), April 4, May 2 and June 6 at the Peachtree Bank in Atlanta.

Specific topics of discussion include recent decisions of the Copyright Tribunal, exclusive songwriters contracts, assignment of copyrights, contract addendas, grand literary rights, foreign rights, sub-publishing agreements, licensing and accounting procedures.

Guest speakers will include music attorney Malcolm Mimms and Terry Smith of the Dr. Hook organization.

For information, contact Jim Thompson at (404) 432-3838 or Julie Thomas at (404) 491-0950.

Gortikov To Speak

NASHVILLE—Stan Gortikov, president of the Recording Industry Assn. of America, will speak at a NARAS luncheon here Tuesday (10). It will be held at the Maxwell House Hotel. Tickets are \$9.50.

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Bomp Label Striving For National Sales Penetration

By CARY DARLING

LOS ANGELES—With three new distributors, additional artists on the roster and a new marketing campaign built around the concept of "support America's local music," Bomp Records here is aiming to become a national alternative music label.

"Now we really can function on a national level," says company president Greg Shaw. "We've always been national on an a&r level but, with the new distributors, we will be able to compete with IRS and Stiff without a major label affiliation."

The new distributors are Action Distributing in Baltimore and MS in Chicago. After a dispute with JEM Records, recently settled out of court, that firm is again handling Bomp material nationwide.

These are in addition to such distributors as Rounder, Richman Bros., City Hall, Pickwick, Twin Cities, Important and various local outlets and one-stops.

"Last year we released 12 albums by three artists. This year, we hope to have three to four albums per month," says Shaw, who claims to average between 10,000 and 20,000 in sales on each release.

There are now 14 artists on Bomp's three labels: Bomp, Voxx and Quark. Bomp is for the more mainstream oriented material, Voxx is for 1960s oriented material and Quark is for one-off deals less commercial material.

Acts with recent releases include Jimmy Lewis & the Checker, Nikki & the Corvettes and Jon & the Nightriders. Upcoming releases by Gary Charlson and Taxi Boys (formerly the Real Kids) will be in a new midline \$5.98 series.

"These will be mini-albums with six to eight songs," he explains. "We will put a banner on it because some retailers have been selling our material for \$8.98 or even as imports." Other releases on Bomp are \$7.98.

Backing this expansion in catalog is an ad campaign. Bomp is advertising in newspapers, fanzines and through co-ops with record stores. The display features the covers of its nine push albums with photos of the city the act is from in the background. Underneath is the slogan "support America's local music." He is also encouraging his acts to play dates at local retail outlets.

Along with this effort, Shaw plans to package concerts in various cities with that locale's local bands. "We are in contact with so many local acts that we could very realistically put on a Bomp show in Cleveland

and get local bands to play," he states. "When the compilation 'Battle Of The Garages' comes out, I hope to have a show with go-go girls, films from 'Shindig' and other ele-

ments so people will have a whole experience."

Shaw is also revitalizing Bomp Magazine, a rock journal he started in the mid-1970s, but in a new guise.

Now called Bomp Fanzine, it will disseminate monthly news about Bomp artists. It is to be free to radio, retail and other industry personnel. Ironically, Bomp has not ex-

panded its staff. In fact, two people have been let go so that the Los Angeles office now has six people. The label has representatives in New York and London.

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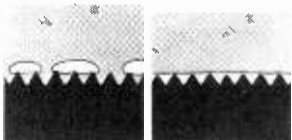
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"Out Here On My Own"

from FAME

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10	Great Falls	31	Little Rock	7	East Lansing	26	Charlotte
13	Madison	April 1	Shreveport	8	Chicago	27	Columbia
14	Duluth	3	Austin	9	Cleveland	29	Miami
15	St. Paul	4	Houston	10	Pittsburgh	30	Jacksonville
17	Ames	5	Dallas	12	New Haven	31	Tampa
19	Wichita	7	Tempe	13	Binghamton	June 2	Nashville
20	Springfield	8	San Diego	15	Nassau, N.Y.	4	Jackson
21	Kansas City	9	Long Beach	16	Providence	5	Mobile
22	Lincoln	11	Oakland	17	Portland	6	Birmingham
24	Baton Rouge			19	Rochester	7	Atlanta



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Radio Programming



PUBLIC SERVICE—WKTU-FM New York program director Dale Reeves, standing at left, is among the station's staff greeting members of the Sugarhill Gang who came to the station's studios to record a public service message. Clockwise from Reeves are Sugarhill member Mike Wright, WKTU jocks Bob Bottone, Carlos De Jesus, G. Keith Alexander, Sugarhill members Guy O'Brien and Hank Jackson.

AGREEABLE DJ'S HELP

New Orleans' WRNO-FM Ratings Jump As Hard Rockers Return

By WANDA FREEMAN

NEW ORLEANS—Cranking up the rock'n'roll has paid off for WRNO-FM, which is gaining audience here while AORs in other markets are suffering and even abandoning the format.

The "Rock of New Orleans" had detoured into softer rock to attract female listeners after a poor showing in the fall 1979 Arbitron, but it lost its 18 to 34 year old males for its trouble. Now it is back rocking hard and the latest Arbitron share is up to 6.5.

47 SIGNED FOR GRAMMY SIMULCAST

NEW YORK—Ron Nickell, who's formed NKR Productions, a new radio programming company with Kenny Rogers, was off and running with his first venture last week: simulcasting of and related programming for the 23rd annual Grammy Awards.

Nickell signed up 47 stations in major markets for stereo satellite transmission of the show, which aired Wednesday (25) on CBS Television. The station lineup included WXLO-FM New York, KHTZ-FM Los Angeles, KYA-FM San Francisco, WMJC-FM Detroit, WMGK-FM Philadelphia, WCCO-FM Minneapolis and KVIL-FM Dallas.

The satellite signal was picked up directly from the 24-channel board backstage at the Radio City Music Hall, where the Grammy show originated.

But the two-hour presentation was only part of what Nickell put together for radio. He produced 20 90-second vignettes with Grammy nominees for participating station's use 10 days before the show, and he created a three-hour preview party show that was distributed on disk for stations to air either the night before or two nights before the award show.

This preview program was a simulated party which included host Ernie Anderson interviewing most of the Grammy nominees.

"When we softened the music we dropped at night," says program director Jeff Garber, pointing to another problem, now solved. The 7 p.m. to midnight slot shows an audience gain from 6.4 to a 9.0 share.

In a market that is turning more and more to female listeners and has only one station that'll say "rock" without apology, program consultant Mike Costello may be right when he says, "We basically own the men (18 to 34).

"We're trying to extend (the age) to 44 or 49," he adds, and the first effort to that effect hit the air Monday (16). It was "Hall of Fame," an in-house oldies hour running at noon, directly opposite the Oldies King, Bob Walker of WTIX.

Costello and Garber are part of a two-headed programming team at WRNO, and the answer to who's on top depends on who's talking. Garber has had the program director's title for two years, and engineered the softening of the station's sound; Costello ran the show since 1976, but wasn't working at WRNO during the time of Garber's changes.

Costello says he's "calling the shots on what to play" now, and the claim is substantiated by the noticeable shift in musical identity—distinctly Costello's—which occurred shortly after he returned to WRNO in spring '80.

One of Costello's promotional brainstormers was to change the station slogan from "Rock 99" to "FM-100." During late spring of 1980, WRNO started "rounding off" the 99.5 band number to 100; then it waged a campaign called the "100 Days of Summer," counting down to the day when the rounding off stopped and the station was officially FM-100.

The play earned ridicule from a few listeners (and from a former DJ whose on-air wisecracks added to friction between him and Mike which ended in the jock's leaving the station). But it was an attention-getter, and Garber thinks it helped the ratings.

"The term 'FM' is more nondescript," says Garber. "Rock" will

turn off females. And you can see the 100. Most radios don't have a 99 on the dial, so where is 99.5? You go to 100, then down a little.

"It brought us cume increases. The '100 Days of Summer' gave us a good cume lead into the book.

"We're really more mass-appeal than a strictly AOR station," Gerber thinks. "Both in music and in jock presentation. Our jocks don't sound hyper, or like they're stoned, and our music won't sound particularly different from what you'll hear on an adult contemporary station. That's by design: economically, you can't live on AOR's demographics."

But Costello thinks his music stands out: "All you have to do is hear two songs in a row, and you know what station you're on."

WRNO does have some of the city's more agreeable personalities. Sam Roberts, the midday man known as Sambo, is notable for his unflagging good nature, a playful charm that seems made for lady listeners: laid-back Steve Rodio finds himself with a 2.6 hike in the nighttime slot. Gerber's been sitting in mornings, and while he's easy on the ears, he's looking forward to getting back behind the desk.

His replacement will be rock radio veteran Hugh Dillard, a.k.a. Captain Humble. The Captain's return to his old stomping grounds bodes well for RNO because of his affinity for the music and his humorous style, which should start the day off right. Easy-going, smooth-talking Jim White is rescuing a suffering afternoon shift left by a talented DJ who unfortunately got a little too glib with double entendres. About this, Gerber says, "I think a personality can add maybe 5-10% to your share, or drive away as much as 25%."

Musically, WRNO may not be the most progressive AOR station in the country. "People say New Orleans is 10 years behind the rest of the nation," says Costello. "I'm here to entertain them." WRNO is the most uncompromising rock entity here."

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WABC Strives For Past Glories

New DJs, Sports Prominent In Turnaround Efforts

By DOUGLAS E. HALL

NEW YORK—It isn't easy to revive a radio station that has been losing audience for the past nine Arbitron surveys (since the summer of 1978), a station that has lost almost two-thirds of its audience share.

But operations director Jay Clark is convinced the station will be turning the corner in the spring Arbitron and that a snowball effect will begin to put WABC back on top. A key ingredient of this snowball is the new morning drive team Ross and Wilson, just imported from Atlanta's WZGC-FM (Z-93) (Billboard, February 28, 1981).

Other ingredients of the turnaround are play-by-play Yankee baseball, which debuts on the station March 14 (if there's no baseball strike as threatened), and a major promotion campaign, which Clark says will dispell a widespread notion

that "we're still the same station that we were in 1965."

Given the temporal state of radio in general, these moves had better work for Clark's sake or he, Ross and Wilson and the adult contemporary music format could all be gone by the end of the year and just maybe, those all-talk rumors could come true. It is likely that top ABC management will make radical changes unless WABC rises above its current 3.6 share and gets on a decidedly upward growth pattern soon.

To put the station more in tune with its market, Clark has just instituted call-out music research of 250 calls a week. Clark notes, "We changed a lot of the gold in December, to make it safer. We'll be testing what we then thought was questionable."

Ross Brittain and Brian Wilson (no relation to the Beach Boy of the same name) fit into a plan to make the station move involved in the community. The team notes that they did 300 public appearances a year in Atlanta.

There won't be that many in New York at the start, but Clark says, "we'll have them out a lot." Clark agrees that public appearances have not been something that WABC personalities have done to any great extent in recent years, but he adds, "We have now more vehicles, like the Yankees, to work with."

Ross, who worked at a number of stations in the South before teaming with Wilson at WJBO-AM Baton Rouge, La., is from Chicago. He is the straight man of the team.

But Wilson is originally from Wayne, N.J. and is familiar with the New York market, even if he's never worked in New York radio. But both are doing their homework for a Monday (9) debut. They are catching up on the New York news and listening "up and down the dial."

Since the team does comedy, they should be interesting competition for Don Imus on WNBC-AM, WABC's chief AM competition and the station it most shares listeners with. Imus has an enviable 6.4 share in the latest Arbitron vs. 3.5 for Dan Ingram on WABC, who is moving back to afternoon drive.

While Imus is known for doing such character voices as the Rev. Billy Sol Hargus, Ross and Wilson promise 12 character voices includ-

ing New York Mayor Ed Koch. But they add, "We'll drop a few voices (from Atlanta) that won't play here."

The offer that they will do satire that will present the team as "equal opportunity offenders." Their plan is to get to the station at 3 a.m. to "soak up what's going on" from the local papers. They will go on the air at 5 a.m. and do their show to 9 o'clock. Ingram is now on to 10 p.m.

Ron Lundy, who now works from 10 a.m. to 1 p.m. moves up an hour from 9 a.m. to noon. Johnny Donovan also moves up from 1 to 4 p.m. to noon to 3 p.m. Ingram goes into the 3 to 7 p.m. slot succeeding Bob Cruz, who had been working 4 to 8 p.m. Cruz is leaving the station to concentrate on his assignments on ABC-TV such as the "20/20" show. Sturgis Griffin expands his time from 8 p.m. to midnight to 7 p.m. to midnight, but he will frequently be preempted for Yankee baseball. Howard Hoffman continues to work overnight.

ABC FM Airing Rock Awards

NEW YORK—Bruce Springsteen is the favorite male vocalist and favorite concert artist in the third annual North American Rock Radio Awards to be broadcast Saturday (7) over the ABC FM Network.

Springsteen is the only artist to win in two categories in the competition, representing the voting of radio programmers at more than 300 stations across the country.

Pat Benatar was chosen as the favorite female vocalist and the Eagles were voted the favorite group. Pink Floyd won for best album and best single for their CBS album of "The Wall" and their single "Another Brick In The Wall" from that album.

John Lennon was cited for "significant contributions to the FM medium" with the newly established Tom Donahue award. Donahue is generally recognized as the pioneer of progressive radio for his programming work at KSAN-FM San Francisco.

Hosts of the DIR-produced show are Patrick Simons of the Doobie Bros. and Carol Miller, DJ at WPLJ-M New York.

ANOTHER A/C BITES DUST

WICHITA FALLS, Tex.—KTRN-AM has dropped its adult contemporary format and gone to country to "join the wave of the 1980s," according to program director Lance Bailey.

Bailey cites slipping Arbitron ratings and research that shows the station will do better in country. The shift was made on Feb. 7 to be ready for the spring Arbitron rating.

KTRN will now go head to head with established country outlet KLUR-FM, and leave the adult contemporary format in this market to KNIN-AM and KBID-FM.

Bailey, who also works the 10 a.m. to 2 p.m. shift, has made no change in the station's jock lineup, which includes Geoff Garner from 6 to 10 a.m., J.D. Stone from 2 to 7 p.m., Bob Knight from 7 p.m. to midnight and Dan Jacobs from midnight to 6 a.m. James Bond works weekends.



WABC's Hope; Many of the hopes of turning around WABC-AM New York are pinned on the new morning team of Ross and Wilson.



Billboard photo by Maurice St. Cyr

RECORD INTERVIEW—Peter Bekker, right, host, producer and writer of CBS Radio's "On Record" interviews Island recording artist Steve Winwood about Winwood's new album.

Bill Drake Complies 52-Hour Rock Special

CANOGA PARK, Calif.—What is one of the largest syndicated special shows ever offered—52 hours of "The History Of Rock 'n' Roll"—will shortly be on its way to Drake-Chenault's client stations to give them a boost in the spring Arbitron ratings.

The special programming, compiled and narrated by Bill Drake, has been updated for a 1981 release and contains 13 new hours. The programming was first produced in 1968 as a 48-hour package. It was expanded to 52 hours in 1978. The new update did not expand the length of the show, but telescoped some of the earliest material.

Still, the program contains 2,000 excerpts contained in 500 interviews

which document the development of pop music in 25 years.

Ad revenues from the show are expected to exceed \$4.5 million, according to Drake-Chenault, which expects to place the program on stations in the top 200 markets.

The final hour of the show contains a montage of every No. 1 hit in order from 1956 to present. Stations are being encouraged to run the program in a variety of ways: schedule a 52-hour marathon, strip the show in four-hour segments for multiple weekend use, break the show into 13-hour segments for Saturday and Sunday use on two consecutive weekends or one day per weekend for four weekends.

The show was produced by Bill Watson and Mark Ford.

Top Jocks In 5 Formats Picked By Drake-Chenault

CANOGA PARK, Calif.—The Bobby Rich talent search has ended with the Drake-Chenault director of specialized programming and consultation selecting five jocks in five formats.

Selected in the Hot 100/top 40 category are Willy B of WBSB-FM Baltimore, Jonathan Brandmeier of WOKY-AM Milwaukee, Jonathan Doll of WIZD-FM Fort Pierce, the Greaseman of WAPE-AM Jacksonville and Randy Miller of WKKX-FM Pittsburgh.

Chosen in the adult contemporary category are Adele of WRJZ-AM Knoxville, C.J. and Buzz of WCSC-AM Charleston, S.C., Gerry Cipolla of WKAP-AM Allentown, Pa., Kevin McCormick of KLTE-FM Oklahoma City and Spike O'Dell of KSTT-AM Davenport.

Named in the AOR group are Barry Grant of WMAD-FM Madison, Wis., Linda McInnes of KLOS-FM Los Angeles, Mark Nakada of WKIO-FM Urbana, Ill., Dave Scott of KZOM-FM Orange, Tex., and Howard Stern of WWWW-FM (W-4) Detroit.

In the country category Dennis Conrad of KLIX-AM Twin Falls, Idaho, Walt Jackson of WMPS-AM Memphis, Don Keith of WJRB-AM Nashville, Ken Shepherd of KWKH-AM Shreveport and Dan Taylor of WHN-AM New York were cited.

Selected in a miscellaneous category were Vinnie Brown of WOL-AM Washington, Scott Carpenter of

WBSB-FM Baltimore, Bruce Erik Smallwood of WIKS-FM Indianapolis and Creigh Yarbrough of WIKS.

The winners air checks have been compiled on a collector's album which is available free from Drake-Chenault at 8399 Topanga Canyon Blvd., Canoga Park, Calif. 91304.

250-FOOT 'TOWER'

Pirate Ship 'Caroline' To Return Off U.K. On April 19 With 50 KW

By PETER JONES

LONDON—Radio Caroline, first and most influential of all the U.K.'s string of controversial pirate radio ships, is going back on air on Easter Sunday (April 19) with a round-the-clock contemporary hit format.

The original Caroline launch, aboard the ship *Mi Amigo*, in 1964 signalled major changes in British broadcasting. The ensuing radio "revolution" brought in legal commercial radio and forced the BBC itself to re-think its bland, stereotype Light Program presentation of pop and set up what seemed then the all-action Radio 1.

Caroline was formally outlawed through the 1967 Marine Broadcasting Act and then, as a pirate operation, was consistently hassled by

San Antonio's Only AOR Station Programs As If It Faced Rivals

By ED HARRISON

SAN ANTONIO—Even though KISS-FM in San Antonio is the only AOR station in the market, it is being programmed as if competition existed.

According to new program director Tim Spencer, "we look at it like there is competition or otherwise it would make it easier for us to get knocked off."

Until Spencer's arrival at KISS in December along with music director Tempe Lindsey both from KTXQ-FM in Dallas, the station had been programming a formatless free-form type of musical hodgepodge.

"The intensity was constant," says Spencer. "Before it was hardcore, chain-saw rock with AC/DC followed by Judas Priest, Def Leppard and so on. Free form couldn't work because everyone has different tastes. The listeners who had the same taste as the jocks' were limited."

Spencer calls the new tightened format "good rock'n'roll AOR." Jeff Pollack Communications is now consulting the station and gearing it towards the 15-34-year-old demographic.

Spencer says he's starting out with a tight format until he gets better acquainted with the market, but notes that San Antonio is not that different from Dallas.

He says that having no competition is perhaps the biggest difference, although "you have to build a strong base so that when competi-

tion does come you already have that base established."

According to the latest census figures, 53% of San Antonio's population is under 34, with a large percentage of that comprised of Mexican ethnicity. "I don't believe that tastes run that differently in terms of ethnic background," notes Spencer.

In a market dominated by adult contemporary programming, in the last book KISS registered a 5.0 share, up from 4.2. "There's no reason why we shouldn't be in the 8.0-10.0 range in a market with no competition," says Spencer.

The underlying thread running through KISS's programming is consistency that includes various special programming during the week and on weekends, the integration of news and sports in the mix, and intelligent dayparting. "We try not to get too soft at any time," says Spencer. "For a rock'n'roll station consistency is important."

"Now we play the cream of the crop (of hard rock) in times when they should be played," says music director Tempe Lindsey, "like after school and at night." You won't hear AC/DC, Judas Priest and Def Leppard consecutively.

Lindsey says that KISS is on and off hits early and only plays hits by "good image artists" like REO Speedwagon and the Rolling Stones, for instance. "Hits are common ground," she adds.

FOR MIAMI'S WQAM-AM

Rating Up With Country Format

MIAMI—Dan Haliburton, program director of WQAM-AM is gleeful these days. The most recent Arbitron survey showed WQAM-AM in the top 10 South Florida stations. WQAM-AM, a former giant among rock stations, changed its format a year ago to country and the ratings have been rising ever since. Haliburton feels it was the best move the station could make. However, he's taking the success in stride and adopts the attitude of football

coaches, saying: "All right, we've won this game, now let's go out and win the next one!"

Although many people were skeptical of the change in format, Haliburton held the position that country would be successful; his only concern was how soon the ratings would indicate an increase in listeners.

"I think with the signal we have and the right combination of program elements, we've been able to

put together a radio station that pretty well covers the South Florida country market."

Haliburton feels this is somewhat unusual since Miami is such a homogenous blend of ethnic backgrounds—whites, Latins, West Indians and blacks. Miami, too, has always been the area to which people from the Northeast have migrated and country has never been the heavy force there as have other music forms.

"I don't know why it hasn't been more popular in the Northeast, maybe it hasn't been done well or maybe it has a lot to do with the background and makeup of the people," Haliburton says. "The west coast of Florida is more of a Mid-western area than the Miami area, so country music has been more popular over there."

Haliburton feels that WQAM-AM is filling a void for audiences who are over 25, white and non-Latin: "They've been here all along in great numbers, but nobody has been actually directing programming targeted to that segment of the people. And I think we've tapped into that group."

WQAM-AM plays MOR country or modern country. "It's really programmed like a good many other stations. We're not really far to the right or the left—right meaning hard-core twangy country, and left meaning more pop, crossover music. We shoot right down the middle."

Some of the interest evoked in country music today is purely faddish. Haliburton contends, yet once the craze for country abates, the mu-

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LOOK ALIKES—Jim London, right, morning man at WPKX-AM/WVKX-FM (KX Country) Washington greets Ronald and Nancy Reagan look alikes as they arrive at the KX Country Inaugural Ball, which the station staged for listeners.

Goodphone Commentaries Requests Can Be Useful

By DR. DEMENTO

LOS ANGELES—I play a lot of requests on the Dr. Demento Show. I may be bucking a trend here—but for almost as long as I've been on the air, a countdown of the most-requested items has been the most popular feature of the program, and I can't argue with that.

I can't use record sales as the basis for my countdown, because so much of what I play is difficult or impossible to find in stores. So I do what I can to encourage requests, through the mail and via a telephone request line (which gets hundreds of calls weekly from all over the country, even though it's not toll free!).

As one might expect, I get a lot of calls for repeat plays of unavailable or virtually unavailable recordings. I've also noticed, however, that I get

fewer calls than one might expect for the occasional comedy discs that do make it big saleswise. Perhaps it's because my callers already have the records—or perhaps it's a case of radio listeners simply not having exactly the same tastes as record buyers. That might even be the case in other areas besides Dementia. After all, few people listen to the radio and the record player at the same time.

I'm well aware of two oft-cited problems with radio requests. They tend to be dominated by young teens and pre-teens, who don't mind dialing over and over till they get through; and the tally can be distorted by organized groups of friends or fans of an artist.

I like to think I'm fairly adept at spotting the latter phenomenon. A favorite ruse of hardcore fans is to pretend to know only a fragment of the title, artist's name, lyrics, etc.—but they always sound so well-rehearsed in their little acts of deception! One group tried the direct-mail approach—at their club gigs, they passed out printed postcards addressed to me, and asked their fans to mail them. (What the hell—it was a nice bit of free, unsolicited advertising for the show!)

As for the junior-high set, the realities of competitive commercial radio dictate that I not be overly swayed by their enthusiasm. That's too bad, in a way. One of my least favorite aspects of the free enterprise system, as regards radio, is that these people, with their limited buying power, are more or less disenfranchised (to say nothing of people who have somehow managed to survive beyond the rating services' arbitrary upper age limit! My late grandfather's retirement years might have been considerably more pleasant if he'd had a radio station he could relate to).

To sum up, I cling to the belief that requests, considered with discretion, are a useful tool, great for arousing enthusiasm as well as for reinforcing one's own wise and prudent programming decisions. The fact that requests no longer work for everybody is just another symptom of all those ch-ch-ch-changes we've been through, not all of which may be entirely beneficial!

(Dr. Demento is the host of the nationally syndicated Dr. Demento Show.)

Mutual Slates Country Special

NASHVILLE—Barbara Mandrell, Larry Gatlin and Charlie Daniels headline a three-hour country music special April 18-19 via the Mutual Broadcasting System.

Entitled "Triple," the special intersperses musical selections with artist interviews. Producer of the show is Ed Salamon, program director at WHN-AM in New York. WHN disk jockey Mike Fitzgerald hosts the event.

Recent Mutual Broadcasting country specials include the "Johnny Cash Silver Anniversary Special" and "Country Music Countdown-1980," the latter of which aired on more than 700 stations. "Triple" is expected to be equally successful.

Mutual Country Show Sets Listener Record

WASHINGTON — Mutual Broadcasting's "Country Music Countdown, 1980" was one of the most listened to radio music events to date, according to the Gallup Poll's Personal Omnibus Survey.

The three-hour New Year's Day special, which starred Anne Murray, had a 11.2 cume rating for adults and was heard by an estimated 17.5 million listeners, with 7.77 million men and 9.73 women.

Women in the 25 to 54 age group made up two-thirds of the audience, the survey shows.

Mike Harrison Telling Radio's Story To The Press

LOS ANGELES—It has long seemed to me that the relationship between radio and the consumer press leaves much to be desired. An experience I had this past week helped crystalize some thoughts I've been carrying around on the subject.

A major Southern California magazine is planning a special feature on LA radio for their upcoming April issue and I was one of the broadcasters invited to be collectively interviewed for the piece.

I must admit that after having been burned more than a few times by seemingly well-intentioned writers out to do hatchet jobs, I am prone to pass, nowadays, when asked to lend my views on the state of radio to consumer publications.

Although I have been advised many times by colleagues not to let such things bother me, I still occasionally wince over articles such as the one that ran in a major rock rag a few years back depicting Lee Abrams and yours truly as the major destroyers of both progressive radio and the counter-culture (after we consented to share our views and experiences to what we were assured would be a "constructive article").

Nevertheless, I went ahead and cautiously agreed to participate in the inquiry based upon the merits of the writer's background, projected zeal and seeming honesty, not to mention the respect I hold for the other (10 or so) broadcasters who had already agreed to allow their brains to be picked.

We all gathered at a fashionable West Hollywood restaurant/watering hole where the magazine writer held court over an endless supply of coffee. Sure enough, after a few minutes of general warm-up questions, the barbed probe began. Not that he was out to do us or the LA radio market in, but it was obvious that the writer was more than willing to allow us to paint the local scene as "dull," "boring," "stagnant," "uncreative," and "running scared." Much to my amazement, many of the invited interviewees were equally willing to provide the fodder for such journalistic allegations.

Some bemoaned the fact that LA radio "isn't as good as it was in the old days when it was loose and creative." I heard others point out that "the entire market sounds the same." Then there was the usual "radio is too tight and doesn't play enough music." We've heard them all before. If one came from out of town or just didn't have a radio, one would have gotten the impression that Los Angeles only had a handful of stations and that they each sounded the same 24 hours per day. Untrue!

This tendency is a definite hold-over from the now-dissipating mechanical age of programming—the period in which stations tried to simplify their overall images to the point that each could be described in a phrase, rather than a program schedule.

Of course, this movement was born of radio's need to create a certain level of consistency within each station in order to forge a distinct image and meet the competitive needs of the increasingly fractionalized marketplace. Unfortunately, though, it generated a whole breed of programmers who perceive their functions first and foremost as pro-

gramming "formats" instead of directing and formatting programs.

And what has radio been projecting to the press? Formats, not programs. And what has radio been projecting to the public through outside advertising? Logos and quips, not programs. No wonder, other

than for the medium's loyal and active following, many folks have been given the impression that there's not much happening on the radio dial.

If anything, the press is the place where radio can project itself as more than just its simplest and most

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New On The Charts



Adam & The Ants
"Kings Of The Wild Frontier" ★

Three years ago, Adam Ant gave up graphic design for the hectic world of rock'n'roll. But Adam didn't want to merely stand and sing. He wanted to create a special visual show with roots in American Indian and 19th century pirate costumes and rhythms. In the U.K., this colorful mix of seemingly bizarre elements has earned the quintet a following which he describes as "a truly colorful, honorable and proud group of peacock-like people."

Ant's fascination with the "warrior ideal" has led him to wear the warpaint, feathers and tails of an Apache brave coupled with the romantic undertone of a seafaring swashbuckler. Joining Adam in his vision are guitarist Marco Pirroni, drummers Terry Lee Miall and Merrick, and bassist Kevin Mooney.

Though the group's first LP to win worldwide acceptance is "Kings Of

The Wild Frontier" on Epic, the band actually issued its debut LP—"Dirk Wears White Sox" in 1979 on the independent Do It label. British reaction was swift. Some hated them while others loved them.

Meanwhile, there has been an underground buzz here about Adam and his compatriots. Rock discos and alternative radio stations have been regularly playing cuts from the CBS import for some time. The number of "antpeople," as Ants fans are known, seems to be growing here as well.

The group is managed by Falcon Stuart Ltd., 59 Moore Park Road, Fulham SW6 England. The phone number is (01) 731-0022. The booking agency is the William Morris Agency, 1350 Ave. of the Americas, New York, N.Y. 10019. Telephone is (212) 586-5100.

THE TEARDROP EXPLODES

"Kilimanjaro"—★

"Psychedelia" is being used to describe much of the new music coming out of the U.K. by such acts as Joy Division, Echo & The Bunnymen, U2, Adam & The Ants and others though many ascribed as such reject the term.

The Teardrop Explodes is one of these bands that have gotten the psychedelic tag. The PolyGram/Mercury act got its start in Liverpool in 1977. Then known as the Crucial Three, the band consisted of Julian Cope, Ian McCulloch (now fronting Echo & The Bunnymen), and Pete Wiley, lead singer of the acclaimed Wah! Heat.

Organist Paul Simpson, guitarist Mike Finkler and drummer Gary Dwyer replaced the departing McCulloch and Wiley. Later, David Balfe and Alan Gill joined to replace Simpson and Finkler and the current lineup is Cope, Balfe, Dwyer and Gill.

As usual these days in the U.K., the quartet followed the route of releasing several independent singles before signing with Phonogram. Using various producers, the group released such singles as "Sleeping Gas," "Bouncing Babies," and



"Treason" to critical and audience acclaim.

The group's name was taken from one of the classic DC comics series. The group is managed by Bill Drummond at Zoo Management, 1 Chicago Bldg., Whitechapel, Liverpool 1, England. The booking agency is the Cricket Agency, 250 W. 57th St. New York, N.Y. 10019. The phone number is (212) 977-9806.

AND IN ADJACENT JERSEY AS WELL

Urban Cowboy Fad Conquers Philly Area; New Clubs Sprout

By MAURIE ORODENKER

PHILADELPHIA—Until now, it was only the neighborhood taps and taverns that featured country music on their jukeboxes, but center-city here recently got its first cowboy saloon.

Stan Chapman, who operates the Newstand jazz club, opened Filly'd Feb. 2 with live cowboy entertainment four nights each week. First in was Jim Six & the City Limits. Close to center city, the Lone Star Saloon has brought in Tim McGarth to sing country songs every night.

In the South Philadelphia sector, the former Illusions disco turned country as the Red Rider Saloon with groups like Dusty Roads and

Country Revolution featuring Lee Price coming in for the weekends.

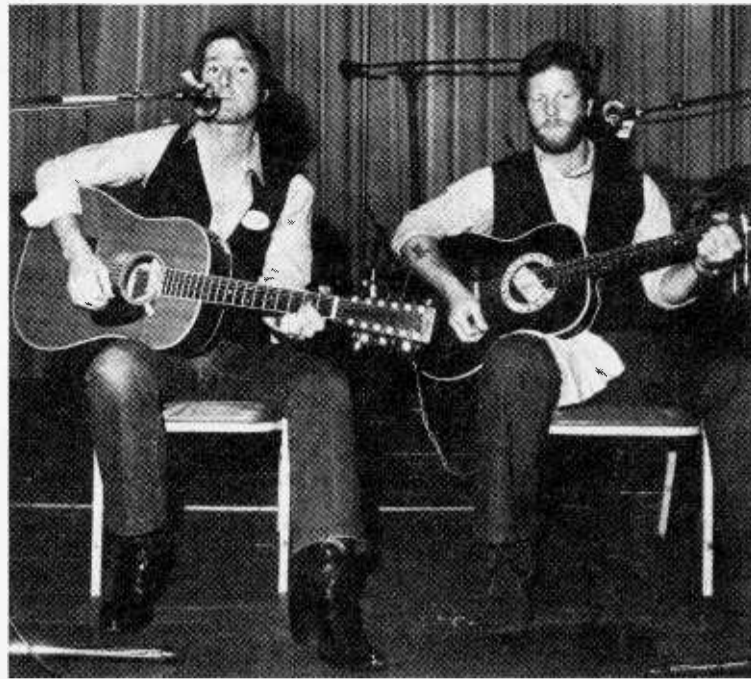
And in the suburbs, the new Urban Cowboy offers two live country bands Tuesday through Saturday. Last month, the suburban area also saw the opening of Gatling Saloon and Dance Hall in Graterford, Pa., with country rock bands and deejay Jerri Noel spinning country records between band sets.

Across the river on the New Jersey side, Cherry Hill gets a new country club with the opening of Chaps featuring live country bands. Interest in the area has grown so that Apollo Artists, local booking agency, has started advertising for country and country rock bands.

Down in Atlantic City, the Golden Nugget gambling casino hotel opened last month with Willie Nelson headlining at its theatre.

Country music has also caught up with the Smithville Inn at Smithville, major tourist attraction about 12 miles from Atlantic City. The Inn has introduced a "Western Buffet" for Friday nights and hired Big Bad John and his country band to liven up the atmosphere. While it doesn't have any mechanical bulls, the Inn does highlight a "best cowboy hat" contest each week.

At nearby Wilmington, Del., the Brandywine Club, which generally features rock bands, has scheduled a series of Urban Cowboy Nights with patrons invited to come wearing "urban cowboy" outfits.



Billboard photo by Chuck Pulin

PATRIOTIC SONG—Roger McGuinn, left, and Chris Hillman perform their patriotic song, "America For Me," at the D.I.R. studios in New York for radio syndication around the country. The duo also appeared at the Bottom Line.

Rodgers & Edwards For Mathis, Harry

By JEAN WILLIAMS

LOS ANGELES—Chic's Nile Rodgers and Bernard Edwards producing Blondie's Deborah Harry and Johnny Mathis? Not as far-fetched as it may seem, says Rodgers. The Mathis project is nearing completion and Harry's is just beginning.

"We're writing about a subject matter that Deborah can relate to," says Rodgers. "We discovered that not only did we grow up in the same neighborhood but we still live a few blocks from each other. Plus we have always had a lot of respect for each other's music."

Rodgers suggests plans call for Harry to be launched as a total musical figure drawing from both the producers' and artist's experiences.

He points out that this is one of the few times the songwriting effort is a total collaboration with the artist. Rodgers and Edwards usually reserve that area for themselves.

He maintains that because of their common bond (growing up in the same area) "and Deborah's versatility, she is exciting to work with."

"One of the things that impressed us about Blondie's newest album

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Chicago Spot Offers Video Dancestand

By ALAN PENCHANSKY

video monitoring of the dance floor. Admission is \$1.95.

Other recent Park West shows have had \$2 and \$3 ticket prices with the drink minimum waived. These have included a rock film festival with live entertainment between screenings and a series of "Anti-Inflation Rock (AIR)" concerts featur-

ing local new wave and reggae bands.

According to Jam co-owner Arny Granat, the new booking approach is a reaction to talent business slowdown. Some of the problems facing promoters today include a shortage of touring acts and a tightening of consumer dollars available for entertainment, Granat says.

Jam Productions is exclusive booking agent for the 750-seat nightclub.

"The first thing we came up with was a film festival, the Celluloid Circus," explains Granat. "People could watch a movie, see a band and have a good time for \$3."

The week-long film festival in January had a \$5 ticket high to see the Chicago premiere of "Rude Boys" featuring the Clash. Other pictures at \$3 were "Yellow Submarine," "The Warriors," "The Man Who Fell To Earth" and "The Harder They Come."

Park West has been a showcase for national talent since opening in 1977. Ticket prices for national touring acts range from \$7.50 to \$11 and \$12.

Granat foresees a continuation of the lower ticket shows, and expects a repeat of the film festival on a twice annual basis.

Says Granat, "I'm trying to drive home the fact that it's not the most expensive room in town. In fact it's the best buy some times."

2 L.A. Area Clubs Dark

LOS ANGELES—Two popular rock nightclubs in this area, the Starwood and the Cuckoo's Nest, have been closed by the state with their owners taking recourse in the courts.

The Starwood, in the Hollywood area, was forced to close Jan. 23 (Billboard, Feb. 14, 1981) following an order from the Los Angeles Superior Court. However, club operators David Forest was allowed to open the venue from Feb. 20-23 while he sought a writ of supercedence from the State Appeals Court. If approved, the writ would have reinstated the Starwood's licenses which have been revoked. The request was denied so the Starwood is now dark again. Forest states he will now appeal in the state Supreme Court.

The Cuckoo's Nest, in Orange County's Costa Mesa community, has been ordered to close by a unanimous 4-0 vote by the city council there. One council member was ab-

sent. Club owner Jerry Roach plans to appeal in the Harbor Municipal Court, at Newport Beach, March 6. Until that time, Roach can remain open though he cannot have live entertainment or dancing.

In both cases, the trouble stems from alleged violence, alcohol and drug abuse and defacement of neighborhood property by clubgoers. The incident which caused the Costa Mesa city manager's office to take action against the Cuckoo's Nest was an alleged attempted murder of a policeman by a Cuckoo's Nest patron in early February.

If the Cuckoo's Nest's entertainment licenses are revoked, the club could remain open though it could no longer offer dancing or live entertainment.

The clubs are two of the few remaining nightspots which book hardcore punk on a regular basis

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Las Vegas Riviera's Zoppi Says Records 'Magic Key'

By TIM WALTER

LAS VEGAS—Recording success is the magic key to lucrative show-room contracts, according to Riviera entertainment director Tony Zoppi. The Riviera, at the direction of majority stockholder Mesulam Riklis, pays acts top dollar. Dolly Parton opened Thursday (19) at a reported \$350,000 per week.

Zoppi watches trade papers closely to gauge the likely success of a performer for the casino. He also relies on close friendships throughout the entertainment industry to finger the pulse of the music business as well as relying on his own "sense of good talent."

Moving into the 1980s with country music was a natural, maintains Zoppi. "There was no doubt in my mind that country was going to become strong. When I took the reins two years ago, I started buying country acts," he says.

"Dolly Parton, Loretta Lynn, Waylon Jennings, Dottie West, Larry Gatlin . . . all have a tremendous future at the Riviera, along with Kenny (Rogers) and Anne (Murray). I think the country craze is just moving into high gear. The entire cowboy syndrome has branched into a million dollar business in clothing, nightclubs, television and movies," says Zoppi.

"Anne Murray was the first act I signed after taking over," relates Zoppi of his elevation to entertainment director. "I signed her because she has hit records."

Zoppi had been nationally recognized as an entertainment columnist for the Dallas Morning News before joining the Riviera Hotel as director of advertising and publicity in 1965. He became vice president of entertainment in early 1979.

Zoppi signed Waylon Jennings to a contract while negotiating a fill-in for Liza Minnelli. "Liza held the boxoffice record around here for many years," he claims. "She's definitely coming back."

Nazareth: Little Media, But Large Sales

By ROMAN KOZAK

NEW YORK—Nazareth, the hard rock band from Scotland, has in the last 12 years found recognition and acceptance around the world. But it does not get much radio play or press in the U.S., which nevertheless remains its biggest single market.

It is a band, however, that tours extensively, and it is back on the road in the U.S., supporting "Fool Circle," its latest LP on A&M Records. The LP is more politically-oriented than is usual, with the band adopting a darkly humorous view of the current political situation.

"When we were writing, it was the scariest time in my lifetime apart from the time Kennedy confronted the Russians over Cuba," recalls Dan McCafferty, lead singer of

Nazareth. "We were in Scotland and the Russians were invading Afghanistan, a few Arabs were holding America to ransom, and we were saying nothing."

The result was the "tongue in cheek" observations in "Fool Circle," given a measure of credence by the fact that here is a well-traveled band.

"Selling records is OK, but the biggest moments in rock'n'roll for me have come playing live," he continues. Life on the road can be extremely tedious, but once off the road the boredom begins to set in, which to an artist can be even more dangerous, McCafferty acknowledges.

Nazareth has sold some 12 million records worldwide, but the band has never received the attention of other groups that sell a fraction of that amount. McCafferty admits that his is not a "media band."

"We are not trendy," he explains. "We like what we do and we do it. Our concert tours do well, and we sell a lot of records, but we are not attractive to the press. We are more of a people's band. We don't do anything outlandish, we don't run away with politicians' wives or kill chickens onstage."

McCafferty says the fickle likes and dislikes of the media can have a bad effect on new bands suddenly dropped by the press after previously being built up. But with 38

gold and platinum disks adorning the walls of his home, coming from all over the world, McCafferty is not worried.

"My claim to fame is that I have outlived most (music) journalists. I am still doing what I like, while they're working for records or p.r. companies, being told what to like," says McCafferty.

Nazareth is touring the U.S., playing larger theatres and arenas. It is booked by Diversified Management Agency in Detroit ("They actually come out to see us when we play," marvels McCafferty.) The band recently formed its own management company, Fool Circle Management, headed by John White.

Grace Slick Reverts Into Role As a Punchy Rocker

By JACK McDONOUGH

SAN FRANCISCO—Last year, following her much-publicized split with Jefferson Starship, Grace Slick released on RCA a heavily orchestrated solo album that was totally unlike her fiery rock work with the parent group.

Now she has jumped back into the rock'n'roll ring with a quick one-two punch.

Her new solo LP, "Welcome To The Wrecking Ball," resurrects the no-holds-barred Grace so familiar to Starship fans.

She is also contributing to the new Starship LP, "Modern Times," now being mixed by producer Ron Nevison at the Sausalito Record Plant for an anticipated April 1 release.

On one of the "Modern Times" tunes, "Stranger," written by bassist Pete Sears and wife Jeanette, Slick sings a duet with new Starship lead vocalist Mickey Thomas.

Slick also has laid down backing vocals for several other "Modern Times" numbers, and she will accompany the Starship on its summer tour, although it is uncertain whether she will rejoin the group as a permanent performing member. A Grunt Records spokeswoman says the tour is expected to commence early or mid-June and adds, "The band might be out all summer. It wants to do the whole country."

Slick's reunion with Starship—with whom she has not worked since a European tour turned into a debacle following her inability to perform—"started off," she recounts, "with me just coming along for one song, just because it was one of those snide, sarcastic things I love to do."

"Paul Kantner called me and read me the lyrics, and I said, 'That's my kind of song,' Paul said, 'Well, come on in and do some backups.' Since I had finished with my own album I did."

Slick says the number of Starship songs that will end up with her backups "depends on the mixing. Nevison is pretty much in charge of how the final product comes out. If he likes it, fine, and if it doesn't work with the song, then it goes off."

