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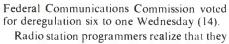
## **Radio Eases Into Freedom By JEAN CALLAHAN**

WASHINGTON-The nation's radio stations are now free to run a 24-hour "jukebox" or solid back-to-back commercials, but observers don't expect either to happen. The

## **IMIC Will Debate** Video Rights Issue

BERLIN-A worldwide survey of industry progress in negotiating mechanical rights for home video will be one of the major topics for examination at the 11th International Music Industry Conference (IMIC), which will be staged at the Bristol Hotel Kempinski here April 26-29.

As the international music business gears up (Continued on page 12)



must still serve their listeners if they want to keep them, and those listeners expect to hear some news and information with their music and will tune out if the commercial load becomes too heavy

The pressures of the marketplace are what the FCC is counting on as it removes news and public affairs requirements. commercial time limits, ends formal ascertainment rules and scraps time-consuming logging procedures.

There will be noticeable changes, however. Observers expect those heavy blocks of roundtable discussions to be cut back on Sunday night, and not all formats will be carrying the same percentage of news all the time.

(Continued on page 10)

## LOW START-UP COSTS **CBS Will Test-Market Record Store Video Tie By GEORGE KOPP**

NEW YORK-CBS Video Enterprises will test a new plan to bring more record retailers into the home video business.

For an investment of under \$1,500, CBS Video will provide stores with a package of music-oriented video product, along with dis-plays and promotional materials. Marketing vice president Herb Mendelsohn estimates that it would cost a store about \$25,000 to start up a full-scale video department.

Among the music titles in the CBS Video catalog are concerts by James Taylor and ELO. and such MGM musicals as "Wizard of Oz" and "That's Entertainment." CBS also

carries classical offerings like the Royal Bal-"Nuteracker let's Although Mendelsohn will reveal few de-

(Continued on page 114)

# WEA Buys Sheffield

**By ALAN PENCHANSKY** 

LOS ANGELES-Sheffield Lab matrix facility, a top independent U.S. plating oper-ation, has been taken over by WEA Manufacturing. The plant is part of the L.A.-based (Continued on page 9)



Hot & New .... GUITAR MAN ... ELVIS a New Way .... 10 of Elvis' sharpest and most inspired vocal performances with new, contemporary tracks, including the pop/country hit single, GUITAR MAN, featuring Jerry Reed's hard-hitting guitar style on the song he originally wrote for Elvis. "YOU ASKED ME TO," "LOVIN' ARMS," and "I'M MOVIN' ON" will spark a fire in a new generation audience as well as the most avid Elvis collector. Produced by Felton Jarvis. AAL1 3917 RCA Records. (Advertisement)

## WEA Increases Lead In **1980 Chart Action Survey**

**By SAM SUTHERLAND** 

lineup

LOS ANGELES-WEA lengthened its lead in Billboard chart shares over its top corporate rivals during 1980, according to Billboard's computerized summary of combined Top 100 and Top LP/ Tape chart performance.

Rising over 3% to total 28.2% of

### Full House For MIDEM? By MICHAEL WAY

CANNES-Despite the conspicuous absence from the Palais des Festivals of major multinationals such as CBS. WEA, EMI and Poly-Gram, the 15th MIDEM opens here Friday (23) with what organizer Bernard Chevry claims to be as full a house as last year, which drew 5,400 participants from 51 countries.

(Continued on page 6) While it is clear from the latest roster of registrants that many record industry giants have reacted

the combined chart activity, WEA

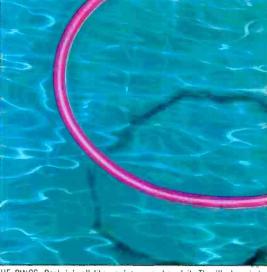
was followed in the recap by CBS. racking up a 19% share, and Poly-

Gram, which garnered 12.7%. That

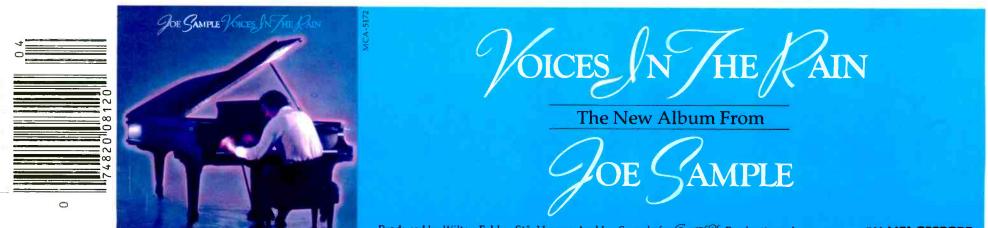
ranking repeats 1979's top three

With those three giants again rep-

to the continuing recession by pull-ing out of MIDEM, it is also plainly evident that the smaller companies, especially those whose product or copyrights are licensed to a multi-(Continued on page 78)