As for her duet with Thomas, she notes that "Marty Balin and I never really sang a duet. Either he was singing lead and I was singing background or vice-versa. On 'Stranger' Mickey and I are singing together right through the entire song, in either 1-3 or 1-5 harmony, probably 1-3 because I can't sing that far on top of Mickey. He's got a higher voice than I have."

"Our voices go better together just because of the timbre. Marty tends to sing sharp and I tend to sing flat, but Mickey's pretty right on all the time, so it's easier for me to be on. Mickey can sing circles around me, and around most other rock singers. I'm not talking about interpretation necessarily, but he has an extraordinary range."

The world will have a chance to assess Thomas' vocal talents independently since he too has a solo record coming, cut at Bayshore in Miami under terms of his contract with Elektra, signed late in 1979 just days before he joined the Starship.

Thomas has one previous solo LP on MCA, released in 1977 as a followup to the fame he acquired as lead vocalist on the Elvin Bishop hit, "Fooled Around And Fell In Love."

Slick says the upcoming tour performances will offer "a little bit of 'Modern Times,' a little 'Freedom At Point Zero,' a little old stuff, a little from my album and a little from Mickey's album. We have a lot of records to sell." She says the Starship will have no trouble re-creating live her "Wrecking Ball" material.

A Whole New Ball Game Coming Up For Peggy Lee

By DAVE DEXTER JR.

LOS ANGELES—She has played it cool for almost a full decade, accepting engagements only sporadically. Now Peggy Lee is out of the chute again and pursuing her singing career as she did back in the 1940s when she was rated the nation's most popular chanteuse.

Last week, appearing with pianist-comedian Steve Allen and a 21-piece orchestra, she rocked the Dorothy Chandler Pavilion here with a bright new act which bagged near-idolous reviews.

"And now I'm gearing for a long concert tour with Tony Bennett," she says. "We have rehearsed 40 songs together. It's not going to be each of us doing a segment and then coming out at the close to do just a couple of tunes together."

Lee, nearing 60, reports her health is "much, much better" than it was in '70s. "I feel better than I have in many years," she notes. "Good enough to make yet another trip to England a little later this year."

In London, she will be the star of a BBC television special which, in time, may be beamed over a U.S. network.

From North Dakota, Peggy made her mark in the early 1940s singing with Benny Goodman's Orchestra. Her "Why Don't You Do Right" with Goodman sold more than a million copies for Columbia at a

time when a million seller was a rarity. She then married Goodman guitarist David Barbour, gave birth to a daughter, and retired from show business.

"My retirement," she recalls, "lasted less than a year. I was asked to cut a couple of sides for Capitol Records. They got a lot of spins on radio and soon I was recording every month."

The blonde Lee, frankly astonished with her success on records as a soloist, then churned out "Manana," "It's A Good Day," "I Don't Know Enough About You," "Black Coffee," "Lover," "Fever" and "Is That All There Is" to maintain her position as a consistent chart act into the 1970s, when circumstances impelled her to slow down.

She's a highly regarded ASCAP songwriter. She composes poetry. She's a gifted painter. And in 1955, one recalls, she was nominated for an Oscar for her sterling dramatic work in the motion picture, "Pete Kelly's Blues."

But there's something missing in her 1981 rejuvenation. "I'm not tied to a record contract at the moment," she says. "I like today's tunes and sounds and I think I can again win acceptance on disks. Returning to the studio is my next goal."

"For me," she softly declares, "it's a whole new ball game."

STATE FUNDS LACKING

Curtain Falls On Trenton Series Before Debut Season Concludes

TRENTON, N.J.—A program instituted this season to bring concerts to the under-used 1,926-seat War Memorial here will have the curtain fall on it even before the debut season is over.

This is in spite of the fact that bookings have already been firmed for a series of even more impressive concerts for next season. Funds from the state agency which set up the fledgling Capital Series concert program are being cut off after a state investigation into how those funds were used.

The series has already presented concerts by Marcel Marceau and the Preservation Hall Jazz Band. For next season, New Jersey's Work, Education & Leisure Initiative office here has already booked a series by such world-class groups as the Cleveland Orchestra with Lorin Maazel conducting to open the 1981-82 season Oct. 16, the Martha Graham Dancers as artists-in-residence for an early '82 weekend, violinist Yehudi Menuhin next March, the Boston Symphony Orchestra conducted by Seiji Ozawa in April, and possibly a return of Marcel Marceau in May.

Also planned for next season were concerts by the New Jersey Symphony Orchestra and the Princeton (N.J.) Regional Ballet. But in spite of the advance bookings, the state Department of Labor & Industry announced that on March 15, it will be calling back the \$150,000 earmarked to run the concerts for the rest of this season.

The state Initiative office played a key role in setting up the concert series, and without it, there is no one to run the Capital Series program next year.

The concert programs were designed to bring back culture to Trenton at popular prices, as well as

make some use of the War Memorial auditorium. In addition, some of the funds came from the three area colleges—Rider College, Trenton State and Mercer County Community College—to be able to offer college students tickets at reduced prices.

Edward R. Kasses, director of concerts & cultural programs for the state agency, says there will be no Capital Series next year unless there's money brought in from another part of the government. The state Department of Labor & Industry is being financed through a \$10

million CETA discretionary fund. A department official says it was determined that the agency's money was not being spent to aid the disadvantaged, as it should be, and funding for the Capital Series was therefore discontinued.

Kasses claims that unless such concert programs in the biggest auditoriums in the state are not supported, "then we're all washed up as far as the arts are concerned." Similar programs are being conducted by Kasses in Southern New Jersey and at Newark's Symphony Hall.

Memphis Spot Celebrates With Romantics On Stand

MEMPHIS—A return engagement by the Romantics and a packed house marked the first birthday of P.O.E.T.S. Music Hall under its present management here Jan. 20.

Located in a renovated movie theatre on the city's midtown music strip, P.O.E.T.S. has become a major showcase spot combining national headliners with lesser-known local and regional acts.

Among those who have played P.O.E.T.S. during the past year are George Thorogood and the Destroyers, the Pretenders, Rocky Hill, Johnny Van Zandt, Billy Burnette, Mac McAnally, Point Blank, Rodney Crowell, John Prine, Tony Joe White, and the Amazing Rhythm Aces.

P.O.E.T.S' policy of opening the 400-seat listening room only when there is someone to showcase has kept the venue operating in the black despite a depressed economy. A promotional tie-in with WZXR-FM for a Rock 103 Night with an admission price of \$1.03 has helped build a regular audience.

Since spending an estimated \$122,000 for the initial renovation, including \$30,000 for lighting and sound, P.O.E.T.S. has reportedly invested an additional \$17,000 in its sound system.

The main power has been increased by 1,500 watts. The 16-channel Kelsey monitor board has four separate mixes and each monitor mix now has 31-band EQ. The system utilizes BGW power and Altec speakers and horns.

"With proper advance notice we

can be ready for anything," says Bud Chittom, who manages the club for owner Jerry Bowles.

Tiered seating and a balcony offer unobstructed viewing of the 30-foot round stage that revolves completely for quick set changes. An isolated DJ booth is located below stage right.

In October 1980, P.O.E.T.S. opened a 320-seat listening room in Grenada, Miss. It operates on a similar format.

Show tickets at each club generally range from \$3 to \$8 depending on the headliner. ROSE CLAYTON

Scher Lawsuit Over N.J. Date

FREEHOLD, N.J.—Rock concert promoter John Scher filed suit in U.S. District Court Feb. 12 against the Borough of Freehold, seeking damages for the attempt to cancel a rock concert at the Freehold Raceway last July. The president of Monarch Entertainment Bureau based in West Orange, N.J., Scher was the promoter of the July 5 concert featuring Southside Johnny & the Asbury Jukes at the raceway.

Scher's attorney, James M. McGovern Jr., says he will attempt to recoup \$60,000 in lost profits. He is also seeking punitive damages. The suit charges the Borough Council with violating the First Amendment right of free speech. It also alleges local Mayor J. William Boyle made slanderous statements about Scher.

Although the borough initiated litigation in an effort to prevent the concert from being held, Scher was given the legal green light to hold the concert, which attracted some 11,000 fans to the raceway.

2 L.A. Clubs

• Continued from page 30

along with heavy metal and mainstream rock. It is the punk groups which have attracted media attention here (Billboard, Feb. 7, 1981) for supposedly attracting violence-prone audiences. CARY DARLING

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FOR WEEK ENDING MARCH 7, 1981



Single This Week

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DISCO TOP 60™

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

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	RAPTURE/THE TIDE IS HIGH —Blondie Chrysalis (LP) CHE 1290
★2	3	TANTRA—THE DOUBLE ALBUM—all cuts —Tantra Importe/12 (LP) MP 310
3	2	YOU'RE TOO LATE —Fantasy Pavillion (12-inch) 478 6408
★4	7	BREAKING AND ENTERING/EASY MONEY — Dee Dee Sharp Gamble PIR (LP) JZ 36370
★5	5	CAN YOU HANDLE IT/YOU GOT MY LOVE — Sharon Redd Prelude (LP) PRL 12181
★6	6	IT'S A LOVE THING —The Whispers Solar (LP) BZL1 3578
7	4	LOOK UP/NEVER GONNA GIVE YOU UP —Patrice Rushen Elektra (LP) 6E 302
8	8	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE — Unlimited Touch Prelude (LP/12-inch) PRL 12184/PRLD 605
★9	12	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON A&M (LP) A&M 412-01

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	31	GIVE ME YOUR LOVE —Sylvia Striplin Uno Melodic (12-inch)
32	15	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . . —The Police A&M (LP) Sp 4831
33	33	TO CUT A LONG STORY SHORT —Spandau Ballet Chrysalis (12-inch) Import
34	35	LAWNCHAIRS —Our Daughter's Wedding Design (7-inch) ODW 913
35	25	CELEBRATION —Kool & the Gang DeLite (LP) DSR 9518
36	38	TAKE OFF —Harlow G.R.A.F. (LP) G 001
37	39	IT'S OBVIOUS —Au Pairs 021 Records (7-inch) Import
38	40	ELECTRICITY —Trixxie Brass/Brasilia (12-inch) BRDS 2514
39	43	CAREER GIRL/IT'S NOT WHAT YOU GOT . . . —Carrie Lucas A&M (LP) A&M 412-01

FOR WEEK ENDING MARCH 7, 1981



★ Single This Week

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YARBROUGH & PEOPLES

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1		16	DON'T STOP THE MUSIC— Yarbrough & Peoples Mercury 76085	26	27	11	YOU'RE THE BEST THING IN MY LIFE— The Dramatics MCA 51041
2		14	BURN RUBBER— Gap Band Mercury 76091	★ 27	40	5	JUST THE TWO OF US— Grover Washington Jr. Elektra 47103
★ 3		9	IT'S A LOVE THING— Whispers Solar 12154 (RCA)	★ 28	32	11	MAGIC MAN— Robert Winters & Fall Buddah 624 (Arista)
4		12	I AIN'T GONNA STAND FOR IT— Stevie Wonder Tamla 54320 (Motown)	29	18	18	LOVE OVER AND OVER AGAIN— Switch Gordy 7193 (Motown)
★ 5		6	ALL AMERICAN GIRLS— Sister Sledge Cotillion 46007 (Atlantic)	30	26	12	BE ALRIGHT— Zapp Warner Bros. 49623
6		17	FANTASTIC VOYAGE— Lakeside Solar 12129 (RCA)	★ 31	43	5	HOW 'BOUT US— Champaign Columbia 11-11433
★ 7		13	WATCHING YOU— Slave Cotillion 46006 (Atlantic)	32	25	12	DANCE— Silver Platinum Spector 00009

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2		11	THE TWO OF US— Yarbrough & Peoples Mercury SRM-1-4009 (Polygram)	26	25	9	I HAD TO SAY IT— Millie Jackson Spring SP-6730 (Polydor)
2		9	III— The Gap Band Mercury SRM-1-4003 (Polygram)	27	26	7	KANO— Kano Emergency EMLP 7505 (Brasilia)
3		17	HOTTER THAN JULY— Stevie Wonder Tamla T8-373M1 (Motown)	28	27	15	FACES— Earth, Wind & Fire ● ARC/Columbia KC-2-36795
4		15	FANTASTIC VOYAGE— Lakeside ● Solar BXL1-3726 (RCA)	29	24	25	ZAPP— Zapp ● Warner Bros. BSK 3463
★ 5		8	IMAGINATION— The Whispers Solar BZL1-3578 (RCA)	★ 30	35	7	HOUSE OF MUSIC— T.S. Monk Mirage WTG 19291 (Atlantic)
★ 6		20	STONE JAM— Slave Cotillion COT 5224 (Atlantic)	★ 31	37	5	VOICES IN THE RAIN— Joe Sample MCA MCA-5172
7		20	CELEBRATE— Kool & The Gang De-Lite DRS-9518 (Polygram)	32	29	12	GREATEST HITS— Manhattans Columbia JC 36861

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Elvis TV Special Finished

MEMPHIS—Production on “Elvis Memories,” a one-hour special for television, has been completed and negotiations for syndication are in progress.

George Klein, a life-long friend of Presley's and a former Memphis radio and television personality, is host/narrator for the film, which he co-produced with Jerry Williams for Wallace E. Johnson Entertainment.

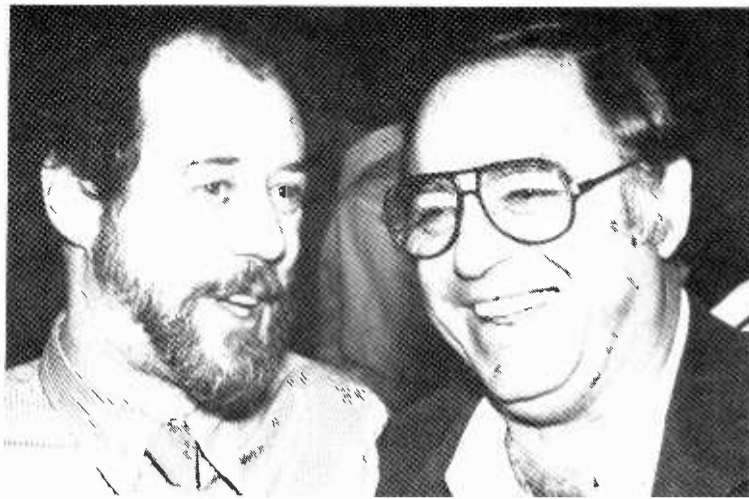
According to Klein, the film has a six-act story line “covering Elvis' early Memphis days to his late '77 days.” Presley died at his Graceland

mansion in Memphis on Aug. 16, 1977.

The film includes “rare, never shown film footage of Elvis and features interviews with entertainers, relatives and former associates who are sharing how Elvis encouraged them, spurred them on and opened doors for them,” says Klein.

Among those interviewed are Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Tony Joe White, Charlie Rich, Barbara Mandrell, Jerry Reed, Chet Atkins and the late Felton Jarvis, Presley's record producer.

The film was shot on location in Memphis, Nashville, and Tupelo, Miss., where Presley was born and spent his early years. Post production was handled in Hollywood.



EXEC MEET—Bob Sherwood, left, executive vice president and general manager of PolyGram Records, greets Russ Regan, vice president and general manager of PolyGram, at a two-day planning session on the West Coast, where the future of the recently reorganized company was discussed.

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PITTSBURGH TRIO Decco Records Formed, 1st LP Getting A/C Play

By JOHN MEHNO

PITTSBURGH—For the first time in about a decade, there's a serious effort to establish a Pittsburgh-based record company.

Stanley Theater owners Pat DiCesare and Rich Engler comprise two-thirds of a partnership in newly formed Decco Records. The other part of Decco—the name comes from the initials of the partners—is producer Nick Cenci, who is currently operating the business out of a cluttered office in the Stanley.

In this case, the clutter is an indication that things are happening with Decco. Stacks of the label's first release line one wall and Cenci's desk is overloaded with letters and demo tapes from acts anxious to record.

“I believe in Pittsburgh,” Cenci says. “There's a lot of talent here that deserves to be heard. My hope is that Decco can become Pittsburgh's Motown and be as important to this city as Motown was to Detroit.”

All three partners have their roots in the Pittsburgh music scene. DiCesare has been promoting concerts for nearly 20 years and has also been a songwriter and personal manager. Engler joined DiCesare in 1973 after working as a musician, manager and booking agent.

Cenci started as a radio station office boy in the '50s, was program director for DJ Jay Michaels, worked as a promo man and distributor and was a partner in Co & Ce Records in the mid '60s. Co & Ce, which was locally based, had national top 10 hits with the Vogues and regional successes with Lou Christie (a Cenci discovery) and the Fenways. The Vogues were the last Pittsburgh act to have hits on a Pittsburgh label.

The first Decco release is an album by singer Jimmy Barkan,

“Love In Your Life.” The single of the same name was recently added by WTAE-AM, meaning that virtually every major adult contemporary station in the market is playing the ballad.

“We have to get that local airplay,” Cenci says. “That gives me credentials when I take the record into other markets.”

Cenci's reputation in this market is helpful in breaking the ice at radio stations where jaded program directors are wary of locally-produced singles, having heard too many mediocre productions on one-shot labels.

“I'm not coming in with a record that was done in somebody's basement,” he says. “I'm someone who has been down the road and paid his dues.”

His background in distributing helped Cenci get the Barkan record into the stores before he started knocking on doors at radio stations.

After the Barkan record, Cenci has another project in the wings. A group called Pittsburgh—named, he

says, because they have the “Pittsburgh sound”—has recorded an album's worth of material under Cenci's supervision. A single is due shortly. Because of the group's name, Cenci is also exploring the possibility of getting corporate support for promotion.

Regarded as a colorful music man, Cenci once staged a sit-in strike in the office of program director John Rook, then at KQV-AM, until Rook made the Vogues' “You're The One” the pick hit of the week. When he produced the breakthrough novelty “Convention '72,” he sent copies of the record to President Nixon and Vice President Spiro Agnew, drawing a letter of response from Agnew. Cenci doesn't want to reveal future Decco promotion plans, but psychic Jeane Dixon got a copy of the Barkan single along with a request for a prediction of its success. There will, however, be no sit-ins, he maintains.

“I'd be afraid to do that today,” Cenci says with a smile.

New Companies

Walker-Mornay-Fields & Associates, a concert tour consultancy firm, started by independent concert promoter Ricky Walker, tour publicist Lester Mornay and tour consultant Wanda Fields. Walker and Mornay have worked with the Commodores and Fields was tour manager with Leonard Rowe. Address: 421 S. La Fayette Park Place, Los Angeles, Calif. 90057. (404) 766-1988. (213) 383-2325.

McRoberts and Company, Inc., specialists in automotive, entertainment, motorsports and travel/leisure time marketing, started by W. Munro Roberts III. The company recently completed a project for Burt Reynolds. Address: 535 Cordova Road, Santa Fe, N.M. 87501. (505) 988-9715.

Jacob Weisbarth and Associates, Inc. has opened new offices on the West Coast. Company will continue to represent exclusively on the West Coast. Audio Plus Video International Inc. Address: 211 S. Beverly Drive, Beverly Hills, Calif. 90212. (213) 276-9955.

Singer Broadcast Products Inc., which will manufacture both CCA and Sintronic transmitters, has been formed. Principals include Donald A. Richardson, executive vice president/general manager; and Joseph

T. Consalvi, vice president, sales and marketing. Address: 875 Merriek Ave., Westbury, N.Y. 11590. (516) 333-2000.

Earthtone Recording Company launched by Larry Pettit. First release is “Cheaters Cafe” by veteran artist Sonny Flaharty. Promotion and distribution will be handled by Tom Amann, a 16-year industry veteran. Address: 666 E. Board St., Columbus, Ohio 43215. (614) 474-3472.

Polymedia, a new company offering consultation and production services to performers, started by radio personality Tony Kilbert and sound specialist Jeff Jampol. Address: 535 Dolphin, Pacifica, Calif. 94044. (415) 561-9160.

Red Dog Productions, which will produce records and video packages for record company acts, has begun operations with principals Robert Daniels as executive producer and Jeff Sessler, director of operations. Address: 204 Brazilian Ave., Palm Beach, Fla. 33480. (305) 655-8118.

RDS Record Company founded. First release is single by Bob Schirmer “House Of Memories.” Address: P.O. Box 3028, Fairview Heights, Ill. 62208. (618) 397-3701.

MARCH 7, 1981 BILLBOARD

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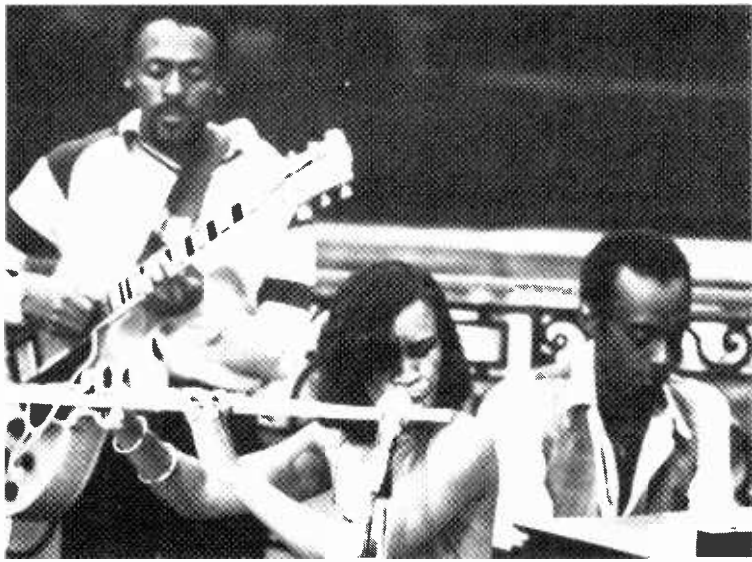
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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
★ 1	13	8	REO SPEEDWAGON ▲ Hi Infidelity, Epic FE 36844	★ 29	32	8	THE WHISPERS Imagination, Solar BZL1-3578 (RCA)	56	52	34	QUEEN The Game, Elektra 5E-513
2	14	3	JOHN LENNON/YOKO ONO ▲ Double Fantasy, Geffen GHS 2001 (Warner Bros.)	★ 30	34	3	EMMYLOU HARRIS Evangeline, Warner Bros. BSK 3508	★ 57	65	4	GRACE SLICK Welcome To The Wrecking Ball, RCA AGL1-3851
3	15	15	NEIL DIAMOND ▲ The Jazz Singer, Capitol SWAV-12120	★ 31	NEW ENTRY	15	RUSH Moving Pictures, Mercury SRM-1-4013 (Polygram)	58	53	21	THE JACKSON ▲ Triumph, Epic FE-36424
★ 4	6	6	STYX Paradise Theatre, A&M SP-3719	32	27	14	ROD STEWART ● Foolish Behaviour, Warner Bros. HS 3485	59	56	13	CON FUNK SHUN Touch, Mercury SRM-1-4002 (Polygram)
5	20	20	THE POLICE ● Zenyatta Mondatta, A&M SP-4831	33	28	15	EAGLES Eagles Live, Asylum BB-705 (Elektra)	★ 60	74	4	ELVIS PRESLEY Guitar Man, RCA AAL1-3917
6	29	29	PAT BENATAR ▲ Crimes Of Passion, Chrysalis CHE 1275	34	35	16	DELBERT MCCLINTON The Jealous Kind, Capitol/MSS ST 12115	★ 61	70	30	DARYL HALL & JOHN OATES Voices, RCA AQL1-3646
7	13	13	BLONDIE ▲ Autoamerican, Chrysalis CHE 1290	★ 35	39	6	APRIL WINE The Nature Of The Beast, Capitol S00-12125	62	47	23	ANNE MURRAY ▲ Anne Murray's Greatest Hits, Capitol S00-12110
8	21	21	KENNY ROGERS ▲ Greatest Hits, Liberty L00-1072	★ 36	40	5	MARVIN GAYE In Our Lifetime, Tama T8-474M1 (Motown)	63	64	39	DEVO ● Freedom Of Choice, Warner Bros. BSK 3435
9	29	29	AC/DC ▲ Back In Black, Atlantic SD 16018	37	29	19	THE DOORS ● Greatest Hits, Elektra 5E-515	★ 64	71	12	CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert, Fantasy MPF-4501
★ 10	21	21	KOOL & THE GANG ● Celebrate, De-Lite DSR 9518	38	33	15	BOZ SCAGGS ● Hits, Columbia FC 36841	65	46	51	BILLY JOEL Glass Houses, Columbia FC-36384
★ 11	3	3	JOURNEY Captured, Columbia KC-2-37016	39	36	20	RONNIE MILSAP ● Greatest Hits, RCA AHL1-3772	★ 66	72	19	SLAVE Stone Jam, Cotillion D 5224 (Atlantic)
12	14	14	STEELY DAN ▲ Gaucho, MCA MCA-6102	★ 40	44	11	TIERRA City Nights, Boardwalk FW 36995 (CBS)	67	55	52	BOB SEGER & THE SILVER BULLET BAND ▲ Against The Wind, Capitol S00-12141
★ 13	14	14	DOLLY PARTON 9 To 5 and Odd Jobs, RCA AHL1-3852	★ 41	43	5	TOTO	93	103	7	MANFRED MANN'S EARTH BAND Chance, Warner Bros. BSK 3498
14	13	17	THE ALAN PARSONS					94	90	19	THE TALKING HEADS Remain In Light, Sire SRK 6095 (Warner Bros.)



NEW SHOW—Bobbi Humphrey and Band are featured on "Special People," an original production by CBS Cable, hosted by Paul Sorvino and featuring new and avant-garde music and dance.

MOVIE REVIEW

Animated 'American Pop' Falls On Its Cliched Face

LOS ANGELES—The tragedy of animator Ralph Bakshi's "American Pop" (Columbia Pictures) is not that it's bad but just startlingly ordinary. For every one good image in this saga of four American generations, there are two cliched and hackneyed ones which set back the project.

Music is the link between the generations as the film begins with 10-year-old Zalmie arriving in New York from pogrom-ridden Russia and ends with his great grandson's rise to pop superstardom. Along the way, the audience views each generation's concerns through one of Zalmie's descendants and the music of the times.

The first half of the film from 1900 to the 1950s is actually effective in its manipulation of still photographs, animation and a stereotypical view of American history in terms of a quest for the American dream. From there, the film falls flat on its face as it pushes into the psychedelic 1960s and punked-out 1970s and 1980s.

Black contributions to American pop music are only hinted at and the Beatles and Elvis Presley aren't even mentioned. Of course, writer Runni Kern and musical coordinator Lee Holdridge couldn't fit every important artist in one hour and 45 min-

utes. After all, this is a highly personal vision and such projects don't necessarily coincide with historical fact. Also, legal rights were reportedly a problem. Still, the omissions become painful when the artists considered noteworthy enough to make the grade are footnotes in the history of rock. Pat Benatar and Lynyrd Skynyrd are good but Chuck Berry, the Motown era and Springsteen are great.

The animation itself, though hailed as the ultimate by the filmmakers, breaks no new ground. In fact, much of it is rather mundane. Those who have seen Bakshi's past films, most notably "The Lord Of The Rings" which used many of the same animation techniques, won't be surprised at all. Bakshi and his team of artists seem so intent on recreating reality in his adult cartoons that they have forgotten the advantage (and fun) of animation is its leaps into surrealism and the fantastic.

The very idea of such a project is an intriguing one, though, and that it exists in any form at all is something. After all, any film that has the music of Scott Joplin, Dave Brubeck and the Sex Pistols can't be all bad.

There is no soundtrack album.

CARY DARLING

Steve Kuhn-Sheila Jordan See Light At Tunnel's End

By SAM SUTHERLAND

LOS ANGELES—Since their decision to transform a long friendship into a formal musical partnership, pianist Steve Kuhn and singer Sheila Jordan are finally reaping the broader live exposure and supportive critical bouquets that had sometimes eluded both as soloists.

Although Kuhn's compositional lyricism and deft technique had earned him a list of credits stretching back over two decades, his career was overshadowed by more flamboyant stylists. As he moved from solo to group contexts and back, and through a series of label contracts that found him cutting disks for Muse, Cobblestone and other small firms, the prodigy-turned-veteran eluded the commercial success accorded peers like Keith Jarrett and McCoy Tyner, his very subtlety and melodic range frustrating rather than consolidating his position.

As a result, introspection dominated whatever image Kuhn had managed to project. And after devoting so many years to his craft, the pianist, who had made his professional debut at Boston's Storyville while still in his early teens, found himself still playing weddings and bar mitzvahs as he entered middle age, just to pay the rent.

Similarly Sheila Jordan, whose dazzling emergence as a state of the art jazz singer kicked off the '60s with obvious promise, had consistently garnered praise for her club dates and recordings yet found herself a legend before her time: despite the reverence of critics, she could seldom find live engagements let alone a supportive recording arrangement, and both concerts and disks were few and far between in the intervening years despite the classic status accorded her early collaboration with George Russell and her own solo sides for Blue Note.

During their recent swing along the West Coast, which brought the Jordan/Kuhn quartet here for two nights at the Maiden Voyage, the pair reviewed their decision to team up for their first collaborative album on ECM ("Playground," released last year) and the heartening developments since.

One index to Jordan's underexposure is the fact that she's never played dates here. "There's a lot of places I haven't played," explains Jordan with a good-natured laugh. "In the past, I really just played dates in New York and Europe. Now I'm finally getting work beyond those bases."

Like Jordan, Kuhn is philosophical about their individual career frustrations now that the group—

which also includes veteran Kuhn sidemen Bob Moses (drums) and Harvey Swartz (bass)—is settling in. Prior to his musical reunion with Jordan, whom he'd accompanied during her earliest New York dates and periodically worked with since, that trio had been expanded to include a saxophone.

"Sheila and I have been friends for 20 years," Kuhn recalls, "and had played together whenever we could. About three years ago, I had that quartet and I decided that Sheila should come out and see how the five of us worked together."

When the ensemble later scaled down to its current size, Kuhn found himself with what he now agrees is the most stable group situation he's yet entered as a leader. Equally important, Jordan's playful vocal styl-

(Continued on page 50)

dbx For Inner City Releases

LOS ANGELES—Two Inner City label albums have been licensed to dbx for release as dbx-encoded disks. Those titles are touted by dbx vice president Jerry Ruzicka as first in a major jazz expansion program for the audiophile format, which utilizes dbx's proprietary noise reduction technology.

The Inner City titles, according to label president Irv Kratka, are "The Three," featuring Joe Sample (piano), Ray Brown (bass) and Shelly Manne (drums), and "The Drum Session" by veteran drummers Louis Bellson, Shelly Manne, Willie Bobo and Paul Humphrey.

Both albums are being released through the dbx line's Gold Series, which carries a suggested list price of \$12. Like all LPs released in the format, the two Inner City titles will require use of an add-on dbx decoding unit.

Survey For Week Ending 3/7/81

Billboard® Best Selling Jazz LPs™						
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	
☆ 1	16	WINELIGHT Grover Washington Jr. Elektra 6E 305	33	3	THE HOT SHOT Dan Siegel Inner City IC 1111	
☆ 2	5	VOICES IN THE RAIN Joe Sample MCA MCA 5172	27	19	H Bob James, Tappan Zee/Columbia JC 36422	
3	12	NIGHT PASSAGE Weather Report ARC/Columbia JC36793	28	28	HOW'S EVERYTHING Sadao Watanabe Columbia C2X 36818	
☆ 5	3	ALL AROUND THE TOWN LIVE Bob James Columbia Tappan Zee C2X 3686	29	29	HIDEAWAY David Sanborn Warner Bros BSK 3379	
5	18	CARNAVAL Spyro Gyra MCA MCA 5149	30	30	INTERVALS Ahmad Jamal 20th Century T 622 (RCA)	
6	11	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	☆ NEW ENTRY		A DIFFERENT KIND OF BLUES Perلمان & Previnn Angel 37780	
7	31	GIVE ME THE NIGHT ▲ George Benson Warner Bros HS 3453	32	22	17	RODNEY FRANKLIN Rodney Franklin Columbia IC 36747
8	20	INHERIT THE WIND Wilton Felder MCA MCA 5144	33	37	4	SAVANNA HOT LINE Native Son MCA MCA 5157
9	21	CIVILIZED EVIL Jean Luc Ponty, Atlantic SD 16020	34	27	12	4 X 4 McCoy Tyner Milestone M 55007 (Fantasy)
10	17	MR. HANDS Herbie Hancock Columbia IC 36518	35	31	14	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton ECM ECM 2 1182 (Warner Bros)
11	21	FAMILY Hubert Laws Columbia IC 36396	36	36	31	ROUTES Ramsey Lewis, Columbia IC 36423
12	5	GOTHAM CITY Dexter Gordon Columbia IC 36853	37	35	29	NIGHT CRUISER Deodato Warner Bros BSK 3467
☆ NEW ENTRY		MAGIC Tom Browne, Arista/GRP 5011	38	32	26	BADDEST Grover Washington Jr. Motown M9 940A2
14	19	80/81 Pat Metheny, ECM ECM 2 1180 (Warner Bros)	39	34	17	TWENNYNINE Twennynine With Lenny White, Elektra 6E 304
15	37	THIS TIME Al Jarreau, Warner Bros BSK 3434	40	40	23	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
16	16	ODORI Hiroshima, Arista AL 9541	41	41	21	VICTORY Narada Michael Walden Atlantic SD 19279
17	20	TOUCH OF SILK Eric Gale Columbia IC 36570	42	31	14	THE CELESTIAL HAWK Keith Jarrett, ECM ECM 1 1175 (Warner Bros)
☆ 21	3	YOU MUST BELIEVE IN SPRING Bill Evans Warner Bros HS 3504	43	NEW ENTRY		MONTEUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7003
19	11	REAL EYES Gil Scott Heron, Arista AL 9540	44	39	4	DIGITAL AT MONTEUX 1980 Dizzy Gillespie, Pablo D 2308226
20	35	RHAPSODY AND BLUES Crusaders MCA MCA 5124	45	49	2	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgeways, Capitol ST 12130
21	22	SEAWIND Seawind A&M SP 3113	46	46	2	CONCEPTS IN BLUE J.J. Johnson, Pablo D 2312 123
22	32	MAGNIFICENT MADNESS John Klemmer Elektra 6E-284	47	42	9	AUTUMN BLOW Sadao Watanabe Inner City IC 6064
23	17	NIGHT SONG Ahmad Jamal Motown M7 945R1	48	48	18	OUTUBRO Azymuth Milestone M 9097 (Fantasy)
24	50	CATCHING THE SUN Spyro Gyra, MCA MCA 5108	49	44	29	QUINTET '80 David Grisman Warner Bros BSK 3469
25	34	LOVE APPROACH ● Tom Browne Arista/GRP 5008	50	47	38	INFLATION Stanley Turrentine Elektra 6E 269

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MARCH 7, 1981 BILLBOARD

Main Street Draws Prize

BUFFALO—Main Street Records, a small "Mom and Son" retail outlet in the Southtowns, has been awarded first prize in the Elektra/Moog promo for its display of the Cars.

Edging out 17 other independents and Cavares, a major local chain, the small suburban operation copped the \$125 check for an extensive ceiling display when the group appeared here Nov. 17.

"It was our first concert promotion entry for us," reports Mrs. Dickson. "We recently moved our store to this present location in the east business district of East Aurora."

The Elektra Records/Moog Music Inc. contest was a nationwide promo tie-in for artists Gamma, Billy Thorpe and the Cars.

Located in the 13,000-sized community, about 18 miles southeast of Buffalo, the 850 square feet outlet stocks about \$40,000 in inventory comprised of 3,700 LPs, 1,150 cassettes and accessory items.

According to Dickson, 50% of the store's business is rock, 40% country and 10% jazz with such country-

artists in demand as Don Williams, Johnny Paycheck, Johnny Cash, Freddie Fender and Flatt & Scruggs.

Weekly specials on rock LP's retail at \$6.66 (by such groups as REO Speedwagon), while most list at \$7.98 and \$8.98, reports Dickson. Budget prices, for LPs only two years old, are \$4.95.

"Neil Diamond and Steely Dan's LPs increased \$1 to \$9.95 and the double LP costs are just out-of-sight for this market," complains Doug Dickson. "Sales are down 20% from last year, thanks to the economy."

The suburban record-buying market here was the last to feel the setbacks for Buffalo's devastated auto and steel businesses.

Even East Aurora, the home of Fisher-Price Toys and Moog, Inc., which contracts for both the military and space industries is feeling the pinch.

Main Street Records says it experiences only a 5% return rate on merchandise, well below the minimum and sells a high amount of singles. About 600 45's, sold at \$1.39, are on hand.

Parisians Launching Joint Jazz Company

PARIS—Concert promoter and record producer Philippe Gaviglio and record producer Dominique Buscaill have formed a joint company, C.D.A. Music International, to promote and market their respective labels, Bingow and Blue Silver, specializing in American and international jazz.

The Blue Silver catalog contains repertoire by Luther Allison, Memphis Slim, Stephane Grappelli, Otis Rush, Alexis Korner and salsa exponent Henri Guenson, plus new talents. Bingow has material by Clark Terry, Frank Foster, Chet Baker and 18-year-old Corsican pianist, Michel Petruccianni.

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	1	18	I LOVE A RAINY NIGHT —Eddie Rabbitt Elektra 47066
2	2	15	9 TO 5 —Dolly Parton ● RCA 12133
★3	3	8	WOMAN —John Lennon Geffen 49644 (Warner Bros.)
★4	5	15	KEEP ON LOVING YOU — REO Speedwagon Epic 19-50953
★5	6	7	THE BEST OF TIMES —Styx A&M 2300
6	4	20	CELEBRATION —Kool & The Gang ● De-Lite 807 (Polygram)
★7	11	7	CRYING —Don McLean Millennium 11799 (RCA)
8	8	14	GIVING IT UP FOR YOUR LOVE — Delbert McClinton Capitol/MSS 4948
★9	10	16	THE WINNER TAKES IT ALL — Abba Atlantic 3776
★10	14	6	HELLO AGAIN —Neil Diamond Capitol 4960
★11	12	13	I AIN'T GONNA STAND FOR IT — Stevie Wonder Tamil 54320 (Motown)
★12	15	6	RAPTURE —Blondie Chrysalis 2485
13	7	17	THE TIDE IS HIGH —Blondie ● Chrysalis 2465
14	9	13	HELLO AGAIN —Neil Diamond Capitol 4960
★15	20	6	WHAT KIND OF FOOL — Barbra Streisand & Barry Gibb Columbia 11-11430
16	13	16	PASSION —Rod Stewart

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	17	15	HEY NINETEEN —Steely Dan MCA 41036
★36	54	3	ANGEL OF THE MORNING — Juice Newton Capitol 4976
★37	39	7	STAYING WITH IT —Firefall with Lisa Nemzo Atlantic 3791
38	16	19	STARTING OVER —John Lennon ● Geffen 49604 (Warner Bros.)
39	28	20	EVERY WOMAN IN THE WORLD —Air Supply Arista 0564
40	37	12	BACK IN BLACK —AC/DC Atlantic 3787
41	40	7	TOO TIGHT —Con Funk Shun Mercury 76089 (Polygram)
★42	49	5	JUST BETWEEN YOU AND ME —April Wine Capitol 4975
★43	50	5	DON'T STOP THE MUSIC — Yarbrough & Peoples Mercury 76085
★44	48	6	AIN'T EVEN DONE WITH THE NIGHT —John Cougar Riva 207 (Polygram)
45	35	14	HEARTBREAK HOTEL —The Jacksons Epic 19-50959
46	42	15	MISS SUN —Boyz n the City Columbia 11-11406
★47	63	2	I CAN'T STAND IT — Eric Clapton and His Band RSO 1060
★48	52	6	TURN ME LOOSE —Loverboy Columbia 11-11421
49	46	19	LOVE ON THE ROCKS —Neil Diamond Capitol 4939
50	43	19	GUILTY —Barbra Streisand & Barry Gibb

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	70	4	PROUD —The Joe Chemay Band Unicorn 3-95001 (MCA)
70	69	6	DON'T YOU KNOW WHAT LOVE IS —Touch Atco 7311 (Atlantic)
★71	79	3	GAMES —Phoebe Snow Mirage 3800 (Atlantic)
★72	80	3	BON BON VIE —T.S. Monk Mirage 3780 (Atlantic)
★73	83	2	MISTER SANDMAN —Emmylou Harris Warner Bros. 49684
74	56	20	DE DO DO DO, DE DA DA DA DA — The Police A&M 2275
★75	85	2	HOLD ON LOOSELY —38 Special A&M 2316
★76	86	2	HOLD ON —Badfinger Radio Records 3793 (Atlantic)
★77	NEW ENTRY		SWEETHEART —Franke & The Knockouts Millennium 11801 (RCA)
★78	88	2	LOVERS AFTER ALL — Melissa Manchester & Peabo Bryson Arista 0587
79	57	23	HIT ME WITH YOUR BEST SHOT —Pat Benatar ● Chrysalis 2464
80	62	23	LADY —Kenny Rogers ● Liberty 1380
★81	NEW ENTRY		RUNNING SCARED —The Fools EMI-America 8072
82	60	5	FIREFLIES —Fleetwood Mac Warner Bros. 49660
★83	NEW ENTRY		SUKIYAKI —A Taste Of Honey Capitol 4953

17	25	KISS ON MY LIST —Daryl Hall & John Oates RCA 12142
18	22	GAMES PEOPLE PLAY — The Alan Parsons Project Arista 0573
19	19	A LITTLE IN LOVE —Cliff Richard EMI-America 8068
20	21	TREAT ME RIGHT —Pat Benatar Chrysalis 2487
21	23	HEARTS ON FIRE —Randy Meisner Epic 19-50964
22	27	FADE AWAY —Bruce Springsteen Columbia 11-11431
23	26	LIVING IN A FANTASY —Leo Sayer Warner Bros. 49657
24	24	SMOKEY MOUNTAIN RAIN — Ronnie Milsap RCA 12084
25	30	WHILE YOU SEE A CHANCE — Steve Winwood Island 49656 (Warner Bros.)
26	31	DON'T STAND SO CLOSE TO ME —The Police A&M 2301
27	34	MORNING TRAIN —Sheena Easton EMI-America 8071
28	18	TOGETHER —Tierra Boardwalk 8-5702 (CBS)
29	29	AH! LEAH! —Donnie Iris MCA/Carousel 51025
30	33	PRECIOUS TO ME —Phil Seymour Boardwalk 8-5703 (CBS)
31	32	RIDERS IN THE SKY —Outlaws Arista 0582
32	36	GUITAR MAN —Elvis Presley RCA 12158
33	38	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 41309
34	41	JUST THE TWO OF US — Grover Washington Jr. Elektra 47103

51	51	LIPSTICK —Suzi Quatro Dreamland 107 (RSO)
52	44	IT'S MY TURN —Diana Ross Motown 1496
53	45	SEVEN BRIDGES ROAD —Eagles Asylum 47100 (Elektra)
54	53	FLASH'S THEME AKA FLASH— Queen Elektra 47092
55	68	BEING WITH YOU —Smokey Robinson Tamla 54321 (Motown)
56	65	HOW 'BOUT US —Champaign Columbia 11-11433
57	67	IT'S A LOVE THING —The Whispers Solar 12154 (RCA)
58	66	YESTERDAY ONCE MORE/ NOTHING REMAINS THE SAME (Medley) —Spinners Atlantic 3798
59	59	AND LOVE GOES ON —Earth, Wind & Fire ARC/Columbia 11-11434
60	55	FANTASTIC VOYAGE —Lakeside Solar 12129 (RCA)
61	71	I LOVE YOU —Climax Blues Band Warner Bros. 49669
62	64	KEEP THIS TRAIN A ROLLIN' — The Doobie Brothers Warner Bros. 49670
63	73	THE PARTY'S OVER —Journey Columbia 11-60505
64	74	WHO DO YOU THINK YOU'RE FOOLIN' —Donna Summer Geffen 49664 (Warner Bros.)
65	72	WASN'T THAT A PARTY —The Rovers Cleveland Int. 19-51007 (Epic)
66	67	CH CH CHERIE —The Johnny Average Band Bearsville 49671 (Warner Bros.)
67	77	IT'S MY JOB —Jimmy Buffett Shelter/MCA 51061
68	47	KILLIN' TIME —Fred Knoblock & Susan Anton Scotti Bros. 609 (Atlantic)

84	58	16	I MADE IT THROUGH THE RAIN —Barry Manilow Arista 0566
85	61	18	HUNGRY HEART —Bruce Springsteen Columbia 11-11391
86	61	18	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio Arista 0592
87	61	18	WALKING ON THIN ICE —Yoko Ono Geffen 49683 (Warner Bros.)
88	61	18	I HAVE THE SKILL —Sherbs Atco 7325 (Atlantic)
89	61	18	LET ME GO —The Rings MCA 51069
90	90	5	8TH WONDER —The Sugar Hill Gang Sugar Hill 753
91	95	2	BURN RUBBER —Gap Band Mercury 76091 (Polygram)
92	92	NEW ENTRY	THE RAMBLER —Molly Hatchet Epic 19-50965
93	75	16	TIME IS TIME —Andy Gibb RSO 1059
94	82	3	THEME FROM RAGING BULL — Joel Diamond Motown 1504
95	81	12	FULL OF FIRE —Shalamar Solar 12152 (RCA)
96	78	16	TELL IT LIKE IT IS —Heart Epic 50950
97	92	16	HE CAN'T LOVE YOU — Michael Stanley Band EMI-America 8063
98	96	30	ANOTHER ONE BITES THE DUST —Queen Elektra 47031
99	84	5	CAFE AMORE —Spyro Gyra MCA 51035
100	87	3	LOVE ON THE AIRWAVES —Night Planet 47921 (Elektra)



★ Single This Week

I LOVE A RAINY NIGHT

EDDIE RABBITT

Give the gift
of music.