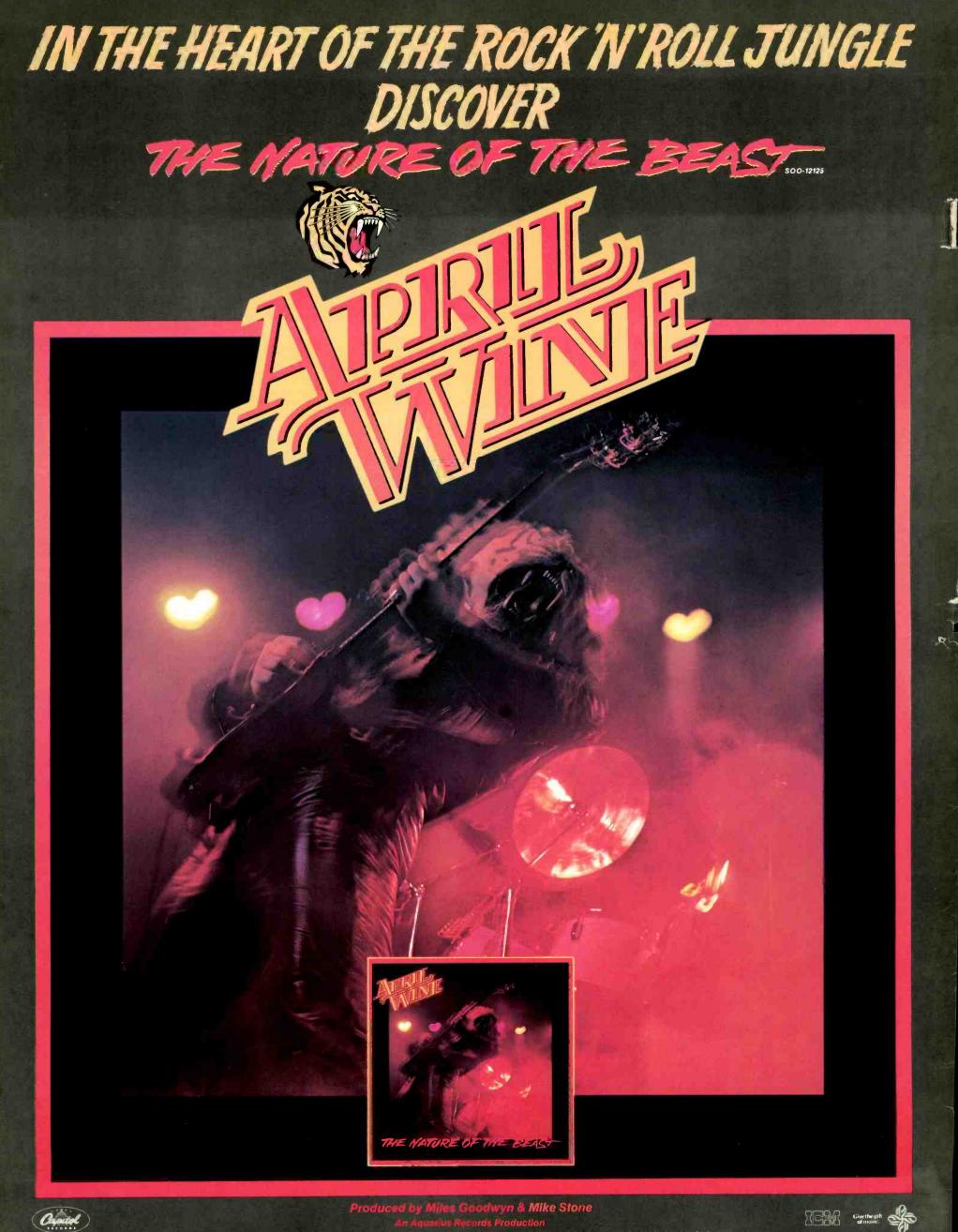


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BILLBOARD

**JANUARY 24. 1981** 

C-10

#### **STUDIOS LOOK TO VIDEO** AUDIO DECLINE

Perry.

Sound synchronizations, jingle productions and sound track mixes were the new growth industry for Canadian sound studios, which were pinched in the pocketbook in 1980 as the overall number of record productions in the country declined.

No organization in Canada currently monitors the number of new recordings being cut on a month by month basis, but a canvassing of studio managers indicates the decline could be as much as 6% with as much as a 15% decline in overall dollars lost. All managers agree that the independent labels are the chief investors today, whereas several major companies such as CBS and WEA have opted to record Canadian acts in the U.S. with name producers

Boutique studios such as Little Mountain Sound in Vancouver, Amber Studios in Toronto and The Grange in Hamilton were better able to weather the overall decline in business because of smaller operating costs and more competitive rates.

If anything, Canada's low value dollar at 85 cents should have attracted foreign recording artists, but as Eastern Sound general manager Peter Holcomb points out, American and British groups are recording close to home in order to cut back on expenses.

Holcomb adds that the reduction in record production has created a competitive environment among studios and that those complexes that do not have an established clientele have been forced into price cutting which in the long run benefits no one. Eastern is fortunate in this sense, in that among regular artists using the facility are Anne Murray, Bruce Cockburn and Gordon Lightfoot.

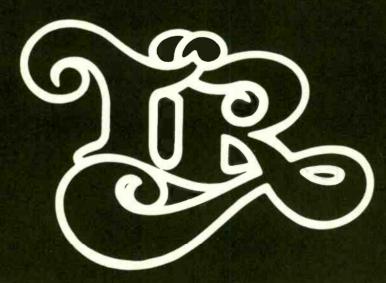
In Quebec, Le Studio in Morin Heights has installed a new 48-track Solid State Logic computerized master studio system that uses the floppy disk system. In the back

up studio, renovations have included installation of video/audio sync post-production facilities. The retreat studio has fared better than most with a steady stream of big name Canadian artists in over the year, including Rush, Robert Charlebois and April Wine.

Studio owner Andre Perry suggests that the future for studios is a mix of audio and video work, combining traditional record industry production with television and film soundtrack bookings. "The advent of pay-tv in Canada is certain to affect our industry," he says, adding, "along with the iminent boom in software productions using video, whether it be the disk or the cassette.

Toronto's Manta Sound has, to date, managed to secure a large portion of the available soundtrack work, largely due to a spacious sound room in the complex that can facilitate a full orchestra. Complex's Andy Hermant (Continued on page C-17)

There came a sound like the roaring of a great waterfall or the rolling of mighty Thunder



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Sefel Group (of Toronto) and Almanda Corp. (of Montreal) executives close a deal. left: From Frank Schwei-Paul ger, White, Ken Naier, Joseph Sefel, Aaron Lipsin and Marvin Orimer.

Harmonium members Serge Fiori, left, and Michel Seguin, his ally and creative co-partner. Both signed to are Beaubec in Quebec.

# IN MARITIMES and QUEBEC SEEN VITALITY

Geographically, Canada falls into three separate regions: the Maritimes and Quebec, Ontario and Manitoba (or central Canada) and the West, which encompasses Saskatchewan, Alberta and British Columbia. With the economic wind-down in Canada this past year, the area hardest hit with unemployment has been the East, or the Maritime and Quebec markets.

The Maritime and Quebec markets. The Maritimes are looking up though, according to Doug Kirby of the Kirby/ Charles Organization in Halifax. The Atlantic Folk Festival annually attracts an audience from across the continent and is one of the largest anywhere. The Oz network of radio stations in Newfoundland has opened up the market to new sounds and an alternative to the somewhat parochial broadcast formats of old. More, a new strata of pop artists are emerging from the area, replacing old-timers like Stompin' Tom Connors and Dick Nolan, both country artists of some note at one

Among the new breed of acts are Min time glewood, presided over by bluesman Mat Minglewood, an RCA act that has earned the Maritimes its first gold album and is just a hair short of a second gold. Another bluesman of note is Dutch Mason, signed to Attic Records, who has achieved na-tional recognition and can pull crowds in centers such as Toronto, Montreal and

One of the key attractions of the market Vancouver. to agents in other parts of the country is the extraordinary money that can be earned at the Misty Moon in Halifax. The plush downtown nightclub is the largest of its kind in the country, holding 1,500 people and offering top dollars to major acts that play there. For instance, Vancouver's Powder Blues is reported to have earned \$25,000 for a week's work at the club and other acts such as Ronnie Hawk ins have have enjoyed better than normal pay when they packed this often riotous

Quebec is a separate entity as far as night spot.

Canada is concerned. The local francophone record industry has retrenched substantially, according to Madeleine Careau at Adisque, the Quebec record producers industry association.

Careau says the Quebec government's cultural agency has been able to foster an indigenous industry within the industry and give Quebec's music a face abroad, through grants to attend expositions such as MIDEM, but that overall the number of sides being produced has declined. She also suggests that major labels such as CBS have cut back their investments in the province, although this point has been disputed by the labels in question

One of the major producers and distributors of French language recordings is Trans-Canada. A&R director Walter Giar-detti claims the overall slump in record sales in the province is the result of international or anglophone artists not seducing consumers the way they once did. Quebec product is quite unaffected by the slump," he claims. "We had the biggest selling album in the province last year with a Quebec artist, Ginette Reno. As far as a drop in production, it can't be true. We are distributing 29 francophone labels and 95% of these orginate in the province of Quebec. Nobel Records is one of these and two albums by Rene Simard's sister, Nathalie, have sold 75,000 units apiece.

Giardetti sees Trans-Canada as the major force in Quebec, reporting that the company's one-stop is the largest in Eastern Canada, with WEA business alone to-talling \$2 million. Overall he says the company has had sales of \$20 million in fiscal 1979, the last reporting year.

While everyone seems to have conflict ing opinions about the state of the industry here, several independents such as Kebec Disc and Beaubec seem to be expanding with definitely positive results. Both have strong ties with Europe and Ke. bec Disc will supplement its own distribu-(Continued on page C-12)

Billboard Spotlig

**CANAD** 

Labrado

Quebec

Montrea



Diane Tell. among Quebec's major stars on Polygram.

Francois Dompierre, also a Quebec/Polygram success story.



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# THE VIEW FROM THE TOP

"The past year has been disasterous," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "Looking back over the year, the erosion in sales, the decline in the numbers of people working in our industry, the continued presence of home taping and piracy, the closing of London Records, a general decline in the quantity of gold and platinum certifications, all of these things have contributed toward a certain uneasiness in the industry.

"We have had little to no help from the federal government either in respect to some of our more pressing issues. The Copyright Act revisions continue to be stalled, although I am optimistic that we are going to be hearing when and where public hearings are to be staged this year. We also hope to see the release of a general discussionary paper on proposed changes and modifications.

"I think one of the priorities on our agenda must be pursuing tax changes to allow for a capitol cost allowance on Canadian productions, similar to the scheme Canada's film industry now enjoys. This would be immensely beneficial for the domestic industry at a time when speculative money is becoming harder and harder to come by."

Attic Records president AI Mair sees the capitol cost allowance as a major issue as well. He argues for its implementation this way: "The film industry in Canada raised over \$160 million in 1979 from the investment community. This money went into paying for hotel accomodations, salaries, et cetera. It kept money in Canada and it helped to create a film industry here. Now if the tax law were changed so that investors could write off money put into record production, much the same sort of thing would occur in the record industry. The numbers of productions would increase, studios would be kept busier and our collective chances of creating international hits would substantially increase.

"I figure it, say, one out every 10 records is successful and makes its money back, then if one were to raise, say, \$5 million, one could record an additional 100 albums at an average budget of \$50,000 per. If one out of every 10 of these were successful, then the investment overall is made back. Ten gold albums in the U.S. could generate the \$5 million back and the other nine would generate different levels of financial return. Then we have as many as 1,000 copyrights earning additional money." Retail chain executive Bob Sniderman of the Sam the

Retail chain executive Bob Sniderman of the Sam the Record Man chain lists a mixed bag of complaints he has with manufacturers that, he says, have led to a general "disillusionment" within the industry.

"Probably the single biggest problem we have today is an overall lack of creative ideas being generated by the manufacturers. Everyone seems to be too busy covering their ass to really come up with some bright ideas. We have done several major campaigns in the past year with non-music companies such as Dr. Pepper and in the new year we have a huge promotional tie-in with a chocolate bar manufacturer. The tie-in with Dr. Pepper was fantastic and there was more than a \$500,000 put into the campaign. From the record companies all we get are notices of price increases. Few incentives to buy are offered these days. The new Steely Dan album for instance has a high \$10.98 list and MCA is offering no incentives whatever."

Sniderman also slaps the record companies for failing to make catalog product available in the Christmas season. He suggests that the reason for the lack of these recordings is in large part due to presses running at peak with current product, much of which he says is finding its way abroad. "We are left short stocked, back-ordered and holding the bag."

He has some harsh words about the lack of new talent being promoted by the record companies too. "They talk about a recession, but the recession is about as pertinent as the energy crisis. No one really knows how much oil is out there, but the companies continue to make a hell of a lot of money and there's still oil when you need to buy it. The same goes for record companies developing new talent. They can turn it on and off at will."

ent. They can turn it on and off at will." Radio consultant Dave Charles sees Canadian content (Can-Con) legislation and the lack of competitive radio as key problems in developing the industry at home.

"The lack of competitive radio in Canada is the key and main point that is stalling a strong broadcast industry today. What we need are more licenses to attract more competitive people into the industry with new and energetic ideas. By granting additional licenses, Canadian radio would be forced to compete with itself and in turn create a more promising future for the broadcasters."

On the topic of the CanCon legislation, Charles suggests that the 30% quota for AM should immediately be lowered to 20% and that the four point criteria be changed so that three parts CanCon be the only records that meet the requirements. "This way we could avoid all the fringe stuff."