Elektra 47066



Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	5	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
2	6	19	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
3	1	74	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
4	2	40	TRAMAINE (WORD) Tramaime Hawkins, Light LS-5760
5	3	111	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
6	5	57	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
7	12	61	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
8	16	9	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
9	11	23	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
10	10	27	LOVE ALIVE Walter Hawkins, Light LSS734
11	7	9	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
12	8	23	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
13	13	9	MOTHER WHY? Willie Banks & The Messengers, Black Label BL 3000
14	25	49	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
15	NEW ENTRY		I FEEL LIKE GOING ON Rance Allen Group, Stax STX 4136
16	NEW ENTRY		I NEED HIM Rev. Charles Nicks, Jr. & the St. James Choir, SOG-096
17	29	9	PRAISE BELONGS TO GOD Elber (Twinkie) Clark, Sound Of Gospel 091
18	26	57	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
19	23	33	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
20	34	53	HEAVEN Genobia Jeter, Savoy SL 14547
21	30	9	I CAN DO ALL THINGS International Mass Choir, New Birth, 2-9008G
22	31	116	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
23	28	5	GOD CAN Dorothy Norwood, Savoy 14557
24	24	5	PEOPLE GET READY Supreme Angels, Nashboro 7226
25	27	82	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
26	NEW ENTRY		GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7038G
27	NEW ENTRY		HE GAVE ME NOTHING TO LOSE The Clark Sisters, SOG-092
28	9	23	I CAN'T FEEL AT HOME The New Jerusalem Baptist Choir, Savoy SGL 7050
29	14	9	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
30	15	36	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
31	20	5	GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, Savoy 14533
32	NEW ENTRY		MOVING IN THE SPIRIT Timothy Sright Concert Choir, New Birth 7051-G
33	19	49	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
34	22	9	COME TO JESUS NOW Myrna Summers, Savoy SL 14575
35	33	45	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366

MARCH 7, 1981 BILLBOARD

Gospel

Southern Baptists Slate TV Network

By EDWARD MORRIS

NASHVILLE — Representatives of the Southern Baptist Convention have voted to establish a nationwide network of low-powered television stations to carry gospel music, religious instruction and "family" programs. Already, 100 applications for licenses have been filed with the FCC and another 17 are in preparation.

The convention's executive board approved the plans at a meeting in Nashville Feb. 17. The American Christian Television System (ACTS), a subsidiary corporation of the convention, will oversee the creation of the network.

Dr. Jimmy Allen, ACTS president and president of the convention's radio and tv commission, says that the Southern Baptist Sunday School Board will provide \$10 million of "insurance credit" to assure the FCC that the project has sufficient financial backing.

About 20% of the broadcast time, Allen estimates, will be devoted to preaching, Bible study and other such "direct religious instruction." He adds that "music will be a major emphasis. We'll have a nightly program, called 'In Concert,' which will feature Christian artists. And we have a number of radio programs with a musical format which we will transfer to television."

Among the radio shows being considered for tv presentation are "Country Crossroads," "Master Control," "Power Line"

and "Sounds Of The Century-men." Allen says it hasn't been decided yet if the program titles will be transferred also.

The rest of the broadcast time will include talk shows, children's programs and even sitcoms. Allen says his group has already been presented with one pilot proposal for a sitcom.

"Many of the station sites are churches that now have the basic broadcasting equipment," Allen says. "There will be a few new constructions." The network is expected to be in its first stages of operation within a year and a half.

The network will employ a combination of transmission methods, including cable, satellite and low-powered direct broadcasting. Allen says the UHF stations will have a reach of approximately 10 miles.

Although the network will have the most stations in the sunbelt area, Allen explains, there will be outlets in every state except Hawaii. "We've filed to operate in each of the 25 top markets," he adds.

Participating stations will be able to use both network feeds and local programming. Standards for all programs will be set by an ACTS committee.

"We'll produce some of our own material and broker the rest from Christian sources," Allen says, adding that he doesn't yet know how many hours of daily programming the network will have. "Ultimately, he says, "we will reach a full broadcast day."

Imperials Plan Concert Tour

By ELLIS WIDNER

TULSA—The Imperials will start a nationally promoted concert tour April 2 with a concert at Pershing Auditorium, Lincoln, Neb.

The tour will encompass nearly 50 cities and feature the group in concert facilities that have a total seating capacity of more than 300,000. Major venues will include the Omni in Atlanta, Tulsa's Mabee Center, Keil Arena in St. Louis and the Anaheim Convention Center.

"This is the first tour that hasn't had to depend on mailing lists to work," says Rodney Snell, president of Sunshine Concerts Ltd., promoters of the tour. (Gospel groups routinely rely on mailing lists built up through past concerts to bring in audiences for future ones.) "We are going into major markets and promoting our shows, working with electronic and print media, like a rock act would," Snell explains.

The tour is being keyed to the Imperials' latest Dayspring album, "Priority." The theme of the tour is "Closer Than Ever To You."

Snell says he has set a goal of getting 40% of his dates co-sponsored by secular radio stations. "We plan to tie in with both Christian and secular radio in all markets. The Imperials have shown potential strength with pop audiences," he notes.

Sunshine is using the tour theme in its graphics for posters, handbills and other promotional items.

"We are working extensively with the secular press in each city and will be working with television as well," Snell reports. The firm is producing its own concert commercials and will promote the shows through regular ticket outlets, as well as through Christian bookshops and music stores.

Snell says that Sunshine is also working with college newspapers and radio stations and local church groups and magazines to promote the Imperials tour, which will last into early December.

TV Show For Amy Grant

NASHVILLE—Word Records is producing a multipurpose television project here with Myrrh artist Amy Grant. Jhan Lutz, the head of Word's video department in Waco, Tex., says the production will be offered as a special for syndication, transferred to 16mm film for rent or sale to churches and ultimately converted to videodisk for popular sales.

Tentatively called "The Amy Grant Show," the project was written by Ragan Courtney and is being produced by Ted Eccles. Explains Lutz, "We want to look behind the performer at the person and show how Christianity has intertwined itself with her music as well as in her lifestyle."

Lutz says the idea for transferring the tape to film came about when he learned that there was "something like 200,000 churches which have 16mm projectors."

Some of the scenes have been shot on the Grand Ole Opry stage by Opryland Productions. Some will be done at various other places in and around Nashville, including Grant's grandmother's estate. Release date will be in June.

A 1981 Grammy nominee for the best contemporary or inspirational gospel performance, Grant also has three LPs on Billboard's inspirational chart.

Lutz reports that Word has two other tv musical productions in the making. "Hosanna U.S.A.," the tape of a concert at the Anaheim Convention Center, is now being edited. It

features Leon Patillo, Denny Correll and Benny Hester. A special on the Imperials is in the planning stages.

EDWARD MORRIS

Lane Cut Leads TV Gospel Album

NASHVILLE—Last year, Cristy Lane had her first No. 1 country hit with "One Day At A Time." This year, it's the title cut of an 18-song gospel album that is currently being test-marketed by Suffolk for a national television sales campaign.

Some of the songs on the album are newly recorded according to Richard Huntley, president of Suffolk Marketing. Huntley says the company is pleased with the initial test responses to the tv promo Lane taped in Nashville.



TEAM EFFORT—Dana Key, center, makes introductions during the "This Ain't Hollywood" listening party at Ardent Recordings. Left to right are John Taylor, radio promotion manager for Lamb & Lion; Doug Hill ("Redbeard"), program director at WZXR-FM; Dan Brock, president of Dan Brock Assoc., DeGarmo & Key's management and booking firm; Key; Eddie DeGarmo; Mike Blines, director of marketing for New Benson; and Dan Raines, executive director of Lamb & Lion.

THE LIGHT OF A TRIUMPHANT VICTORY, ARISTA AL 3010

15	19	22	BARBRA STREISAND ▲ Guilty, Columbia FC 36750	42	37	43	AIR SUPPLY ▲ Lost In Love, Arista AB 9530
16	10	17	STEVIE WONDER ▲ Hotter Than July, Tamla T8-373M1 (Motown)	43	38	11	FLEETWOOD MAC ▲ Live, Warner Bros. 2WB 3500
17	17	13	ABBA ● Super Trouper, Atlantic SD 16023	44	41	11	QUEEN Flash Gordon (original soundtrack), Elektra 5E-518
18	18	11	THE GAP BAND ● Ili, Mercury SRM-1-4003 (Polygram)	45	78	3	JIMMY BUFFET Coconut Telegraph, MCA MCA-5169
19	21	8	STEVE WINWOOD Arc Of A Diver, Island ILPS 9576 (Warner Bros.)	46	42	16	XTC Black Sea, Virgin VA 13147 (RSO)
20	16	15	LAKESIDE ● Fantastic Voyage, Solar BXL1-3720 (RCA)	47	58	7	RY COODER Borderline, Warner Bros. BSK 3489
21	23	11	YARBROUGH AND PEOPLES The Two Of Us, Mercury SRM-1-3834 (Polygram)	48	51	3	TODD RUNDGREN Healing, Bearsville BHS 3522 (Warner Bros.)
22	22	35	EDDIE RABBIT ● Horizon, Elektra 6E-276	49	50	56	CHRISTOPHER CROSS ▲ Christopher Cross, Warner Bros. BSK 3383
23	15	19	BRUCE SPRINGSTEEN ▲ The River, Columbia PC 236854	50	57	3	.38 SPECIAL Wild-Eyed Southern Boys, A&M SP-4835
24	26	5	THE CLASH Sandinista, Epic E3X-37037	51	49	14	HEART ● Greatest Hits/Live, Epic KE-2-3688
25	25	13	OUTLAWS Ghost Riders, Arista AL 9542	52	81	3	TOM BROWNE Magic, Arista/GRP GRP-5503
26	24	17	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	53	54	19	RANDY MEISNER One More Song, Epic NJE 36748
27	31	17	GROVER WASHINGTON JR. Wineight, Elektra 6E-305	54	60	9	SHALAMAR Three For Love, Solar BZL1-3577 (RCA)
28	30	4	ELVIS COSTELLO & THE ATTRactions Trust, Columbia JC 37051	55	67	4	DON MCLEAN Chain Lightning, Millennium BXL1-7756 (RCA)

69	79	13	DONNIE IRIS All American Girls, Cotillion SD 16027 (Atlantic)	71	73	23	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL-7403 (Polygram)
70	85	6	LOVERBOY Loverboy, Columbia JC 36762	72	61	16	EARTH, WIND & FIRE ● Faces, ARC/Columbia KC-2-36795
73	75	17	THE JIM CARROLL BAND Catholic Boy, Atco SD 38-132 (Atlantic)	74	76	5	THE JAM Sound Affects, Polydor PD-1-6315 (Polygram)
75	83	6	JOE SAMPLE Voices In The Rain, MCA MCA-5172	76	68	7	BEATLES White Album, Capitol SWBC-101
77	69	7	NICOLETTE LARSON Radioland, Warner Bros. BSK 3502	78	92	3	BOB JAMES All Around The Town Live, Columbia/Tappan Zee C2X 36786
79	89	4	NAZARETH The Fool Circle, A&M SP-4844	80	59	8	JOHN LENNON Shaved Fish, Capitol SW 3421
81	45	14	JERMAINE JACKSON Jermaine, Motown M8-948M1	82	62	13	BARRY MANILOW ▲ Barry, Arista AL 9537
83	66	8	BEATLES The Beatles 1967-1970, Capitol SKBO 3404				

93	96	6	BEATLES Abbey Road, Capitol SO-389
94	97	23	DON WILLIAMS ● I Believe In You, MCA MCA-5133
98	98	14	CAMEO ● Feel Me, Chocolate City CCLP 2016 (Polygram)
99	95	23	KENNY LOGGINS ● Alive, Columbia C2X-36738
100	100	8	JOHN LENNON Mind Games, Capitol SB 16068

NEW & HOT

PHIL SEYMOUR, Phil Seymour
Boardwalk FW 36996 (CBS)

ORIGINAL CAST, Annie
Columbia JS 34712

RITA COOLIDGE, Greatest Hits
A&M SP-4836

J.J. CALE, Shades
Shelter/MCA MCA-5158

RAINBOW, Difficult To Cure
Polydor PD-1-6316 (Polygram)



LP This Week

REO SPEEDWAGON

Hi Infidelity
Epic FE 36844

Give the gift
of music.



Sheet Retailers Plan Minneapolis Meeting

By IRV LIGHTMAN

NEW YORK—Under the theme of "More Sales Through Better Communication," the sixth annual Retail Sheet Music Dealers Assn. convention takes place April 27-29 at the Curtis Hotel in Minneapolis.

Representatives from more than 80-member retail firms and as many as 45 music print companies are expected to be on hand, according to Bill Slott, division manager of the host company, the 16-store Schmitt Music Center, based in Minneapolis.

As vice president of the association, Slott is charged with setting up and agenda for the confab. Though yet to be finalized, the first two days of the meeting will be largely element—afternoon "problem solving and resolution" sessions.

Slott, one of four founding figures of the group, also reports that representatives of the Church Music Publishers Assn. will be on hand Wednesday morning (29) in an attempt by the retailers to relay to the

group that they have a "valuable distribution service" to offer Christian music sheet product. This music now flows mainly through a network of about 7,600 Christian book stores.

Slott says another issue of importance to be discussed will include the practice of direct solicitation. "We don't want suppliers to sell to our customers," Slott explains. Additionally, retailers are looking for increased discounts from many publishers beyond what Slott indicates can run as low as 20%.

Slott, along with the association's president, John Walter, president of Slattinger's of St. Louis, maintain they accept the recent moves by Warners, Columbia Pictures Publications and April-Blackwood in raising their single sheet prices to \$2.50 (Billboard, Feb. 21, 1981).

But, Walter points to problems with publisher—like "more of a dealer voice in what he has to take without a choice and having to maintain certain levels of buying."

EXTENSION IN FUNDS SUIT

NEW YORK—A judge in a "disputed funds" dispute in which the Harry Fox Agency brought suit against Mills Music and Marie and Ted Snyder Jr. has extended to Mar. 1 the time all defendants must answer the complaint.

Judge Edward Weinfeld of U.S. District Court here, noting agreement by both parties to the action, also stipulated that the attorneys for the defendants agree to exchange copies of their respective answers on Mar. 1 and that the plaintiff will have the right, from time to time, and as received by the plaintiff, to deposit in the Registry of the court "the additional sums" as part of the "disputed fund."

In the original action, the Fox Agency is portraying itself as the "man-in-the-middle" following a termination by the estate of one of the three authors of the standard, "Who's Sorry Now?" of a grant of copyright to Mills Music, Marie and Ted Snyder Jr., daughter and son of the late Ted Snyder, claim royalties on recordings made before the date of termination (Billboard, Dec. 27, 1980).

The action is seen as having wide repercussions on terminations of thousands of songs retrieved by authors or their estates according to terms of the Copyright Act of 1976.



Billboard photo by Chuck Pultr
STORE VISIT—Lenny White, right, and members of Twennynine, his backup band, sign autographs at a Disc-O-Mat store in New York.

BROADWAY REVIEW

Lapotaire Shines In 'Piaf' But Play Is Frail, Flimsy

NEW YORK—There is one outstanding feature about "Piaf" (the new biographic play about Edith Piaf, the late French chanteuse) now at the Plymouth Theatre, and that is the dynamic performance of Jane Lapotaire in the lead role.

Lapotaire is outstanding. She is coiled energy with an intriguing stage personality. She is the show. It is unfortunate that the material with which she must work is so frail, falling victim to sensationalism instead of substance, and, in the process, surrendering an opportunity for greatness.

In a series of loosely connected vignettes, playwright Pam Gems seeks to shock the audience into an awareness of the other side of Piaf. The seamer side of drugs, prostitution, loneliness and tenacious underworld connections which dogged her entire life.

The effort does not work, partly because Gems' writing is not forceful enough to capture the raw emotions she relentlessly pursues, and partly because Piaf herself bared those emotions much more eloquently in the poignant songs she sang.

Still, Lapotaire's work is a joy to watch. She unflinchingly assumes the responsibility of creating a theat-

rical feast out of the piddling ingredients with which she is provided, and very nearly creates a masterpiece in the process.

She is in command of the show from the opening scene when the rough-edged, hesitant Parisian street urchin is given her first real signing break, to the final tragic years of her life when, strung out on drugs, riddled with disease, and almost alone in the world, she still clutches valiantly to singing, her one great talent, in a desperate effort to stave off the inevitable.

There are some perplexing aspects of this show. Among them is the fact that the performers are given English cockney instead of French accents. One imagines that this may originally have been created for British audiences who first saw the show as a production of the Royal Shakespeare Company.

The Broadway version is produced by Elizabeth McCann. Nelle Nugent, The Shubert Organization and Ray Larsen in association Warner Theatre Productions. It is performed with the help of a three-piece onstage band under the direction of Michael Dansieker, who also did the arrangements.

RADCLIFFE A. JOE

Duo Sees Overdue Success

• Continued from page 45

ings gave him a broad interpretive capability for his own developing songwriting. Where his limitations as a singer may have reinforced the stereotype of Kuhn as a cerebral composer, Jordan's return now affords both the chance to display other sides to their art.

Adding standard pop songs and classic bebop titles to their live repertoire, Kuhn says the resulting mix has been a tonic for the band as well as their appreciative audiences. "We're sort of combining those things and a lot of spontaneity in there, and the audiences have really joined in."

For Kuhn, that balance mirrors what he now feels is a more "visceral" approach to playing. Conceding the earlier view of his style as often subdued, he's only half-joking when he terms the lineup's dates as "almost a real show. But," he adds, "none of this is ever planned. With Sheila, Harvey and Bob Moses, who are all extremely talented people, we can take it in a lot of directions."

For Jordan, the association with Kuhn has brought more than a chance to record for the prestigious ECM operation, for whom Kuhn has cut his longest unbroken string of LPs yet. "The group is so damn open, it's scary at times," exults the

songstress, who feels that the ensemble has evolved significantly since recording "Playground."

Kuhn agrees, citing a live recording of a concert in Norway recently aired over National Public Radio (NPR) outlets as the best available blueprint to the quartet's style. "It's a full two hours, and there you can really get an idea of what we do live," he says.

That's not to downplay the ECM sides, however, which Kuhn views as part of a generally upbeat liaison. "No other company would've stuck with me this long," he says of the Munich-based label, whose U.S. general manager, Bob Hurwitz, made his debut as producer with "Playground," often cited in the months since its release as one of several signs that Manfred Eicher's catalog was expanding beyond its original stylistic base.

As for Jordan, she, too is excited about the group's critical reception. While allowing that the art of jazz singing had been endangered in the past decade due to the lack of strong new material and exciting interpreters, the singer now agrees with her partner's assessment: "Right now, the jazz tradition is anything but dying. On the contrary, the audiences we've had have been proof that it's healthy," concludes Kuhn.

AGAC Slates Lyrics Course

NEW YORK—Among its varied writer activities, the American Guild of Authors & Composers is adding an advanced course on "The Craft Of Lyric Writing" starting March 30.

Lyricists will be grouped in three levels so that more writers may attend while still getting the same kind of attention as in the past. Instructor Sheila Davis will continue to survey all aspects of the lyric craft as well as the "business" of songwriting. Currently charted writers will be invited to attend the Level III classes.

All classes will meet Monday nights for nine weeks at AGAC offices here at 40 W. 57th St. They've been approved by the Dept. of Music of Hunter College for graduate credit. Tuition is \$80 for AGAC members and \$100 for non-members.

AGAC is also continuing Norman Dolph's "Strategy Of The Hit Single" starting March 26. Tuition is \$70 for AGAC members and \$85 for non-members.

For its March series of Ask-a-pro rap sessions, the Guild has writer/artist/producer Lucy Simon appearing Thursday (5), followed by David Carpin, East Coast a&r producer for RCA (12), Larry Osterman, professional manager for The Entertainment Co. (19) and writer Ralph McDonald (26). The McDonald appearance is a special for songwriters.

The sessions take place at AGAC headquarters at 40 W. 57th St., Suite 410. They're free to AGAC members, \$2 for non-members. Reservations can be made by calling (212) 757-8833.

Gould Works

NEW YORK—G. Schirmer Inc. is offering band arrangements of two works by Morton Gould. One is "Suite From Holocaust," derived from the composer's score for the 1978 television series. The band arrangement was commissioned by Arizona State Univ. Band.

N. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CARLOS Y JOSE El chubasco TH Mex 2099	1	OSCAR DE LEON Al frente de todos TH 2115
2	CAMILO SESTO Amaneciendo Pronto 1086	2	WILLIE ROSARIO El de a 20 de Willie TH 2103
3	JOSE LUIS RODRIGUEZ Atrevete TH 2095	3	RUBEN BLADES Maestra vida Fania 577
4	YURI Esperanzas Profono 3036	4	JOHNNY PACHOCO Champ Fania 581
5	JULIO IGLESIAS Mi vida en canciones CBS 50301	5	CELIA, JOHNNY & PETE Vaya 90
6	LUPITA D'ALESEO Ya no regreso contigo Orfeon 16047	6	RAY BARRETO Fuerza gigante Fania 579
7	ESTRELLAS DE ORO Vol 3 Telediscos 1013	7	LOS VIRTUOSOS Gas 4179
8	EMMANUEL Intimante Arcano 3535	8	EL GRAN COMBO Unity Combo 2018
9	LUPITA D'ALESEO Inocente pobre amiga Orfeon 16044	9	RUBEN BLADES Maestra vida #2 Fania 576
10	JOSE JOSE Amor amor Pronto 1085	10	SOPHY De mujer a mujer Velvet 3014
11	VICENTE FERNANDEZ 15 Grandes exitos Telediscos CBS 20422	11	OSCAR DE LEON Bravo de verdad TH 2063
12	DYANGO La radio Odeon 7412	12	LOUI RAMIREZ Salsero Cotique 1104
13	LOS JONIC'S 14 Exitos Atlas 5084	13	BOBBY CRUZ & RICHIE REY Vaya 91
14	ROBERTO CARLOS Grandes exitos CBS 12303	14	ROBERTO ANGLERO Por el color de tu piel SP 1408
15	JUAN GABRIEL Con mariachi Pronto 1080	15	DIMENSION LATINA En el madison square garden Velvet 3015
16	JULIO IGLESIAS Hey CBS 50302	16	TONY OLIVENCIA TH 2077
17	CONJUNTO CLASICO Felicitaciones Lo mejor 802	17	FANIA ALL STARS Commitment Fania 564
18	LA MIGRA Negra cruz Mar int 120	18	CHEO FELICIANO Sentimiento tu Vaya 95
19	RAMON AYALA Tragos amargos Fredy 1178	19	ADALBERTO SANTIAGO Feliz me siento Fania 562
20	LOS BUCKIS Profono 3024	20	TIPICA 73 Charangueando Fania 560
21	NAPOLEON Lena verde Raff 9079	21	H. CASANOVA Fania 589
22	LOS POTROS El asesino Perless 10048	22	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550
23	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	23	ORQUESTA HARLOW Rumbambola Fania 543
24	RAMON AYALA Dos hojas sin rumbo Fredy 1165	24	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
25	MANOELLA TORRES Ahora no CBS 20468	25	HECTOR LAVOE Gold Fania 574

10	16	★	10	11	5	11	★	34	15	34	32	15	POSH—Patrice Rushen Elektra 6E-302
19	6	★	11	10	11	10	10	35	2	★	45	2	THERE MUST BE A BETTER WORLD SOMEWHERE—B.B. King MCA MCA-5182
9	15	11	14	33	14	12	12	36	27	36	31	27	SHINE ON—L.T.D. A&M SP-4819
7	14	12	34	37	16	8	8	37	11	37	36	11	LET'S BURN—Clarence Carter Venture VL 1005
11	16	13	48	38	3	13	28	38	26	38	38	26	IRONS IN THE FIRE—Teena Marie Gordy G8-997M1 (Motown)
14	14	14	39	35	11	14	18	39	4	★	44	4	GOLDEN TOUCH—Rose Royce Whitfield WHK 3512 (Warner Bros.)
16	13	15	54	40	3	15	15	40	31	40	39	31	GIVE ME THE NIGHT— George Benson Warner Bros. HS 3453
15	13	16	41	12	17	16	19	41	18	41	41	18	DIRTY MIND—Prince Warner Bros. BSK 3478
15	15	17	42	20	17	17	14	42	22	42	34	22	HURRY UP THIS WAY AGAIN— Stylistics TSOP JZ 36470 (Epic)
23	5	17	53	43	5	18	13	43	38	43	42	38	DIANA—Diana Ross Motown M8-936M7
17	21	18	44	50	5	19	23	44	11	44	30	11	TROMBIPULATION—Parliament Casablanca NBLP 7249 (Polygram)
22	13	19	45	56	2	20	20	45	2	★	53	2	LICENSE TO DREAM—Kleeer Atlantic SD 16027
30	5	20	46	57	3	21	16	46	14	46	43	14	SWEET VIBRATIONS— Bobby "Blue" Bland MCA MCA-5145
31	6	21	47	52	6	22	17	47	9	47	46	9	BETTER DAYS—Blackbyrds Fantasy F-9602
39	4	22	48	58	3	23	22	48	12	48	47	12	CANDLES—Heatwave Epic FE-36873
29	14	23	49	41	11	24	21	49	18	49	50	18	CARNAVAL—Spyro Gyra MCA MCA-5149
24	12	24	50	45	11	25	40	★	NEW ENTRY	★	50	18	LOVE IS—One Way MCA MCA-5163
28	9	25	50	45	11	40	40	★	NEW ENTRY	★	50	18	LOVE IS—One Way MCA MCA-5163



LP This Week

THE TWO OF US

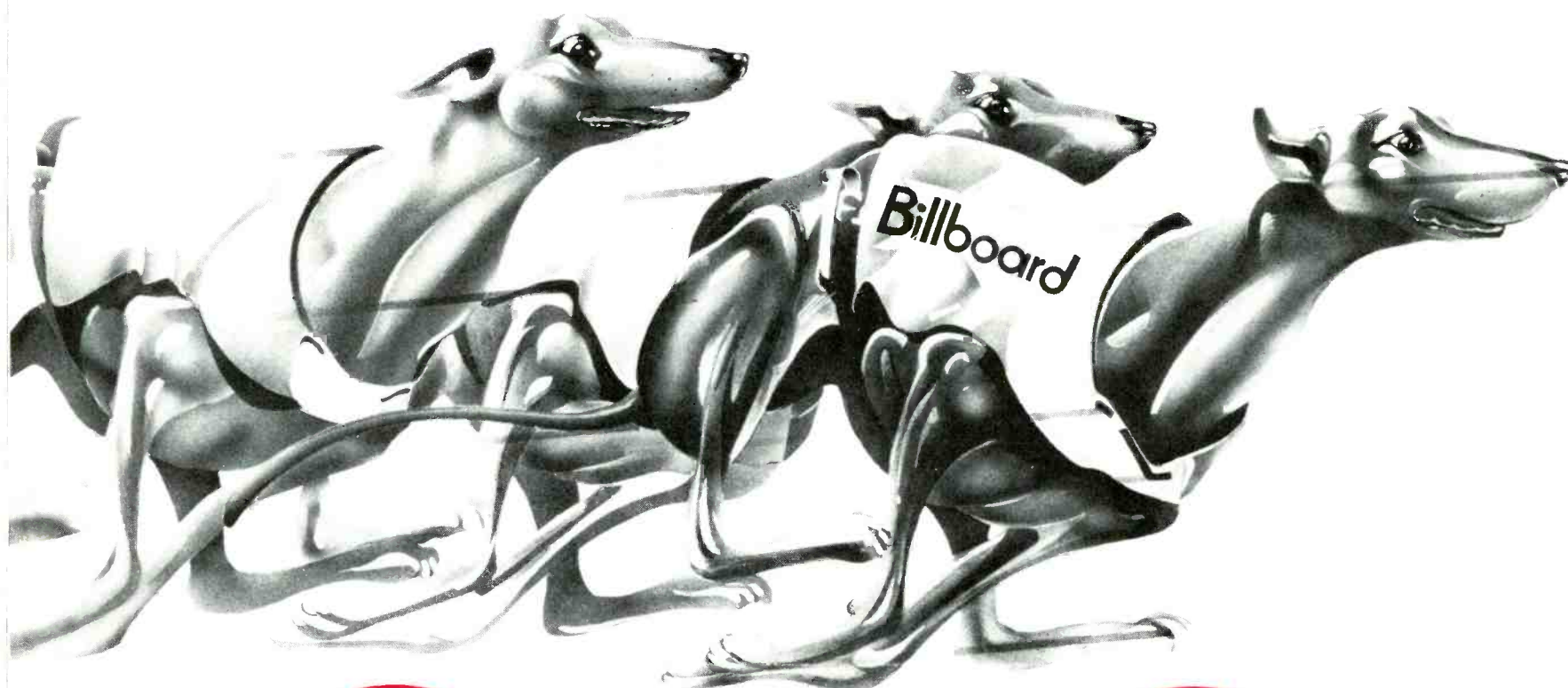
Mercury-SRM 1-4009 (Polygram)



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April 3, 1981

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ISSUE DATE:

April 18, 1981

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10	17	YOUR LOVE —Lime Prism (12-inch) PDS 409	47	GYRATE —Pylon D.B. Records (LP) 54
11	11	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS — Frankie Valli MCA/Curb (LP) 5134	48	JUST BE YOURSELF/TELL ME —Nightlife Unlimited Uniwave (LP)
12	10	LET'S DO IT —Conversion SAM (12-inch) S 12336	45	TRY/COLOR —Delta 5 Rough Trade (7-inch) RTUS 002
13	16	SET ME FREE —The Three Degrees Ariola (LP) OL 1501	44	LET'S HANG ON/ONE, TWO, THREE —Salazar First American (12-inch) FA 1203
14	22	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY — Sister Sledge Cotillion (LP) 16027	34	HERE'S TO YOU —Skiyy Salsoul (LP/12-inch) SA 8537/SG 339
15	9	GIVE ME A BREAK/REMEMBER —Vivien Vee Launch (12-inch) 1003	NEW ENTRY	LOVE IS GONNA BE ON YOUR SIDE —Firefly Emergency (12-inch)
16	13	BON BON VIE/CANDIDATE FOR LOVE —T.S. Monk Mirage/Atlantic (LP) 19291	NEW ENTRY	FEEL IT —Revelation Handshake (12-inch) AS 887
17	18	FULL OF FIRE/MAKE THAT MOVE —Shalamar Solar (LP) BXL1 3577	60	AIN'T GOT TIME/HOT LOVE —Holt '45 Sutra (12-inch) SUD 002
18	23	FANCY DANCER —Lenny White Elektra (LP) 6E 304	NEW ENTRY	BETCHA' CAN'T LOVE JUST ONE —Final Edition VAP Records (12-inch) 19811
19	26	WON'T YOU LET ME BE THE ONE —Michael McGloiry Airwave (12-inch) AW12 94964	NEW ENTRY	WHAT A FOOL BELIEVES —Aretha Franklin Arista (LP) AL
20	20	BURN RUBBER —The Gap Band Mercury (LP) SRM 76091	32	ALL MY LOVE —L.A.X. Prelude (12-inch) PRLD 604
21	21	CAN YOU FEEL IT/WALK RIGHT NOW —The Jacksons Epic (LP) FE 36424	NEW ENTRY	KEEP MOVIN' —Beverly Hill Old Town (12-inch) OT 121981
22	27	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP — The Clash Epic (LP) E3X 37037	53	MASTER BLASTER —Stevie Wonder Tamla (LP) T8 373 M1
23	41	GET TOUGH/LICENSE TO DREAM/DE KLEMER THING —Kleeer Atlantic (LP) SD 19288	54	IF YOU COULD READ MY MIND/UP ON THE ROOF — Viola Wills Ariola (LP) OL 1507
24	24	FEELS LIKE I'M IN LOVE —Kellie Marie Calibre (12-inch) Import	37	IT'S A WAR/AHJIA —Kano Emergency (LP/12-inch)
25	19	FANTASTIC VOYAGE —Lakeside Solar (LP/12-inch) BXL1 3720	46	DO ME A FAVOR —Amy Bolton Importe/12 (LP) MP 309
26	30	THIGHS HIGH —Tom Brown Arista/GRP (12-inch) GP 01	42	YOU OUGHT TO BE DANCIN' —People's Choice Casablanca (LP) NBLP 7246
27	29	DON'T STOP THE MUSIC —Yarbrough & Peoples Mercury (LP) SRM 1 4009	58	WATCHING YOU/FEEL MY LOVE —Slave Cotillion (LP)
28	28	DANCE —Silver Platinum SRI (12-inch) SRI 00009	59	SOMETHING YA GOT MAKES ME HOT —El Coco AVI (LP) 6082
29	36	DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER —Adam And The Ants Epic (LP) NJE 37033	NEW ENTRY	I TRAVEL —Simple Minds Arista (7-inch) Import
30	14	DIRTY MIND —all cuts—Prince Warner (LP) BSK 3478		

NON-COMMERCIAL 12-inch



★ Single This Week

RAPTURE/ THE TIDE IS HIGH

BLONDIE

Chrysalis (LP) CHE 1290

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Miami Casual Format Fares Well WTMI-FM Eliminates Formalities, Revenues Rise 30%

By ALAN PENCHANSKY

CHICAGO—Classical formatted radio stripped of its formalities is apparently doing well at WTMI-FM in Miami.

WTMI, this month celebrating its tenth anniversary, is one of the few personality oriented commercial classical stations in the U.S. Both the morning and afternoon drive segments are given over to popular-styled, conversational deejays.

According to station general manager Maurice Loewenthal, station revenues were up by more than 30% in 1980 over the previous year. Though operating expenses also rose, Loewenthal said profits had climbed significantly.

"The first three or four years we lost about 1/2 million under the old ownership," recounted Loewenthal.

"But we're doing very well now, we're very much in the black. We have a lot of national buys and a lot of local buys," he added.

WTMI's announcers, Dave Connor, Richard Jay, Michel Bouche,

Alvis Sherouse and Ken Mendelssohn, share the responsibility for music programming. Mendelssohn (air name: Ken Martin) and Sherouse (air name: Alan Corbett) are respectively the morning and afternoon air personalities, and form the core of the station's unique classical sound. Each programs his own segment.

"You don't hear our type of presentation on other classical stations," explains Sherouse, an on-air comic who doubles as WTMI operations director.

"It's a surprise to a lot of people who hear us for the first time because they don't expect it."

However, the unbuttoned drive programs are carefully balanced with more traditional segments.

Explains Sherouse, "You can overdose on it. The only way you can have the drive time personalities is if it's buffered with more traditional concert hall segments.

"I don't think we popularize the

music, but I do think we debunk the myths around it," Sherouse added.

As to the station's choice of recordings, Sherouse said, "The general feeling is that the average listener is most eager to hear the major works of the Romantic repertoire including Beethoven.

"Instrumental music is probably much more important to us than, for example, choral music."

WTMI musical selections are listed each month in *Ovation* magazine. The station's relationship with *Ovation* began in January.

WTMI's syndicated offerings include Chicago Symphony, Boston Symphony, New York Philharmonic, "Adventures In Good Music," and certain Parkway programs. WTMI carries the Metropolitan Opera season and handles local simulcasting for PBS' "Live From Lincoln Center" and "Live From The Met" programs.

The station also broadcasts six hours of jazz daily from midnight until 6 a.m. Miami jazz broadcast veteran China Valles mans the controls.

Loewenthal said that advertisers aimed at the classical listenership looked upon the overnight segment as a dilution of their impact. A specialized jazz market, however supports the time slot.

As part of the tenth anniversary celebration, the week of March 15 is being proclaimed Dade Country Classical Music Week, and the station is giving away two musical weekend New York travel packages in its annual sweepstakes survey.

To enter the contest, listeners must include the names of their 10 favorite classical performers on a postcard. Previous years' contests have judged favorite composers and favorite compositions from listeners' responses.

"The response to our sweepstakes has grown every year," Sherouse said.

PBS To Air 6th Cliburn Contest Via TV Special

CHICAGO—PBS will air a real-life version of the motion picture, "The Competition," May 31.

The network is covering the Sixth Van Cliburn International Piano Competition with a 90-minute tv special including live segments from Ft. Worth, Tex.

The Van Cliburn competition's final phase, involving 40 contestants, takes place May 17-31 in Ft. Worth. This year's competition attracted 127 applicants from the U.S. and 23 other countries.

Set to be broadcast live is the naming of the first prize winner. The broadcast will feature all six finalists in the competition.

In addition to a \$12,000 first prize, the winner receives a concert tour with some of the world's

leading symphony orchestras.

KERA-TV, Dallas/Ft. Worth and Ft. Worth Productions are co-producing the broadcast. The executive producer is John Gorman, producer of PBS's "Live from Lincoln Center" series.

Portions of the telecast will include profiles of the six finalists taped in earlier phases of the competition.

A new solo work by Leonard Bernstein, "Touches," has been specially written for the competition. It will be performed live by the first prize winner at the climax of the broadcast.

The first Van Cliburn competition took place in 1962 and was won by Ralph Votapek. The latest edition included the innovative use of videotape recordings to screen the initial 127 applicants.

MARCH 7, 1981 BILLBOARD

DEBUTS IN MARCH

Half-Speed Analogs From RCA

CHICAGO—Half-speed mastered analog recordings will be included in the new RCA series of imported audiophile releases set to debut early this month. The \$14.98

PolyGram Signs Pickwick Pact

LONDON—A new long-term agreement between PolyGram Leisure and Pickwick International here gives the latter access to a wide range of Decca popular classic and classical product which it plans to release on the Contour label which Pickwick has handled since 1976.

The deal, set by David Fine, PolyGram Leisure chairman and chief executive, and Monty Lewis, Pickwick International chief, mixes Decca pop with classical material culled also from Deutsche Grammophon and Philips, plus selected spoken-word material from the Argo catalog under Decca's original control.

series' primary thrust is new digital recordings.

Among the analog records slated to be remastered and pressed in Germany are the Charles Munch/Boston Symphony recording of Saint-Saens' "Organ" Symphony and the Fritz Reiner/Chicago Symphony version of the Respighi "Pines Of Rome" and "Fountains Of Rome." Both stereo albums are consistent sellers in the Red Seal catalog and are singled out by audio buffs for their sonic brilliance and realism.

Also being readied is a new half-speed mastered version of the Heifetz recording of the Beethoven Violin Concerto with Munch and the Boston Symphony.

RCA officials are not yet acknowledging the move, but sources close to the company confirm that remastering under John Pfeiffer already is underway.

CBS Records' Mastersound audiophile series also includes half-speed mastered catalog titles in addition to new digital tapings.

ALAN PENCHANSKY

Classical Notes

Chamber Music America's annual summer conference of performers, administrators and educators will be held in conjunction with the **Aspen Music Festival**. Dates are Aug. 7-10. . . . **Tanglewood** is celebrating its 45th anniversary season this summer with 24 Boston Symphony concerts on tap. Mahler Symphony No. 8, Verdi's "Requiem," and scenes from Musorgsky's "Boris Godunov" in a staged production are among programs to be offered. . . . Conductor **Ettore Strata** led the premiere recording of Benjamin Britten's 14-minute piece, "Scottish Ballad For Two Pianos And Orchestra," featuring soloists **Joshua Pierce** and **Dorothy Jonas** and the Radio Luxembourg Symphony. The same performers' version of the Martinu Double Concerto completes the recent digital taping for **Varese Sarabande**. . . . Nine concerts by the **Milwaukee Symphony** will be presented in inner city and ethnic neighborhoods May 12-17 under sponsorship of the Heritage Bank. It's one of the most ambitious outreach efforts by a major orchestra to date.

Cable tv subscribers in 55 U.S. communities reportedly now are offered fine arts programming from **Bravo**, viewed on Sunday and Monday nights. Latest Bravo tapings include the Houston Symphony Orchestra led by **Sergiu Commissiona** with violinist **Ruben Gonzalez** in works of Mozart, Chausson and Mahler, and the Chicago Symphony String Quartet. . . . Detroit's WQRS-FM hosts the 1981 **Concert Music Broadcasters Assn.** meeting May 6-9 at Detroit's Pontchartrain hotel. Information from CMBA president **Dr. John Major** (312) 751-7119.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	4	AIRPLANE Paramount Pictures, Paramount Home Video 1305
2	8	4	BEING THERE MGM/CBS Home Video 60026
3	2	4	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
4	24	3	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
5	3	14	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000
6	10	14	ALL THAT JAZZ (G) 20th Century-Fox Films, Magnetic Video 1095
7	6	16	CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VN 30200
8	7	8	2001: A SPACE ODYSSEY (G) MGM/CBS Home Video 60002
9	5	34	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
10	11	3	SMOKEY & THE BANDIT II Universal City Studios, Inc., MCA Distributing Corporation 66020
11	4	14	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858
12	NEW ENTRY		HONEYSUCKLE ROSE Warner Bros. Inc., Warner Home Video WB 1043
13	35	54	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
14	14	4	BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
15	17	18	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
16	13	4	XANADU Universal City Studios Inc., MCA Distributing Corp. 66019
17	31	22	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
18	20	3	SHOGUN Paramount Pictures, Paramount Home Video 1423
19	NEW ENTRY		MAGNUM FORCE Warner Bros. Inc., Warner Home Video WB 1039
20	NEW ENTRY		FAME MGM/CBS Home Video M70027
21	9	6	FRIDAY THE 13TH Paramount Pictures, Paramount Home Video 1395
22	16	14	UP IN SMOKE (R) Paramount Pictures, Paramount Home Video, 8966
23	NEW ENTRY		TOM HORN Warner Bros. Inc., Warner Home Video WB 1042
24	21	8	DR. ZHIVAGO MGM/CBS Home Video 90003
25	29	6	THE JERK Universal City Studios Inc., MCA Distributing Corp. 66005
26	19	67	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
27	15	38	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
28	12	46	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
29	18	6	BEN HUR MGM/CBS Home Video 90004
30	33	26	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
31	NEW ENTRY		"EAT TO THE BEAT" BLONDIE Warner Bros. Inc., Warner Home Video IN 4003
32	22	14	AMERICAN GIGOLO (R) Paramount Pictures, Paramount Home Video 8989
33	25	4	THE HUNTER Paramount Pictures, Paramount Home Video 1192
34	38	11	WIZARD OF OZ MGM/CBS Home Video 60001
35	27	4	RAISE THE TITANIC 20th Century-Fox Films, Magnetic Video 9023
36	28	8	20,000 LEAGUES UNDER THE SEA ©MCLXXX Walt Disney Productions, 15BS/15VS
37	34	11	THE BLACK HOLE © MCM LXXX Walt Disney Productions, 11BS/11VS
38	36	14	CHINA SYNDROME (PG) Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
39	40	6	ENTER THE DRAGON Warner Bros. Inc., Warner Home Video WB 1006
40	37	4	THE FOG 20th Century-Fox Films, Magnetic Video 4067

★ 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).