True North's Bernie Finkelstein perhaps best sums up the thinking of many about Canadian content legislation in the following remark he made in a Billboard interview:

"First it should be made illegal to even discuss the Can-Con legislation, but in my opinion there are two levels of thinking. First, when I talk to radio stations I say that the regulations should be abolished, that they are a hinderance to all concerned. However, personally I believe that regulations should stand, that we need them to foster the industry here. What does that make me? It makes me twofaced and honest. Failing this, I strongly urge that we eliminate governments altogether."

Capitol a&r director Dean Cameron says regionalism is a road block to breaking acts on a national scale. "In the past few years we have seen the East and the West become very protective, unconcerned about a national picture, and that has hindered the development of a strong national star system. In general I would have to say that Western stations are more open to new things, whereas we tend to spend more time massaging Eastern programmers."

CBS senior vice president Brian Josling has an optimistic view of the year ahead, noting that the last quarter proved to be "a rack type Christmas," with a long list of major acts releasing new recordings that were acceptable to rock and adult contemporary listeners. "I think we can look forward to a stabilized year ahead with most operations now operating at a more profitable level. Cut-backs throughout 1980 have put retail in the position now of having lean and aggressive management, much lower inventories and increased chances of profitability."

YOUR

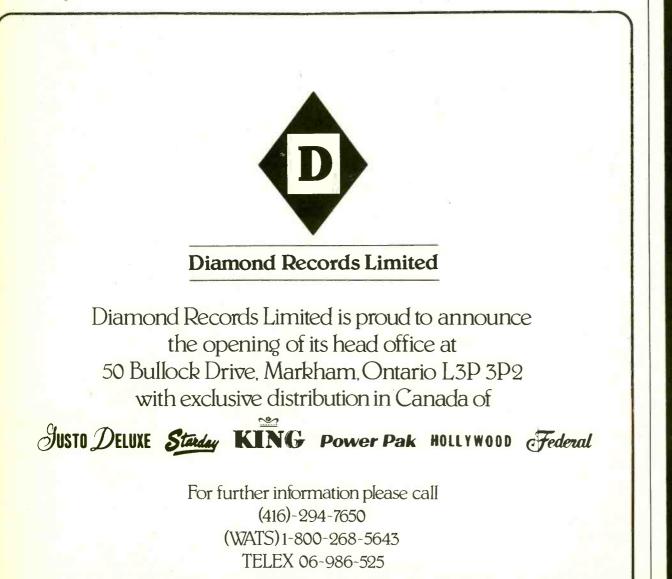
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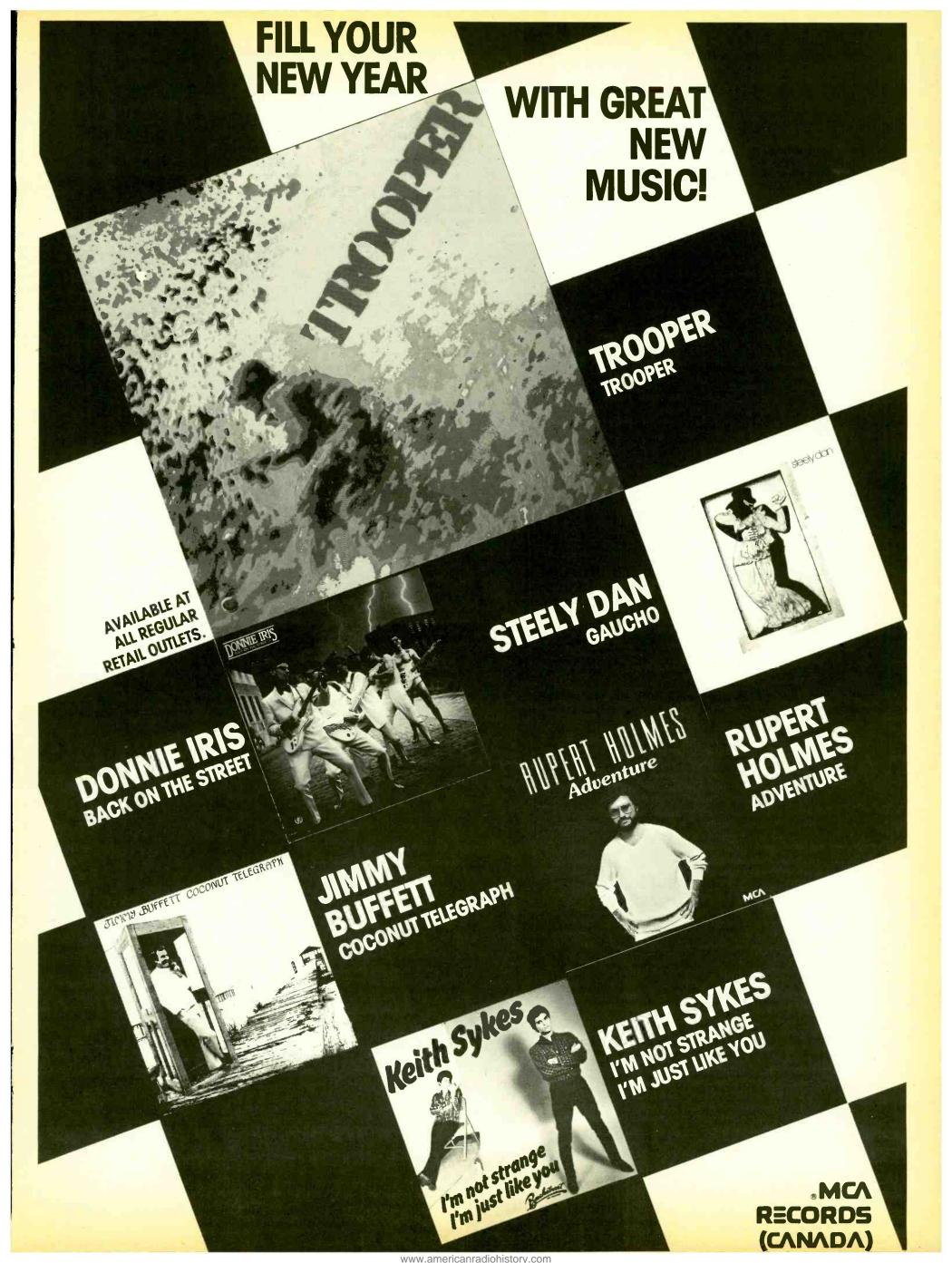
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Pointed Sticks debuted on Quintessence with "Perfect Youth."

Trooper manager Sam Feldman, right, greets Vancouver Mayor Jack Volrich on "Trooper Day." Prism members, Capitol staff and various media people including the late Playboy Playmate Dorothy Stratten.



WESTERN CANADA

Alberta

Edmonton

Calgary

# OFFERS FIVE SEPARATE INDUSTRY CENTERS

British Columbia

## By TOM HARRISON

STUDIOS AND TALENT

In the prehistoric days of the Western Canadian music industry, not so long ago, there existed five major centers of population: Vancouver, Edmonton, Calgary, Regina (including Moose Jaw and Saskatere) and Winning

toon) and Winnipeg. Each center had its own scene, its own stars, its own hit records, its own circuits. The Canadian Radio and Telecommunications Commission tried to unify the country by introducing Canadian Content laws, which hopefully would stimulate the upgrading of recording studios, increase the prospects of small labels, and improve the lot of Canadian talent.

While CanCon has done all these things, and even assisted many artists on the road to becoming stars from coast to coast, it still has failed to wipe out the regionalism that has prevailed. Every city has better recording facilities and is turning out more and better records, but every city still has its own scene, its own stars, its own hit rec-

ords. With the exception of Vancouver and the deadly quiet Regina, each city has yielded one or two name recording acts and established its own music business establishment while, operating at another level below that, small labels have been formed to look after the locals. Often these custom labels are offshoots of recording studios, or specialty record shops.

or specialty record snops. Wihnipeg's two major studios are Roades Recorders (16-track) and Century 21 (24-track), while a third, Fenucan, is a development growing out of a filmworks.

Roades has recorded plenty of gospel and country (both strong in Winnipeg) but also worked with El Mocambo artists Bill & The Bills and McLean & McLean. Graham Shaw & the Sincere Serenaders (Capitol),

Tom Harrison is the music editor of the Vancouver

Province

RRISON the Popular Mechanix, Torn & Frayed, T.C. Smasher and Dega have also used the fa-

cility. Century 21 was recently put on the map when Streetheart (managed by Gary Stratychuck of Star Kommand), a platinum status group with three LPs on Warner Bros. recorded "Drugstore Dancer" for Capitol.

Dancer'' for Capitol. Winnipeg's Pumps recorded in England and released their debut on Polygram, Diane Heatherington released "Heatherington Rocks" on Epic, the Instructions (one quarter Winnipeg, actually) appeared on Quality, and Harlequin released its sec-

ond album on Epic. 1980 was the year that Calgary began to 1980 was the year that Calgary began to show signs of life on the local level. Rich-

show signs of life on the local level, the ard Harrow, himself an occasional recording artist, began Living Room Studios, releasing his own LP and recording the Unusuals (do-it-yourself EP), Ian Tyson, and more. Smooth Rock (24-track) opened in May and recorded 451 (album on the Pickwick label) and Shelbar-Ryley. Smaller studios Fogeye and Jonathan Sound also upgraded their equipment and recorded Hot Nasties and the Sturgeons (Fogeye) while Jonathon created a custom label, Strawberry Records, and recorded an EP

by the Verdix. Due to open in February is Thunder Road studios, which will boast a 2700 square foot music studio with 24-track Neve 8108 console and a separate film dubbing studio. The studio was constructed from the ground up and features a Tom Hidley design, built by Lakeside. Local artists Susan Smith and Jessie Jones are slated to begin recording there in Feb-

ruary. Other Calgary talent who were active in 1980 are Showdown (country-rock on RCA), Rick Worrall, Jameson Brooker (recording duo), Terry Kushner (local (recording duo), Mantra (rock), Danny Mack *(Continued on page C-18)* 



Saskatchewan

Regina

Manitoba

Winnipeg

CFOX Radio's Dean Hill of Vancouver, far left, with Streetheart and the CFOX fox.



# The choice is P.R.O. Canada

More than 12,000 authors, composers and music publishers — the majority in Canada — have chosen to assign the performing rights in their musical works to the Performing Rights Organization of Canada Limited. Since P.R.O. Canada was formed in the 1940s it has been a young, vibrant organization, determined to move with the times. It attracts composers and publishers with similar qualities.

P.R.O. Canada's ability to adapt to a changing world of music continues today. It sponsors free workshops and seminars in the areas of film music, musical theatre, songwriting and publishing, in many cases the only such workshops in Canada.

It holds competitions in the area of orchestra awards to encourage increased performance of contemporary music; prizes to student composers; awards to young lawyers to increase awareness of copyright matters.

P.R.O. Canada has doubled the size of its premises and is computerized throughout. It has increased considerably its collections and payments to affiliates and foreign writers and publishers it represents. In 1980 its foreign revenue surpassed the \$1-million mark for the first time.

P.R.O. Canada's influence has been felt in matters relating to Canadian copyright legislation. At the world level it has been accepted as a member of CISAC, the umbrella organization of performing right societies. Most recently, P.R.O. Canada has announced the opening of CANAMEC, the Mechanical Rights Division, to collect mechanical royalties from outside Canada on behalf of its affiliates.

Throughout its four decades of growth and change P.R.O. Canada has maintained close contact with writers and publishers at home and abroad through its open-door policy. This personal approach to the people it represents will continue.



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4





Bruce Cockburn, True North artist. Skyhooks, Plastic Bertrand, Deliverance and the Lamont Cranston Band all represented in the domestic catalog. AQUARIUS RECORDS is based in Montreal and headed

by Terry Flood. Principal seller on the roster is the hard rock band April Wine. Heavy touring in the U.S. and Britain in the past year has seen the Montreal band's last two albums sell exceptionally well internationally through Capitol Records, which distributes the label in Canada. Other acts on the Canadian-only roster include guitarist Walter Rossi and rock band Teaze, the latter encountering enough success in Japan in the past few years to warrant a "Live In Japan" LP.

TRUE NORTH, established at the tail-end of the "coffee house" era by Bernie Finkelstein and Bernie Fiedler who then operated Toronto Village Riverboat club, which offered work to aspiring artists such as Gordon Lightfoot, Joni Mitchell, Eric Anderson and James Taylor. Canada's equivalent of Asylum, productions are all financed inhouse and show a strong predilection toward singer/ songwriter artists. The current roster, though small, is significant and includes Bruce Cockburn, Dan Hill, Murray

Billboard Spotlight

Aquarius artist Walter Rossi.