Video

IN HOW MANY STORES DO YOU STOCK

Name Of Chain— Location of Home Office	Total No. Of Stores	Do You Handle Video Software?	Prerecorded Video Tape	No. Of Lines	Blank Video Tape	No. Of Brands	Video Accessories
Eucalyptus—Fairfield, Calif.	13	Yes	7	6	7	3	7
Licorice Plaza—Los Angeles	28	Yes			28	3	
Record Theater—Buffalo, N.Y.	15	Yes	1	3	1		3
National Record Mart/Oasis—Pittsburgh	70	Yes	6	9	70	3	6
Turtle's—Atlanta, Ga.	18	Yes			18	2	
Circles/Hollywood—Phoenix, Ariz.	14	No					
Harmony Huts—Lanham, Md.	24	Yes	17	9	21	3	5
Recordland—Cleveland	31	Yes			31	6	31
Laury's—Chicago	4	Yes	2	8	4	2	
Tape Town—Seattle	14	Yes	6	6	14	4	14
Franklin Music/Davey's Locker—Atlanta	7	Yes	3	6	7	3	
Big Daddy's—Chicago	5	Yes	1	6	5	2	
Sound Shop—Nashville	22	Yes			12	2	
Cactus—Houston	2	Yes	6	9	6	4	6
Seventh Heaven—Kansas City, Mo.	3	No					
Full Moon—Rochester, Mich.	4	Yes			4	2	4
Disc Records—Cleveland	30	Yes	2	1	15	1	
Listening Booth—Pennsauken, N.J.	43	Yes			20	3	
Lyric Records—Indianapolis	5	Yes			5	1	
Flipside—Lubbock, Tex.	20	Yes			20	1	
Camelot/Grapevine—N. Canton, Ohio	105	Yes	105	9	105	5	105
Spec's—Miami	14	Yes	14	6	14	4	14
Music Plus—Los Angeles	21	Yes	4	4	21	3	
Fred Meier/Music Market—Seattle	62	No					
Harmony House—Detroit	13	Yes	13	8	13	4	13
Musicland/Sam Goody—Minneapolis	470	Yes	91	7	91	4	
Wherehouse/Big Ben's—Torrance, Calif.	140	Yes	84	12	140	10	140

75% LESS THAN \$20

SelectaVision's Titles Revealed

• Continued from page 1

titles). There are also eight two-disk sets at \$22.98 and three 2-disk sets at \$27.98. According to Heneberry, RCA arrived at the \$3 figure as a "reasonable" premium for the extra disk, although the two-disk sets do not necessarily contain four hours of programming.

Even here there are exceptions, however, since the catalog also lists five two-disk sets at \$24.98. The highest-priced set is the 4-disk "Jesus Of Nazareth" television special, listing for \$99.98.

"One would look in vain for a deeply rooted pricing philosophy," says Heneberry. "There is no product for which you couldn't find something debatable as to price."

In general, the more recent the movie, the higher the list price. For example, while box-office blockbuster "Butch Cassidy And The Sundance Kid" lists for \$19.98, the more recent but less successful "Starting Over" lists for \$24.98.

There are several classic musicals in the initial catalog, including "Singin' In The Rain," "Easter Parade," "Gigi," "Meet Me In St. Louis," "Show Boat" and "On The Town," which all list for \$14.98. Other classics tend to come in at the \$19.98 price point, including "Casablanca," "Citizen Kane," "Philadelphia Story" and "Stalag 17." On the other hand, "Adam's Rib," "A Night At The Opera" and "Laura" all list for \$14.98.

The contemporary music disks, including Blondie, the Grateful Dead, the Rolling Stones, Elton John and Jimmy Cliff, all list for \$19.98.

Of the four sports disks, two list for \$14.98 and two for \$19.98.

The two Nureyev ballets list for

\$24.98, as does ballet movie "The Red Shoes," even though the latter is a two-disk set. Olivier's two Shakespeare titles list for \$24.98 for 2-disk sets, while the Zeffirelli "Romeo And Juliet" goes for \$22.98 for two disks.

Heneberry says there will be no price increases in 1981 on releases slated to appear later in the year. These future releases have not been priced yet, he says. "Pricing is generally the last thing we do," says Heneberry. RCA will be watching sales closely in an effort to determine the optimum price point for each title.

One factor in pricing policy is the nature of the deal that was cut to acquire the product, according to executive vice president Herb Schlosser.

While the catalog is heavily weighted toward movies, it is divided into five other categories. These are: sports, best of television, programs for children, drama and the arts and information/inspiration. Some items have crossover listings, such as "The Ten Commandments," which is listed as both a movie and an inspirational title.

According to programming vice president Seth Willenson: "The feature films drive the machinery, but RCA is committed to building a system. That's why we've taken care to introduce titles in subject areas we can build upon."

Willenson notes that the top 10 grossing movies in the catalog represent a total of \$600 million in box office receipts. Future releases call for "a minimum of 12" films awarded the Oscar for best picture, he says.

The biggest question mark is whether RCA will be able to meet the anticipated demand for machines and disks. Pressing runs vary
(Continued on page 59)

SURVEY

Retailers Of Software On The Upbeat

• Continued from page 1

top the selection with 10 different brands, indicates experience shows that average VTR owners demand an expansive choice.

Though video accessories are limited, 354, or 27%, of the 1,311 stores surveyed handle the ancillary products.

Several chains in areas where LaserVision Associates companies have set up pilot promotions for videodisk report that they are handling the laser optic recordings.

A majority of the chains surveyed report that they have some retail locations already equipped with VTR for demo purposes, a carry-over from days when record labels supplied more promotional tapes of artists with breaking albums.

For The Record

NEW YORK—Gold and platinum Awards for videocassettes and disks to be presented by RIAA/Video will be awarded on the basis of unit sales, not dollar sales, as reported in Billboard (Feb. 28). The gold award will be given for the sale of 25,000 units, with an accompanying dollar figure of at least \$1 million, based on the suggested list price. The platinum award will be given for a 50,000 unit sale, with an accompanying dollar figure of at least \$2 million.

Nab 'Shadow Box'

NEW YORK—PolyGram Television has acquired the international distribution rights to the tv adaptation of "The Shadow Box," written by Michael Cristofer.

Japanese Irked By Austria Limit

VIENNA—Despite protests from Japanese trade officials, the growth of Japanese VCR sales in Austria has come to an abrupt halt, as the Minister of Commerce has decreed a new limit on the quantity of machines shipped from Japan.

This year the import quota is restricted to 8,500 VCRs, around 30% of the anticipated total market in 1981, which should be about 25,000 machines. The limitation is likely to remain in force in succeeding years.

The main beneficiary of this policy is Philips, which has built a plant in Vienna to manufacture its VS2000 system. Planned output is 750,000 video recorders a year for the whole European market. Philips received a large subsidy from the Austrian government, which now

hopes to protect the jobs created by means of the import quota.

Josef Staribacher, Minister of Commerce, says: "There's now healthy competition between the Japanese, European and Austrian hardware producers."

A different view is taken by Hayato Taguchi, of the Japanese Foreign Trade Organization: "This restriction contradicts the notion of a free market."

The Japanese association of electronic industries believes the quota is against GATT, the General Agreement on Tariffs and Trade. Since other European countries might follow suit, the Austrian government is expecting a complaint at GATT, but believes its decree is defensible as helping to create employment.

MARCH 7, 1981 BILLBOARD

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with the March 21st issue

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HOUSE CALL—Dr. Hook's "Sexy Eyes" LP has resulted in Ampex Golden Reel awards to the principals and studio involved. Shown, left to right, in front of Nashville's The Sound Lab facility are Jim Cotton, studio manager and chief engineer; Joe Scaife, assistant engineer; Ron Haffkine, Dr. Hook's producer; Jean Roberson, general manager; and Pat Holt, assistant engineer.

New Cassettes: Sound Quality Up High-End Prerecorded Product Showing Improvement

LOS ANGELES—The new crop of high-end prerecorded audio cassettes have begun to penetrate the marketplace in greater numbers. With them comes a remarkable step-up in sonic quality for this medium.

Among firms now offering classical, jazz and pop titles are AudioSource, Mobile Fidelity, In-Sync Labs, Sine Qua Non, Vanguard, dbx and CBS Mastersound.

Tape formulations being employed include high bias chromium dioxide as well as JVC metal. Real

time duplication as well as duplication at significantly slower speeds also is being utilized.

Here's a look at some of the finest recent examples:

★ ★ ★
MOUNTAIN DANCE—Dave Grusin, AudioSource MDS-7, distributed by AudioSource, \$29.95.

Among the first JVC metal tapes utilizing a 16:1 duplication ratio is this high ticket entrant. Compared to even some of the best chrome

tapes the high end here appears noticeably hotter and brighter while other sonic improvements—notably an absence of both tape noise and distortion as well as heightened dynamic range and frequency response—are also dramatically present. The icing on the cake is the fact that it was taken from a Soundstream digital master making it one of the clearest and cleanest sounding of the new tapes—a legitimate "super cassette." The material is equally standout as keyboardist Grusin is joined by drummer Harvey Mason, bassist Marcus Miller, guitarist Jeff Miranov, synthesists Ian Underwood and Edward Walsh and percussionist Rubens Bassini for eight highly listenable, soothing jazz excursions. It should be noted that any tape deck with a chrome setting can play prerecorded tapes which use a metal formulation.

(Continued on page 58)

3M's New Synchronization Used

CHICAGO—3M's new digital synchronization system for videotape sound dubbing was slated to undergo practical application last week. The new digital audio and video picture interface had its unveiling recently at the SMPTE Television Equipment Conference in San Francisco (Billboard, Feb. 21, 1981).

System's inaugural use was scheduled at Minneapolis' Sound 80 studios, Feb. 27, according to Herb Pilhofer, Sound 80 president.

Pilhofer said a group of 90-second national commercials were being scored with a large orchestra. The client is Archer-Daniels Midland.

Said Pilhofer, "It's the first time scoring work has been done digitally with a totally in-sync system." 3M's 32-track digital recorder was scheduled to be used.

Sound 80 was one of the first studios to install 3M digital equipment and has worked closely with 3M on several projects.

TAPES ROSY, DISKS DOWN, SAYS EIA

NEW YORK—Import figures compiled by the Electronic Industries Assn. for 1980 reveal a rosy picture for tape but a bleak one for records.

The figures, based on U.S. Customs statistics, report the number of units entering the country from offshore manufacturing facilities, which provide the lion's share of audio product sold in this country.

The EIA says imports of record players, turntables and changers dipped 23.6% last year, down to about 5.3 million units from close to 7 million in 1979.

But tape recorder/players jumped 20.9% over 1979, to about 19.5 million units. Included in these figures are business machines not generally used for recording music. Imports of car stereo tape players declined 10.9% in 1980.

The EIA import figures are generally regarded as a good barometer of the U.S. retail market for consumer electronics hardware.

McCLEAR PLACE STUDIOS

Toronto Leads Canadians To Era Of Digital

By DAVID FARRELL

TORONTO—Canada joins a small but growing number of countries that have moved into the digital recording era with locally based McClear Place Studios installing a Sony two-channel PCM 100 unit and leasing space to the manufacturer for an electronic digital editing machine which was uncrated only last week.

The editing suite is leased from the recording studio complex and Sony continues to own the DAE 1100 tape-to-tape editing unit, which complements McClear's in-house PCM mobile machine.

Up until the opening of the new editing suite, McClear was limited to recording live sessions direct through a conventional mixing board to the digital two track.

With the addition of the editing facility, it is expected that a greater number of studios in the country will be willing to make the financial investment into digital recorders. The facility or suite is open to anyone using Sony's digital recording machines.

McClear's Bob Richard's says the decision to adopt the Sony two-channel system was influenced by the manufacturer's commitment to provide an editing facility in the Canadian market.

He suggests that because of the high cost of the editing unit, about \$150,000, it made more sense for a number of facilities to share the unit to begin with. He points out that in the U.S., studios are better able to cope with the high cost because there the volume business is greater and budgets are generally larger.

Mel Hinde of Sony, charged with developing the digital hardware market in this country, supports Richard's thesis.

In Canada we are looking at a much smaller market that is paying substantially more for its recording equipment than American studios. We have high tariff structures which make it very difficult for studios here to up-grade. We also have a lower dollar, about 83-cents American."

Hinde points out that while the film industry here gets a tax credit on equipment imported, studio operators so far do not get such a benefit. Instead, they must pay a 17½% duty and a 9% federal sales tax on

top. This cost added to the dollar difference means that a Canadian studio ends up paying about \$1,650 for a piece of equipment an American operator can get for \$1,000, he explains.

Prior to the editing suite opening, McClear had been commissioned on several occasions to tape live sessions, mixing direct through a conventional board to the PCM 100 two-channel. The projects include bassist Don Thompson and guitarist Ed Bickert for the first digital release from Sackville Records and another of Rob McConnell and the Boss Brass at a Toronto nightclub for Jazz Music Productions.

The new editing suite also features Sony's new state-of-the-art accurate piston motion (APM) model 8 speakers.

McClear, meantime, has announced that it will go ahead with a dual purpose digital and analog 24-track mobile recording facility in the near future. The unit has been designed by Neil Muncy Assoc. of Rockville, Maryland.

The complex also plans to up-date its mastering facility with a Neiman VMS 80 precision cut machine on order.

Richard and partner Phil Sheridan recently created their own in-house label, Innovation Records, recording singer Ivy Steele and Gene Amaro on two-track digital.

Innovation is described as "an independent, high-quality jazz label" by the pair.

Special Discounts By Ampex Next 2 Months

LOS ANGELES—Ampex plans to offer special discounts on two of its products for the March/April period.

One promotion offers 20% savings on Ampex Stackette "Bonus Packs" containing three Extra Low Noise (ELN) 90-minute cassettes, plus a free Stackette storage rack.

A second promotion features savings on case lots of the firm's cassette recorder head demagnetizer and cleaner. Customers who purchase two 20-unit cases get an additional case at no charge.

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Yet Another Disk Honor: 3M Introduces 'Scotty'

NEW YORK—The 3M Corp. is inaugurating a new record award, dubbed the "Scotty," that will be nominated and judged by studio personnel. The Scotty will recognize not only the artist on an outstanding record, but the producer and engineer as well.

To qualify for the award, a recording must achieve RIAA gold or platinum status, and must have been completely mixed and mastered on Scotch brand tape.

The award itself is an original oil painting of the artist or group, against a background depicting the sheet music of the artist's hit song.

In addition, 3M will donate \$1,000 to the Muscular Dystrophy Assn. in the names of the winning artist and studio teams. Studios submitting the names of qualified nominees will have \$100 donations in their name go to Muscular Dystrophy. One Scotty winner each year will be named best of all winners by a panel of judges, and the winner will receive \$5,000 to donate to the music school of his choice as a scholarship.

Scotty judges are Joe Tarsia, Quincy Jones, Guy Costa, Glen Snoddy and Tom Cahill. There will also be a panel of alternates to fill in if a judge's project is up for an award.

Sound Business

Studio Track

LOS ANGELES—Stan Ross and Randy Edelman are producing a new Jackie DeShannon LP at Gold Star. Delbert McClinton and the Statler Brothers also there laying tracks for television's "Solid Gold. . . Country Countdown." Crystal Gayle also was in taping for that program.

Queen's Roger Taylor producing Micki Free at Cherokee Studios, George Tutko at the console.

Davlen activity: Leonard Kovner producing/engineering David Williams; David Foster producing the Tubes with Humberto Gatica engineering; Char producing themselves with Gatica at the board; Peter Noone & the Tremblers working on a new LP with producer David Courtney and Gatica again at the console; and Mike Stone mixing Storm for Capitol.

Pete Bellotte producing Sue Ann Carwell at Rusk Sound for Warner Bros., Juergen Koppers engineering with Steven D. Smith assisting. Also there, Keith Forsey working on an LP, Giorgio Moroder and Forsey co-producing, Smith assisting.

Quincy Jones producing himself at Westlake Audio, Bruce Swedien at the console, Ed Cherney assisting. Also there, Kenny Loggins overdubbing on 3M digital equipment with producer/engineer Bruce Botnick, Steve Boze assisting. And Tim Summerhayes producing the "Urgh" soundtrack for A&M. Among featured artists: Devo, Wall of Voodoo, Surf Punks, Plasmatics, Oingo Boingo and the Go Gos.

Kevin Cronin, Gary Richrath and Kevin Beamish readying a new single from REO Speedwagon's "Hi Infidelity" LP at Kendun with owner/disk cutter Kent Duncan. Other Kendun action: Bobby Watson and John Stronach co-producing Rene & Angela for Capitol, Stronach also engineering with help from Ron Alvarez; Stronach also producing Russia with engineering help from Alvarez; Norman Connors producing Jean Carn for Philadelphia International with Jackson Schwartz engineering, assisted by Bob Winard; and Augie Johnson producing Side Effect for Elektra, Mike Evans engineering, assisted by Tom Cummings.

Sound Labs activity: Gary Klein producing Janis Ian for CBS, John Arias engineering, Chip Orlando assisting; Klein also co-producing Englebert Humperdinck with Nick DeCaro, Arias at the console assisted by Orlando; Mike Flicker producing/engineering Dollars for CBS, Stewart Whitmore and Patrick von Wiegandt assisting; Jean Paul producing Jeanne Manson for CBS International, Mic Lietz at the console; and Kenny Loggins producing a Jeanne Manson/Kenny Loggins single, Lietz engineering.

Mike Stone also working with Storm at Golden Age Recorders for Capitol.

Engineer Brian Garder mastering the following projects at Allen Zentz; a new Captain & Ten-

nille single for Casablanca, Daryl Dragon producer, Roger Young engineer; new LP by the L.A. Boppers an Augie Johnson production; Victor Tavares' first LP for Polydor, produced by Ben Wright, Frank Clark engineer; a new single by the Sweat Band, produced by W. Collins, J.

Jaszcz engineering; and a debut single by Rox For Boardwalk, Jacques Morali and Mike Rox producing, Juergen Koppers engineering. And in the studio at Allen Zentz, Melissa Manchester overdubbing for Arista with Steve Logan producing, Ed Sanders and John Van Nest engineering.

Also, Capitol's Rene & Angela doing part of the work for their upcoming LP there.

George Tobin and Mike Piccirillo doing final mixdowns on new tracks for Thelma Houston's next RCA LP, H. Lee Wolen behind the console. Also there, Allan Rinde producing Bobby Bene-

dict, formerly of the Pin-ups; Mark Wolfson engineering. Both those projects taking place at Tobin's own Studio Sound Recorders.

Arlo Guthrie working on his 10th Warner Bros. LP at the label's Amigo Studios.

(Continued on page 58)



Cherokee Studios, Hollywood, California.

For The Record

NASHVILLE—Because of a misprint in the Feb. 21 issue, a story concerning Valley People, Inc., here did not state that the firm was replacing its discontinued line of KEPEX Gain Brain and CM-001 console mount units with a new series of products.

After June 1, 1981, the company will be marketing its new KEPEX II and Gain Brain II models.

Privacy Out At Miami Sunshine

MIAMI—Sunshine Sound Enterprises, Inc., here, which has been a private recording studio facility owned jointly by Harry Wayne Casey and Richard Finch of KC and the Sunshine Band, is now open to outside clientele.

Equipment at the facility includes an MCI-528 modified console, an Ampex MM-1200 24-track, two ATR-120 two-tracks and a custom built monitor system with JBL/TAD components.

There is also a rehearsal hall with both sound and light facilities as well as a complete disk mastering capability including Scully lathe and Ortofon cutting head.

KC and Leif Garrett recently completed LPs at Sunshine with Bobby Caldwell presently using the complex. Studio manager and chief engineer is Milan Bogdan.

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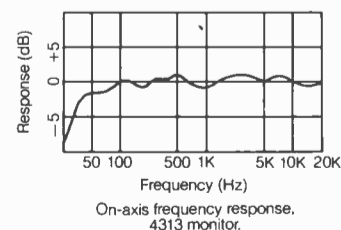
Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

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Billboard photo by Herb Carleton

JAZZ BASH—Celebrated alto saxophonist-arranger Benny Carter (left) teamed with drummer Shelly Manne last month in Los Angeles for sessions at T. T. G. Studios which will result in a Teresa Brewer album for Bob Thiele's Dr. Jazz label later this spring. Jonathon Porath engineered and handled the mixdown from 16-track equipment. Thiele served as producer. The studio is the same used in the 1960s by Three Dog Night, Jimi Hendrix, the Animals and the Doors.

8-Track Studio Installed On Bowling Green Campus

By EDWARD MORRIS

BOWLING GREEN, Ohio—The College of Musical Arts at Bowling Green State Univ. has put into operation an 8-track recording studio as part of its electronic music curriculum. It is also being rented for commercial and demo sessions.

Dr. Burton Beerman, director of electronic music at the studio, says about 20 groups have recorded in the facility so far. "We're going to get a lot more into releasing records by university performers," he adds.

The university employs one professional recording engineer part time to teach a recording class and to

supervise the students who engineer the sessions. Beerman says the recording techniques class enrolls up to 20 students each quarter.

Included in the studio setup are an Otari MX 5050 4-channel tape deck, modified for continuously variable speed for two full octaves; an Otari MX7800 8-channel, 1-inch tape deck; a Sound Workshop 1280, 12-in, 8-out mixer; a dbx 158 8-channel noise reduction unit; an AKG Bx20 stereo reverb unit; a DeltaLab Acousticcomputer digital delay; and a Korg Vocoder.

Studio Track

• Continued from page 57

Steve Lawrence cutting a vocal track for the main and end titles of a new Debbie Reynolds—starring television series called "Aloha Paradise" for ABC-TV at Evergreen Studios. Tune—"Welcome To Paradise"—composed by Charles Fox and Carole Bayer Sager.

★ ★ ★

At Indian Creek Recording, Uvalde, Tex., Greg Williams producing Chad.

Gloria Gaynor cutting tracks for a Polygram LP at Sigma Sound, Philadelphia, McFadden & Whitehead producing, Dirk Devlin at the console with help from Vince Warsavage. Also at Sigma: Bobby Rydell finishing up vocal racks for a K-tel LP release, Devin engineering; Dexter Wansell producing the Stylistics, Jim Gallagher engineering, helped by Mike Spitz; Gamble & Huff producing Patti LaBelle, Joe Tarsia, studio president, engineering with son Michael Tarsia assisting; Blue Magic working on an LP project for Capitol, Norman Harris producing; Wayne Henderson producing Locksmith for Arista. At Sigma's New York complex: Mtume & Lucas producing Stephanie Mills for 20th Century, Jim Dougherty engineering with assistance from Craig Michaels; Jimmy Simpson producing GQ for Arista, John Potoker engineering; Ashford & Simpson continuing to produce Gladys Knight & the Pips for CBS; and Michael Zager and Jerry Love continuing to produce the Spinners for Atlantic, Michael Hutchinson at the console.

ListenUp Audio's professional division, Denver-based, completed a 16-track recording of 38 Special at Denver's Rainbow Music Hall, Rodney Mills producing, Norm Simmer engineering and Thomas Lang assisting.

Sue Powell, formerly with Dave & Sugar, recording her first single for RCA at Music City Music Hall, Nashville, Jerry Bradley producing with Bill Harris at the console. Noro Wilson also there producing Jerry Reed, while Tom Collins producers Sylvia for RCA.

Gibson Guitar Base Shifting To Nashville

NASHVILLE—The Gibson Guitar Co. has broken ground here for a building that will house its corporate headquarters, now in Northbrook, Ill.

Cost of the 65,000 square foot structure is estimated at \$3.5 million. Gibson offices will occupy only 20,000 square feet for its work force of 95. About 55 of the staff have already been moved to temporary offices in Nashville, and another 40 will be added from the present headquarters.

Gibson built a manufacturing plant here five years ago.

The new building, to be located at Perimeter Park, is expected to be completed by December.



AUDIOPHILE RACK—Discwasher has added a free standing capability to its recently introduced Disc-Keeper record rack by the availability of easy-to-mount feet for the unit.



DIGITAL DOINGS—The Ohio Players listen to playbacks of a new LP entitled "Tenderness" for Boardwalk which employed JVC's DAS 90 digital electronics. Shown, left to right, are Boardwalk a&r vice president Gary LeMel, "Sugar" Bonner, Marvin Pierce and David Johnson of the group, and Gary Platt, engineer.

MANY NEW RELEASES

Cassettes Indicate Sound Quality Up

• Continued from page 56

PIANO MUSIC OF RACHMANINOFF, DEBUSSY, SCRIBIN AND PROKOFIEV—Ruth Laredo, In-Sync Labs/Connoisseur Society C4060, distributed by In-Sync, \$15.98.

Cassette buffs have this dazzling virtuoso piano recital all to themselves, as these newly recorded performances aren't being issued anywhere on disk. Laredo's knack of combining power and poetry makes these performances stunning, and the reproduction here is full-bodied and remarkably distortion-free. There's no blurring of the rich textures of these post-Romantic works thanks to excellent microphoning—a brilliant combination of near and far sound. And the real-time duplication on chrome tape allows the dynamic window to remain wide and the noise levels very, very low. Debussy's "Feux d'Artifice (Fireworks)" is a dazzling standout, while the thick note clustering in Scriabin's "Black Mass" Sonata is a good place to hear just how fine the reproduction is here.

★ ★ ★

PIANO MUSIC OF MENDELSSOHN, SCHUMANN AND SCHUBERT—David Bar-Illan, In-Sync Labs/Connoisseur Society C4061, \$15.98.

Another outstanding new classical piano program being offered exclusively in the cassette medium, produced by Alan Silver, Connoisseur Society head, who has made a specialty of piano recording for more than 20 years. The performances of three arch-Romantic pieces, including Schubert's famous "Wanderer Fantasy," are dynamic and sharp-edged and the reproduction is breathtaking in its fullness and clarity. For recordings offering audiophile style classical production and duplication process that's the ultimate in low noise, wide dynamics and elimination of cassette "graininess," In-Sync is the pacesetter.

★ ★ ★

DARK SIDE OF THE MOON—Pink Floyd, Mobile Fidelity C-017, distributed by Mobile Fidelity, \$17-18.

This 1972-73 classic, a production/engineering masterpiece combining state-of-the-art AOR rock with some of the best tape effects ever put on record, is an obvious

prime choice for a high technology cassette. A real time transfer to high bias chromium dioxide tape was employed here and the marriage is a good one as noise levels are virtually non-existent, dynamic range sparkles and frequency response is full. The jangling cash registers and clanging clocks sequences are spine-tingling real and bright.

★ ★ ★

CRIME OF THE CENTURY—Supertramp, Mobile Fidelity C-005, distributed by Mobile Fidelity, \$17-18.

Another one of those impeccably crafted pop productions that translates well into the audiophile medium as this real time transfer from the original master tape to high bias chromium dioxide is a standout. A comparison to both the original as well as the Mobile Fidelity half-speed audiophile version reveals even more brightness at the high end as John Anthony Helliwell's saxophones and clarinets jump out in breathtaking relief. Again, noise levels are practically inaudible in addition to the presence of soaring dynamic range and full range frequency response.

★ ★ ★

P.D.Q. BACH ON THE AIR—Professor Peter Schickele, I Virtuosi di Hoople, Vanguard CA479268, distributed by Vanguard, \$8.98.

Vanguard chrome tapes use 8:1 duplication ratios so they're slightly behind the real-time (1:1) editions in freedom from noise and "grain." But this is a much more budget minded series. One of the best titles is this hilarious spoof on radio and classical music (including the famous running commentary on the Beethoven Fifth Symphony), one of the earliest and best of the P.D.Q. Bach comedy series. Exceptional quality of the original master tape comes through here both in the delightful original musical episodes ("Echo Sonata For Two Unfriendly Groups Of Instruments" is one standout) and in the narration and many strikingly realistic sound effects bits.

★ ★ ★

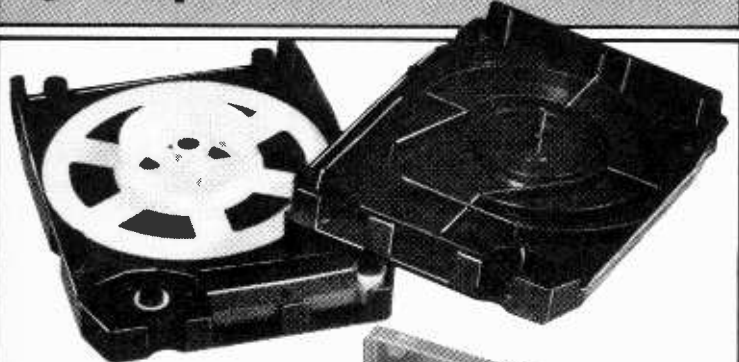
J.S. BACH: BRANDENBURG CONCERTOS—English Chamber Orchestra, Somary, Vanguard CA4712089, \$10.98.

One of the "best buys" in high output prerecorded cassettes, this

(Continued on page 59)

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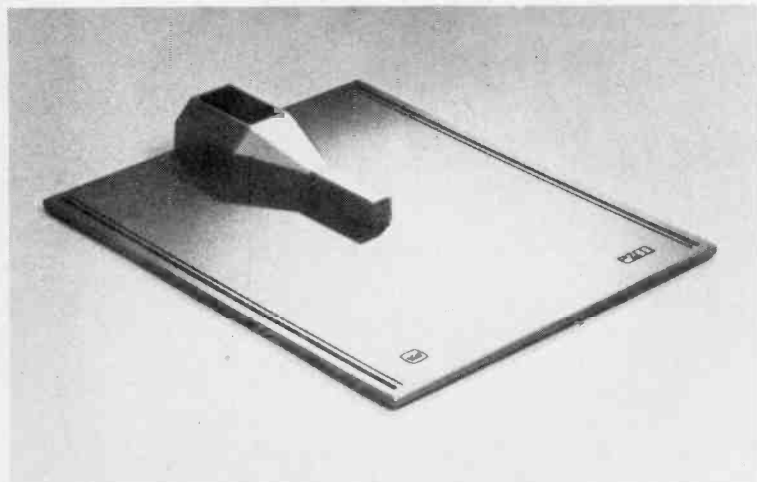
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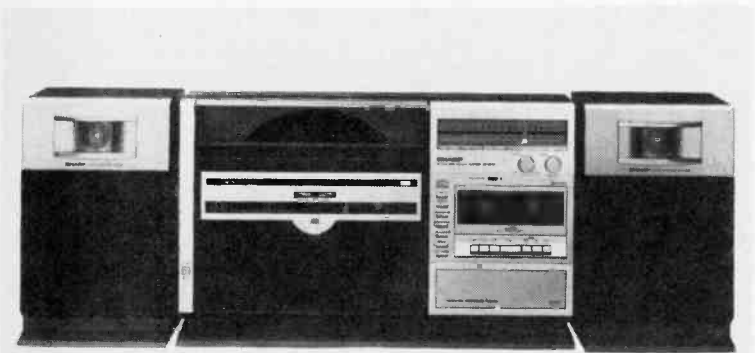
PRESSURE ZONE—The PZM 31S is added to the list of Pressure Zone Microphone models available from Crown International, Inc., Elkhart, Ind. The new model, according to the firm, offers a frequency response extended further on the low end. **SUGGESTED LIST: \$350.**



STUDIO DECK—TEAC Tascam introduces the model 122 cassette deck designed specifically for recording studio applications. Features: two speeds (1 7/8 ips and 3 3/4 ips); two motor transport with three head record/reproducer system; Dolby Headroom Extension (HX) circuit; optional dbx noise reduction; three position bias and equalization controls; and metal tape capability. **Suggested list: \$700.**



INFINITY STEREO—High end speaker manufacturer Infinity is the latest firm to jump on the personal stereo bandwagon. New is Intimate Stereo featuring Dolby B noise reduction; optional three-stage, plug-in FM tuner module; metal tape capability; and dual flywheel drive to reduce wow and flutter. With frequency response 30 to 14,000 Hz, the firm is pushing the unit as "audiophile personal stereo." **Suggested list: \$229.**



BOTH SIDES—Sharp Electronics Corp. introduces what is believed to be the first turntable that will play both sides of a disk without having to turn the LP over. Part of an audio component system, VZ-3000, the turntable is a microprocessor-controlled, vertically mounted linear tracking one, combined with an AM/FM stereo tuner, a metal capable cassette deck and matching two-way speakers. Employed are two tonearms which also allow random play of either side and endless repeat of one or both sides. Availability is slated for August at which time a suggested retail price will be announced.

Sound Business

Czech Company Broadening Line

PRAGUE—The Czech record-player manufacturing company Tesla Litovel, Moravia-based and producing around 250,000 hardware units annually, is celebrating its 30th anniversary with more than half its output these days being exported to seven foreign territories.

Tesla players (by the end of 1978 the company had produced more than 6 million of them) are particularly well established in the Dutch marketplace.

Today the Tesla plant produces 15 different kinds of record players, almost all stereo with crystal pickups. Some have magneto-dynamic pickups and electronically controlled revolution systems.

In a co-production deal with the Hungarian company Videoton, Tesla is now preparing a new type, the NZK 150, which combines record and cassette-playing equipment, so meeting a fast-growing demand from young music fans here.

TDK Honors 2 Rep Firms

NEW YORK—TDK's Rep of the Year awards for the second half of 1980 go to Hal Abrams Marketing of San Mateo, Calif., and Marchese, Marsey and Barden of Rochester, N.Y. Company principals Hal Abrams and Bob Marsey received the awards from TDK vice president and general manager Ken Kohda at a recent TDK sales meeting.

High Fidelity 81 Opening In London April 8 Through 12

LONDON—More than 75 exhibitors have booked space for High Fidelity 81, to be held here April 8-12 at the Cunard International Hotel, West London, a record figure for the eighth show in the series and including 16 companies attending for the first time.

Organizer Don Quillen says: "We know the high fidelity industry is having a bad time at the moment, with some retailers and smaller manufacturers experiencing real difficulty, so we're pleasantly surprised by the positive reaction to this exhibition."

More visitors from overseas are expected to what is regarded as a major showcase for British-manufactured product.

75% Of 100 SelectaVision Titles Are Less Than \$20

• Continued from page 55

from 1,000 to 20,000, according to Heneberry, but he adds that pressing is not organized along the same lines as it is in the record business.

"In order to get a number of titles out, we'll pull product on and off the presses," says Heneberry. Because of this, he adds, the press run figures "don't mean a hell of a lot" in terms of how many disks of a certain title will be in the warehouse or on dealers' shelves.

"At this stage of the game," says Heneberry, "turnaround time is a matter of weeks, not days. But we're confident we'll be able to meet the limited demand at the early stage of the business." RCA is working with an estimate that hardware buyers will purchase 10-12 disks the first year they own the player, says Heneberry, adding that "this is a conservative estimate."

The album design, supervised by art director A.C. Lehman, features a circle motif with either original art or movie stills in side the circle. The studio name and logo are prominently featured, but except for one or two cases, the names of the stars do not appear on the album cover.

Although most of the cover art is full color, black and white presentations are so noted. Some of the disks

Monthly Bulletin By Mobile Fidelity

LOS ANGELES—Audiophile record label Mobile Fidelity has inaugurated a monthly bulletin for its accounts called Retailer Update.

Editor is Pete Sonoff, director of marketing. The bulletin covers new products, marketing and technology.

also bear the notation that they are "reproduced from the best available copy of the original feature." In the case of "Jesus Of Nazareth," Lehman notes that the cloth which forms the background to the main graphic was hand-woven especially for the videodisks.

Official launch date for the system is March 22.

Quality Up On New Cassettes

• Continued from page 58

"twofer" permits hearing all six of the famous "Brandenburg" concertos with only one interruption to flip the tape. The interpretations are crisp and elegant and the English Chamber Orchestra contributes moments of beauty and excitement. Microphoning of the ensemble was excellently done, helping to keep this version in the forefront of the many "Brandenburg" editions.

★ ★ ★
BAROQUE BRASS—Empire Brass Quintet, *Sine Qua Non C2014*, distributed by Sine Qua Non, \$4.98.

Though not strictly an "audiophile" series release, this excellent program merits consideration. It's one of the finest records SQN has produced, and it's been made available in dbx format as well. Empire Brass Quintet is a first-rate group and they really shine in this collection of short, lively Baroque pieces. There is a rich, ambient acoustic appropriate to the repertoire and the cassette edition on "high energy" TDK formulation is impressively free from noise.

JIM McCULLAUGH & ALAN PENCHANSKY

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Disco Business

Dublin Club Fire Stirrs New Call For Safety

(This story prepared by Ken Stewart in Dublin and Peter Jones in London.)

LONDON—In the aftermath of the tragic disco fire in Dublin two weeks ago, when 46 people lost their lives, the spotlight has beamed on existing safety regulations in halls and clubs throughout the U.K.

There's a growing feeling, stressed

by politicians, fire chiefs and scientists, that fire regulations are not keeping up with dramatic changes in building and furnishing materials.

The cause of the fire which raged through the Stardust club, Artane, Dublin, in the early hours of St. Valentine's Day (Feb. 14, 1981), has not yet been established. Suggestions have been made that it was arson rather than an accident.

The Irish Government has set up a tribunal which starts meeting this week to look into the tragedy, and a Commission of Inquiry is planned to review fire precautions generally, a move likely to be repeated throughout the U.K.

In Dublin, the city council has set up a 10-man team of inspectors to make spot checks in some 250 discos, dance halls and hotels in the city area, with powers to enforce fire regulations.

The city council has already re-

ceived "malicious damage" claims which run in excess of \$.5 million from relatives and families of those who died. A national day of mourning in Ireland (Feb. 17, 1981), was followed by the launch of a national appeal to aid families of those who died or were injured in the blaze.

Background to the Stardust club is that it was officially licensed for 1,400 people and there were around 800 present at the Valentine's Day disco, the highlight of which was a

disco dancing contest sponsored by K-tel.

The Stardust opened some three years ago, and apart from disco evenings presented live shows, booked by promoter George O'Reilly. Among those who have appeared at the venue: the Platters, Alvin Stardust, Gene Pitney, the Drifters and Tony Christie.

The magazine Weekend Star staged its poll-winners concert at the club, with Cliff Richard and Sting. (Continued on page 69)

OLDER DISCOS CLOSE

Gay Clubs Feeling Crunch

NEW YORK—Gay discotheques here, once thought to be immune from the social and economic woes that plague rooms oriented to heterosexual clients, are themselves undergoing a crisis of survival.

In the past month, two of the bastions of the gay disco movement in this city, 12 West and the Flamingo, have closed their doors to their audiences.

Both, in one way or another, were victims of a tight economic climate, and fierce competition from newer, more trendy gay rooms like the Saint and the Underground.

12 West, which had been in existence for more than five years, and once considered to be one of the most successful private rooms serving no alcohol but emphasizing good music and a homey atmosphere, was also clobbered by dissension among its owners over operating policies, and a re-zoning into a fashionable residential area of the meat market district where it was housed.

In its heyday, the room featured some of the best disco deejays in the country including Tom Savarese, the late Jim Stewart, Alan Dodd, and Jim Burgess.

One of its major problems was economic. Charter members paid no dues, and later, memberships sold for a mere \$54 annually. With growing competition, and dwindling revenues, it became economically unfeasible to run the room exclusively on low membership fees, and the receipts from soft drink sales.

Nonetheless, co-owner Tony Martino vows that 12 West will be reopened and will prosper again in the near future.

The Flamingo, on the other hand, suffered from a clear case of restlessness, and disloyalty on the part of its members. When that club opened in 1974, eager patrons were said to have been paying up to \$500 on the black market for memberships. When it shuttered its doors late last month, disgruntled patrons, comparing it with the newly-opened Saint, complained that it was "drab, boxy, and lacking the stunning visuals of the Saint."

Here, too, was a club which featured the best deejays, Howard Merit and Richie Rivera among them, and quickly gained an industry reputation for "breaking" the hits.

Owner Mike Fresco does not (Continued on page 62)

Canadian Acts Look Toward U.S. Trend Begun Last Year Continues With 'Taking Off'

Continued from page 6

at product which may not click immediately upon release.

Also being geared for the international dance music market is a new album by Karen Silver, produced by Gino Soccio. Recording of the LP, described by Soccio as "diversified," was recently completed. Quality Records, the label for which the artist records, has not set an official release date for the album, but a new wave-oriented single titled, "Mirror, Mirror," is available.

According to Larry McRae of Quality Records, the disk is reminiscent of "Echo Beach," by Martha & the Muffins, as well as previous works by Blondie.

Soccio is also putting the finishing touches on his own album, scheduled for a mid-March release. The new product is said to compare favorably with the style and substance of his "Outline" LP.

States Soccio, "This new effort is very disco oriented, and incorporates more of a funk style than my 'S-Beat' LP, which was more rock-oriented."

Soccio explains that the shortest cuts on the new album runs about five minutes, with most tracks ranging between 6½ and seven minutes. The Canadian artist explains that he believes length of a record is essential in building to a climax.

Meanwhile, pop-oriented songwriters, Gordon Lightfoot and Eddie Schwartz, are also enjoying dance music chart recognition for their works. Viola Wills has done a successful dance version of Lightfoot's 1970 hit, "If You Could Read My Mind," and Pat Benatar's, "Hit Me With Your Best Shot," was written by Eddie Schwartz.

Also, Willie Morrison, THP Records, and Ian Gunther, have completed work on the new Skatt Brothers LP. The disk was recently

recorded in Toronto, and is scheduled for an early release.

Morrison has also collaborated with Bruce Ley on the new Duncan Sisters single, "Gonna Stay In Love," which is already a winner at clubs which program ballads. The tune is also being added to the playlists of radio stations programming adult contemporary music, according to Sandy Bennett, RCA Records, Canada.

Montreal-based Alta Music is distributing a 12-inch 3 3/8 r.p.m. single and an album by an Italian group named Azuto. Both products are on the Modulation label. The single is titled, "Anytime, Anyplace," and is described as a mellow Eurodisk track. There are a couple other cuts on the album, "San Salvador," (6:56) and "Soft Emotion," (5:39) which are said to be even greater favorites with both deejays and audiences.

POOL PROBLEM Vegas DJ Says New Ideas, More Label Promos Needed

By TIM WALTER

LAS VEGAS—Slower growth for this year is the forecast given by Joel Cameron, head of the disco deejay pool here. Cameron states, "The clubs will gradually get strong again, but we need new venues and fresh ideas. Also, many of our problems are caused by the record companies. The big companies are overlooking a lot of good music. What they're doing is throwing records out there with little or no promotion, and hoping that they'll take off."