# INDIE LABELS MOVE FROM PERIPHERY TO FOREFRONT

In the past three to four years a handful of independent, Canadian-owned labels have moved from the periphery of the record industry to the forefront of the business. In a sense, it is these few who have established a presence for Canada's music, both at home and abroad. Following are quick sketches of some of the most influential.

ANTHEM RECORDS, set up by Vic Wilson and Ray Daniels who co-manage the careers of singer/songwriter Ian Thomas, Max Webster and several others acts, including Canada's premier rock act Rush. General manager of the record division is Tom Berry. To date the label has avoided releasing foreign masters and has centered its financial and marketing thrust on developing a coterie of Canadian artists at home and internationally. The label is distributed here by Capitol-EMI. Rush and Max Webster are both released internationally through Mercury Records and both groups have toured extensively in the U.S. and Britain.

Other acts on the label include the Segarini Band, flutist Moe Koffman, Zero-One and comedy act The Great Canadian Air Farce. An interesting point about record production on the Anthem logo, a policy adopted last year, is that all albums are now cut at half speed, yet undercut audiophile product on the market since Canadian list price offerings are \$8.98.

ATTIC RECORDS is presided over by AI Mair and Tom Williams who co-founded the company five years back with publishing and record production entwined in the operation of the CBS Canada distributed label. Attic's Canadian artist roster includes Hagood Hardy, Triumph, Downchild, Micheale Jordana, Dutch Mason, the (Irish) Rovers and the Numbers.

In the past year Attic set up a sub-label, Basement Records, to test market new acts. Hagood Hardy's international success via "The Homecoming" and Triumph's tour and album success in Britain, combined with top 10 album charting in Germany for Downchild's "We Deliver" LP has helped accent Attic's international presence. The label is an aggressive acquirer of international product as well with George Thorogood, Peter Green, Wayne Country, McLauchlan, Rough Trade and Graham Shaw and the Sincere Serenaders.

Combining management with record company functions, several acts such as Hill and Shaw are inked to other labels, though career development and repertoire decisions are handled by the F&F team. Cockburn is represented in the U.S. by Millenium and McLauchlan has just completed work on a new LP with Canadian producer Bob Ezrin, who topped the charts worldwide last year with Pink Floyd's "The Wall."

QUALITY RECORDS is Canada's oldest independent and the only one with manufacturing and national distribution facilities. The roster is varied and includes licenses with Ariola, Motown and ZE Records. Several domestic signings have been inked for U.S. release with Radio Records in Florida. It is expected that Quality will debut Quality Records of America sometime in the first four months of 1981, an operation that will be separate and competitive with the Canadian company. **DAVID FARRELL** 

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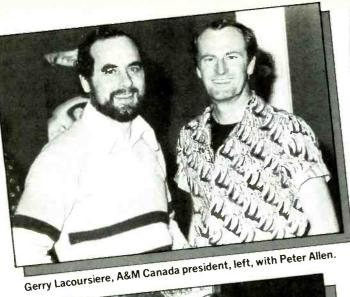


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Ross Reynolds, WEA Canada executive vice president, with Gordon Lightfoot, right, at the Canadian National Exhibition.

# NTEMPORARY SALES AND EXPANDED RETAIL ER BRIGHT NOTE AS INDUSTRY STUDIES SLUMP

## By DAVID FARRELL

In a year long on rhetoric and short on credit terms, CBS Canada chairman Arnold Gosewich (who has retired since this story was written) perhaps best summed up the state of affairs of the industry in a keynote speech at the annual pre-Juno Award confab in Toronto last year

We've developed some bad habits and there have been some excesses," he said with the customary understatement of a diplomat trying to smooth over a national

11 believe we have been selling ourselves disaster short. We've made records and tapes too much of a bargain. We must see leadership to price product according to perceived consumer value, even if it means changing some of our traditional selling methods. some of our traditional sening methods. Referring to a retail study of 18 inter-national music markets, Gosewich re-

ported that Canada ranked third with the lowest price on full-line albums, second in prerecorded tape and that our singles were

the cheapest in the world. In the past five years, concert tickets have increased by 50%. Hard cover books by 200%. Do we realize the value of what

"Discounting should be we sell?' used as a selective and discriminating tool, not a sales rule," he urged. For those in the audience, it didn't take a genius to figure that what the chairman was saying was a foreshadowing of things to come.

If prices needed to go up, if free goods and discounting needed to be curbed, CBS was the one company that could affect change with its substantial interests in racking, retailing, distribution and manufacturing in Canada.

By the time the purge was over, industry inventories had shrunk by as much as 30%

and an untold number of people had been fired, laid off or simply urged to find other

David Farrell is Billboard's correspondent in

Canada

kinds of employment. The crusade to clean up past excesses was fast, painful and entirely profit motivated.

Despite the ballyhoo that resulted from the fall out of a "get tough" policy by the manufacturers, when the third quarter statistics were released, no one was calling 1980 a Waterloo. London Records had closed down, true; but the writing was on the wall a year previous and several companies, such as Boot Records, found their

sell-through improved when they took distribution into their own hands or shifted to another organization. Interpreting net shipment and distribu-

tor dollar decreases as retrenchment wasn't entirely valid either. As WEA senior vice president Ross Reynolds notes: "Considering the pipeline plugging in the previous year and the heavy returns that resulted in the first quarter of 1980, what one is looking at in the Statistics Canada figures is both a bloated 1979 figure and a

depressed 1980 figure. The government figures showed an eight million unit dip in net shipments, accounting for returns, and a \$20 million drop in distributor dollar sales, but few

seem willing to accept these statistics. WEA, Capitol and MCA all reported slight increases over the previous year, although

MCA's increase was at the expense of a devastating internal overhaul that saw staff trimming from the general man-ager's chair on down. A&M was one of a small few major labels that managed to retain a full complement of staffers and come reasonably close to its previous year's record sales performance. But in just about every case, if the dollar volume increased, bottom line profitability was hurt by spiralling costs and delinquent ac-

One of the big saving graces for the incounts dustry here in 1980 was the rapid and not totally foreseen impact of adult contemporary rock. Acts like Abba, Anne Murray, Kenny Rogers and Barbra Streisand were (Continued on page C-12)

www.americanradiohistory.com

Arnold Gosewich, reretired CBS chairman, right, with a new-look Burton cently Cummings.