Cameron has headed the Las Vegas pool for just under two years. The group is comprised of about 30

members from clubs in Reno, Lake Tahoe and Salt Lake City, with representation in Tahoe's swank Monte Vista disco, and Salt Lake's huge gay Studio Eight.

Cameron does not feel that any adverse effect will be created by neighboring pools wanting to expand into Las Vegas (Billboard, Feb. 7, 1981). He states, "It's hard to see how that would come about since we are already doing a competent job here."

Cameron claims that his pool will receive a gold record for its help in breaking Kano's "I'm Ready" on the Emergency label. Cameron's close friend, Pat DiCeasare of DiCeasare/Engler Productions of Pittsburgh, has booked Kano in the Alladin's 7,500 seat Theatre For The Performing Arts, for a concert appearance.

Cameron explains, "When DiCeasare first came to town, he went to the Warehouse to see how records were broken in Las Vegas. On that visit, DiCeasare was told that the record pool was breaking a lot of music which was not getting any airplay. As a result we have been working closely ever since."

Cameron states that three new clubs are now competing with the popular Brewery, Country Club, and gay-oriented Garage for Las Vegas' dancing audiences. He states that Don Jose is a Mexican oriented room that has been pulling large crowds since December 1980, and TGIF's has just re-opened. The third new club is the Top. It is owned by mobile disco deejay, George Lester, and located over the city's primary roller disco operation.

The gay Village Station closed late last year after failing in its efforts to obtain a permanent liquor license. Two large new clubs are on the drawing boards, but both face pre-opening obstacles. One, to be constructed inside a jumbo jet airliner, is facing difficulties and its opening may be delayed until mid-summer.

The other, a 9,000-square-foot room co-owned by television talk host Johnny Carson, and named J.C.'s for the tv personality, was slated for an April 1 opening on Las Vegas' famous "strip." However, spokespersons for Fashion Show Mall, where the club was to be located, have disclosed that the owners may be trying to sublease their space to retail shops.

TGIF's, one of the newest clubs, is a non-liquor facility operating only on weekends. After the Garage, it has the most progressive sound in town, claims Cameron.

The club boasts a Klipch M-Series Monster Disco Sound System with four M-series folded horn bass cabinets and six of the M-series dual driver horns, 32 arrays of Peizo tweeters, six BGW amps and two BGW crossovers with a Clubman 2-2 mixing board, and two Technics 1500 MK-2 turntables. The computerized lighting board runs five neon complexes surrounded by chasers, twelve strobes, four police lights, four mirror balls and six search lights of various colors.

Cameron is vocal in his opinions about the direction clubs and music seem to be headed. "Look at the (Continued on page 62)

MARCH 7, 1981 BILLBOARD

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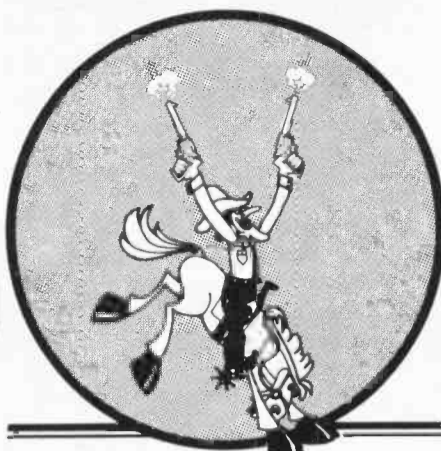
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Ideas, Labels Cited In '81 Pool Outlook

• Continued from page 60

'Boogie To The Bop' by Mantis (SMI)," he says. "That song would have been an r&b smash, a pop crossover. The big record companies never did anything with it. It was hot in the clubs, number one in a lot of the clubs.

"R&b is coming back real big. I see country lasting only until summer. Disco moves people. I think you'll see country fall back into its own little corner. New wave is dance-oriented, it's the way things are trending. Disco will come back and you'll see more rock music with strong r&b rhythms, along with nice rock-styled guitar work. Call it fusion. Dancibility is part of the formula, too. Devo and Kano are examples, so are Kool and the Gang, Prince, Rod Stewart.

"The perfect examples are Blondies' 'Rapture' and Queen's 'Another One Bites The Dust.' Just ask anybody to hum the melody from 'Another One Bites The Dust' and they'll start off with 'Bomp, bomp, bomp, bomp' and give you the bass line. New wave is what I think is going to go over, but not real punk, punk rock. Another example of fusion is an r&b writer like Lionel Richie producing for Kenny Rogers. That's what's happening."

Cameron says club action is down now and has been since last summer. "Two years ago the clubs were full seven nights a week. Now it's more like a four-day weekend. I think it'll be up just a little bit this summer, but the summer will be slower than it has been in some years. It certainly won't be as heavy as last summer. After the first of the year, I'd look for more strength and new growth. You can relate it directly to the state of the economy.

"Musically, the clubs are better than ever. We've gotten away from that Eurodisco sound of Donna Summer with everything having 132 beats. Now we're playing funk, jazz, soul, r&b, everything but hard, hard, hard rock. We're playing pop.

"We've had some new faces, some New York deejays have come in, but I think more is needed to spark interest in clubs here. We've got to have a soul club, get some places remodeled, have some changes take place. We need to get some fresh new ideas going."

Disco Mix

By BARRY LEDERER

NEW YORK—Over the years Quincy Jones has consistently provided his audiences with top-notch quality in his musical endeavors. "Al No Corrida" is from his current A&M album "The Dude." The sound is a mixture of jazz, r&b, disco that lends itself to pop appeal. Solid work from the brass and percussion sections mix well with the sweet backup vocals of Dune. A break midway through the disk contains bongo and horn instrumentation that are dramatically presented with carnival sounds. Produced by the artist, the tracks contain non-stop excitement throughout the disk and should find easy acceptance from the DJ's.

Taana Gardner's long overdue release from West End records, begins with a pumping sound that leads into funk-driven percussion and guitar arrangements, as well as the sassy and soulful singing of the artist. This 9:34, 12-inch, 33 1/3 r.p.m. moves nicely, and a rap and drumbreak are included midway through the song. Mixed by Larry Levan, the length of the disk could be somewhat shorter on the "A" side which is also titled "the Club Version." The flipside, of "Party Version," is a 6:30 rendition that starts with a handclapping introduction that continues throughout the song. A longer instrumental section is included as well as a slightly stronger tempo. It was produced by Kenton Nix, and DJ's should have fun going between the A & B sides as well as looking forward to other cuts from the artist's upcoming album.

Yoko Ono's 12-inch 33 1/3 r.p.m. disk from Gef-fen Records, contains three selections, of which "Hard Times Are Over" is from the "Double Fantasy" album. "Walking On Thin Ice" at 5:38, comprises side one, and is a mid-tempo rocker with electronic overtones and catchy percussion and drum work. Strong guitar riffs are laced throughout with Ono's voice echoing unusual vocal effects as well as Ono's moans and chants to create interesting listening. "It Happened," though recorded before John Lennon's death, now takes on new meaning.

Gay Clubs

• Continued from page 60

agree with his departing members that his club got left behind in the mad scramble towards trendiness. He blames, instead, the gay community which he feels has lost its long admired ability to set musical trends, and had, instead, become mired in a disco musical bag, that was behind the times.

But some of the departing patrons were philosophical. "There will be other rooms," they prophesied. "we were dismayed when popular rooms like the Sanctuary, Le Jardin and the Tenth Floor passed into memory, but they were replaced by more unique and stylish clubs. The beat will continue."

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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	12	1 RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	51	32	20	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604
☆	3	26	2 TANTRA-THE DOUBLE ALBUM—ah cuts—Tantra—Importe/12 (LP) MP-310	☆	79	3	KEEP MOVIN'—Beverly Hill—Old Town (12-inch) OT 121981
3	2	13	3 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	53	53	21	MASTER BLASTER—Stevie Wonder—Tamlia (LP) TR 373 M1
☆	7	7	4 BREAKING AND ENTERING/EASY MONEY—Dee Dee Sharp Gamble—PIR (LP) JZ 36370	54	54	28	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507
5	5	7	5 CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd—Prelude (LP) PRL 12181	55	37	23	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512
6	6	9	6 IT'S A LOVE THING—The Whispers—Solar (LP) BZL1-3578	56	46	11	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309
7	4	17	7 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	57	42	18	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246
8	8	14	8 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE—Unlimited Touch—Prelude (LP/12-inch) PRL 12184/PRLD 605	58	58	16	WATCHING YOU/FEEL MY LOVE—Slave—Cotillion (LP) SD 5224
☆	12	7	9 LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba—Atlantic (LP) SD 16023	59	59	12	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082
☆	17	6	10 YOUR LOVE—Lime—Prism (12-inch) PDS 409	☆	70	3	I TRAVEL—Simple Minds—Arista (7-inch) Import
11	11	14	11 SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS—Frankie Valli—MCA/Curb (LP) 5134	61	69	3	SHACK UP—A Certain Ratio—Factory (12-inch) FACUS 4
12	10	8	12 LET'S DO IT—Conversion—SAM (12-inch) S 12336	☆	82	2	HIT N' RUN LOVER—Carol Jiani—Matra (12-inch) Import
☆	16	11	13 SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/	☆	90	2	PERFECT FIT—Jerry Knight—A&M (LP) SP 4843
☆	22	5	14 ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY—Sister Sledge—Cotillion (LP) 16027	64	51	13	PASSION—Rod Stewart—Warner (LP) HS 3485
15	9	15	15 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	65	52	12	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (12-inch) SCD 5556
16	13	12	16 BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk—Mirage/Atlantic (LP) 19291	66	56	21	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095
17	18	9	17 FULL OF FIRE/MAKE THAT MOVE—Shalamar—Solar (LP) BXL1-3577	67	57	20	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595
☆	23	7	18 FANCY DANCER—Lenny White—Elektra (LP) 6E 304	☆	78	3	STRUT YOUR STUFF—Young & Company—Brunswick (LP) BL7 54227
☆	26	6	19 WOMY YOU LET ME BE THE ONE—Michael McGloirry—Airwave (12-inch) AW12 94964	☆	81	4	LOVE LINE—Forecast—Ariola (12-inch) OP 2206
20	20	12	20 BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	☆	84	2	NO CORRIDA—Quincy Jones—A&M (7-inch) 2309
21	21	22	21 CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	☆	87	11	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805
☆	27	6	22 THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP—The Clash—Epic (LP) E3x 37037	☆	88	608	BODY MUSIC—The Strikers—Prelude (12-inch) PRL 608
☆	41	4	23 GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleerer—Atlantic (LP) SD 19288	☆	89	7	WALKING ON THIN ICE—Yoko Ono—Geffen (7-inch) Gef 49683
24	24	16	24 FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	74	74	8	CHILL-OUT/SAVE THE LAST DANCE FOR ME—Free Expression—Vanguard (12-inch) SPV 39
25	19	14	25 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	☆	75	NEW ENTRY	MY SIMPLE HEART—Carol Douglas—20TH C. (12-inch) TCD 125
26	30	5	26 THIGHS HIGH—Tom Browne—Arista/GRP (12-inch) GP 01	76	76	12	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002
27	29	7	27 DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury (LP) SRM 1 4009	☆	77	NEW ENTRY	HEARTBEAT—Taana Gardner—West End (12-inch) 22132
28	28	8	28 DANCE—Silver Platinum—SRI (12-inch) SRI 00009	78	80	3	I DON'T WANT YOU BACK—Ramona Brooks—Q (12-inch) Q 2001
☆	36	4	29 DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER—Adam And The Ants—Epic (LP) NJE 37033	79	84	2	RUNAWAY BOYS—Stray Cats—Arista (7-inch) Import
30	14	22	30 DIRTY MIND—all cuts—Prince—Warner (LP) BSK 3478	80	86	2	I WILL FOLLOW—U2—Island (LP) ILPS 9646
31	31	7	31 GIVE ME YOUR LOVE—Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	81	55	7	BRING IT BACK—Taka Boom—JDC Records (12-inch) JDC 12-6
32	15	17	32 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	☆	82	NEW ENTRY	ME NO POP I/QUE PASA/ME NO POP I—Coati Mundi—Antilles/Ze (12-inch) AN 807
33	33	9	33 TO CUT A LONG STORY SHORT—Spandau Ballet—Chrysalis (12-inch) Import	83	77	5	I DEPEND ON YOU—The Two Tons—Fantasy/Honey (LP) F 9605
34	35	7	34 LAWNCHAIRS—Our Daughter's Wedding—Design (7-inch) ODW 913	84	85	3	FREEZE—Spandau Ballet—Chrysalis (12-inch) Import
35	25	19	35 CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	85	NEW ENTRY	JUST A GIGOLO/PAY MY BILLS—Barbie & the Kens—"O" Records (7-inch) OR 811	
36	38	23	36 TAKE OFF—Harlow—G.R.A.F. (LP) G 001	86	75	4	BODY MUSIC—One On One—Bonus (12-inch) BN 5551
37	39	4	37 IT'S OBVIOUS—Au Pairs—021 Records (7-inch) Import	87	87	19	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import
38	40	4	38 ELECTRICITY—Trixie—Brass/Brasilgia (12-inch) BRDS 2514	88	88	7	DANCIN', DANCIN'—The Blackbyrds—Fantasy (LP) F 9602
39	43	39	39 CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK1 3579/YD 12144	89	49	16	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import
☆	50	4	40 WIND ME UP—R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	90	66	4	DANCE TO THE FUNKY GROOVE—Maurice Starr—RCA (12-inch) PD 12162
☆	47	4	41 GYRATE—Pylon—D. B. Records (LP) 54	91	83	14	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
☆	48	5	42 JUST BE YOURSELF/TELL ME—Nightlife Unlimited—Uniwave (LP)	92	72	8	WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch) PDS 407
43	45	5	43 TRY/COLOR—Delta 5—Rough Trade (7-inch) RTUS 002	93	63	14	TOO MANY CREEPS—The Bush Tetras—99 (7-inch)
44	44	13	44 LET'S HANG ON/ONE, TWO, THREE—Salazar—First American (12-inch) FA 1203	94	91	13	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
45	34	14	45 HERE'S TO YOU—Skyy—Salsoul (LP/12-inch) SA 8537/SO 339	95	67	9	MOON OVER MOSCOW/TAR—Visage—Polydor (LP) PD-1-6304
☆	68	3	46 LOVE IS GONNA BE ON YOUR SIDE—Firefly—Emergency (12-inch) 6515	96	89	14	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
☆	65	4	47 FEEL IT—Revelation—Handshake (12-inch) AS 887	97	94	6	VOICES INSIDE MY HEAD—Common Sense—B.C. Records (12-inch) BC 4008
☆	60	4	48 AIN'T GOT TIME/HOT LOVE—Holt '45—Sutra (12-inch) SUD 002	98	97	6	ROCK THE HOUSE (Part 1)—Elite—Dakar (12-inch) DK 101
☆	62	5	49 BETCHA' CAN'T LOVE JUST ONE—Final Edition—VAP Records (12-inch) 19811	99	98	21	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilgia (12-inch) RBDS 2512
☆	64	4	50 WHAT A FOOL BELIEVES—Aretha Franklin—Arista (LP) AL 9538	100	61	16	CHANGE/REQUIEM—Killing Joke—Malicious Damage/EG (12-inch) Import

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Country

Country Helps K-tel To Record \$ Quarter

By EDWARD MORRIS

NASHVILLE—When K-tel International announced album sales of over \$70 million for the last quarter of 1980, it could credit part of that figure to an upsurge in country music interest and part to the use of Nashville-based suppliers.

Bill McMahon, national sales director for K-tel, says that country music packages now constitute about 20% of the company's output—up from 15% the fiscal year before.

S. J. Productions in Nashville does most of K-tel's re-recording of past hits—from finding the original artist to producing the master tape. S. J. uses Audio Media here for the recording and mixing. Ima-maker Productions, also Nashville-based, furnishes K-tel with many of the tv and radio commercials to promote the albums. Dixie Pressing Co. has turned out an estimated three to four million albums for K-tel, mostly from masters leased from Motown.

According to McMahon, 95% of K-tel's record sales are through retail stores. There are over 25,000 such retail customers in the U.S. alone, he reports. Imperial House, a division of K-tel, deals in direct mail orders. Both rely on heavy tv advertising to move their products.

Jeff Wolf, president of Image-maker, says his company turns out a steady stream of commercials for K-tel. Recent ones have featured Tammy Wynette, Slim Whitman, Johnny Rodriguez, Eddie Fisher, Tom T. Hall, Charlie Rich, Ray Stevens and Trini Lopez.

Most of the commercials are shot

in Nashville, with final editing for tv handled by a K-tel facility in Canada.

McMahon says an act's sales potential determines whether it is marketed through retail or by direct mail. "You can take more of a chance with direct mail," he explains. "You don't have to commit yourself to a national campaign. However, you can't do that in retail, since you have to ship to national chains."

To provide the chains with an initial shipment, McMahon says, K-tel has to produce about 600,000 albums—before the first one is actually sold. It is the kind of financial commitment, he notes, that has to be secured by an artist with strong consumer appeal.

With direct mail, only enough records have to be produced to cover the test market responses.

K-tel and Imperial House both use reissued and re-recorded material.

David Thompson, a&r director for S. J., says his job is to locate acts that have had hit songs (some as long ago as 20 years), get approval from K-tel for recording them, and then bring them into Nashville to cut from one to four tracks. The recording is done first—the packaging concept comes from K-tel later.

The next K-tel country album is scheduled for a July release. Its content has not yet been decided, McMahon says. Recent albums have been "Country Duos," "County Line" and "Southern Fried Rock."



SOULFUL ALLEN—Capitol songstress Deborah Allen brought her current ballad, "Nobody's Fool," to a showcase appearance at the Exit/In shortly before this popular Nashville nightspot closed its doors recently.

Statlers Busy On Road, TV

NASHVILLE—The Statler Brothers continue a whirlwind road schedule punctuated with television appearances on "Solid Gold," "Barbara Mandrell and the Mandrell Sisters," "The John Davidson Show" and "Mike Douglas."

For the third consecutive year, the Statlers won top honors for country vocal group in the televised "American Music Awards," which comes on the heels of the group's certification for sales of more than two million units on "The Best Of The Statler Brothers, Vol. I."

ACTIVE IN TELEVISION

Young Country Roads Company Plans To Expand Into Recording

By TONY BYWORTH

LONDON—Country Roads Enterprises moves into 1981 looking to provide an integrated service for the international country music industry.

The organization, which was founded by television executive David Burns Windsor in April of last year, has now established itself in the areas of television, management and touring while its recording offshoot is ready to be launched.

Burns Windsor says the greatest area of development lies with progressive country acts. "We're well aware that the major established acts are already well catered for, while we could work with them in the tv area. Country Roads' main objective is for complete artistic development."

A television producer and program distributor for the past 10 years, David Burns Windsor launched his own company eight months or so ago by producing a Tammy Wynette special, with guest stars George Jones, Tom T. Hall, and Dave and Sugar, in Nashville, Tenn., at the Grand Ole Opry House. The show was subsequently screened on U.S. cable television and, this year, will be sold on syndication.

He says: "Early returns on the show convinced me that the production of a regular television series would be a very worthwhile ven-

ture." He adds that his company is prepared to spend \$1.8 million on 12 more shows during the next three years. And Country Roads is currently investigating the possibilities of producing a 30-minute series out of the U.K., likely to be taped at a major London venue.

Country Roads' involvement with the local scene started recently with the acquisition of Allen Promotions, the Oxfordshire-based artist management and booking agency run by Lee Williams. "It's an important step in our commitment to British country music, not only at international level but also with the U.K. grass roots scene," says David Burns Windsor.

Handling a number of leading acts, including Kelvin Henderson's Country Band, Barbary Coast, Nick Carter, Aubrey Lovejoy, Roger Humphreys and Carey Duncan, Allen Promotions continues its work with touring U.S. artists by promoting the visits of Kenni Huskey and Steve Young in March and April respectively this year.

A further commitment to the U.K. scene comes with Country Roads' involvement in the annual Brighton Country Music Festival, staged this year May 1-3 and comprising a major concert, talent contest, awards evening and bluegrass show. The organization has joined forces with the local Brighton town council in co-promoting this "all-British" event

and among the acts booked are Frank Ifield, Brian Golbey and Pete Stanley, Kelvin Henderson, Sounds Country and Hank Walters.

After the festival, Country Roads Enterprises will put on a major country-rock concert in the 3,000-seater Brighton Center.

Now comes the company's own recording outlet, handled by David Sanderson, public relations executive and record producer. According to Burns Windsor, two labels will operate: Country Roads, handling more traditional country music and custom product, particularly road albums by touring bands; and CRE, concentrating more on prestigious progressive product.

Over the next year, the two labels will release around 16 albums, plus some singles, the first being an extended play recording by Kenni Huskey coinciding with her current tour. First single from CRE is "Cowboys Stay On Longer," by U.K. country-rock artist Hank Wangford.

Within eight months, Country Roads Enterprises, a joint venture of Windsor Communications of London and Transnational Holdings BV of Amsterdam, Holland, has set out its directions, says Burns Windsor. Other future plans include work in the home video market and establishment of publicity and public relations services, together with possible involvement in music publications.



COUNTRY KIDNEY—Charlie Daniels and Brenda Lee review their scripts for the National Kidney Foundation's first Country Radiothon being held this weekend. Assisting Daniels and Lee (who are co-chairing the event) is the project's producer/writer, Gayle Hill of G. Hill & Co. in Nashville.

FOR MIAMI'S WQAM-AM

Ratings Up With Country

• Continued from page 26

sic will always be around, but perhaps not accepted with fervor it is today. "The good thing about country music is that it's been here for hundreds of years. Probably more than any other form, country is the true music of America and there's a good solid base—it's home, it's roots and it is supported."

WQAM-AM disc jockeys are in hot demand these days for appearances at high school homecomings, hops and even hay rides. This is the fad which Haliburton says will pass.

Demographically, WQAM-AM is targeted for 25 to 54 year olds, but surveys indicate that "Sun Country," as the station has been nicknamed, also appeals to the 12 to 17 year olds.

"Had we just switched over from rock to country, I might question those statistics. I'm not saying we have a heavy, heavy teen audience, but it's a better teen audience than most MOR stations have," Haliburton notes. Some of WQAM's success comes from its emphasis on making the station "a fun station to listen to" with personality-oriented DJs. In addition to selling the country music, on-the-air personnel had to sell themselves as well.

"We get a little crazy," Haliburton grins, "but it has its rewards."

On Feb. 7, WQAM hooked up with the NBC radio network news which Haliburton says will make it a more rounded station as well as giving listeners yet another news resource. "I really believe in years to come that networks will become

more important. There is nothing that happens in the world today that doesn't have an impact on us whether we're here in Miami or in a small town in Nebraska.

"I think that satellites will enable networks to do even more."

WQAM's community involved is very strong and Haliburton tries to get the station and its staff involved in whatever's going on in South Dade.

"We're the first radio station to be broadcasting live from the Dade County Youth Fair; all the DJs will be out there broadcasting from a booth. We're going to move the whole operation out there. We want to represent everything in the community from rodeos, to movie premiers or the Coconut Grove Arts Festival," Haliburton explains. "It's our way of saying thank you to the people who've been supporting us."

Captain John Forsythe and Ludlow start the day 6 to 10 a.m.; Dan Haliburton follows at 10 a.m. to noon. Tim Baxter is next from noon to 3 p.m., Dale Sommers is on from 3 to 7 p.m. and Cedric Hollywood winds up from 7 p.m. to midnight. Haliburton is looking for an on-the-air personality to fill the midnight to 6 a.m. slot.

Opry TV Special

NASHVILLE—The Grand Ole Opry is the site for "Country Comes Home," a two-hour CBS television special featuring the Oak Ridge Boys, Mel Tillis and Roy Clark. The Cates/Hagan production is slated to air April 1.

'Ray Price Starsearch' Contest To Begin April 1

BEAUMONT, Tex.—Promoter Bill Starnes will conduct a national country music talent contest. "Ray Price's Country Starsearch '81," beginning April 1. The winner, according to Starsearch publicist Jody Harlan, will receive a one-year recording contract, the services of a booking agency, a \$50,000 cash prize and a guest spot on a television special starring Ray Price.

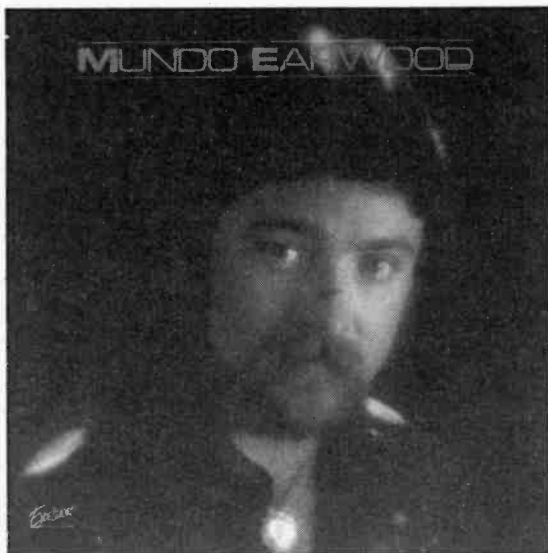
The contest is being promoted through radio stations, Harlan explains. Each contestant must pay a \$100 entry fee, half of which goes to Starsearch and half to the station that secures the entry. Each station is given a handbook that suggests ways to promote the contest.

Harlan says the top cash prize has been deposited in escrow and does not rely on the entry fee income.

Dimension Records has agreed to sign the winner for a year, with options. The Shorty Lavender Talent Agency confirms that it will handle the winner's bookings. Harlan says that Starnes intends to produce the live tv special in Nashville, following the contest finals in October. Plans call for the top 10 entrants to appear on the show.

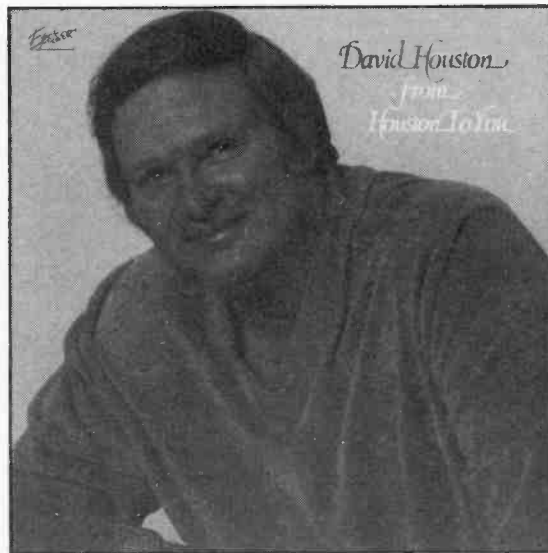
A spokesperson in Price's Dallas office confirmed that Price will share in the proceeds from the search and be paid an additional \$500,000 for the tv special and for appearing in each of the 50 states to promote the contest.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	
★	2	8	DO YOU LOVE AS GOOD AS YOU LOOK—Bellamy Brothers <small>(R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)</small>	★36	41	9	20/20 HINDSIGHT—Billy Larkin <small>(T. Gmeiner, J. Greenbaum, W. Conklin) Sunbird 7557 (Lefty's, BMI)</small>	★59	NEW ENTRY	→	MISTER SANDMAN—Emmylou Harris <small>(P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)</small>	
☆	3	8	GUITAR MAN—Elvis Presley <small>(J.R. Hubbard), RCA 12158 (Vector, BMI)</small>	☆	44	3	STORMS NEVER LAST—Waylon & Jessi <small>(J. Colter), RCA 12176 (Baron, BMI)</small>	70	73	2	WASN'T THAT A PARTY—The Rovers <small>(T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)</small>	
☆	6	9	ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson <small>(W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)</small>	☆	46	3	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)—Conway Twitty <small>(B. Gibb), MCA 51059 (Stigwood, BMI)</small>	★71	81	2	BETWEEN THIS TIME AND THE NEXT—Gene Watson <small>(R. Giff), MCA 51039 (Blue Echo, ASCAP)</small>	
☆	4	12	CAN I SEE YOU TONIGHT—Tanya Tucker <small>(D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)</small>	★	39	4	13	SOUTHERN RAINS—Mel Tillis <small>(R. Murrah), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)</small>	★72	NEW ENTRY	→	BRIDGE OVER BROADWAY—The Capital <small>(G. Dobbins, T. Rocco), Ridgetop 01281 (Chappell/Intersong, ASCAP)</small>
☆	8	11	WANDERING EYES—Ronnie McDowell <small>(J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)</small>	★	40	5	4	ONE MORE LAST CHANCE—Ray Stevens <small>(H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)</small>	73	59	16	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC—Razzy Bailey <small>(J. Slate, J. Hurt, L. Keith, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI, ASCAP)</small>
☆	9	8	THIRTY NINE AND HOLDING—Jerry Lee Lewis <small>(J. Foster, B. Rice), Elektra 47095 (April, ASCAP)</small>	★	41	4	3	IT DON'T GET BETTER THAN THIS—Larry Gatlin and The Gatlin Brothers Band <small>(L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)</small>	★74	61	16	1959—John Anderson <small>(G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)</small>
☆	7	13	ARE YOU HAPPY BABY?—Dottie West <small>(B. Stone), Liberty 1392 (Rock Garden, BMI)</small>	☆	53	4	4	ARE WE DREAMIN' THE SAME DREAM—Charlie Rich <small>(B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)</small>	★75	NEW ENTRY	→	HOLD ME LIKE YOU NEVER HAD ME—Randy Parton <small>(R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)</small>
☆	17	5	TEXAS WOMEN—Hank Williams Jr. <small>(H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)</small>	★	43	5	4	IT WAS YOU—Billy "Crash" Craddock <small>(B. House, B. Stone), Capitol 4972 (Peer, BMI)</small>	76	78	3	MY SONG DON'T SING THE SAME—Kris Carpenter <small>(J. English), Door Knob 146 (Beechwood, BMI)</small>
☆	14	8	DRIFTER—Sylvia <small>(D. Pfriemer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)</small>	★	44	5	5	I REMEMBER YOU—Slim Whitman <small>(J.H. Mercer, V. Schertzinger), Cleveland Int./Epic 19-50971 (Paramount, ASCAP)</small>	★77	85	2	I THINK I COULD LOVE YOU BETTER THAN SHE DID—Ava Barber <small>(B. Morrison, D. Hupp), Oak 1029 (Southern Nights, ASCAP)</small>
★	10	15	KILLIN' TIME—Fred Knoblock and Susan Anton <small>(J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)</small>	★	45	8	8	MY TURN—Donna Hazard <small>(L. Chiracka, J. Hugely), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP)</small>	★78	87	2	TAKE ME BACK TO THE COUNTRY—Baxter, Baxter and Baxter <small>(B. Castleman), Sun 1160 (S. Singleton, BMI)</small>
★	13	12	WHAT'S NEW WITH YOU—Con Hunley <small>(C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)</small>	★	46	3	3	SEVEN YEAR ACHE—Rosanne Cash <small>(R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)</small>	★79	88	2	THERE'S A CRAZY MAN—Jody Payne <small>(M. Williams, Kari 117 (Almo, BMI)</small>
★	15	8	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones <small>(H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)</small>	★	47	5	5	COMPLETELY OUT OF LOVE—Marty Robbins <small>(M. Robbins), Columbia 11-11425 (Mariposa, BMI)</small>	★80	89	2	I WANT TO SEE ME IN YOUR EYES—Gene Kennedy & Karen Jeglum <small>(F. Stanton, A. Kent), Door Knob 145 (Chip 'N' Dale, ASCAP)</small>
★	22	8	YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West <small>(L. Collins, S. Pinkard), Warner/Viva 49650 (Pesa/Wallet, BMI/Senor/Cibie, ASCAP)</small>	★	48	6	6	DIXIE ROAD—King Edward IV <small>(M.A. Kennedy, P. Rose, D. Goodman), Soundwaves 4626 (Window/Little Jeremy, BMI)</small>	81	63	14	DON'T YOU EVER GET TIRED (Of Hurting Me)—Willie Nelson & Ray Price <small>(H. Cochran), Columbia 11-11405 (Tree, BMI)</small>
★	16	9	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears <small>(G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)</small>	★	49	4	4	BLUE COLLAR BLUES—Mundo Earwood <small>(M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)</small>	82	64	11	READY FOR THE TIMES TO GET BETTER—Joe Sun <small>(A. Reynolds), Ovation 1162 (Aunt Polly's, BMI)</small>
★	18	7	WHAT I HAD WITH YOU—John Conley <small>(C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)</small>	★	50	NEW ENTRY	→	ROLL ON MISSISSIPPI—Charley Pride <small>(K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)</small>	★83	NEW ENTRY	→	I'M GONNA LET GO (And Love Somebody)—Liz Lyndell <small>(J. Grayson), Koala 330 (Hinsdale, BMI)</small>
★	20	4	PICKIN' UP STRANGERS—Johnny Lee <small>(B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)</small>	★	51	7	17	SILENT TREATMENT—Earl Thomas Conley <small>(E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)</small>	★84	NEW ENTRY	→	LOVERS LOVE—Thrasher Brothers <small>(B. Mevis, D. Pfriemer), MCA 51049 (Pi-Gem, BMI)</small>
★	19	7	SOMETHIN' ON THE RADIO—Jacky Ward <small>(P. McManus), Mercury 57044 (Music City, ASCAP)</small>	★	52	3	3	DON'T ANYBODY GET HIGH (On Love Anymore)—The Shoope <small>(A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)</small>	★85	NEW ENTRY	→	LOVING YOU WAS ALL I EVER NEEDED—Lou Hobbs <small>(B. Wood, S. Kessler), KIK 902 (Criswood, BMI)</small>
★	21	7	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley <small>(L. Chesier, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)</small>	★	53	11	14	DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold <small>(J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)</small>	★86	NEW ENTRY	→	DON'T EVER LEAVE ME AGAIN—Max D. Barnes <small>(M.D. Barnes), Ovation 1164 (Blue Lake/Plum Creek, BMI)</small>
★	23	8	I HAVE A DREAM—Cristy Lane <small>(B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)</small>	★	54	5	5	I DON'T WANT TO KNOW YOUR NAME—Glen Campbell <small>(M. Sotherman), Capitol 4959 (Seventh Sun, ASCAP)</small>	★87	NEW ENTRY	→	FIRE IN YOUR EYES—Gary Morris <small>(C. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)</small>
★	30	6	CRYING—D. McLean <small>(R. Orbon, J. Nelson), Millennium 11799 (RCA) (Acuff-Rose, BMI)</small>	★	55	NEW ENTRY	→	IF I KEEP ON GOING CRAZY—Leon Everette <small>(R. Murrah, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)</small>	★88	NEW ENTRY	→	CHARLESTON COTTON MILL—Marty Haggard <small>(R. Lane, D. Kirby), Dimension 1016 (Tree, BMI)</small>
★	24	4	OLD FLAME—Alabama <small>(D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)</small>	★	56	12	12	CUP OF TEA—Rex Allen Jr. and Margo Smith <small>(H.S. White), Warner Bros. 49626 (Frcit, BMI)</small>	★89	NEW ENTRY	→	IT'S LIKE FALLING IN LOVE (Over And Over Again)—Chris Waters <small>(R. Murrah, R. Alves, S. Anders), RIO 1002 (April/Widmont, ASCAP/Blackwood/Magic Castle, BMI)</small>
★	25	6	LOVIN' WHAT YOUR LOVIN' DOES TO ME—Conway Twitty & Loretta Lynn <small>(J. Crouch, T. Oae), MCA 51050 (Sawgrass, BMI)</small>	★	57	27	15	WHO'S CHEATIN' WHO—Charly McClain <small>(J. Hayes), Epic 19-50948 (Partner/Algee, BMI)</small>	★90	NEW ENTRY	→	THERE AIN'T A SONG—Music Row <small>(W. Helm), Debut 8013 (Gilpip, BMI)</small>
★	35	4	A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley <small>(C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)</small>	★	58	3	3	MISTER PEEPERS—Bill Anderson <small>(M. Charon), MCA 51052 (Crazy Cajun/Points West, BMI)</small>	91	91	2	TAKE ME HOME WITH YOU—Carl Chambers <small>(C.E. Chambers, M.E. Chambers), Prairie Dust 8001 (Accredit, BMI)</small>
★	29	5	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW—Barbara Mandrell <small>(K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)</small>	★	59	36	13	HILLBILLY GIRL WITH THE BLUES—Lacy J. Dalton <small>(J.L. Dalton), Columbia 11-11410 (Algee, BMI)</small>	92	92	2	WHISKEY RIVER—Johnny Bush <small>(J. Bush), Delta 10041 (Willie Nelson, BMI)</small>
★	26	7	PEACE OF MIND—Eddy Raven <small>(E. Raven), Dimension 1017 (Milene, ASCAP)</small>	★	60	NEW ENTRY	→	CHEATIN'S A TWO WAY STREET—Sammi Smith <small>(M. Bernard, C. Duvall), Sound Factory 427 (Crown Dancer, ASCAP)</small>	93	NEW ENTRY	→	MEXICAN GIRL—Michael Tate <small>(C. Norman, P. Spencer), Oak 47102 (Chinnichap/Careers, BMI)</small>
★	28	7	DIXIE MAN—Randy Barlow <small>(K. Bell, T. Skinner, J.L. Wallace) Paid 116 (Hall-Clement, BMI)</small>	★	61	37	16	ANY WHICH WAY YOU CAN—Glen Campbell <small>(M. Brown, S. Oorff, S. Garrett), Warner/Viva 49609 (Pesa/Warner-Tamerlane/Wallet, BMI)</small>	94	94	2	BEETHOVEN WAS BEFORE MY TIME—Jerry Dycke <small>(J. Dycke), Churchill 7766 (Chiplin, ASCAP)</small>
★	34	5	TAKE IT EASY—Crystal Gayle <small>(D. McClinton), Columbia 11-11436 (Duchess, BMI)</small>	★	63	57	15	I'LL BE THERE (If You Ever Want Me)—Gail Davies <small>(G. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubbs, BMI)</small>	95	65	12	WILLIE JONES—Bobby Bare <small>(C. Daniels), Columbia 11-11408 (Dama Sutra/Hat Band, BMI)</small>
★	31	5	PERFECT FOOL—Debbi Boone <small>(D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)</small>	★	64	58	13	A LOSER'S NIGHT OUT—Jack Grayson <small>(T. Purvin, J. Grayson), Koala 328 (Tamar, ASCAP/Hinsdale, BMI)</small>	96	66	13	ANYTHING BUT YES IS STILL NO—Stephanie Winslow <small>(L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI)</small>
★	32	6	EVERY NOW AND THEN—Brenda Lee <small>(S. Dolan, R. Kilbough), MCA 51047 (Tree, BMI)</small>	★	65	72	3	ANYTHING THAT HURTS YOU (Hurts Me)—Keith Stegall <small>(C. Monk, J. Lee), Capitol 4967 (April/United Artists, ASCAP)</small>	97	67	15	YELLOW PAGES—Roger Bowling <small>(R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)</small>
★	33	7	TOO LONG GONE—Vern Gosdin <small>(M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)</small>	★	66	69	4	WILLIE, WON'T YOU SING A SONG WITH ME—George Burns <small>(G. Sutton), Mercury 57045 (Rodeo Cowboy, BMI)</small>	98	68	17	BEAUTIFUL YOU—The Oak Ridge Boys <small>(D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)</small>
★	38	4	LEONARD—Merle Haggard <small>(M. Haggard), MCA 51048 (Shade Tree, BMI)</small>	★	67	NEW ENTRY	→	ALICE DOESN'T LOVE HERE ANYMORE—Bobby Goldsboro <small>(B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)</small>	99	70	7	SEVEN BRIDGES ROAD—Eagles <small>(S. Young), Asylum 47100 (Irving, BMI)</small>
★	43	3	FALLING AGAIN—Don Williams <small>(B. McDill), MCA 51065 (Hall-Clement, BMI)</small>	★	68	NEW ENTRY	→	ANGEL OF THE MORNING—Juice Newton <small>(C. Taylor), Capitol 4976 (Blackwood, BMI)</small>	100	71	17	YOUR MEMORY—Steve Wariner <small>(C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)</small>
★	42	3	HOOKED ON MUSIC—Mac Davis <small>(M. Davis), Casablanca 2327 (Songpainter, BMI)</small>									
★	40	5	ANY WAY YOU WANT ME—Gene Watson <small>(L. Oilman), Warner/Viva 49648 (Senor/Cibie, ASCAP)</small>									
★	39	5	IT'S A HEARTACHE—Dave & Sugar <small>(Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)</small>									

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

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BREAKING NATIONALLY

Country Singles A-Z

Table listing country singles A-Z with columns for song title, artist, and chart position.

MARCH 7, 1981 BILLBOARD

Chart Fax

By ROBYN WELLS

In just eight weeks, the Bellamy Brothers soar to the top of the country chart with the ebullient "Do You Love As Good As You Look."

A lot of strong contenders emerge this week, as all but four of the top 30 slots are star-studded. At superstar 2 is Elvis Presley, with "Guitar Man," closely followed by Willie Nelson at superstar 3.

Leading a score of new entries is Charley Pride at starred 50 with "Roll On Mississippi," while fellow RCA artist Leon Everette debuts at starred 55 with "If I Keep On Going Crazy."

A pair of golden oldies make their way into the country chart this week—Emmylou Harris's rendition of the '50s tune, "Mister Sandman," debuts at starred 69, just behind Juice Newton's version of Merrilee Rush's 1968 pop hit, "Angel Of The Morning."

NATIONAL OUT-OF-THE-BOX-OAKOUTS: MEXICAN GIRL—Michael Tate (Oak)—WPCM-AM, Burlington, N.C.; KFTN-AM, Provo; WIOD-AM, Toledo; KCEY-AM, Modesto; WHK-AM, Cleveland; WKMF-AM, Flint; KXOL-AM, Ft. Worth; KDJW-AM, Amarillo; WSLC-AM, Roanoke; WFAL-AM, Fayetteville, N.C.; WSHO-AM, New Orleans; KYNN-AM, Omaha.

THERE AIN'T A SONG—Music Row (Debut)—WPCM-AM, Burlington, N.C.; KCEY-AM, Modesto; WWAY-AM, Springfield, Ill.; WKSJ-AM, Mobile; WQYK-AM, Tampa; KIKX-AM, Tucson; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.; WTMT-AM, Louisville; WFAL-AM, Fayetteville, N.C.; WJQS-AM, Jackson, Miss.; WSHO-AM, New Orleans; KZUN-FM, Spokane; KOYN-AM, Billings; WDXB-AM, Chattanooga.

BUBBLING UNDER THE TOP 100: 101—ROCKY TOP BAR-B-QUE—Mike Cross (GHE)

102—LOVIN' NIGHT—Jim West (Macho)
103—A WOMAN'S GOT IT—Gary Lumpkin (Soundwaves)
104—CRAZY LITTLE THING CALLED LOVE—Orion (Sun)
105—THE BAPTISM OF JESSE TAYLOR—Donna Fargo (MCA/Songbird)

LP CHART ACTION: Dolly Parton still holds onto the No. 1 spot on the country LP chart with "9 To 5 And Odd Jobs."

"The Best Of Don Williams, Vol. II," jumps 11 places to starred 49. Moving up 10 spots are Willie Nelson and Ray Price to superstar 27 with "San Antonio Rose;" Dave & Sugar to starred 45 with their "Greatest Hits" package; and Conway Twitty to superstar 30 with "Rest Your Love On Me."

The sole album debut this week is David Allan Coe's "Invictus (Means) Unconquered," entering at 67.



Boxcar Rolling: After having established his reputation abroad, Boxcar Willie has solidified it here by being inducted into the Grand Ole Opry as its newest member.

Boxcar Willie In Opry Cast

NASHVILLE—After a five-year dry spell during which no new members were added to the Grand Ole Opry, the venerable radio show has inducted its second new performer within the space of a month.

Willie, whose real name is Jim Martin, has developed a large international following, particularly in England. Although he is known for singing the material of such old masters as Hank Williams and Roy Acuff, Willie writes many of the songs he performs.

Hot Country LPs

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Table of Hot Country LPs with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Label & Number, and a secondary set of columns for another chart.

Stars are awarded to those products showing greatest sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

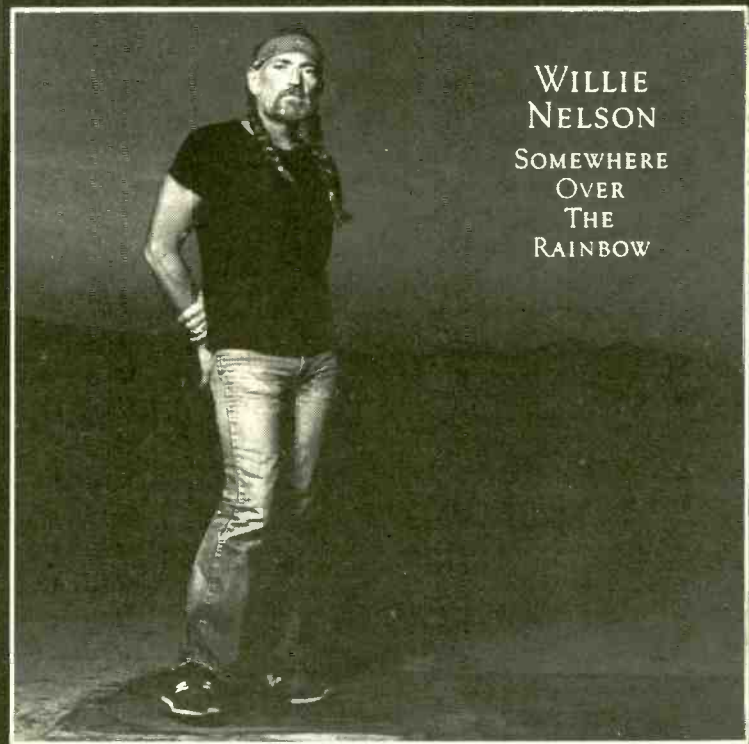
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New On The Charts

BAXTER, BAXTER & BAXTER

"Take Me Back To The Country"—★

Although they are still in their twenties, Rick, Mark and Duncan Baxter have been performing together for 17 years. Hailing from Rockford, Ill., the brothers spent 14 years on the gospel circuit with their parents and three sisters. After a five-year hiatus from performing, the brothers banded together in 1977, moving away from gospel to a country rock sound.

Moving to Nashville in early 1980, the trio appeared on the Grand Ole Opry and signed to Sun Records. Demonstrating their versatility, they recorded the first tribute to John Lennon, "John." But ironically, it was the flip side, "Take Me Back To The Country," which attracted the most attention. The song has subsequently been released as a single.

While tracking their first Sun album, Baxter, Baxter and Baxter are playing the Holiday Inn circuit. Management and booking is handled by Don Howser, P.O. Box 12711, Nashville, Tenn. 37212. (615) 385-1960.



BRITISH BANDY—Moe Bandy gives a rousing rendition of "Yesterday Once More" at a recent appearance at Moe and Joe's Honky-Tonk in Houston. Bandy is currently making a 16-city tour of the U.K.

Dances Linked To Single Sales

OKLAHOMA CITY—As an unusual marketing device, Sound Warehouse locations here, in conjunction with KEBC-FM, are now pairing country singles with corresponding dance steps.

Singles sales have increased 2% a week, since the implementation of the dance step filing system about a month ago, says Jean Garrison, who handles country product for Sound Warehouse #2.

The numbers of people requesting songs suitable for practicing the latest country dance steps triggered the move, says Garrison. Accordingly, the record store locations began using dance step header cards as a means to market country singles.

According to Lynn Waggoner, programmer for KEBC, the station began labelling songs on its playlist as best-suited for the two step, four corners, waltz or schottische about a month ago, at the suggestion of Garrison. The playlists are posted in the stores, as another aid to consumers.

Nashville Scene

By KIP KIRBY

The Nashville division of Warner Bros. Records is feeling like champagne these days, with all the excitement that's building around the roster. . . . Rex Allen Jr.'s been signed to cohost the newly-revamped version of "Nashville On The Road"—and had a successful duet, "Cup Of Tea," with labelmate Margo Smith recently. . . . John Anderson has been getting a lot of national coverage in magazines like "People" and "Us," while "1959" put him into the top 10 for the first time (his second album will be out in the next month). . . . Then Gail Davies snagged her biggest hit to date when "I'll Be There (If You Ever Want Me)" peaked at number 4. Gail's tv exposure has been picking up considerably since she signed with John Doumanian, and she made a fine showcase out of her appearance on "Midnight Special" a few weeks ago. . . . Perhaps most exciting of all for the Warner country operation, though, came when Emmylou Harris had THREE albums go gold within a single week! (They were "Luxury Liner," "Profile," and "Blue Kentucky Girl.") The label expects "Roses In The Snow" to follow suit by the end of this month, with her latest, "Evangeline," already picking up steam around the country.

Nashville's been attracting some exciting talent of late—not just to record but also to live! Among the newest arrivals are David Hungate of rock group Toto, West Coast steel whiz Hank DeVito, and Rodney Crowell and his wife, Rosanne Cash. Producers who have recently moved into Nashville include Britisher Peter Sullivan, Atlanta's Steve Buckingham (who just finished cutting Dionne Warwick in Music City), and Bob Johnston (who used to work with Bob Dylan, among others). . . . Also into Nashville recently was Stephen James representing English-based Dick James Music. The company is opening a Nashville branch and will be looking for local songwriters to bridge the gap between the U.K. and the U.S. . . . Why are so many people heading toward Nashville right now? Some say it has the growing energy and vitality of Hollywood in the '50s . . . either way, the pop momentum is building noticeably here.

When Dolly Parton hit the No. 1 spot on the Hot 100 with "9 To 5," it represented the first time in 13 years that a Nashville-based female had accomplished the feat (Jeannie C. Riley did it in 1968 with "Harper Valley P.T.A."). Dolly shared a one-two punch in the No. 1 slot with Eddie Rabbitt, giving Nashville nice representation on that particular chart! Incidentally, the Don McLean single, "Crying," which is tearing up both the pop and country charts right now, was cut two years ago in Nashville by producer Larry Butler.

Speaking of Butler, he's just recorded a cover version of the movie theme from "Tess" for MCA, and rumor has it that he may possibly be producing Frank Sinatra, if negotiations work out. The sessions might take place in Nashville.

Scene's favorite quote of the week comes from Reg Dunlap, president of Show Biz in Nashville. Describing why he selected a chim-

panzee as one of the cohosts for "Nashville On The Road's" new season, Dunlap said: "Animals and kids—you can't go wrong with them. . . . What really sold me on the chimp was when he sat on my sofa and ate his lunch from a paper plate without dropping a crumb. I don't even dare eat on my sofa!"

Maybe it's not exactly a trend, but there certainly does seem to be a spate of country artists pursuing the beer market these days. Hot on the heels of Eddie Rabbitt's big Miller Beer tv campaign comes news that the Bellamy Brothers are doing Miller radio spots and T.G. Sheppard's cutting Anheuser-Busch spots.

Country Show Beamed Abroad

NASHVILLE—It was crossover country in a global sense when four country music standbys starred in a live broadcast here Feb. 21 that was beamed to Europe and northern Africa.

Co-sponsored by the Marlboro Co. and Radio Luxembourg, the concert featured Porter Wagoner, Ronnie Prophet, Johnny Paycheck and Crystal Gayle. It was held at Jackson Hall in the Tennessee Performing Arts Center.

A spokesperson for Radio Luxembourg estimated the show's audience at more than four million. Plans call for live country music broadcasts from America to be held monthly.

Cancel Spears

NASHVILLE—U.K. country music promoter Mervyn Conn has dropped Billie Jo Spears from his upcoming International Festival of Country Music slated for Wembley Arena April 17-20.

According to Conn's office, Spears and her management contracted separate negotiations for an additional tour of the U.K. at the same time that Conn was paying her transportation to appear at his festivals.

Conn says he is cancelling the artist from the festival productions which are scheduled to follow in Zurich, Stockholm, Rotterdam, Paris and Frankfurt. Also, he claims he is abandoning plans to promote Spears on a major European tour later this year.

Spears is being replaced at Wembley by Bobby Bare.



INTERNATIONAL CRYSTAL—Crystal Gayle chats with host Bob Stewart during "Country Music Spectacular," a Radio Luxembourg production broadcast live from the Tennessee Performing Arts Center in Nashville. More than four million listeners in the U.K., Europe, Western Russia and North Africa enjoyed performances by Gayle, Porter Wagoner, Johnny Paycheck and Ronnie Prophet.

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NEW 5-YEAR PLAN

Soviets Plan For New Pressing Plants, Studios; Classics Selling

By VADIM YURCHENKOV

MOSCOW—Melodiya Records, the Russian state-run company, has set an ambitious growth schedule which includes expansion of production, improved quality and an overall speed-up of new release planning.

With more than 200 million units of annual output, the Soviet Union is clearly one of the world's great record markets in volume terms, although it's well down the list in terms of importance as an international sales and repertoire force.

However, it exports to a total 82 countries worldwide.

A shortage of pressing plants and professional quality recording studios, as well as limited jacket fabricators, has caused some delays in the company's production schedule. Hence, a five year plan is in the works to rectify the situation. Most new construction will be in the Moscow area.

Classical material has always been a key part of the Melodiya catalog, figuring high in the com-

pany's own trading and the working of export-import house Mezhdunarodnaya Kniga's licensing operations. (New York's Moss Music Group recently completed such a deal.)

Recent Melodiya classical releases include the first stereo recording of Tchaikovsky's ballet "The Sleeping Beauty," made by the State Symphony Orchestra of the USSR, under Yevgeni Svetlanov; Tikhon Khrennikov's comic opera "Much
(Continued on page 71)

DISCO INFERNO *Dublin Club Blaze Stirs Call For Fire Safety Regulations*

• Continued from page 60

of the group Police, among the visitors.

The arguments rage in Dublin where even the experts seem in disagreement about whether new partitions installed in the club were fully fireproof.

Over the U.K. in general, regulations are regarded as comprehensive and are updated when necessary. In London, those regulations are particularly tough and demanding but that hasn't stopped Trevor Jones, chairman of the London Re-

gion of Fire Brigades Union, saying he would "feel uneasy" about his own daughter going to the small discos, specially those held in basements.

The Greater London Council, which prides itself on its high safety standards, is writing to the 1,250 halls licensed for music and entertainment drawing attention to the Dublin tragedy, urging special care by taken over emergency lighting systems and emergency exits.

Fire chiefs say there is a danger that staff at clubs and discos tend to relax vigilance from time to time, or

that they are often too busy at weekends when the halls attract the biggest crowds.

That there will be a further tightening of safety regulations is beyond argument. That a tragedy of the dimensions of the Stardust disaster adds more problems to a recession-hit entertainment industry is beyond doubt.

However, it is pointed out here that scientists have not properly come up with a standard test to establish the rate at which furnishing materials burn and give off killer smoke and gases.

WITH 50 KW, CONTEMPORARY HITS

Radio 'Caroline' Returns To U.K.

• Continued from page 26

of eight million, leading to a total 20 million. It's an all-English language program format, whereas the old Caroline included Dutch contents alongside English.

And Monsey, from his New York standpoint, accepts there are problems of music definition caused by differences of "language" in the U.S. and Europe. In the U.S., he says, urban contemporary music might cover the concept, but for European purposes it is "contemporary commercial rock." He cites John Lennon, Ultravox, Phil Collins and Blondie as examples.

About 30% of programming will be singles, he says. So there's no question of it being an album-only operation.

The new Caroline is using Major Market Radio Sales, New York, as its advertising agency in what is said to be a \$10 million first-year deal. This is part of Gene Autry's Golden West Broadcasting conglomerate.

The pitch is clearly for international product, and Coca-Cola, Wrigleys and Levi jeans are named. Monsey said quite a few prestigious U.S. agencies were approached, and "courted" Caroline to get the contract.

"But Major Market, with its own radio interests which produces a trans-Atlantic music flow with Caroline, was obviously right for the job," says Monsey.

Caroline reaches the U.K., France, Belgium and Holland. Monsey says there's an immediate cost

advantage for advertisers on Caroline, compared with the British Independent Local Radio network which involves package usage of some 20 stations. On Caroline, some \$475-\$500 buys 60-seconds peak-time. A tenth of the ILR pricing. However, it is difficult to measure accurately Caroline's audience, since it is spread out across several countries.

The new Caroline looks to strong links with movie advertising and including trailers of new films. The operation is subject to U.S. taxes, including the 30% holding tax. While no performing right or other royalty payments are made, the old Caroline made substantial voluntary contributions.

A national opinion poll research team claimed an audience of 3.9 million for Caroline just prior to the ship sinking.

'ALCHEMY'

Krokus Turns Heavy Metal To Swiss Gold

By PIERRE HAESLER

ZURICH—Ariola-Switzerland general manager Ludwig Schmucki is confident that 1981 will be the year that top Swiss hardrock band will make it on a worldwide basis.

Krokus recently was presented with a gold disk, signifying sales in Switzerland of 35,000 copies of their last album "Metal Rendezvous." The ceremony marks the first time a Swiss rock act has achieved gold disk status.
(Continued on page 70)

RCA U.K. Discount Follows Price Hike

LONDON—RCA U.K.'s pricing policy, which lifted singles over the so-called psychological one pound barrier (roughly \$2.25), and albums over the six pound mark (around \$13.50) has upset many retailers here.

One result is that Don Ellis, newly-appointed RCA managing director here, has taken time out to phone disgruntled dealers in an effort to build better understanding between record company and trader.

Ellis told delegates at the RCA national sales meeting here that his talks were constructive and worthwhile, despite the weight of criticism expressed by many dealers.

"If we're going to grow during this period of economic stagnation, then we have to see each other's problems and help each other," Ellis says.

Another result of the criticism is that RCA has launched a "Best Buy" promotion and marketing campaign for the retail trade, offering discounts of 20% off dealer price for bulk orders of 50 albums or more from a listing of 50 titles.

Artists whose product is involved in this include top-sellers Elvis Presley, David Bowie and Al Stewart. The campaign means dealers can sell top albums much cheaper—in some instances down from \$13.50 to \$9.

EMI SHAKEUP

U.K. Marketing Task Combined

LONDON—Restructuring continues at EMI Records (U.K.). Following the resignation of Liberty U.K. general manager Howard Bertram, all Liberty product is to be merged into the EMI marketing divisions run by John Cavanagh and Rob Warr.

Marketing director Peter Buckleigh assumes responsibility for all marketing activities within the company. Among those who now report to him are Motown general manager David Hughes and Martyn Cox, general manager of the Capitol/EMI-America/Liberty U.S. division.

Says Buckleigh: "We will continue to use the Liberty label for es-

tablished and new acts. There is no danger of acts currently on the Liberty roster suffering any loss of identity."

EMI managing director Cliff Busby announced that a number of Liberty employes have left as a result of the restructure.

EMI CLOSING OFFICE IN SAO PAULO

LONDON—EMI international chief Ken East says he is shutting down the company's regional administrative office in Sao Paulo, Brazil, following the departure of regional director Hans Burger, who has decided to take a job with a custom pressing plant there.

"In a nutshell, the office and Burger go, and the administrative functions of the office go, but the vital functions of manufacturing and marketing remain, only now they're in Rio," says East, president and chief operating officer of EMI.

Louis Boaventura, EMI's Latin American marketing coordinator, will have an office in Rio, where a centralized manufacturing service is being set up. East plans to hire a manager for the new plant.

As in the past, all Latin EMI executives report directly to East in London.

In other shifts among EMI's Latin cast, Gonzalo Aranguiz becomes director of EMI-Odeon in Chile, replacing David Stockley, who now becomes general manager of EMI in Mexico.

Aranguiz' first task will be to upgrade the Mexican operation's tape duplicating facilities with an eye toward increased production and quality control, according to Latin sources.

Australian Manager Launches Label

SYDNEY—Peter Rix, manager of major Australian recording acts and live drawcards Jon English, Marcia Hines, Richard Clapton and Sharon O'Neill, has announced the formation of his own independent label, Midnight Records.

First signing will be Hines, Australia's most successful female performer, with more than 12 platinum album awards over the past eight years.

Rix has named Gibson Kemp as general manager of the label. Kemp, recently international product man-

ager with Phonogram U.K., will move to Sydney to take up his new post.

Rix's a prominent artist manager for eight years, says: "I can see the label handling no more than six albums a year, three of them select international licenses." Midnight is currently considering distribution offers from four major Australian record companies.

Meanwhile, the recently established Deluxe imprint has taken the bold step of opening a London office.

Imports Helping WEA South Africa

JOHANNESBURG—WEA South Africa found a way of beating the problem of parallel imports to meet customer demand for its international repertoire. It imported its own product from the U.S. and offered it at current South African retail prices.

The strategy is not a new one for WEA International, which has used the method to thwart importers in other territories. The South African move was described by WEA officials here and in New York as "a marketing gambit that worked quite well." The twist was that since im-

port prices here run about 25% higher than local retail shelf prices, WEA "absorbed the bite rather than run the risk of somebody else importing them," as a spokesman noted.

WEA South Africa promoted the plan via full page ads in local papers during the Christmas selling season, when demand for acts such as the Eagles, AC/DC, Fleetwood Mac, Rod Stewart, John Lennon/Yoko Ono, Christopher Cross, George Benson and Donna Summer taxed local pressing plants beyond their capacity. The region only has two major pressing facilities, according to WEA, which uses EMI for its custom pressing jobs.

However, the South African market has been particularly active for international acts lately, and reports indicate that EMI was barely able to keep up with the demand for its own product, much less handle custom orders.

Sting Sings Theme

LONDON—Sting, lead singer with the Police, has recorded Bob Dylan's "I Shall Be Released" as the theme song for "Parole," a two-hour television feature for the CBS Network.

FOR SPAIN'S HISPAVOX

Old, New Acts Draw Globally

By ED OWEN

MADRID—Spanish record company Hispavox reports a 200% increase in international sales over the past year.

The 25-year-old Madrid-based label has made particularly gratifying inroads into South American markets and now plans to promote some of its artists through English-language product.

Says international manager Luis Calvo: "We've been developing talent and local productions very seriously over the past four years. We've built several acts to major star status here and then promoted them overseas. We've made marketing a prime consideration, handling it personally in South America."

Calvo has visited various Latin-American territories six times in the last year. Jose Luis Gil, his managing director, made 10 separate trips to push Hispavox product there. Says Calvo: "The contacts have encouraged us to sign international acts from both sides of the Atlantic."

The company's biggest international success has been the man-child duo Enrique and Ana. The act's album "Canta Con Enrique Y Ana," with sales in excess of 550,000 here, is said by Calvo to be Spain's best-selling one-album act.

Hispavox put this act together. A choreographer suggested Enrique needed a regular dancing partner for live shows, so Ana made a debut appearance on local television and the two teamed up in mid-1977. They've since spent a lot of time in South America.

In Mexico, the duo received the

first-ever double platinum award for that territory, with sales of 350,000 albums. Venezuelan LP sales of 300,000 also broke new selling records. "In Venezuela, the duo has sold two million albums in two years, with tremendous back-up help from Sonografica Venezolana and Mercateatro Artists on management," adds Calvo.

Another Hispavox act, singer-songwriter Juan Pardo, a performer for 17 years, is making a tremendous comeback with his album "Juan Mucho Mas Juan," a double gold package here. He visits Mexico, Venezuela and Argentina later this year, with an English-language single planned for summer release.

Jose Luis Perales, another seasoned performer and recording act for seven years, did particularly well in Spain with the album "Tiempo De Otono," which sold more than 300,000 units nationally, thus going double platinum. His single "Me Llamas" sold 150,000 copies in Mexico and Perales is building fast in other South American markets.

Singer Raphael's comeback after 25 years has been marked with successful record sales and a highly acclaimed Madrid stage show, a one-man performance.

Paloma San Basilio, who appears here as the stage lead in "Evita," is one of several prominent Hispavox newcomers, along with Nacha Pop, Silvetti and Mari Cruz Soriano. Other women coming through on the label roster include Mari Trini and Bibi Anderson.

The Spanish market is dominated by foreign competition and there is surprisingly little airplay for Spanish product, all conspiring to make it difficult for new local acts. Hispavox is one of a handful of companies, and Discos Belter of Barcelona is another, doing well with local talent and exporting them to the massive, wealthy markets of South America.

"We're having to spend a lot of time there, but we're also making a lot of money," Calvo says. "Our publishing arm, Ediciones Musicales Hispavox, is also profiting from our efforts, since many of the signings are songwriters, too."

Sheena Is A Japanese Radio First

TOKYO—FM radio fans in Japan are enjoying the "Sheena Easton London Line," a 15-minute feature by rising British Sheena Easton, that runs every Saturday from Feb. 7 through the end of April on the FM Tokyo network.

This is the first time that a star from another country is appearing regularly on a Japanese radio or television program. The program is part of the hour-long "Saturday Adventure," broadcast every Saturday at 3 p.m. Easton made her debut in Britain in February, 1980, and was voted the most outstanding newcomer by Melody Maker magazine.

"Sheena Easton London Hot Line," is all in English. Easton talks about the latest news in British music circles and plays records. The show is taped in London and sent to Tokyo for broadcast every Saturday. The program is broadcast by FM Aichi (Nagoya), FM Osaka and FM Fujioka, as well as Tokyo.

The single, "Modern Girl," was released in Japan on Feb. 5 by Toshiba-EMI, which is pushing Shaena Easton as the international star to make it big in the Japanese market this year. The label will release her debut album, "Take My Time," on March 21.

Stations Stir French Tension

PARIS—Plans to launch two radio stations aimed at French listeners, but with transmitters in Italy, is threatening to build into an international incident.

In a bitter statement, Jean Philippe Lecat, French minister of cultural affairs, said the stations—Radio Mont Blanc and Radio K—would be considered illegal by his government.

He dismissed reports that the two stations had consulted a team of lawyers who maintained that, being in Italy, they would be untouchable by France. Lecat said the issue comes within the jurisdiction of the Union of International Communications and that the French should be consulted before approval is given.

Meanwhile, the government here has stepped up action against domestic free radio stations, with fines levied against offenders and equipment confiscated.

Supporters of free radio see some hope in upcoming elections. Both the Socialists and Gaullists are thought to favor legalizing free radio.



BOTTOMS UP—Charlie Daniel, left, takes his first sip from an Australian "yard" of lager after he and the band played Sydney's Summer Jam Concert recently. (It's summer down under.) Daniels, right, proudly displays the results of his indulgence in local customs, having lost his 20 gallon hat in the process.

HALF MILLION SOLD

Lennon, Beatles LPs Still Hot In Japan

TOKYO—The explosive sales in Japan of John Lennon and Beatles records have calmed down somewhat in the wake of Lennon's assassination, but sales continue to be steady and both Warner-Pioneer and Toshiba-EMI expect there will be no downturn for quite some time yet.

Kohji Kobayashi, international repertoire sales manager at Warner-Pioneer, said the album, "Double Fantasy," released in Japan Dec. 5, only three days before Lennon was killed, had sold nearly 230,000 copies as of the end of January.

"It is the first time ever for so many albums to be sold in such a short time," Kobayashi said. "The publicity in the newspapers and magazines and over radio and television created tremendous interest in the album."

He said many of the people buying "Double Fantasy" are in their early 30s. "An interesting thing is that Lennon fans come into record shops and buy five or six albums; apparently they have been asked by their friends, who are not Lennon fans, to get the record for them because they've heard so much about it. This is the first time such a thing has happened," he said. Kobayashi said cassettes of "Double Fantasy" are also selling quite well, but not as much as the record.

Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI, revealed that 250,000 albums and 100,000 tapes of Beatles, Paul McCartney, George Harrison, Ringo Starr and Lennon records had been sold by Toshiba-EMI in the 1½ months after Lennon's death.

Of the total of 250,000 disks, 150,000 are Lennon albums, of which there are 10. Out of the 1, three—"Imagine," "Shaved Fish" and "John Lennon"—account for 70% of the total.

Ogino said, "The Beatles Ballads Best 20" was released on Dec. 21 and was practically sold out on the first day. An eight-LP boxed set, 'The Beatles Box,' was originally set for an initial issue of 15,000 sets, but we're finding we'll have to put out two-and-a-half times as many."

Toshiba-EMI started a "Beatles Forever" sales campaign on Feb. 16. It will be a three-month campaign concentrating on record shops and will be aimed at children and young people who do not know the Beatles.

Krokus Gold

• Continued from page 69

Says Schmucki: "We have every reason to back Krokus. 'Metal Rendezvous' has sold more than 250,000 copies worldwide; this figure stands as an alltime Swiss record."

The presentation, at the Big Apple Club, also marked the first airing of the new Krokus LP, "Hardware," which was recorded in the London Roundhouse Studios.

Since Jan. 1, Krokus has been represented by U.S. management company, Butch Stone Enterprises (Arkansas). During February, the band will be headlining an extensive U.K. tour. In March and April, it will tour Germany and the Benelux countries, together with Canadian band April Wine, with whom he will share double billing.

Following a short Swiss tour, Krokus will be spending more than three months in the U.S., appearing probably together with Rush. The "Hardware" album will be issued there at the beginning of March, to coincide with the tour.

Pink Floyd Is Popular

BUCHAREST—Pink Floyd emerges as top group of 1980 in a popularity poll here by readers of the Romanian magazine "Saptamina," with Olivia Newton-John named top girl singer, Kenny Rogers top male and Floyd's "Another Brick In The Wall, Part 2" top song in the international section.

Riot To Victor

TOKYO—Riot has re-signed with Victor Records here. They are represented in the United States by Capitol Records.

Executive Turntable

The game of musical chairs continues among top executives in the Dutch record industry, with Inelco, Ariola, EMI-Holland and WEA-Holland all announcing personnel changes.

Bob Voorhoeve is the new general director of holding company Inelco Nederland. He succeeds Wim Brandsteder, who resigned for health reasons, though he will be a member of the Inelco Nederland board.

Meanwhile, Phonogram International product manager **Dirk De Vries** is to become senior product manager at Ariola-Benelux on April 1. In this newly created post he will be responsible for the company's repertoire and release strategy in the three Benelux countries.

Englishman **Gordon MacKenzie**, label manager at EMI-Holland for the last three years, goes to Munich this month to take up a new post as international marketing manager of Ariola International.

WEA-Holland promotion chief **Olaf Klijn** is emigrating to New Zealand, for the second time in his career. **Herman Van Der Zwan**, head of the a&r and product management departments, will now also be head of promotion.

CBS Records International is reorganizing its Paris-based European Operations office. **Jenny Bier** becomes director, artist tours and promotion, while **Celia Baird Smith** becomes manager of that department in charge of non-European artists. **Christophe Magny** shares Smith's title, but concentrates on Euro acts. **Manolo Diaz** gets promoted to a&r director, overseeing all European a&r plans.

Phil Alexander takes over as associate director, artist development, A&M Records, in the Latin American branch of CBS Records International. He had been with CRI in New York in product management.

Allan Watson, head of the Ariola International Group in London, is resigning to set up a music business consultancy based in Sydney, Australia.

Named Nudge Pty Ltd., the company is to be launched jointly by Watson and Tony Hogarth, founder of Australia's Wizard Records.

New vice president of Metronome in Hamburg is **Gianfranco Rebullia**, Italian-born former assistant to the company's managing director. He's been with PolyGram since 1973. Rebullia has been head of the Deutsche Grammophon classical and special projects division in Italy, coming to Hamburg to head up the classical international exploitation section.

New managing director of the Hans Sikorski international music publishing company here is **Juergen Schroeder**, former sales manager of the firm. And **Dagmar Sikorski** is back with the Sikorski firm after working with G. Schirmer publishing in New York.

Kathy Grady upped to manager, a&r administration, CBS Records Australia.

Tony Gadot is named manager, international product, CBS Records, Israel, while **Judy Pinkas** becomes assistant international product manager there. Gadot had been with K-Tel International in Israel.

Soviets Are Planning New Pressing Plants

• Continued from page 69

Ado Because Of ... Hearts;" Rodion Shchedrin's opera "Dead Souls;" "Peter The First," by Andrei Petrov; and "Fire Ring," by Terteryan.

There are also symphonic works by Glazunov, Shostakovich, Sviridov and Khachaturian. Many of Russia's leading orchestras, choruses, ensembles and solo artists were signed direct to Melodiya for this ambitious batch of material.

Over the past five years, Melodiya has substantially expanded its classical catalog and Piotr Shabanov, director general, says: "We have a ready market for virtually all Russian classical works and much foreign classical material. But we also record brand new works by talented Soviet composers.

"Plans from here on in include collections of works by Glinka, Borodin, Scriabin, Rachmaninoff and others of similar status. Our national classical repertoire is vital for us as a company and we look to promote and present it under the best possible conditions and through the finest interpretations."

On the way are such items of international potential as: "Eugene Onegin," in a new stereo recording; "Mazepa;" "Oprichnik;" and "Ivan Susanin" and "Russlan and Ludmila," by Glinka. Rimsky-Korsakov's "Sadko" and "Tsar's Bride" are set for future release, along with newly recorded symphonic works by Taneyev, Prokofiev, Shostakovich, plus Miaskovsky, conducted by such prestigious musicians as Svetlanov, Rozhdestvensky and Fedoseyev.

Shabanov admits to problems when trying to record works in the various national republics far from Moscow or Leningrad. "There's a shortage of studios with the necessary sophisticated equipment. Sending out teams of technicians with the right equipment really is financially prohibitive.

"The only way round it is to take advantage of recordings made at local radio and television committee facilities, or wait until artists or orchestras get to Moscow on tour."

Melodiya has consistently scored with its national subscription campaigns. This month the company completes its releases of Tchaikovsky, Prokofiev and Shostakovich subscription series, plus the much-praised "Peoples' University Of Music Culture" series.

In June last year, Melodiya launched subscription campaigns for three major series: "From The Treasury Of The World's Performing Arts," comprising some 200 disks; "Pages Of Russian Poetry" (50 albums) and "Fairy Tales" (36) (Billboard, Nov. 29, 1980).

The various series attracted 120,000 subscribers and Melodiya now plans to expand this successful form of record distribution.

Shabanov says he's particularly proud of Melodiya's emphasis on quality at all levels, from masters to pressing and sleeve design and printing.

"Today, the quality of Russian-manufactured records certainly meets the usual international standards, and we're receiving commendations from many parts of the world," he says.

"In the 1981-85 period, a new studio facility is being built in Moscow to accommodate our VSG complex, which combines our best recording and pressing facilities. Then a special printing center. Reprints will be put into operation to supply

from Moscow quality sleeves and label to our various regional pressing factories.

"This will speed up the process of releasing new product from the five or six months of today to nearer one or two months, an unbelievable forward step for our company and industry."

Melodiya doesn't put much weight into the massive promotion or advertising campaigns which are commonplace in many other territories, but it does promote new product through a weekly Mayak radio station long and medium wave program, and through the Yunost network (long, medium and cable), Muzykal'ny Kiosk on the Central TV network, and through various local radio and tv outlets.

New releases are also advertised and briefly reviewed in many publications. Most reproduce record sleeves as part of the consumer service.

Then there is Melodiya's own quarterly publication, which contains a full list of all disks and cassettes on release. More than 60,000 copies go out to record enthusiasts throughout Russia.

While classical product dominates the action, Melodiya releases some 200 titles, with around 1,000 new songs, in the pop, rock, jazz and MOR area each year.

To arrive at its repertoire policy, Melodiya links with a number of involved organizations, such as the Composers' Union, concert agencies and artist managements, television and radio committees, plus Mezhdunarodnaya Kniga and Soviskusstvo, the companies which represent it abroad.

Melodiya's artistic board is headed by composer Rodion Shchedrin. Final plans have to be confirmed by the U.S.S.R. ministry of culture, however.

While the annual repertoire statistics vary on a year-to-year basis, a rough percentage breakdown would show: classical (symphony, opera, chamber, choral and so on) 30-35%; folk, 8-10%; Soviet pop song and contemporary, 17-20%; literature and drama, 6-8%; childrens material, 8-10%; educational, 6-8%.

Melodiya Plans 7 Licensed LPs In 1st Quarter

MOSCOW—Melodiya Records here released a total of 18 licensed albums in 1980, 12 of classical material and the rest a mix of pop, jazz and two albums by French singer Joe Dassin, popular in Russia through television exposure on the national network.

Also released in the non-classical field with Dassin (CBS Records International) were Twitty Pie (Capitol), Leo Sayer (Chrysalis), Benny Goodman (recordings from the late 1930s, also CBS Int.), and Dalida's "Salma ya Salama," licensed from Ariola Eurodisc.

Other major licensors involved with Melodiya are Polydor International, EMI (U.K.) and ABC Records Inc.

Seven licensed albums figure in the 1981 first quarter Melodiya plans. Three are classical LPs, plus LPs by Amanda Lear (Ariola-Eurodisc), Percy Faith (CBS), Billie Holiday (CBS) and Adriano Celentano (Ariola-Eurodisc).

Maritimes Are Land Of Oz FM

8-Station Network Brings Rock To Isolated Province

By DAVID FARRELL

TORONTO—Cut off from mainland Canada by an expanse of water, the island of Newfoundland is catching up on the evolution of rock these days, thanks to an eight-station FM network operated by the Newfoundland Broadcasting Company.

Part of owner Jeff Sterling's Apache Communications, with broadcast ownership in Montreal and Windsor, the network is connected by microwave signals transmitted from the flagship station in the island capital of St. John's.

And while the island is not struggling for independence as other territories in Canada seem to be these days, there is an element of independence about the offshore province that is perhaps understated in the chain name, the "Oz FM Network."

Station manager Greg Sullivan admits the pace is a little slower on the island. It isn't everyday that a promotion man comes through the door with new releases, for example.

"I guess the last time I saw a record company person in the station was last fall," Sullivan reports, "but we are in phone contact and the records come in regularly in express pouches."

OZ FM debuted in June, 1977, erecting new transmitters across the island so that today the network has stations in Gander, Marystown, Grand Falls, Bonavista, Corner Brook, Stephenville, Port aux

Basques, and the flagship operation in St. John's, which throws a 100kw signal.

Sullivan estimates the island's population is close to 600,000 and the Oz format is based on the premise that a full 70% of the islanders are under the age of 35.

"It used to be, maybe five to 10 years back, that the employable would leave the island for Toronto or the west. The smell of oil is here now though and the young are staying. There is real economic growth on the island and it looks as if things are going to be getting even better in the years to come," says he.

Sullivan explains that the network's music format is not much different from other rock stations. For instance, in the week of February 11, the top five airplay albums were by John Lennon, Bruce Springsteen, Rod Stewart, the Police and Styx.

But, he notes, there are regional differences that the network must be aware of and attend to in its music selections.

"When we first started broadcasting, it was a case of up-dating our listeners. We did this through a variety of ways, such as the "History Of Rock" series. But we also wanted to keep in tune with the area's own musical heritage. Newfoundlanders love folk music. Because of this an act such as Chris de Burgh can become a superstar on the island. He is a phenomenon here, although he

also has a devoted following in Quebec, Ireland and parts of South America. We also have a native act, Figgy Duff, who attract a huge amount of attention on the island, draw crowds whenever they play."

One of the oddities of being an island network, apart from the absence of regular visits from the record company promo staff, is the absence of live acts in the market.

Sullivan says that a number of name Canadian acts will make the journey to the island to play the local arena, but because its maximum capacity is only 4,500, a lot of major acts that tour the Canadian east coast won't or don't bother playing St. John's. The fact that the stadium is not enclosed further complicates matters keeping it closed for at least five months of the year.

While competition in the radio market isn't exactly fierce in this outpost province, Oz has enjoyed initiating some rather creative promotions.

Of late, it has introduced the "Captain Newfoundland" membership club.

Sullivan says that station owner Jeff Sterling, a native of Newfoundland, likes promotion and figured that Canadians shouldn't have to look to America for its super-hero figures. He created Captain Newfoundland, a regular comic book figure carried by the Newfoundland Herald Weekly.



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BRITAIN

(Courtesy of Music Week)

As of 2/24/81

SINGLES		
This Week	Last Week	
1	1	SHADDAP YOU FACE, Joe Dolce, Epic
2	2	VIENNA, Ultravox, Chrysalis
3	4	I SURRENDER, Rainbow, Polydor
4	3	WOMAN, John Lennon, Geffen
5	15	ST. VALENTINE DAY MASSACRE, Motorhead/Girlschool, Bronze
6	21	JEALOUS GUY, Roxy Music, Polydor/EG
7	7	RETURN OF THE LOS PALMAS 7, Madness, Stiff
8	14	DO THE HUCKLEBUCK, Coast To Coast, Polydor
9	23	SOUTHERN FREEZE, Freeze, Beggars Banquet
10	6	OLDEST SWINGER IN TOWN, Fred Wedlock
11	9	ROCK THIS TOWN, Stray Cats, Arista
12	5	IN THE AIR TONIGHT, Phil Collins, Virgin
13	10	WE'LL BRING THE HOUSE DOWN, Slade, Cheapskate
14	8	ROMEO AND JULIET, Dire Straits, Vertigo
15	11	MESSAGE OF LOVE, Pretenders, Real
16	12	FADE TO GREY, Visage, Polydor
17	39	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
18	16	SGT. ROCK IS GOING TO HELP ME, XTC, Virgin
19	NEW	SOMETHING BOUT YOU BABY, Status Quo, Vertigo
20	18	ANTMUSIC, Adam & Ants, CBS
21	26	THAT'S ENTERTAINMENT, Jam, Metronome
22	34	SOMEBODY HELP ME OUT, Beggar & Co., Ensign
23	17	IMAGINE, John Lennon, Parlophone
24	35	ONCE IN A LIFETIME, Talking Heads, Sire
25	28	I'M IN LOVE WITH A GERMAN FILM STAR, Passions, Polydor
26	NEW	FOUR FROM TOYAH, Toyah, Safari
27	13	RAPTURE, Blondie, Chrysalis
28	20	A LITTLE LOVE, Cliff Richard, EMI
29	NEW	REWARD, Teardrop Explodes, Mercury
30	24	THE FREEZE, Spandau Ballet, Chrysalis
31	38	HOT LOVE, Kelly Marie, Calibre
32	22	YOUNG PARISIANS, Adam & Ants, Decca
33	19	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
34	25	TWILIGHT CAFE, Susan Fassbender, CBS
35	27	GANGSTERS OF THE GROOVE, Heatwave, GTO
36	29	BURN RUBBER ON ME, Gap Band, Mercury
37	33	MUTALLY ASSURED DESTRUCTION, Gillan, Virgin
38	40	CAR TROUBLE, Adam & Ants, Do It
39	NEW	JONES VS. JONES, Kool & Gang, De-Lite
40	NEW	STAR, Kiki Dee, Ariola

33	21	AUTOAMERICAN, Blondie, Chrysalis
34	40	REMAIN IN LIGHT, Talking Heads, Sire
35	36	SOUND AFFECTS, Jam, Polydor
36	NEW	THE RIVER, Bruce Springsteen, CBS
37	30	TRUST, Elvis Costello & Attractions, F-Beat
38	34	BAT OUT OF HELL, Meat Loaf, Cleveland Intl/CBS
39	37	PARADISE THEATER, Styx, A&M
40	29	CANDLESLIGHTS, Heatwave, GTO

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)

As of 2/28/81

SINGLES		
This Week	Last Week	
1	4	WOMAN, John Lennon, Geffen
2	1	THE TIDE IS HIGH, Blondie, Chrysalis
3	6	9 TO 5, Dolly Parton, RCA
4	5	KEEP ON LOVING YOU, REO Speedwagon, CBS
5	3	HEY NINETEEN, Steely Dan, MCA
6	7	THE BEST OF TIMES, Styx, A&M
7	8	TURN ME LOOSE, Loverboy, CBS
8	10	CELEBRATION, Kool & Gang, De-Lite
9	2	PASSION, Rod Stewart, Warner Bros.
10	9	I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra
11	11	WASN'T THAT A PARTY, Rovers, CBS
12	20	A LITTLE IN LOVE, Cliff Richard, EMI
13	17	TREAT ME RIGHT, Pat Benatar, Chrysalis
14	15	GIVING IT UP FOR YOUR LOVE, Delbert McClinton, Capitol
15	19	JUST BETWEEN YOU AND ME, April Wine, Capitol
16	12	THE WINNER TAKES IT ALL, Abba, Atlantic
17	13	DE DO DO DO DE DA DA, Police, A&M
18	NEW	I AIN'T GONNA STAND FOR IT, Stevie Wonder, Motown
19	14	EVERY WOMAN IN THE WORLD, Air Supply, Arista
20	NEW	RAPTURE, Blondie, Chrysalis

WEST GERMANY

(Courtesy Der Musikmarkt)

As of 3/2/81

SINGLES		
This Week	Last Week	
1	1	ANGEL OF MINE, Frank Duval Orchestra, Teldec
2	NEW	FADE TO GREY, Visage, Polydor
3	2	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
4	9	STOP THE CAVALRY, Jona Lewie, Stiff
5	3	BANANA REPUBLIC, Boomtown Rats, Ensign
6	8	FLASH, Queen, EMI
7	4	SUPER TROUPER, Abba, Polydor
8	5	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
9	12	IMAGINE, John Lennon, EMI
10	6	(Just Like) STARTING OVER, John Lennon, Geffen
11	10	UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay, Metronome
12	13	JOHNNY AND MARY, Robert Palmer, Island
13	11	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, EMI
14	7	FELICIDAD, Boney M, Hansa
15	14	WOMAN IN LOVE, Barbra Streisand, CBS
16	25	LOOKING FOR CLUES, Robert Palmer, Island
17	16	SAMSAT ABEND, Hanne Haller, Ariola
18	15	PISTOLERA, Dschinghis Khan, Jupiter
19	22	WOMAN, John Lennon, Geffen
20	18	YE SI CA, Secret Service, Teldec
21	17	DE DO DO DO DE DA DA DA, Police, A&M
22	19	PASSION, Rod Stewart, Warner Bros.
23	30	MARIGOT BAY, Arabesque, Metronome
24	23	SANTA MARIA, Roland Kaiser, Hansa
25	21	EL DORADO, Goombay Dance Band, CBS
26	NEW	BURN RUBBER, Gap Band, Mercury
27	NEW	BREAKFAST IN MARIN, Sean Tyla, Line
28	29	MARIE, MARIE, Shakin' Stevens, CBS

29	26	WER VON UNS, Howard Carpendale, EMI
30	28	WILLI WILLI, Die Schluempfe, Teldec

ALBUMS		
This Week	Last Week	
1	1	HITPARADE DER SCHUEMPFE, Die Schuempfe, K-tel
2	12	HEY TONIGHT, Creedence Clearwater Revival, Fantasy
3	4	SUPER TROUPER, Abba, Polydor
4	3	REVANSCHE, Peter Maffay, Metronome
5	2	GUTERN ABEND GUTE LAUNE, Karel Gott, Polydor
6	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	5	SOUND GIGANTEN, Ennio Morricone, K-tel
8	7	HITHAUS RAMBA ZAMBA '81, Rudi Rambos Party Tiger, Polystar
9	10	GUILTY, Barbra Streisand, CBS
10	8	TRAEUMEREIEN 2, Richard Clayderman, Telefunken
11	13	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
12	18	FLASH GORDON, Queen, EMI
13	14	ZENYATTA MONDATTA, Police, A&M
14	11	HAPPY TRINI LOPEZ, Trini Lopez, K-tel
15	19	RHYTHMUS KARNEVAL, Ricky Costas Beach Company, Polystar
16	9	DER JAHRHUNDERTBALL, Die Weiner Philharmoniker, Arcade
17	15	IMAGINE, John Lennon, EMI
18	NEW	MONDO BONGO, Boomtown Rats, Ensign
19	NEW	THE WALL, Pink Floyd, Harvest
20	16	BACK IN BLACK, AC/DC, Atlantic

JAPAN

(Courtesy Music Labo)

As of 3/2/81

SINGLES		
This Week	Last Week	
1	3	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
2	1	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
3	2	KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMP)
4	4	SNEAKER BLUES, Masahiko Kondo, RVC (Johnny's)
5	6	PEGASUS NO ASA, Hiroaki Igarashi, CBS/Sony (War/April)
6	5	KOI WA DO, Toshihiko Tahara, Canyon (Johnny's)
7	7	OKUHIDA BOJOU, Tetsuta Ryu, Trio (Best Friend)
8	10	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
9	9	SLOW NA BOOGIE NI SHITEKURE (I Want You), Yoshitaka Minami, CBS/Sony (April/Kadokawa)
10	8	BANRI NO KAWA, Chage & Asuka, Warner Pioneer (Yamaha)
11	13	FOXY, Susan Anton, Canyon (PMP)
12	NEW	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP)
13	11	MIKANSEI, Hiromi Go, CBS/Sony (Burning)
14	14	BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara)
15	NEW	RUBY NO YUBIWA, Satoshi Terao, Toshiba-EMI (Ishihara)
16	15	AI WA KAGERO, Gamu, Teichiku (Yamaha)
17	12	NEMURENU YORU, Hideki Saijo, RVC (JCM)
18	16	DRUM, Junko Mihara, King (Burning/JCM)
19	18	MACHI GA NAITEITA, Tetsuya Itami & Side By Side, Canyon (Yamaha)
20	17	OSAKA SHIGURE, Harumi Miyako, Nippon Columbia (Sun)

ALBUMS		
This Week	Last Week	
1	1	BUCCHIGIRI PARK II, Yokohama Ginbae, King
2	2	WE ARE, Off Course, Toshiba-EMI
3	3	TURN BACK, Toto, CBS/Sony
4	9	BUCCHIGIRI, Yokohama Ginbae, King
5	7	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
6	4	HAPPY DATE WITH THE NOLANS, Nolans, Epic
7	5	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
8	8	SURF AND SNOW, Yumi Matsutoya, Toshiba-EMI
9	6	KOGARASHI NI DAKARETE, Chiharu Matsuyama, News
10	NEW	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
11	20	FLASH GORDON, Soundtrack, Warner Pioneer
12	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Warner Pioneer
13	14	ZENYATTA MONDATTA, Police, A&M
14	11	WAGA KOKORO NO TOMOE, Iruka, Crown
15	17	KAZEMAI, Chage & Asuka, Warner Pioneer
16	12	SUPER TROUPER, Abba, Discmate
17	18	NORTH WIND, Seiko Matsuda, CBS/Sony
18	NEW	PARADISE THEATER, Styx, A&M
19	19	GUILTY, Barbra Streisand, CBS/Sony
20	15	FOLISH BEHAVIOR, Rod Stewart, Warner Pioneer

West Germany

Maritim Grows Into Budget LP Success

By WOLFGANG SPAHR

HAMBURG—Maritim Records, an operation which was launched in a decidedly low-key manner with a handful of cut-price albums, is now one of the biggest success stories in the German budget LP market, running its own distribution network to handle a fast-growing catalog.