> Pumps, signed to Polydor, pump it up from Western Canada.

> > Murray, Anne flanked by Dave Capitol-Evans, EMI president, and Dave left, Munns, director

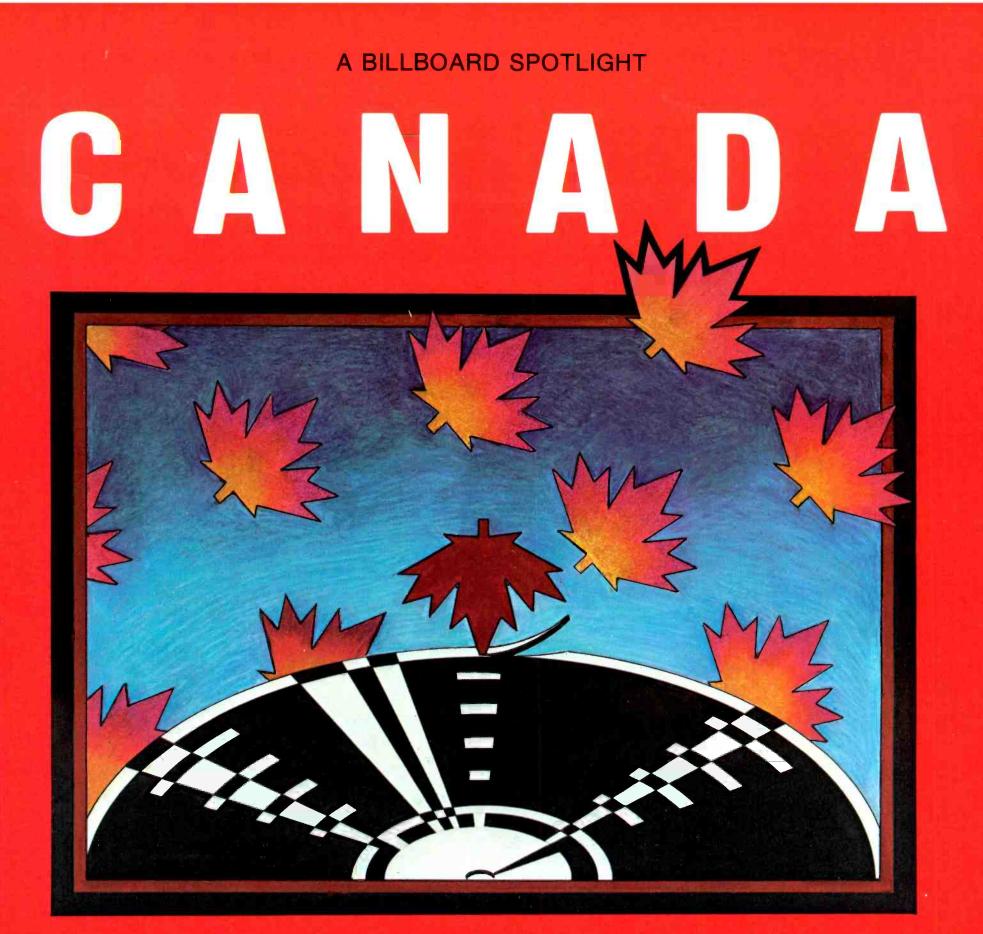


JANUARY 24, 1981 BILLBOARD

# CAPITOL CANADA

ANNE MURRAY APRIL WINE on Aquarius Records in Canada ) M (on Passport Records) GRAHAM SHAW KID RAINBOW KLAATU ISA DAL BELLO LONG JOHN BALDRY (EMI America) PHILIP RAMBOW PHOTOGRAPH POWDER BLUES BAND PRISM RED RIDER THE LEGGAT BROTHERS THE START STREETHEART SURRENDER





# A DISTINCT NORTH AMERICAN MARKET CUTS ITS OWN GROOVES

It is an old joke, here, about the American family that drives to Canada in July with a snowmobile in tow and asks, "Where's the snow?" The off-beat humor perhaps serves to illustrate a point that has tested the restraint in this country for long, but in the past few years there is reason to believe that times are changing. In the past two years representatives of NARM have operated regional

In the past two years representatives of NARM have operated regional workshops in Toronto and the overall strength and profitability of the record market in Canada has forced major labels abroad to turn a second glance toward this country to see what is going on here to keep things moving along at a steady clip. WEA's operation in Canada has long been one of the company's most profitable internationally, whereas A&M Canada has consistently been able to break acts here well in advance of U.S. or international affiliates. Styx and Supertramp are prime examples, the latter now having two million selling albums in this country and now the Police are promising to eclipse international sales with its latest LP "Zenyatta Mondatta," which passed the 300,000 sales mark within 12 weeks of release.

Artistically, Canadians have not been slouches. Among the best known are Glenn Gould, Oscar Peterson, Paul Bley, Sony Greenwich, Maynard Ferguson, David Foster, Paul Anka, Robert Goulet, Anne Murray, Robbie Robertson, Hank Snow, Gordon Lightfoot, the Canadian Brass and Liona Boyd. At the fourth annual Bread and Roses Festival of Music in Berkeley, Calif. last October, Canadians Neil Young, Joni Mitchell and Leonard Cohen were special guests performers at the annual benefit which raises money to provide free live concerts for people confined in institutions.

Canadian songwriter Eddie Schwartz gave Pat Benatar her hit song, "Hit Me With Your Best Shot," and Canadian producer Bob Ezrin teamed up with Dave Gilmour and Roger Waters to give Pink Floyd the biggest album of the band's career and the record industry its biggest selling album of 1980—"The Wall."