It started when the Gruner and Jahr publishing company here decided to get into music publishing and set up Magazine Music. Maritim was created to handle production, with distribution through Ariola in Munich.

From the start, the company offered low-price albums for roughly \$3. This trail-blazing policy soon paid off. Gruner and Jahr bought up the Jahreszeiten publishing company in Hamburg and further enhanced its market share when it took over the Audition company.

With this kind of financial independence, record chief Wolf Jochen Euler and his program director Winrich Derlien established their own independent distribution arm. Today there are 10 salesmen on the road, pushing a total 300 Maritim album titles, mainly centered on pop, MOR and children's records.

Maritim has shown a 30% sales turnover increase over the past two years. Euler says: "We put a big marketing and promotional value on the visual side because it's a fact that people tend to buy on the evidence of their eyes."

This emphasis has given the company a high-price image, despite its low-price activity, says Euler. "Our children's program is particularly high-class. Cut the quality for children and you lose out. Parents know that only too well."

Profit from low-price albums

comes only from massive sales, which means non-stop pressure on the company. To get on a bigger sales base, Gruner and Jahr decided to get into the mid-price marketplace, and set up Marifon, built on a skillfully-developed marketing concept.

One big series success for Marifon was a run of sound portraits called "Applause For..." featuring such artists as Gitte, Adamo, Ricky King and Christian Anders.

Explains Derlien: "We only take the biggest hits of each artist and we package them in what we claim is a unique style. We reckon to sell around 35,000 units of each one inside a few months. But my view is that it's important not to let a series run too long. The public can't really hold more than eight records in a series in the memory."

Now Euler and Derlien are looking for international action, particularly in acquiring U.S. catalogs. Early emphasis is to be put on country music, notably artists like Don Williams and Dave Dudley, and there are plans for swing, rock and roll and twist compilations.

Derlien is also working on an album of "rarities and highlights" culled from the international charts.

"Then," he says, "we'll look at new concepts for our own artists so we can open up the full-price album market."

First step in this direction is an album with Christof Schirch, a North German singer-songwriter. Rock groups using German-language songs are also being checked out and Derlien and Euler have faith in the sales potential of Hamburg-based tenor Hans Werner Aurin in a semi-classical music area.

TURNOVER LEAPS 17%

Sikorski's Catalog \$

HAMBURG—The Sikorski group of music publishing companies, based in Hamburg, outpaced growth patterns in the German publishing business last year, showing a 17% turnover increase in 1980 compared with the previous 12 months.

This is a group not restricted to pop music. Its activities embrace classical works, educational music, administration of grand rights, including an important associated rental library, and production of sheet music.

The 1980 turnover figures were the highest ever in nearly 50 years of the company history. One pop highlight was the fourth placing in the Eurovision Song Contest by Paola, singing "Cinema," composed by Peter Reber, from Switzerland.

But, essentially, the growth rate is attributable to the sheer breadth of material available. Sikorski has prestigious links with the L & R Records outfit. Its list of well-established copyrights within the popular field include "Tulips From Amsterdam," "So Do I," "Answer Me," material from "Sweet Charity" and "West Side Story," "I Left My Heart In San Francisco," "September Song" and so on.

The classical side takes in such important names as Shostakovich, Prokofiev, Khachaturian and Kabalevsky. Again, Sikorski represents the Soviet copyright licensing

organization VAAP in Germany and has been involved with it for the past quarter of a century.

Bertelsmann Head To Leave In July

GUETERSLOH—Reinhard Mohn steps down as chairman of the board of the Bertelsmann media conglomerate here on July 1, two days after his 60th birthday, and will be succeeded by 47-year-old Manfred Fischer.

The Bertelsmann group owns Ariola, Sonopresse, many international book clubs and has shares in key publishing companies. Total turnover for 1980 worldwide is put in the region of \$2.5 billion.

Phonogram Signs New Wave Labels

HAMBURG—Phonogram here was entered into contracts to distribute three labels in West Germany: Rough Trade from the U.K., Rhino Records from Los Angeles, and San Francisco-based Ralph Records.

Roland Kommerell, Phonogram chief, says: "These are best described as 'alternative music' labels and we feel very strongly about getting deeply involved in this area of the record business. There's already a very substantial demand for this kind of music in Germany."

Germans Televising Who, Grateful Dead To Europe

COLOGNE—The WDR-TV network here has confirmed that the Who and the Grateful Dead are appearing on the "Rockpalast" television series March 28 and that the show will be carried "live" in at least 11 European countries.

Says Peter Ruechel, producer: "It's really a European tour in one concert." He estimates the show's audience at 35 million. It goes to the U.K., France, Germany, Austria, Switzerland, Italy, Norway, Sweden, Hungary, Portugal and Yugoslavia.

All Eurovision and Interservice affiliates have been offered this "Rockpalast" segment and most stations will carry the entire show live

from 10:20 p.m. until around 5:30 a.m. next day.

BBC-2 in London is to tape for re-broadcast everything past its 1:30 a.m. sign-off.

The previous seven "Rockpalasts" have featured three acts, but Ruechel explains that the Grateful Dead set lasts three hours, and the Who is scheduled for two hours, so only two bands could this time be accommodated.

The Who follows the Essen show with an extensive European tour, starting in late April, but the Grateful Dead plans to visit only one other European venue this time round, the Rainbow in London on March 20, 21, 23 and 24.

RCA Classical Sales Up; Pop Disappoints

HAMBURG—RCA Germany looks back on 1980 as "reasonable" in trading terms, with classical sales up 10% on the previous year, although pop product failed to live up to expectations. But, says Hans-Georg Baum, managing director, the company is "facing the year ahead with a lot of optimism."

New license deals give weight to corporate hopes, and Baum stresses that even last year established pop names delivered the goods: Elvis Presley sales hit a 1.5 million unit total, John Denver sold 600,000 albums, David Bowie hit 250,000 and Al Stewart 150,000.

Says Baum: "This was heartening, but we still looked for new business partners. The TIR label came in with us and the Judge Dread single 'Big Six' made the chart here. A contract with local singer Michael Holm produced the hit 'Leb Wohl,' and he brought his own Autobahn label to RCA, the first product being the Henner Hoier German-language version of 'Eldorado.'"

Other RCA strength areas include Ulla Meinecke, firmly established following a German tour and big-selling album, singer/songwriter

Klaus Hoffmann and Die Kirmesmuskanten.

Says Baum: "There's no reason why 1981 should not be a good year for us. We're going to expand our output on national product, which already is selling well. There'll be new emphasis on such acts as Cindy and Bert, Pete Tex and Henry Arland."

"At international level, marketing manager Eckhardt Gundel and Jimmy Boyks, who is product manager, have to sift through foreign material. But a lot of this just isn't suited to the German market, so we don't put it out. There's absolutely no point in releasing, then forgetting," Baum adds.

"Our aim is to stick with artists for a long period," he says. "Examples include John Denver and Lucio Dalla. Dalla is coming to West Germany on tour to link with his next album release."

However, Baum insists RCA in Germany is seeking out its own foreign talent, and he says there are big plans for Ian Cussick, former Uriah Heep singer John Lawton and Tony Christie.

Milva's Image 'Freshens' Up

HAMBURG—Italian girl singer Milva, currently the biggest-selling female artist in Germany, is being given a deliberate change of public image by her record company, Metronome.

From being a somewhat aloof and "untouchable" kind of superstar, Milva is being given a "young, fresh and friendly" look, according to record company chiefs. Promotional advertising for her new album "Ich Habe Keine Angst" is being directed to specialist magazines in such fields as medicine, hairdressing and pharmacy because Metronome market research has shown that these society sectors are the keenest fans of the red-haired vocalist.

Music for Milva's new album is by Vangelis, with German lyrics by Thoma Witkewitz. The LP is produced by Klaus Ebert, former a&r chief of Metronome, now national repertoire director of Deutsche Grammophon.

Initial pressing of the LP was in excess of 100,000. The singer is set for a major German tour this fall.

1980 Disk Sales Tally Indicates Revenues Up 4%

HAMBURG—The German record industry managed to beat the recession last year—but only just. Official figures will not be published until March, but it has been learned that only a scant 1% growth in unit volume was achieved in 1980, along with a 4% increase in sales revenue.

In total, around \$1.1 billion of record and tapes were sold. Best performers were full-price albums, with sales up 6% from previous years. But singles and prerecorded cassettes fell short of 1979 sales levels.

Deutsche Grammophon is likely to emerge as the leading company again, with a market share around 16%. EMI Electrola and Ariola are competing for second place, both with around 13% of the market. Next comes CBS, with a much improved share of 10%, while Teldec, also taking an increased slice, and Phonogram are close behind.

Reports of exceptionally good sales in the first two months of this year suggest optimism may be in order for an outstanding 1981.

Billboard Hits Of The World

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AUSTRALIA

(Courtesy Kent Music Report)
As of 2/23/81
SINGLES

This Week	Last Week	Artist
1	1	(Just Like) STARTING OVER, John Lennon, Geffen
2	3	DUNCAN, Slim Dusty, Columbia
3	2	SHADDAP YOU FACE, Joe Dolce Music Theatre, Astor
4	4	THE TIME WARP, Rocky Horror Picture Show, Interfusion
5	20	LADY, Kenny Rogers, United Artists
6	5	JESSIE, Carly Simon, Warner Bros.
7	7	THE TIDE IS HIGH, Blondie, Chrysalis
8	15	EVERY WOMAN IN THE WORLD, Air Supply, Big Time
9	10	ANOTHER ONE BITES THE DUST, Queen, Elektra
10	6	STOP THE CAVALRY, Jona Lewie, Stiff
11	8	ONE STEP AHEAD, Split Enz, Mushroom
12	9	STATE OF THE HEART, Mondo Rock, Avenue
13	17	DON'T STAND SO CLOSE TO ME, Police, A&M
14	NEW	WOMAN, John Lennon, Geffen
15	11	CAN YOU FEEL IT, Jacksons, Epic
16	NEW	WHY WON'T YOU EXPLAIN, Karen Knowles, Fable
17	13	FEELS LIKE I'M IN LOVE, Kelly Marie, Precision
18	NEW	DE DO DO DE DA DA DA, Police, A&M
19	18	ACCORDING TO MY HEART, Reels, Mercury
20	14	KISS ON MY LIST, Daryl Hall & John Oates, RCA

ALBUMS

1	1	BACK IN BLACK, AC/DC, Albert
2	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	5	GUILTY, Barbra Streisand, CBS
4	3	ICE HOUSE, Flowers, Regular
5	4	THE VERY BEST OF ELTON JOHN, DJM
6	6	ZENYATTA MONDATTA, Police, A&M
7	7	ALWAYS, Willie Nelson, CBS
8	8	HITS, Boz Scaggs, CBS
9	10	GREATEST HITS, Anne Murray, Capitol
10	9	MAKING MOVIES, Dire Straits, Vertigo
11	11	GAUCHO, Steely Dan, MCA
12	12	LIVE, Eagles, Asylum
13	13	HOTTER THAN JULY, Stevie Wonder, Motown
14	14	ROCKY HORROR PICTURE SHOW, Soundtrack, Interfusion
15	16	AUTOAMERICAN, Blondie, Chrysalis
16	19	SUPER TROUPER, Abba, RCA
17	17	THE JAZZ SINGER, Neil Diamond, Capitol
18	18	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century Fox
19	NEW	SHAVED FISH, John Lennon, Apple
20	15	GIRLS CAN GET IT, Dr. Hook, Mercury

ITALY

(Courtesy Germano Ruscitto)
As of 2/24/81
SINGLES

This Week	Last Week	Artist
1	3	WOMAN IN LOVE, Barbra Streisand, CBS/CGD-MM
2	2	MASTER BLASTER, Stevie Wonder, Motown/EMI
3	1	ANNA DAI GAPPPELLI ROSSI, I Ragazzi Dai
4	9	CERVO A PRIMAVERA, Riccardo Cocciantie, RCA
5	4	DON'T STAND SO CLOSE TO ME, Police, A&M/CGD-MM
6	11	STARTING OVER, John Lennon, Geffen/WEA
7	7	HOW LONG, Lipps Inc., Casablanca/PolyGram
8	6	THE WANDERER, Donna Summer, Geffen/WEA
9	15	THE WINNER TAKES IT ALL, Abba, Epic/CGD-MM
10	8	YOU AND ME, Spargo, Baby/CGD-MM
11	10	BABOOSHKA, Kate Bush, EMI
12	12	ANOTHER ONE BITES THE DUST, Queen, EMI
13	5	UPSIDE DOWN, Diana Ross, Motown/EMI
14	NEW	NO TU NO, Cugini Di Campagna, Pull/Fonit Cetra
15	13	GIVE ME THE NIGHT, George Benson, Warner Bros./WEA
16	18	LA BALENA, Orietta Berti, Cine
17	16	IL TEMPO DEL SOLE, Matia Bazar, Ariston/Ricordi
18	20	TUNNEL OF LOVE, Dire Straits, Vertigo/PolyGram
19	NEW	HEY, Julio Iglesias, CBS/CGD-MM
20	NEW	TI AMO PERO', Riccardo Fogli, Paradiso/CGD-MM

ALBUMS

1	1	DALLA, Lucio Dalla, RCA
2	2	ZENYATTA MONDATTA, Police, A&M/CGD-MM

3	5	GUILTY, Barbra Streisand, CBS/CGD-MM
4	4	CERVO A PRIMAVERA, Riccardo Cocciantie, RCA
5	3	HOTTER THAN JULY, Stevie Wonder, Motown/EMI
6	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
7	NEW	PLEASURE, Steven Schiacks, Baby/CGD-MM
8	7	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
9	13	DIANA, Diana Ross, Motown/EMI
10	10	KYRIE, Mina, PDU/EMI
11	9	STOP, Pooh, CGD-MM
12	8	THE WANDERER, Donna Summer, Geffen/WEA
13	12	HAWKS AND DOVES, Neil Young, Reprise/WEA
14	14	RICETTA DI DONNA, Omella Vanoni, Vanilla/CGD-MM
15	19	MONTECRISTO, Roberto Vecchioni, Philips/PolyGram
16	18	PARIS, Supertramp, A&M/CGD-MM
17	20	ABSOLUTELY, Madness, Stiff
18	NEW	AMANTI, Julio Iglesias, CBS/CGD-MM
19	NEW	ALIBI, America, EMI
20	15	SONO SOLO CANZONETTE, Edoardo Bennato, Ricordi

HOLLAND

(Courtesy BUMA/STEMRA)
As of 2/23/81
SINGLES

This Week	Last Week	Artist
1	1	STARS ON 45, Various, CNR
2	2	SHINE UP, Doris D. & Pins, Philips
3	NEW	IN THE AIR TONIGHT, Phil Collins, WEA
4	5	EMBARRASSMENT, Madness, Stiff
5	7	IMAGINE, John Lennon, EMI
6	4	IK WIL OP M'N EEN KAMERBREED, Barry Hughes, CNR
7	6	FLIP FLUITKETEK, Andre Van Duyn, CNR
8	3	NET ALS GISTEREN, Normaal, WEA
9	9	WIJ ZIJN DE SLIPPERS VAN PARIJS, De Slippers, Telstar
10	10	AMOUREUX SOLITAIRES, Lio, Ariola

ALBUMS

1	1	DAVERENDE 13 CARNAVAL, Diverse Artiesten, CNR
2	3	ABSOLUTELY, Madness, Stiff
3	5	DE GROTE PLAAT, Various, Arcade
4	NEW	ROCK AND ROLL FEVER, Various, K-tel
5	10	GREATEST HITS, Cliff Richard, EMI
6	9	ARC OF A DIVER, Steve Winwood, Island
7	6	ELVIS GOSPEL, Elvis Presley, K-tel
8	NEW	GREATEST HITS, Dr. Hook, Arcade
9	NEW	18 KARAATS, Andre Moss, K-tel
10	7	WOMEN IN LOVE, Various, Arcade

SWEDEN

(Courtesy GFL)
As of 2/17/81
SINGLES

This Week	Last Week	Artist
1	1	NAR VI TVA BLIR EN, Gylene Tider, EMI
2	5	MARTIN EDEN, Bill Hughes, CBS
3	2	WOMAN IN LOVE, Barbra Streisand, CBS
4	9	MORKRET FALLER PA, Hansa Band, Sonet
5	7	TENDER TURNS TUFF, Mikael Rickfors, Sonet
6	3	SOMMARNATT, Snowstorm, Mariann

Sweden's Radio Group Slating Spring Tour

STOCKHOLM—Leif Bigert, of Sounds of Scandinavia, having promoted Swedish "nostalgia group" the Boppers to international rock'n'roll prominence last year, is following up with Radio, a new band he picked up six months ago.

(It's also Bigert's second band boasting a name close to that of an American act. Mercury Records U.S. has the L.A. Boppers, while Arista has Raydio).

South America is the first stop for the group, which visits Argentina in May for a one-hour television show and two weeks of promotional activity.

As with the Boppers, which specialized in 1950s-style rock, Bigert had the new group on show at MIDEM this year working at the Whisky A Go-Go. The five-man band writes its own material and a debut album, "Radiowave," is due in March.

7	6	(Just Like) STARTING OVER, John Lennon, Geffen
8	NEW	FASHION, David Bowie, RCA
9	NEW	DO YOU FEEL MY LOVE, Eddie Grant, Ice
10	8	DU LEVER BARA EN GANG, Noice, Sonet

ALBUMS

1	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
2	2	GUILTY, Barbra Streisand, CBS
3	8	CLUES, Robert Palmer, Island
4	3	SUPER TROUPER, Abba, Polar
5	5	BEDARANDE BARN AV SIN TID, Noice, Sonet
6	4	LINDEMAN GOKAR ANYO, Hasse Och Tage, Svenska Ljud
7	9	GYLLENE TIDER, Gylene Tider, Parlophone
8	7	THE RIVER, Bruce Springsteen, CBS
9	NEW	PARADISE, Styx, A&M
10	10	SCARY MONSTERS, David Bowie, RCA

ISRAEL

(Courtesy IBA/Reshet Gimmiel)
As of 2/29/81
SINGLES

This Week	Last Week	Artist
1	1	WOMAN, John Lennon, Geffen
2	2	FLASH, Queen, EMI
3	3	RAPTURE, Blondie, Chrysalis
4	4	IN THE AIR TONIGHT, Phil Collins, Virgin
5	5	I AIN'T GONNA STAND FOR IT, Stevie Wonder, Motown
6	7	ROMEO AND JULIET, Dire Straits, Vertigo
7	6	DO NOTHING, Specials, 2-Tone
8	9	I AM THE BEAT, Look, MCA
9	10	VIENNA, Ultravox, Chrysalis
10	NEW	WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb, CBS

ALBUMS

1	1	GUILTY, Barbra Streisand, CBS
2	1	ISRAEL CHILDREN SONG FESTIVAL NO. II, Various, Isradisc
3	4	HOTTER THAN JULY, Stevie Wonder, Motown
4	3	SUPER TROUPER, Abba, Epic
5	6	LOUD RADIO, Tisiam, CBS
6	5	BEHIND MY GLASSES, Arik Einstein, CBS
7	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
8	8	FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.
9	9	THE GAME, Queen, EMI
10	10	HAFLA WITH ZOHAR ARGOV, Zohar Argov, Galron

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 2/28/81
SINGLES

This Week	Last Week	Artist
1	1	CAN YOU FEEL IT, Jacksons, Epic
2	3	CELEBRATION, Kool & Gang, De-Lite
3	2	PASSION, Rod Stewart, Warner Bros.
4	7	LADY, Kenny Rogers, Liberty
5	10	SHADDAP YOU FACE, Joe Dolce, Gallo
6	6	I'M ALRIGHT, Kenny Loggins, CBS
7	NEW	STOP THE CAVALRY, Jona Lewie, Stiff
8	4	LOVE ON THE ROCKS, Neil Diamond, Capitol
9	9	A LOT OF THINGS, Peach, EMI
10	5	THE TIDE IS HIGH, Blondie, Chrysalis

New French Body: More Music Radio

PARIS—France Musique Assn. has been set up here with the main objective of trying to persuade French radio authorities to broadcast more music and less talk.

Listeners complain they don't want needless talk and analysis before and after each record. Music programs should be nine-tenths music, one tenth chatter, says the new group.



TED NUGENT—Intensities In 10 Cities, Epic FE37084. Produced by Ric Browne, Cliff Davies. This is Nugent's second live album as a solo act but this one differs from the last in that all the cuts here are brand new. The 10 tracks included were recorded in 10 different cities. Except for a typically Nugent-styled version of the old standby "Land Of A 1000 Dances," all are Nugent originals. Though new, the songs themselves don't break any new ground for the venerable heavy metal shaman. Humorous lyrics about man-woman relationships and a manic guitar style are Nugent trademarks and he brandishes them best in a live setting.

Best cuts: "Jailbait," "Put Up Or Shut Up," "Land Of A 1000 Dances," "I Am A Predator."

SORROWS—Love Too Late, Pavilion JZ37015 (CBS). Produced by Shel Talmay. Second LP by this New York-based quartet is an exhilarating collection of '60s flavored pop, executed with sweet harmonies, precision playing and memorable melodies. Despite their East Coast roots, the vocals sound remarkably English. While the LP is a loosely constructed concept revolving around familiar love themes, it is nonetheless playful, refreshing pop. Producer Talmay of early Kinks fame proves he has not lost his ear for hit product. Check out "Christabelle" the title track or practically anything else contained here. This LP is suited for all contemporary hit and rock formats.

Best cuts: "Christabelle," "Love Too Late," "Cryin' Time," "It's Not Love Anymore."

GARLAND JEFFREYS—Escape Artist, Epic JE36983. Produced by Garland Jeffreys, Bob Clearmountain. It's a new label and hopefully the start of something good for Jeffreys whose recorded consistently strong albums for A&M over the last few years. With the assistance of members of the Rumour, Danny Federici and Roy Bittan of Springsteen's E Street Band and other superior musicians, Jeffreys comes across with a tougher rock bite. In fact, his aggressive vocals and song structure are right in the groove of many successful new wave groups. This doesn't mean that Jeffreys has abandoned his poetic brand of insightful writing found on every LP from "Ghostwriter" on. Songs like "Mystery Kids," "Jump Jump" and "True Confessions" are all intensely personal and compliment the rock punch of "96 Tears," "R.O.C.K." and "Modern Lovers." Included is a four song EP containing more essential Jeffreys.

Best cuts: "96 Tears," "R.O.C.K.," "Christine," "Mystery Kids."

ELLEN FOLEY—Spirit Of St. Louis, Cleveland International/Epic NJE369. Produced by Mick Jones. This should be one of the most talked about LPs given the fact the Clash play a pivotal role in its success. Mick Jones, Foley's boyfriend produced and contributes vocals as well as co-authoring six songs with fellow Clash guitarist Joe Strummer. As a result, "Torchlight" bears resemblance to the clash's "Hitsville U.K." in that Foley and Jones share vocals. The LP contains other similarities in texture, structure and scope although Foley's performance is strong enough to allow her to form her own identity. Violin and sax compliment the guitar work. Yet for all the similarities, the material here lacks much of the anger and political tension found in the Clash's work.

Best cuts: "The Shattered Palace," "Torchlight," "Theatre Of Cruelty," "M.P.H."

GILBERT O'SULLIVAN—Off Centre, Epic JE37013. Produced by Gus Dudgeon. O'Sullivan made some of the best MOR records of the 1972-73 period. Now that adult contemporary has hit new levels of acceptance it seems fitting that O'Sullivan is back with a new LP. Not that all of the songs are pretty ballads, by any means. "Hello, It's Goodbye" has the sassy pop-rock energy of a uptempo Billy Joel cut. Producer Dudgeon, whose records with Elton John once rivalled O'Sullivan's on the pop and easy listening charts, infused these tracks with more bite than one is accustomed to hearing from O'Sullivan. Pete Wingfield and Chris Rea, onetime hitmakers, both provide instrumental support.

Best cuts: "I Love It But," "What's In A Kiss," "Things That Go Bump In The Night," "Help Is On The Way."



First Time Around

PLIMSOULS—Planet P13 (Elektra/Asylum). Produced by Danny Holloway. This highly touted Los Angeles band delivers the goods on vinyl. The quartet plays fresh faced, bracing rock'n'roll. On "Mini-Skirt Minnie" and "Zero Hour," there is a solid r&b edge while "I Want You Back" has a definite rockabilly tinge. The rest is pure pop with a razor edge that fits in the Nick Lowe/Dave Edmunds category. Peter Case's vocals have a definite bite which goes well with this type of rock. The three-piece horn section of Jackie Nelson, Doug Richardson and Herman Riley enlivens the LP and gives some tracks an added dimension. Pitch to fans of Tom Petty, Nick Lowe and Dave Edmunds.

Best cuts: "Zero Hour," "Now," "Mini-Skirt Minnie," "I Want You Back," "Women."

MIDNIGHT FLYER, Swan Song, SS8509 (Atlantic). Produced by Mick Ralphs. If the female vocal lead sounds familiar it's because its none other than Maggie Bell of Stone The

Spotlight



JAMES TAYLOR—Dad Loves His Work, Columbia TC37009. Produced by Peter Asher. With the exception of two cuts that have a touch of funk, this is a mellow, smooth album in the best Taylor tradition. There are no oldies this time around, which may make breaking a single a bit more difficult. Instead Taylor wrote all the cuts, alone or in conjunction with John David Souther, Waddy Wachtel, Jimmy Buffett, Timothy Mayer, Don Grolnick and Jacob Brackman, who has often teamed with Taylor's wife Carly Simon. Taylor even shares vocals with Souther on "Her Town Too," an exceptionally pretty cut. The two cuts with a bit more grit, "Hour That The Morning Comes" and "Stand And Fight," provide a welcome change-of-pace from the slower, moodier material.

Best cuts: Those cited plus "Hard Times," "Believe It Or Not," "That Lonesome Road"



ERIC CLAPTON—Another Ticket, RSO RX13095. Produced by Tom Dowd. Backed by perhaps one of his most outstanding bands, consisting of Albert Lee, Gary Brooker, Henry Spinetti, Dave Markee and Chris Stainton. Clapton returns with a remarkable collection of blues/rock, mainstream rock and even some country influenced riffs that showcase his incredible virtuosity on guitar. Like much of the material on "Slowhand" and "Backless" Clapton exercises restraint in the pace although lets loose on "Rita Mae" in an exciting instrumental showcase for him and the band. "I Can't Stand It" while the title track rates as one of Clapton's most bittersweet love songs. In addition to the originals, Clapton covers songs by Troy Seals/Eddie Setser and Sleepy John Estes. Clapton proves he has lost nothing, be it writing or playing.

Best cuts: "Another Ticket," "I Can't Stand It," "Something Special," "Floating Bridge," "Rita Mae"



ISLEY BROTHERS—Grand Slam, T-Neck FZ37080 (Epic). Produced by the Isley Brothers. The Isley Brothers haven't yet radically altered their sound but here they show they are moving away from the rut they had gotten in. While still working in a funky r&b format, they take more chances. "Young Girls" is an excellent, lighter than air midtempo rock and r&b mix that is the best song this sextet has done since "That Lady" at the beginning of the 1970s. "Who Said," already a heavily-played r&b item, is in the more typical Isley Brothers vein. The ballads are also quite effective and Ernie Isley's guitar is stunning throughout but especially on "Young Girls."

Best cuts: "Young Girls," "Who Said," "Tonight Is The Night," "Hurry Up And Wait"

Crows fame. Bell's aggressive vocal delivery and the frenetic intensity of the band result in some dynamic rock work. For a relatively new group, the playing of Dave Dowle, drums; Antony Glynn, guitars; Tony Stevens, bass; and Chris Parren on keyboards is remarkably disciplined. Mick Ralphs, lead guitarist with Bad Company scores a solid production effort. Yet it's Bell's unique vocal style that's in the spotlight.

Best cuts: "Hey Boy," "Love Games," "Do You Want My Love," "Rough Trade."

CHAMPAIGN—How 'Bout Us, Columbia JC37008. Produced by Leo Graham. Expect crossover action with this debut album by the Illinois-based act that specializes in classy, sophisticated soul. While most of the cuts are in a mellow mood, there are a couple of discreet, subdued funk tracks: "Spinnin'" and "Lighten Up." "If One More Morning" has a catchy, poppy sound, but for the most part this is romantic, mature music along the lines of the Manhattans or some of classier Earth, Wind & Fire tunes. Unfortunately, the album package provides no clues as to the group's membership, and thus this promising new act has no visual identity or other helpful hook.

Best cuts: Those cited plus "Whiplash," "Dancin' Together Again."

DOC HOLLIDAY, A&M SP4847. Produced by Tom Allom. This is Southern rock in what has become a classic style. The five men in this band have played together as Roundhouse since 1972, honing their musical skills in barrooms and in arenas opening for acts like Bob Seger and Ted Nugent. Doc Holliday plays a formula, with heavy multiple guitars, gruff vocals, and songs about booze, women and the road. But when it is done well, as it is here, it makes for some of the best hard rock around.

Best cuts: "A Good Woman's Hard To Find," "Moonshine Runner," "I'm A Rocker."

DEBRA LAWS—Very Special, Elektra GE300. Produced by Ronnie Laws, Hubert Laws. Not surprising, given the production credits, this LP of jazz/pop flavored r&b cuts is lushly arranged and orchestrated, i.e. lots of strings and smooth brass as on the melodic "Be Yourself," the single, funky "Long As We're Together"—and medium tempo "Your Love." Laws' wide-ranging and appealing vocals soar on "Meant For You" and team with Ronnie for the duet title cut, a touching ballad with a rhythmic, lyrical hook.

Best cuts: Take your pick.

next beer, their high spirit about low designs is unfailingly refreshing.

Best cuts: "Hey Joe (Hey Moe)," "Drunk Front," "Two Beers Away."

ROSANNE CASH—Seven Year Ache, Columbia JC36965. Produced by Rodney Crowell. The full-blown promise exhibited by Cash in her first album is matched here with another package of beauty and fire. It's still in an "FM country" mood, without a continuous thread of soft pain and passion throughout. Two of the songs are hers (and they're excellent); the rest are from writers such as Keith Sykes, Tom Petty, Hank De Vito and Crowell. Two cuts in particular are stand-outs: Steve Forbert's bias-edged "What Kinda Girl," and Merle Haggard/Red Simpson's "You Don't Have Very Far To Go," which should be an instant country single. Instrumentation is the signature California country-rock version, with hot percussion and spirited guitars, and surprises like the sax slide on "I Can't Resist."

Best cuts: Those cited, plus "Rainin'," "Blue Moon With Heartache."

WILLIE NELSON—Somewhere Over The Rainbow, Columbia FC36883. Produced by Willie Nelson, Paul Buskirk, Freddie Powers. These songs are pleasant—not exciting nor introspective nor any of those other vivid qualities that Nelson so routinely brings to his music. But there is not a dull number in the bunch. Most are pop tunes—ranging from the 1930s to the 1950s—that are, by turns, bright, warm, jazzy and tender. Nelson doesn't use his own band on this one, electing instead to assemble a group more at home with the softer, more nostalgic sounds.

Best cuts: "Exactly Like You," "Over The Rainbow," "I'm Gonna Sit Right Down And Write Myself A Letter."

WAYLON JENNINGS & JESSI COLTER—Leather And Lace, RCA AAL13931. Produced by Richie Albright, Waylon Jennings. The album's title might well be an appropriate description of this duet's vocal pairing as well: his earthy gruffness against her fragile wispy timbre. It's an appealing package that makes effective use of Colter's strangely delicate styling. She's penned parts or all of five songs here, including the beautiful "Storms Never Last." The classic "Waylon sound" predominates the arrangements, and the mood shifts nicely between ballad and breeze.

Best cuts: "I'll Be Alright," "What's Happened To Blue Eyes," "You're Not My Same Sweet Baby."



JERRY KNIGHT—Perfect Fit, A&M SP4843. Produced by David Kershenbaum, Jerry Knight. Captivating rhythms and Knight's innovative, vocal inflections make for appealing music on this pop/r&b album. "Play Sista" features a sliding, rhythmic hook, "Too Busy" is an a la Al Green tempo cut, though the vocals are not as nifty gritty and "Easier To Run Away," a poignant message ballad whose emotion is felt by the harmonic background vocals. The title track, admittedly inspired by the designer jeans tv ads, is infectious dance music as are "Higher" and "Turn It Out." Overall, the LP is a strong contender for crossover appeal.

Best cuts: Those mentioned.



pop

RAINBOW—Difficult To Cure, Polydor PD16316 (PolyGram). Produced by Roger Glover. There's nothing new on this set by Ritchie Blackmore, Roger Glover and company but the 11 songs here are just what the doctor ordered for many heavy metal fans. The songs have the anthem quality of the best heavy metal songs and Blackmore's guitar work is full of spark as usual. **Best cuts:** "I Surrender," "Magic," "Can't Happen Here," "Freedom Fighter," "Spotlight Kid."

IAN GOMM—What A Blow, Stiff/Epic JE36433. Produced by Martin Rushent, Ian Gomm. Like fellow Brinsley Schwarz alumnus Nick Lowe, Gomm continues to play the snappy, guitar-driven pop and rock he knows best. If no single track here leaps out like "Hold On" did on his first solo set, there are still enough soaring harmonies and infectious instrumental hooks to make this a worthy successor to the good-humored charms of that earlier LP. **Best cuts:** "Man on a Mountain," "Here It Comes Again," "Slow Dancin'," "I Like You, I Don't Love You."

BADFINGER—Say No More, Radio Records RR 16030. Produced by Jack Richardson, Steve Wittmack. Group which had several light, AM-oriented pop singles in the early '70s is back on this Atlantic-distributed label with a set of '50s-inspired rock'n'roll that is aimed at AOR and rock radio. It's an up-
(Continued on page 79)



ALABAMA—Feels So Right, RCA AHL13930. Produced by Alabama, Larry McBride, Harold Shedd. With their second RCA LP, this quartet is firmly establishing its reputation as an exciting country band. Although only half of the songs are originals, all tunes evolve around strong lyric lines and energetic tracks. As the wide range of material indicates, there's no danger of this group becoming stereotyped as only playing a certain type of song.

Best cuts: Take your pick, they're all winners.

MOE BANDY & JOE STAMPLEY—Hey Joe/Hey Moe, Columbia FC7003. Produced by Ray Baker. Bandy and Stampley continue their successful marathon celebration of the world as honky tonk, and they don't leave a stereotype unsung. There is enough stock sentiment in this album to glut a truck-stop jukebox. But while their lyrics are as predictable as the

VILLAGE PEOPLE



OVER

2,000,000 LP's

SOLD WORLD-WIDE
OF THE SOUNDTRACK ALBUM

Can't Stop the Music

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**Polygram
and
Sessions Records
congratulate
Dureco**

on being awarded a platinum record
for sales of "Smurfing Sing Song"
in West Germany.

We welcome Cees Jansen
and Frans Erkelens
to Canada and the United States
to share in our similar success
in North America.

U.S. release of the "Smurfing Sing Song" album
is currently underway by Sessions Records.

DISTRIBUTION

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**AT THE BEGINNING OF 1980, EDDIE RABBITT WAS ON THE HORIZON.
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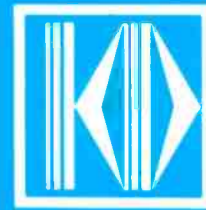
A Platinum Award for the album
HORIZON 6E-276

A Gold Award for the album
BEST OF EDDIE RABBITT 6E-235

A Gold Award for the single
"DRIVIN' MY LIFE AWAY" E-46656

A Gold Award for the single
"I LOVE A RAINY NIGHT" E-47066





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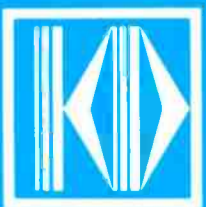
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from Kent Duncan and the KENDUN Kids

And we're gonna "Keep On Loving You"

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HOME OF CALIFORNIA ROCK 'N' ROLL FOR 10 YEARS

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	13	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	40	5	MARVIN GAYE In Our Lifetime Tania TB-474M1 (Motown)		8.98	SLP 9	71	73	23	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98	
	2	14	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		37	29	19	THE DOORS Greatest Hits Elektra SE-515	●	8.98		72	61	16	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	●	13.98	SLP 28
	3	15	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		38	33	15	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		73	75	17	THE JIM CARROLL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98	
☆	4	6	STYX Paradise Theatre A&M SP 3719		8.98		39	36	20	RONNIE MILSAP Greatest Hits RCA AHI 1-3772	●	7.98	CLP 4	74	76	5	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		8.98	
	5	20	THE POLICE Zenyatta Mondatta A&M SP 4831	●	7.98		40	44	11	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 15	75	83	6	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 31
	6	29	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		41	43	5	TOTO Turn Back Columbia FC 36813		8.98		76	68	7	BEATLES White Album Capitol SWBO 101		13.98	
	7	13	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		42	37	43	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98		77	69	7	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98	
	8	21	KENNY ROGERS Greatest Hits Liberty LDO-1072	▲	8.98	CLP 2	43	38	11	FLEETWOOD MAC Live Warner Bros. 2WB-3500	●	13.98		78	92	3	BOB JAMES All Around The Town Live Columbia/Tappan Zee C2X-36786	☆	11.98	
	9	29	AC/DC Back In Black Atlantic SD 16018	▲	8.98		44	41	11	QUEEN Flash Gordon (original soundtrack) Elektra SE-518		8.98		79	89	4	HAZARETH The Fool Circle A&M SP-4844	☆	8.98	
10	11	21	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	●	7.98	SLP 7	46	42	16	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		80	59	8	JOHN LENNON Shaved Fish Capitol SW 3421		7.98	
☆	20	3	JOURNEY Captured Columbia KC-2-37016		13.98		47	58	7	XTC Black Sea Virgin VA 13147 (RSD)		7.98		81	45	14	JERMAINE JACKSON Jermaine Motown MB-948 M1		8.98	SLP 22
	12	14	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 19	48	51	3	RY COODER Borderline Warner Bros. BSK 3489		7.98		82	62	13	BARRY MANILOW Barry Arista AL 9537	▲	8.98	
13	14	14	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHI-3852		8.98	CLP 1	49	50	56	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98		83	66	8	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98	
	14	13	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		50	57	3	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		84	84	8	JOHN LENNON Imagine Capitol SW 3379		7.98	
15	19	22	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		51	49	14	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		85	82	8	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		13.98	
	16	10	STEVIE WONDER Hotter Than July Tania TB-373M1 (Motown)	▲	8.98	SLP 3	52	54	19	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98		86	86	24	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
	17	13	ABBA Super Trouper Atlantic SD 16023	●	8.98		53	54	19	TOM BROWNE Magic Arista/GRP GRP 5503		8.98	SLP 13	87	80	8	WARREN ZEVON Stand In The Fire Asylum SE-519 (Elektra)		8.98	
	18	11	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 2	54	60	9	RANDY MEISNER One More Song Epic NJE 36748		7.98		88	88	22	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	
☆	21	8	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98		55	67	4	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 8	89	99	3	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330	☆	7.98	CLP 8
	20	15	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 4	56	52	34	DON MCLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		90	48	39	DIANA ROSS Diana Motown MB-936M1	▲	8.98	SLP 43
☆	23	11	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)		7.98	SLP 1	57	65	4	QUEEN The Game Elektra SE 513	▲	8.98		91	63	17	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98	
	22	35	EDDIE RABBITT Horizon Elektra 6E-276	●	7.98	CLP 3	58	53	21	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98		92	87	12	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 10
☆	23	19	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		59	56	13	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 17	93	103	7	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498	☆	7.98	
☆	26	5	THE CLASH Sandinista Epic E3X 37037		14.98		60	74	4	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 18	94	90	19	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98	
	25	13	OUTLAWS Ghost Riders Arista AL 9542		7.98		61	70	30	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 14	☆	122	4	THE TALKING HEADS Somebody's Knockin' MCA MCA-5173	☆	8.98	
☆	26	24	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		62	47	23	DARYL HALL & JOHN OATES Voices RCA AOL1-3646		8.98		96	93	6	BEATLES Abbey Road Capitol SO-389		7.98	
☆	31	17	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 11	63	64	39	ANNE MURRAY Anne Murray's Greatest Hits Capitol SO-12110	▲	8.98	CLP 7	97	94	23	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 6
☆	30	4	ELVIS COSTELLO & THE ATTRACTIVEIONS Trust Columbia JC 37051		7.98		64	71	12	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		98	98	14	CAMEO Feel Me Chocolate City CCLP 2016 (Polygram)	●	7.98	SLP 20
☆	32	8	THE WHISPERS Imagination Solar BZL1-3578 (RCA)		7.98	SLP 5	65	46	51	CREEDENCE CLEARWATER REVIVAL The Royal Albert Hall Concert Fantasy MPF 4501		5.98		99	95	23	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98	
☆	34	3	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 17	66	72	19	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		100	100	8	JOHN LENNON Mind Games Capitol SN 16068		7.98	
☆	31	NEW ENTRY	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)		8.98		67	55	52	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 6	101	106	19	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 49
	32	27	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	●	8.98		68	91	2	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SOO-12041	▲	8.98		102	102	20	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 14
	33	28	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		69	79	13	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 25	103	138	3	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98	
☆	34	35	DELBERT MCCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		70	85	6	DONNIE IRIS Back On The Streets MCA/Carouse MCA-3272		7.98		104	77	6	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98	
☆	39	6	APRIL WINE The Nature Of The Beast Capitol SOO-12125		8.98					LOVERBOY Loverboy Columbia JC 36762		7.98								

☆ Stars are awarded to those product showing greatest sales strength. ☆ SuperStars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MARCH 7, 1981 BILLBOARD

Closeup

JUICE NEWTON—Juice, Capitol ST12136. Produced by Richard Landis.

Anthropologists might well puzzle over that hybrid creature christened crossover—is it vegetable, mineral, fish or foul? For those purists fearing that it is evolving into the latter, Juice Newton aptly demonstrates that crossing boundaries revitalizes musical dimensions, rather than eroding its roots.

Newton has flirted with modest country success—wading in the mire of that nether land of promising artists, where one's name is given polite recognition while one's song titles are met with blank stares. But with "Juice," all of Newton's previous flashes of potential bond together, creating a vibrant, memorable offering.

With artful versatility, Newton concocts a delectable melange of tunes, blending pop favorites with country numbers, stirring ballads and a couple of rock-edged selections.

On both sides, the leading num-



Juice Newton: Crossing the boundaries.

bers are resurrections of old pop standbys—"Angel Of The Morning" and Boudleaux Bryant's "All I Have To Do Is Dream." Although neither arrangement strays far from the original versions, Newton's verve gives them both fresh appeal.

"Country Comfort," penned by Elton John and Bernie Taupin, is the longest and most straight-ahead country offering on the album. Brad Felton's banjo licks spice up rhythmic instrumentation.

A couple of western-textured songs further underscore Newton's country background. Nashville writers Chris Waters and Keith Stegall combine efforts for "Texas Heartache," accented by light fiddle touches, pedal steel guitar and a smattering of keyboards. "Ride 'Em Cowboy" gallops in at an upbeat tempo, laced with keyboards.

Highlighting the album are a trio of ballads. The potent "Shot Full Of Love," written by Bob McDill, features some spicy electric guitar touches. Both sides close with soft numbers, "The Sweetest Thing (I've Ever Known)" and "River Of Love," penned by associate producer/guitarist Otha Young, the only member of Newton's Silver Spur band playing on the album. Newton shares writing credits on "River Of Love," a haunting acoustic number with stirring lyrics.

Fleshing out the potpourri of numbers are a pair of razzmatazz rockers, "Queen Of Hearts," written by noted steel guitarist Hank DeVito, and "Headin' For A Heartache," both of which Newton handles with admirable panache.

Some two dozen musicians and background vocalists join forces on "Juice," including Dan Dugmore, Andrew Gold and Kenny Edwards. Newton kicks in on acoustic guitar. Under Landis' guidance, Newton should continue to broaden her base with sparkle and flair.

ROBYN WELLS

Dull Grammy Show Yields Some Pleasant Memories

• Continued from page 11

however, the nominated songs and artists were miles apart from what they would have picked: Paul Simon, Kenny Loggins, and even Billy Joel, are hardly representative of what is currently going on in rock; the time awarded rock personalities was not reflective of the music's overall strength in the international marketplace; and new wave and hard rock were all but ignored on what was seen on tv.

Overall, this year's Grammys show was pretty bland, but there were a few highspots, most not seen on tv. Some pleasant memories:

• Police won best rock instrumental performance for "Regatta De Blanc," but did not show up for the pre-telecast segment. Not many performers did. Chris Cross, Barbra Streisand, Barry Gibb, and Rodney Dangerfield, all won Grammys before the televised show began, and none showed up when the tv cameras were not there.

• Those who did included Gilley's "Urban Cowboy" Band, the Manhattans, Lucy Simon, Pink Floyd engineer James Guthrie, and Pat Benatar, whose first words on receiving the award were, "holy shit." Women in the audience were later heard to complain that the Grammys were anti-female because the top male rock artist was on tv, while top female was relegated to the secondaries.

• New York Mayor Koch had a few words to say welcoming the Grammys back to New York, but he was gone before most people even knew he was there.

• "Can't Turn You Loose," by Aretha Franklin, and "Don't Cry For Me Argentina" by Patti LaPone were the musical highlights of an otherwise sorry evening. Barbara Mandrell had troubles with her mike. Kenny Loggins unplugged his guitar accidentally, and the curtain kept getting caught on the scenery.

• It was nice to see George Jones winning a Grammy for best male country vocal performance, and Roy Orbison sharing one with Emmylou Harris for best country duo. And congratulations to Bette Midler for "The Rose."

The most interesting part of the evening was the song of the Year presentation when the various songwriters had a chance to sing their own compositions on tv. Best was Amanda McBroom singing "The Rose." Funniest was Fred Ebb's sock-it-to-em version of "Theme From New York, New York." But why didn't writers Barry Gibb and Robin Gibb sing "Woman In Love," one of the nominated songs?

And what is there to say about big winner Christopher Cross? The many perennial also-rans in the music business may take heart that to get to the very top you don't have to be all that pretty, or all that skinny, or even all that talented.

General News

One-Stops To Profit By Warner Program

• Continued from page 1

How does it work? Stratford's One stop in New York recently formed Baad Records, a cooperative consisting of 14 dealers. Through Baad, the dealers are receiving advertising dollars and better buying power. Gilreath is looking for one stops nationally to follow Stratford's lead.

"We are moving in this direction because one stops are becoming more and more effective in the marketplace. At one point many one stops had somewhat lost their dominance in the marketplace because of the advent of strong retailers. Additionally, a lot of attention was given to racks and they were trying to do a lot of things they had never done," says Gilreath.

The increased viability of one stops is directly tied to the economy, he notes. "One stops again carry all the hit product, while the dealer who is still able to go out and buy records is unable to create a credit line because of the cost of money. He can no longer buy as much as he once could plus the average manufacturer/distributor still does not handle many small accounts effectively.

"It's economically more feasible to deal with one account that can handle 100 dealers than for the manufacturer to try to deal with that 100. This is the type of key account we will be dealing with in the '80s. What's happening is that manufacturers and distributors are giving one stops a higher level of responsibility and acceptance than ever before."

On the other hand, Warner Bros. will work with individual dealers wanting to put together an aggressive campaign. "We want to be a part of that attack force," says Gilreath.

"In cases like this we arrange advertising, set up a marketing strategy, try to plan the merchandising approach and we'll tie that in with the knowledge we have about radio. We'll try to show him how he can better spend his dollars. In this way we can be an individual force in helping him become a stronger businessman.

"What we're saying is that dealers will now have to say, 'I can do this, this is what I want to do, how about giving me some help—let's sit down and discuss a campaign.' These are the same campaigns we've been doing with major merchandisers for years. In most cases, the minority dealer has not been involved—he's been getting small tags and a few other things—but he has not been involved in campaigns designed for his particular outlet."

As for why Warner Bros. switched from label-sponsored local dealer meetings to one-stop organized meetings, Gilreath says, "We found that our dealer meetings were not as productive as they once were. We were mildly successful in certain areas. However, a great deal of the information we wanted to convey was not easily absorbed in one-night meetings. We wanted to stimulate their need and desire to go out and find out some things on their own.

"As the manufacturer, we have a responsibility to try and help our customers. However, the customers must now make some gains on their own because the present economics will not allow us to be the cure-all. We're close to our customers and we want to help in any way we can."

He suggests Warners also will support dealers through educational programs and industry trade organi-

zations—the National Assn. of Recording Merchandisers (NARM) and the Black Music Assn. (BMA).

"As an example of what's happening at the NARM and BMA conventions this year, we have a number of record companies contributing money for an educational dealer program. This is probably the best format to use as opposed to trying to take certain individuals and handling the program on a small scale. We find that by doing it on a large scale and using the port of other manufacturers as well as trade organizations, the dealers can become a part of what we're trying to do and make it a more viable program," he adds.

Baad Records Holds First Meet Of '81

LOS ANGELES—Baad Records, formed five months ago by Stratford's one-stop in New York, held its first meeting of the year with WEA hosting Tuesday (24).

The cooperative, comprised of 14 retailers, was pulled together by Al Silverman, owner of Stratford's. The group, with a \$25 membership fee and \$25 monthly dues, has two criteria for joining, says Silverman. "I wanted a decent size store, someone who is doing consistent business—not someone who buys \$100 a week—and I wanted the stores spread out geographically."

Dealers are located in New York's Long Island, Brooklyn, Queens, Manhattan, Bronx and Westchester. Participating shops in Manhattan include Audiomatic, Sound of Hits and Third Ave. Discount; (Brooklyn) Birdells, Little Record Store, Municipal Radio and Record Rack; (Long Island) Mr. Music, Paradise Records, Pergament Record Department and Super Stuff; (Bronx) Deep Sound; (New Rochelle) Paul's Record Hut.

"I formed this cooperative because I saw a lack of correct advertising outlets for the manufacturer and a lack of dollars available for stores.

"Individual stores could get nothing but an occasional tag. Through Baad they all get ad dollars that otherwise would be spent with other outlets or not spent at all," says Silverman.

He maintains the idea is not to have the dealers set up their stores identically—they are encouraged to maintain their individuality. Additionally, they are not exclusively supplied by Stratford's. "They must cooperate in terms of having product and setting up proper displays," says Silverman.

He points out that since forming the group, participating dealers are realizing the benefit of a cooperative. Customers are going into shops advising the dealers of where they read or heard about the stores. Notices are also sent to the dealers concerning ad campaigns and Silverman has brought on an ad rep to work with radio.

Meetings with manufacturers are held during the week after working hours, says Silverman. In addition to WEA, Baad Records also has met with Capitol. It's working on available dates for its next meeting, which will be with CBS or RCA in 30-60 days, says Silverman.

Lifelines Births

Girl, Lillian, to Ann and Vic Perrotti, Feb. 19, in Phoenix. Father is independent record promoter and producer with Rainbow Promotions.

★ ★ ★

Girl, Lauren Mary, to Jeff and Deborah Boyd, Feb. 12. Father is president of Vinyl Vendors Inc., a Michigan-based one-stop and rack jobber concern.

Marriages

Kathy Miller to Paul Dopp Feb. 14 in Sherman Oaks, Calif. Bride is a&R administrator for RCA Records in Los Angeles.

★ ★ ★

Shari Inoue, studio manager for Westlake Recording Studios in Los Angeles, to restaurant owner Jean-Luc Dub in Las Vegas last month.

★ ★ ★

Eileen Schneider to Rob Wunderlich Feb. 7 in Hollywood. Bride is director of press and artist relations on the West Coast for PolyGram. Husband is associate director for product management at Columbia Records.

★ ★ ★

Dan Pine to Daryl Boone Feb. 14 in Beverly Hills, Calif. Husband is West Coast press and artist relations manager for PolyGram.

Deaths

Ron Grainer, 57, Australian-born composer of television themes such as "Dr. Who" and "Steptoe and Son" of cancer in Brighton, England. A U.K. resident, Grainer toured as a supporting act for artists such as Frankie Laine, Billy Eckstine and Al Martino. One teenage son survives.

★ ★ ★

Bernard Gorodetzer, 73, orchestra leader and violinist who worked under the name of Bernie Berle, Feb. 15 in Philadelphia. Leading a dance band called "Whirl and Twirl With Bernie Berle," he entertained Presidents Truman, Eisenhower, Kennedy and Johnson during their visits to Philadelphia. He is survived by his widow and five children.

★ ★ ★

Burrell L. Small, 62, president and chairman of Mid America Media, Feb. 22 in Kankakee, Ill. A former newspaper editor, Small joined Mid America, which owns 11 radio stations and two cable television systems. He is survived by his widow Reva and three children.

★ ★ ★

Joyce Munves, 45, wife of Peter Munves, director of marketing planning for CBS Masterworks, in an automobile accident, Feb. 20. Besides her husband, Mrs. Munves leaves two sons.

★ ★ ★

Roy Robert Horton, 45, nephew of music publisher Roy Horton and son of songwriter Vaughn Horton, from a self-inflicted wound Feb. 20 in Everett, Pa. His widow and three daughters survive.

★ ★ ★

Shep Fields, 70, band leader from the 1930s and 1940s who developed "Rippling Rhythm" style, in Los Angeles from a heart attack Feb. 23. He waxed more than 300 records and once had a network radio show. He joined his brother, Freddie Fields, the producer, in the 1970s. Survivors include his widow, Zook, and two children.

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	115	4	ORIGINAL CAST Annie Columbia JS 34712		8.98	
106	104	5	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98	
107	117	4	RITA COOLIDGE Greatest Hits A&M SP 4836		7.98	
108	97	14	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 16
109	101	26	TEENA MARIE Irons In The Fire Gordy G8-997/M1 (Motown)		8.98	SLP 38
110	113	97	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 13
111	107	34	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98	
112	108	17	THE POLICE Regatta De Blanc A&M SP-4792		7.98	
113	116	73	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
114	105	23	DAVID BOWIE Scary Monsters RCA AOL1-3647		8.98	
115	114	8	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		7.98	
116	111	13	BAR-KAYS As One Mercury SRM-13844 (Polygram)		7.98	SLP 12
117	112	22	SUPERTRAMP Paris A&M SP-6702	●	13.98	
118	118	14	EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	SLP 52
119	119	9	FIREBALL Clouds Across The Sun Atlantic SD 16024		8.98	
120	125	5	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE-2 36444	●	13.98	
121	155	2	J.J. CALE Shades Skeller/MCA MCA 5158		8.98	
122	110	27	SOUNDTRACK Honeysuckle Rose Columbia SZ 36752	▲	13.98	CLP 10
123	126	22	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
124	124	8	BEATLES Rubber Soul Capitol SW 2442		7.98	
125	120	8	ORIGINAL CAST 42nd Street RCA/Red Seal CBL 1-3891		8.98	
126	123	15	PETER ALLEN Bi-Coastal A&M SP-4825		7.98	
127	109	14	ANDY GIBB Andy Gibb's Greatest Hits RSD RX-1-3091		8.98	
128	128	21	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98	
129	131	5	STYX Cornerstone A&M SP-3711		7.98	
130	NEW ENTRY		RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98	
131	121	15	PATRICE RUSHEN Posh Elektra GE-302		7.98	SLP 34
132	130	6	JOHN LENNON Walls And Bridges Capitol SW 3416		7.98	
133	134	8	THE BLACKBYRDS Better Days Fantasy F-9602		7.98	SLP 47
181	2		PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 56
135	96	11	BLUES BROTHERS Made In America Atlantic SD 16025		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
146	6		T.S. MONK House Of Music Mirage WTG 19121 (Atlantic)		7.98	SLP 30
152	3		BOOMTOWN RATS Mondo Bongo Columbia JC 37062		7.98	
138	139	40	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 21
139	137	43	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	CLP 19
140	140	5	SHOES Tongue Twister Elektra GE-303		7.98	
141	143	8	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 5
142	127	11	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century T-627 (RCA)		7.98	
143	129	29	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (Epic)	▲	8.98	SLP 24
144	148	3	PLASMATICS New Hope For The Wretched Sire USE-9		7.98	
145	133	18	LINDA RONSTADT Greatest Hits Vol. 2 Asylum SE-516 (Elektra)	●	8.98	
167	2		B.B. KING There Must Be A Better World Somewhere MCA MCA-5162		8.98	SLP 35
147	151	5	STYX Pieces Of Eight A&M SP-4724		7.98	
148	142	18	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 41
159	2		REO SPEEDWAGON Live (You Get What You Play For) Epic PEG-34494		7.98	
150	149	21	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 21
151	136	31	THE CHARLIE DANIELS BAND Full Moon Epic FE 38571	▲	7.98	CLP 33
152	141	25	B-52'S Wild Planet Warner Bros. BSK-3471		7.98	
153	153	27	THE CARS Panorama Elektra SE 514	▲	8.98	
154	154	31	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 40
155	144	13	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98	
156	156	353	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
157	NEW ENTRY		KLEER License To Dream Atlantic SD 19288		7.98	
158	NEW ENTRY		JUICE NEWTON Juice Capitol ST 12136		7.98	
159	158	51	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 24
160	160	5	707 The Second Album Casablanca NBLP 7248 (Polygram)		8.98	
161	164	16	OAK RIDGE BOYS Greatest Hits MCA MCA-5150	●	8.98	
162	145	5	STYX The Grand Illusion A&M SP-4637		7.98	
163	166	4	JORMA KAUKONEN Barbeque King RCA AFL1-3725		7.98	
175	3		THE RINGS The Rings MCA MCA-5166		7.98	
165	168	3	RICK NELSON Playing To Win Capitol S00-12109		8.98	
166	132	35	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98	
167	169	6	JOHN LENNON John Lennon & The Plastic Ono Band Capitol SW-3372		7.98	
168	173	17	JOHNNY LEE Lookin' For Love Asylum SE-309 (Elektra)		7.98	CLP 25

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	165	6	BEATLES Love Songs Capitol SKBL-11711		7.98	
170	170	3	PEARL HARBOUR Don't Follow Me, I'm Lost Too Warner Bros. BSK 3515		7.98	
171	147	15	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
182	2		ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98	
173	171	3	REO SPEEDWAGON Ridin' The Storm Out Epic PE-32378	●	7.98	
174	172	40	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	
175	NEW ENTRY		ONE WAY Love Is MCA MCA-5163		8.98	
176	176	4	ELOISE LAWS Eloise Laws Liberty LT 1063		7.98	SLP 51
187	2		THE TEARDROP EXPLODES Kilimanjaro Mercury SRM-1-4016 (Polygram)		7.98	
178	157	15	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98	
179	161	27	L.T.D. Shine On A&M SP-4819		7.98	SLP 36
190	2		GLEN CAMPBELL It's The World Gone Crazy Capitol S00-12124		7.98	CLP 73
181	180	34	THE ROLLING STONES Emotional Rescue Rolling Stones CDC 16015 (Atlantic)	▲	8.98	
182	163	80	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	
183	177	18	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)	▲	8.98	
184	NEW ENTRY		REO SPEEDWAGON Nine Lives Epic FE 35988		7.98	
185	150	12	YES YesShows Atlantic SD-2-510		11.98	
186	191	65	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
197	2		SHERBS The Skill Atco SD-38-137 (Atlantic)		7.98	
188	174	12	DR. HOOK Greatest Hits Capitol S00-12122		8.98	
189	NEW ENTRY		DAVE AND SUGAR Greatest Hits RCA AHL1-3195		7.98	
190	179	12	THE REDDINGS The Awakening Believe In A Dream JZ 36875 (Epic)		7.98	SLP 68
191	192	2	CLARENCE CARTER Let's Burn Venture VL 1005		7.98	SLP 37
192	183	17	SWITCH This Is My Dream Gordy G8-993M1 (Motown)		8.98	SLP 23
193	195	65	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
194	196	59	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
195	178	11	WHITESNAKE Live In The Heart Of The City Mirage WTG 19292 (Atlantic)		7.98	
196	189	7	ROSE ROYCE Golden Touch Whitfield WHK 3512 (Warner Bros.)		7.98	SLP 39
197	193	16	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98	
198	188	17	HIROSHIMA Odori Arista AL 9541		8.98	SLP 74
199	199	16	THE CLASH Black Market Clash Epic 4E-36846		4.98	
200	184	4	SIR DOUGLAS QUINTET Border Wave Takoma TAK 7008 (Chrysalis)		7.98	

MARCH 7, 1981 BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	17
AC/DC	9
Adam And The Ants	172
Aerosmith	178
Air Supply	42
Alen Parson's Project	14
April Wine	126
Bar-Kays	35
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George Benson	154
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Jackson Browne	64
Jimmy Buffet	45
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Jim Carol Band	73
Glen Campbell	180
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Ry Cooder	47
Con Funk Shun	59
John Cougar	71
Elvis Costello	28
Christopher Cross	49
Clarence Carter	191
Credence Clearwater	64
Dave And Sugar	189
Devo	63
Neil Diamond	3
Dire Straits	26
Doobie Brothers	88
Doors	37
Dr. Hook	188
Eagles	33
Earth, Wind & Fire	72
Roberta Flack & Peabo Bryson	92
Firefall	119
Aretha Franklin	102
Fleetwood Mac	43
Gap Band	18
Marvin Gaye	36
Andy Gibb	127

Terri Gibbs	95
Darryl Hall & John Oates	61
Emmylou Harris	30
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Hiroshima	198
Donnie Iris	69
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Jermaine Jackson	81
Michael Jackson	182
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Bob James	78
Waylon Jennings	110, 138
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Journey	11
Kleer	157
Earl Klugh	118
Kool & The Gang	10
Lakeside	20
Nicolette Larson	77
Johnny Lee	168
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Kenny Loggins	99
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L.T.D.	179
Eloise Laws	176
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Lynyrd Skynyrd	193
Manfred Mann	93

Barry Manilow	82
Teena Marie	109
Randy Meisner	53
Delbert McClinton	34
Don McLean	55
Ronnie Milsap	39
Nazareth	74
Dolly Parton	13
Anne Murray	62
Willnie Nelson	159
Rick Nelson	165
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Ciff Richard	123
Rings	164
Rockpile	91

Kenny Rogers	8
Rolling Stones	181
Steady Dan	12
Diana Ross	90
Rose Royce	196
Rodd Rundgren	48
Nazareth	31
Patrice Rushen	131
Joe Sample	75
Leo Sayer	128
Boz Scaggs	38
Bob Seger & The Silver Bullet Band	67
Shalamar	187
Sherbs	187
Shoes	140
Phil Seymour	103
Sir Douglas Quintet	200
Sister Sledge	68
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Annie	105
Any Which Way You Can	141
Fame	174
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Xanadu	166
9 To 5	142
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Talking Heads	94
Teardrop Explodes	177
Toto	41
T.S. Monk	136
Terra	40
U.F.O.	104
Weather Report	155
Grover Washington Jr.	27
Whitesnake	195
Whispers	29
Don Williams	97
Hank Williams Jr.	89
Steve Winwood	19
Yarbrough And Peoples	21
Yes	185
Neil Young	197
XTC	46
Warren Zevon	47
42ND Street	125
707	

ABKCO Collects, But No 'So Fine' Profit

• Continued from page 3

fact that Klein, principal officer of ABKCO, was business manager of Harrison and his musical interests from 1971-73.

While Judge Owen did not find that any of the steps taken by ABKCO, while acting as Harrison's business manager, to defend this action were "in any way inappropriate or other than in good faith," he did find "more troublesome, however, ... Klein's covert intrusion into the settlement negotiation picture in late 1975 and early 1976, immediately preceding the trial on the merits."

"At this crucial time," Judge Owen declared, "Harrison made a settlement proposal which, at the time, Bright Tunes' lawyer regarded as a 'good one.' Unknown to Harrison, Klein, at that point still involved in bitter post-firing litigation with Harrison, made a substantially higher offer to purchase Bright Tunes' claim on behalf of ABKCO, thereby causing Bright Tunes to conclude that the level at which it had been negotiating with Harrison was far too low."

"Thereafter, Harrison's unwillingness to discuss a larger settlement and Klein's failure to better ABKCO's offer—Bright Tunes viewed that offer merely as an 'opener'—necessarily forced the case to trial on the merits. Harrison, after the trial, made no further serious efforts to with Bright Tunes' higher demands and the claim was finally brought by ABKCO in 1978 for a sum more than double Klein's own first offer."

Judge Owen concluded that ABKCO's "intrusion into and interference with Harrison's 1975 and January 1976 settlement efforts were to probable detriment of its former client."

"This is particularly so since Klein's proposals were regarded by

Bright Tunes as being highly credible, i.e., based on Klein's intimate knowledge gleaned from his former relationship with Harrison. This impropriety was further compounded by the fact that in December 1975, in the course of his discussions and in an effort to support his proposal, Klein covertly furnished Bright Tunes with certain of Harrison's financial schedules which he acquired while Harrison's business manager.

Judge Owen stated that ABKCO's "intrusion irreparably destroyed the ability of Harrison to further negotiate a settlement in a range that Bright Tunes' lawyers had already determined to be 'good.'

"I, therefore, conclude that ABKCO is not entitled to profit from its eventual purchase of all of Bright Tunes' rights to 'He's So Fine'—essentially (its) only asset."

"On the other hand, I also conclude that ABKCO is not required to forfeit its cost of acquisition. Had it been shown that Bright Tunes and Harrison were realistically close to a specific figure in their settlement negotiations, I could have utilized such a figure for the resolution of the issue here; absent such proof, I deem the figure at which ABKCO did purchase Bright Tunes' rights in 'He's So Fine' to be the appropriate one."

Judge Owen directed that ABKCO is to "hold the fruits of its acquisition of April 13, 1978 in trust for the Harrison interests to be transferred to Harrison in an appropriate designee upon the payment of \$587,000 together with interest from the date of acquisition for which amount plaintiff shall have judgment."

Further relief by ABKCO against the Harrison interests was denied by Judge Owen, as were claims against BMI and Hansen Publications, the music sheet company. Judge Owen also denied counterclaims asserted against ABKCO and Klein.

Goody Trial Promises Peek Inside Industry

• Continued from page 3

bility of allegedly conflicting statements made to the American Can auditors by defendants George Levy, Goody's president, and Sam Stolon, the chain's vice president in charge of purchasing, was temporarily resolved by Platt's declaration that such matters could be decided during the trial, at the appropriate time.

Those statements were alleged by government prosecutor John H. Jacobs to suggest "classic examples of consciousness of guilt," implying that one or another of the defendants framed his response to the auditors with the knowledge that they had been trafficking in counterfeits.

As a result, Platt decided that Jacobs would have to call the American Can auditors as witnesses, before he might consider entering their written summaries into the record. The reason, Platt says, is that the auditor's summaries contained "editorial" comments that may be prejudicial.

Among the things cited by Jacobs was the existence of an "approved vendors' list" initiated by the Goody management that may suggest guilty knowledge, and the allegation that the American Can auditors pressed

the defendants to describe details about shipments of records that were described as "deviating from the normal course of business."

"The opinion may not be admissible," notes Platt, "but the facts will. You can get the facts to say it's not the normal course of business," he speculated, and added that you can also get the facts to say it was, thereby supporting his decision to postpone a resolution until the matter comes up again at trial.

Platt also decided to admit a tape recorded statement made to the RIAA by Norton Verner, the government witness who allegedly sold counterfeit records to Goody. When a defense lawyer asked if recording equipment could be provided by the court so he could tape a copy of Verner's statement, Platt told him: "You may regret that comment when you hear the tape."

According to Jacobs, the government will subpoena as witnesses singer/composer Paul Simon and songstress Olivia Newton-John, among others, to highlight its case. Both artists had albums that were allegedly part of the shipments of counterfeits that Goody et al is accused of having knowingly bought, and then distributed throughout its wholesale and retail network.

Inside Track

Nobody's talking, but CBS assuaged some indignant accounts by "cleaning up" returns that date back to the January 1980 period when labels generally aschanned the 100% exchange in favor of the present around 20% exchange policies. Talk is that CBS took back some long built-up warehouse overstocks with accounts taking a 10% penalty on the overall return willingly. Some accounts learned of the modifications (see story, p. 1) Tuesday (24) while others were phoned the following day. As of Thursday (26) no written policy notices had been received. Accounts universally praised CBS for granting the month-long buy-in before the March 30 effective date. Orders are to be coded 55, a new number leading to some speculation. Intriguing, too, is the information that the new James Taylor album is receiving a TC prefix.

More and more fingers pointing at WEA as the vendor which will introduce the first \$6.95 product among its present \$5.98 midrange line.

CBS Records is running a series of demonstrations for other labels on a new method for upgrading disk and prerecorded tape quality. Described by the company as a "major breakthrough," it is reported to reduce playback noise via software encoding while still providing normal play for those without the decoder. More public trade demonstrations are slated by CBS at NARM.

Watch for a U.S. retail chain to announce a major move into video software and hardware. Up to now, DJ's Sound City, the Don Jenne-Dick Justham combine out of Seattle, is the only one in with both feet.

Chicle Plateaux: Rush got the first Chu-Bops platinum award from Album Graphics and Amuro, the firms which linked to produce the mini-LP chewing gum packets. The Rush release and all the other eight original chewing gum packs have topped 1 million units in sales. Not bad at 35 cents retail. ... Stevie Wonder's travel agent is working overtime. Personal manager E.G. Abner has set the Wunderkind for the Tokyo Music Festival March 29, after which he'll gig some in Nippon and then several concerts in the Philippines. Wonder's currently at

Air Studios Montserrat, where he is collaborating on a side for the Paul McCartney album.

Got 13 folk in your firm who jog? A jeans maker is sponsoring a \$100,000 pro/am marathon on Sunset Blvd. Sunday (29) to the Pacific. Each runner covers two miles. Contact Tom Noonan at Billboard. ... Know Your Candidate: Taking a page from ASCAP's longtime custom of describing writer candidates for its board on election ballots. The Assn. of Independent Music Publishers is asking AIMP and ASCAP to do the same when it prepares publisher candidate ballots. AIMP's ballot next month carries full details on publisher's affiliations and background so its members can vote more knowledgeably.

Stan In The Lions' Den: RIAA president Stan Gortikov sure to send some fur flyin' when he addresses and parries questions from NARAS Nashville chapter members among whom are many publishers and writers at their Tuesday (10) lunch at the Maxwell House Hotel there. Phone Francene (615) 255-8777 for reservations. ... Bid a fond farewell to Korvettes. Chairman Joseph Ris confirms pending sale of the 23 remaining sites which once racked up \$60 million annually in record sales. 'Tis said the onetime debt of \$40 million has been pared to \$10 million for which the music trade is holding a \$6 million bag. ... Those 34 Treasury record/tape/accessories departments which fold by June are Pickwick leased departments through the retail division and not racked departments of the wholesale division. Sorry!

Scared by the string of Chapter XI petitions, label credit managers meeting "informally" with accounts, stressing prompt payment of statements. ... Look for Terry Ellis, co-chairman of Chrysalis Records, to take over as chairman of the board of RIAA. First time Track can remember an Englishman has headed the august industry association. ... Don't go to the old Burbank, Calif. Vanowen site of Viking Records. Coowners Jim McGraw and Charles Anderson have moved to a brand new building at 4520 Valerio in the same suburb. The 40,000 square foot warehouse/office was built for cash provided by the two owners of the longtime cutouts firm.

Split Over New CBS Returns Plan

• Continued from page 11

"Blank tape business is going to get a whole lot better. Why does the industry always make \$1 price jumps? Why not 25 or 50 cents?"

Jim Grimes of the 73-store National Record Mart/Oasis skoin, Pittsburgh, sees the Economy hike to \$5.98 possibly killing that line, which now runs directly into the very successful \$5.98 midrange lines of MCA, WEA, CBS and Polygram. Grimes feels the increases in pick and ship charges are equitable in that if he had to perform those services himself it might even cost him more per unit.

Bib Distributing boss Joe Voynow likes the 3% more added to his CBS return. He thinks the returns problem can be more quickly ameliorated if manufacturers police their own sales efforts more critically. Sales people are still urged to oversell product, he notes. He'd also like labels to consider the specific problem of the one-stop, which when it grants a customer return must take any label back. Invariably, the one-stop is burdened because the biggest part of the return is from a "cold" label, at a time when he is accruing his largest return with a competing "hot" manufacturer from whom he does not need the hefty privilege.

Manhy Brucker of Listening Booth, the 43-stores out of Pennsauken, N.J., agrees with Hartstone, feeling the 5% edge of the rack will hurt his stores. Like others, he wonders about what will occur in June when music publishers get the increased royalty for mechanicals.

"It's all old CBS stuff. There's no reason for the price rises." Larry Selig of the five Lyric Records stores, Indianapolis, feels CBS is greedy and gouging. I like the WEA returns incentive.

"I'm getting so many calluses from these arbitrary changes in policy from labels. I have no comment," Jerry Richman, Richman Bros.,

Pennsauken one-stop, says. Ben Bartel of the five Big Daddy's stores, Chicago, calls the price increases "a trick bag." He, too, forecasts a \$9.98 front line album price soon. "The chain retailer is paying 54% of the

list for product now. How soon will it be 59%? They'll hang their hat on the royalties increase coming up," Bartel says, agreeing with Brucker. Bartel was "furious about the 2% cut in the return."

Grammy Honors Dispensed

• Continued from page 8

de Paris. Principal soloists: Teresa Stratas, Yvonne Minton, Franz Mazura, Toni Blankenheim. Producers: Guenther Breest, Michael Horwarth, DG.

Orchestral recording: "Bruckner: Symphony No. 6 In A Major," Sir Georg Solti cond. Chicago Symphony Orchestra. Producer: Ray Minshull, London.

Opera: "Berg: Lulu (Complete Version)," see album category.

Choral performance (other than opera): "Mozart: Requiem," Carlo Maria Giulini, conductor, Norbert Balatsch, chorus master. Philharmonia Chorus & Orchestra. Angel.

Chamber Music: "Music For Two Violins (Moszkowski: Suite For Two Violins/Shostakovich: Duets/Prokofiev: Sonata For Two Violins)"

Itzhak Perlman, Pinchas Zukerman, Angel.

Instrumental soloist (with Orchestra): A Tie—"Berg: Concerto For Violin & Orchestra, Stravinsky: Concerto In D Major For Violin & Orchestra," Itzhak Perlman (Seiji Ozawa conducting Boston Symphony Orchestra, DG). And "Brahms: Concerto In A Minor For Violin And Cello (Double Concerto)," Itzhak Perlman, Mstislav Rostropovich, Bernard Haitink conducting Concertgebouw Orchestra. Angel.

Instrumental soloist (without orchestra): "The Spanish Album," Itzhak Perlman, Angel. Vocal soloist: "Prima Donna, Volume 5—Great Soprano Arias From Handel To Britten," Leontyne Price. Henry Lewis conducting Philharmonia Orchestra. RCA.

Engineering: "Berg: Lulu (Complete Version)," Karl-August Naegler, DG. Producer: Robert Woods, Telarc.

Royalty Agreement Reached

• Continued from page 4

tional Entertainment & Campus Activities Assn. (NECAA) withdrew from negotiations with BMI and ASCAP on the grounds it could not support the fee increases "in good faith."

Since the 1976 Copyright Revision which required schools to pay license fees, the NECAA has been the most vocal critic of such performance licenses.

While the majority of schools have signed the BMI license and plan on signing the ASCAP license, there are still a number of schools and state university systems which have refused to agree to the licenses.

Among them are reportedly the Univ. of Louisville, Univ. of Ne-

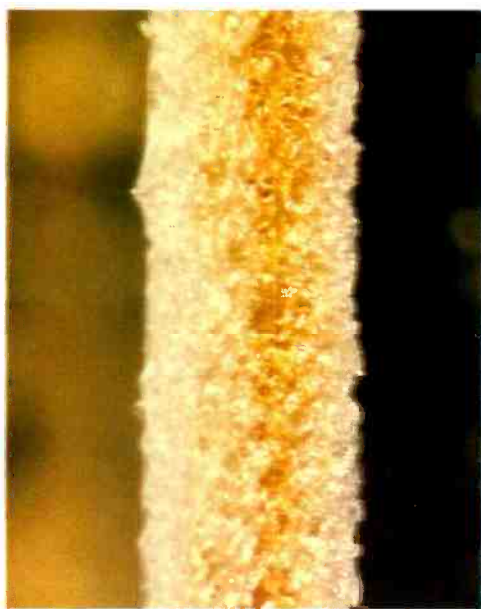
braska system, St. Johns and the State Univ. of New York.

The NECAA is currently supporting Senate Bill S2082 introduced in the Senate Judiciary Committee which provides for the exception of veterans and fraternal organizations. The NECAA is hoping for it to be amended to include educational institutions if it gets to the Senate floor.

Cassettes Up \$1

NEW YORK—The list price of In-Sync Labs/Connoisseur Society audiophile prerecorded cassettes has been raised to \$15.98. The increase is \$1.

Look for the Orange Edge. The Conversafe Orange[™] Edge and get the edge on record counterfeiting.



The Conversafe Orange[™] Edge. Consisting of a proprietary dye, Conversafe Orange[™] is easily identified without special detection equipment. Photo Magnification: 45X.

Counterfeiting. It costs the legitimate record and tape industry an estimated \$400 million per year. But thanks to Conversafe Orange[™], a special product developed by Continental Forest Industries, record and tape counterfeiting can be attacked.

Q. *What is Conversafe Orange[™]?*

A. Conversafe Orange[™] is a new bleached paperboard with a special orange layer dispersed in one of the pulp plies during manufacturing. This orange color, which is proprietary to Continental, is visible on the edge of the record jacket. It allows easy visual inspection and aids in the detection of counterfeit packaging at all points in the record and tape distribution chain. No special detection equipment is needed.

Q. *How is Conversafe Orange[™] safeguarded?*

A.

1. Continental limits sales to qualified converters of record jacket and cassette packages. To qualify, converters must participate in a tight auditing and control program prescribed by Continental and conducted by a major auditing firm.
2. Additional security measures include a coding system within the orange layer which allows identification of the converter receiving the original shipment of Conversafe Orange[™].
3. The independently audited security system is designed so that every pound of Conversafe Orange[™] does not stray.

Q. *Can Other Security Systems Produce the Same Results?*

A. No. There's no other way to produce the same results. In addition to Continental's security system, conventional cylinder board machines produce weak, inferior results. Only CFI's paperboard-making process yields quality and protection in one paperboard sheet.

Q. *What Does Conversafe Orange[™] Cost?*

A. There is no upcharge to the converter for this unique protection.

Q. *Who Stands Behind Conversafe Orange[™]?*

A. Continental Forest Industries is a member of The Continental Group, Inc., an international packaging, forest products, financial services, and energy company with sales and revenues of over \$5 billion.

Q. *Where can I get more information on Conversafe Orange[™]?*

A. Call your converter or contact Mr. John R. Curtin, Vice President, Continental Forest Industries, Office Park II, Greenwich, CT 06830 203-661-2233.

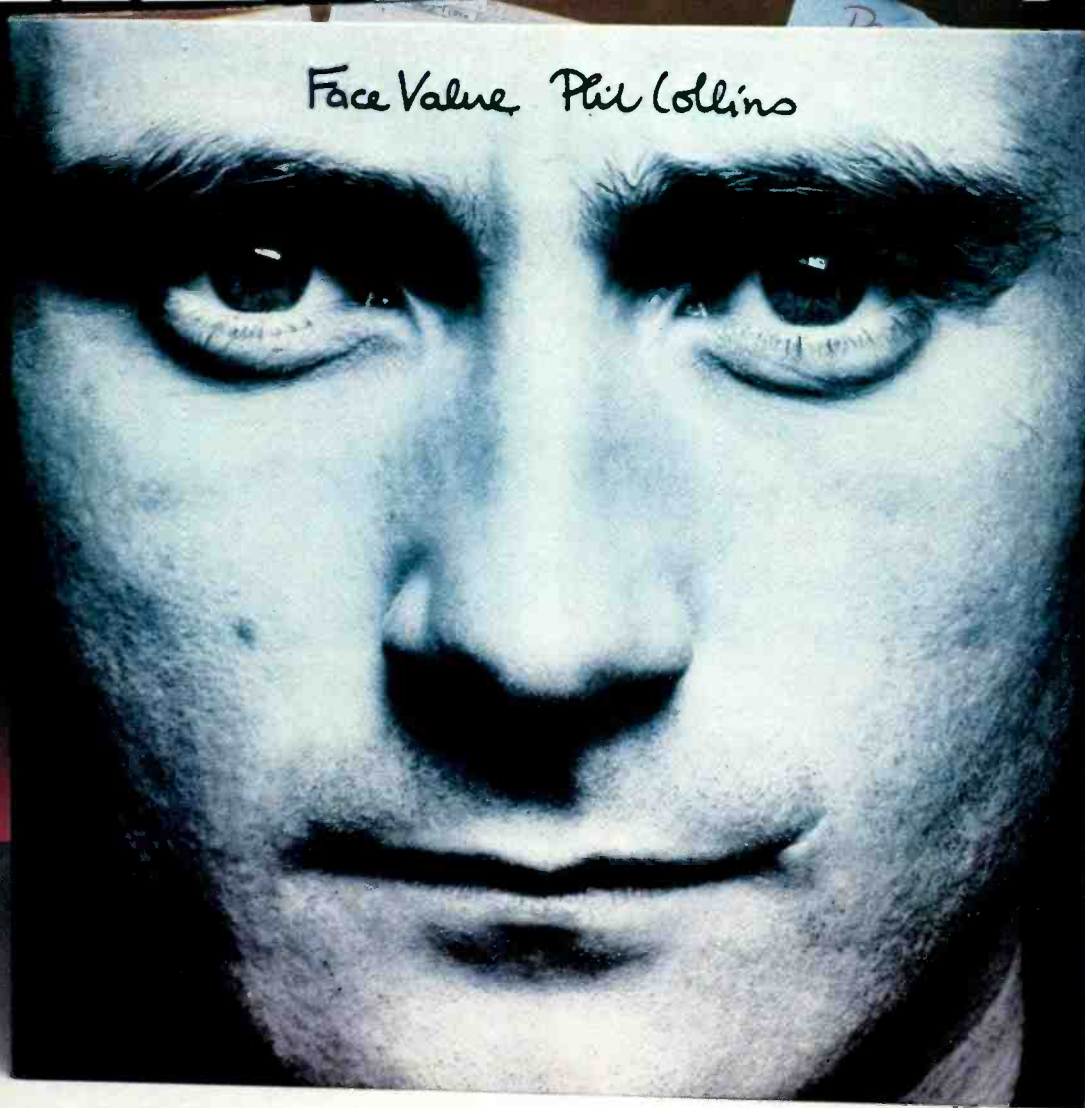
Conversafe Orange[™]. Only the beginning of a commitment by Continental to the legitimate recording industry. Look for the orange on the edge of the record jacket or tape. Orange means Continental.

**Continental Forest Industries
Bleached System Operations**

Office Park II
Greenwich, CT 06830
Telephone 203-661-2233
TWIX 710-579-2912



THE TRUTH ABOUT PHIL COLLINS.



Phil Collins is known to millions as the lead singer and drummer of Genesis. His writing, playing and performing have won him worldwide acclaim. His latest work, "Face Value," a first solo album, is highlighted by a showcase of diverse musical influences and a star-studded cast of players.

The truth about Phil Collins' new album? An impressive musical statement from an extraordinarily talented musician. And the proof is in the listening.

PHIL COLLINS. "FACE VALUE."

SD 16029 Produced by Phil Collins
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Featuring the single, "I MISSED AGAIN" # 3790