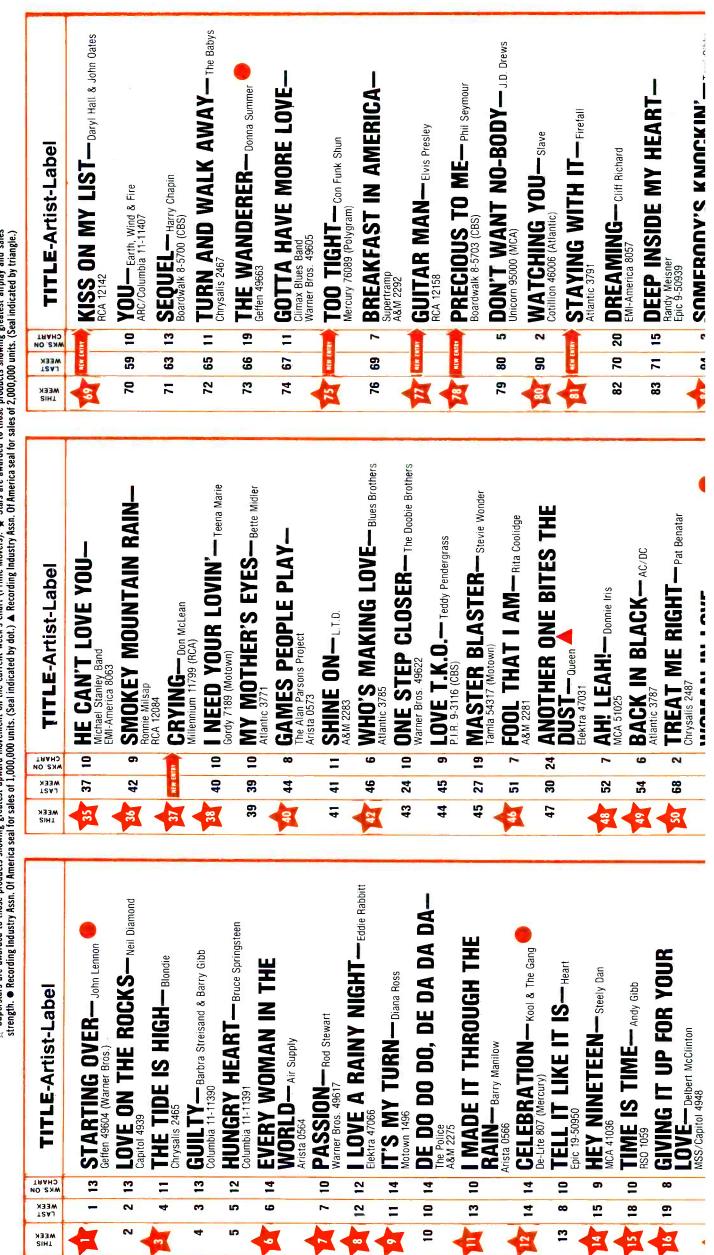
Of course, every country has its major artists and an ability to share the spotlight in breaking acts. But it is important to realize that Canada and the U.S. are separate and different markets, that there are benefits to be had in making separate sub-publishing and licensing deals for Canada and the U.S.

The following, then, is a basic overview of the problems, peculiarities and differences of the Canadian music industry that any operator in the business should know about the market.

FOR WEEK ENDING JANUARY 24, 1981

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# Winwood Of Traffic **Back On Solo Album**

**By ROMAN KOZAK** 

NEW YORK-With a new LP. "Arc Of A Diver." his first in three years, just released by Island Records. Steve Winwood, the voice, heart and soul of Traffic is back. And, he says, he intends to remain active in the music business.

"Arc Of A Diver" is a true solo LP. Though it features the songs of writers Will Jennings, George Flemming and Vivian Stanshall, Winwood produced, arranged, and mostly engineered it himself. He also sings and plays all the instruments on this LP.

The LP was recorded in Winwood's "very amateurish" 16-track studio, which he built in his home outside London. He says recording the LP at home was the only way he could have done it.

"I don't think I could have done it



Billboard photo by Chuck Pulin HAPPY HARRY—Tunesmith Harry Chapin holds forth at New York's Bottom Line at a special concert marking his 2,000th performance recently.

after I leave here is to go to the West Coast and stay with Will Jennings and write the next album. Then I will go straight back and put a band together, record it, and then do some gigs right after that." says the 32vear-old musician/composer. He hopes the next LP will be ready in the fall.

Winwood plans to work with the new band after that, and maybe get involved in producing other artists in the future. He is asked if he thinks Traffic will ever get back together again. It takes him a long time to reply.

"I somehow doubt it. I think that ... Definitely not. I would say. Traf-fic was a kind of collaborative group. unlike the groups that have survived: Led Zeppelin. Stones, the Who, where there is one strong leader. Traffic was never really like that. And as time goes on, different members have different ideas, and it may be difficult to compromise." group, unlike the groups that have may be difficult to compromise." \* \* +

After a year's search Bomp Records in Los Angeles is still looking for acts to include in its forthcoming "Battle Of The Garages" compilation LP. The label wants "raw, snarling. '60s punk or psuedo-Mersey-beat suburban trash, done with a real understanding of what's timely and relevant about these styles in the '80s.

Already set for the LP are the Crawdaddys, the Wombats, Brad Long, the Unclaimed, the Dark Side, the Chesterfield Kings, the Embarrassment, the Stepmothers and Pete Holly.

The new wave Bomp label itself. "still 100% independent, with no help from anybody," is now a "full fledged label," expecting to release three or four albums per month. It released 12 LPs in 1980 and six in 1979.

"This is an important turning point for our label, not only because we are releasing so much product at one time, but more importantly, because the quality of our product and the professionalism of our organization have improved to the point where, in 1981, we plan to release more than 40 albums and achieve some degree of commercial success with most of them." says Greg Shaw, founder of the label.

Bomp's first post-Christmas re-leases consist of six LPs: "Surf Beat '80" by the instrumental surf band, Jon & the Nightriders. "Hypstriza-tion" by the Hypstrz. a Minneapolis garage band: "Yeah. Right." by ex-Dwight Tilley Band member Jimmy Lewis & the Checkers: "Out For Kicks" by the roadhouse combo, the Zantees: "The Nuns" by the San Francisco pioneer new wave band: "Disconnected" by Ex-Dead Boy Stiv Bators: and "Experiments In Destiny," a double LP, representing 30 acts which were involved with Bomp in the last two years.

**General News** 

long (about a year). and there was

too much messing around." he says. "I finished writing the material in March, 1980, and then worked in the

studio six days a week, eight hours a

day. This was much better than working 14 hours a day for three weeks, which seems to be the norm.

By working continuously, at my own

pace, I find I can work much more

Recording a totally solo LP is

something Winwood had always wanted to do since he began his ca-

reer with the Spencer Davis Group

in 1964. "When I was a kid I used to

mess around with tape machines.

he adds. "but now I don't think I

ever want to do it again. It is really a

bit silly, but I am stubborn, and I

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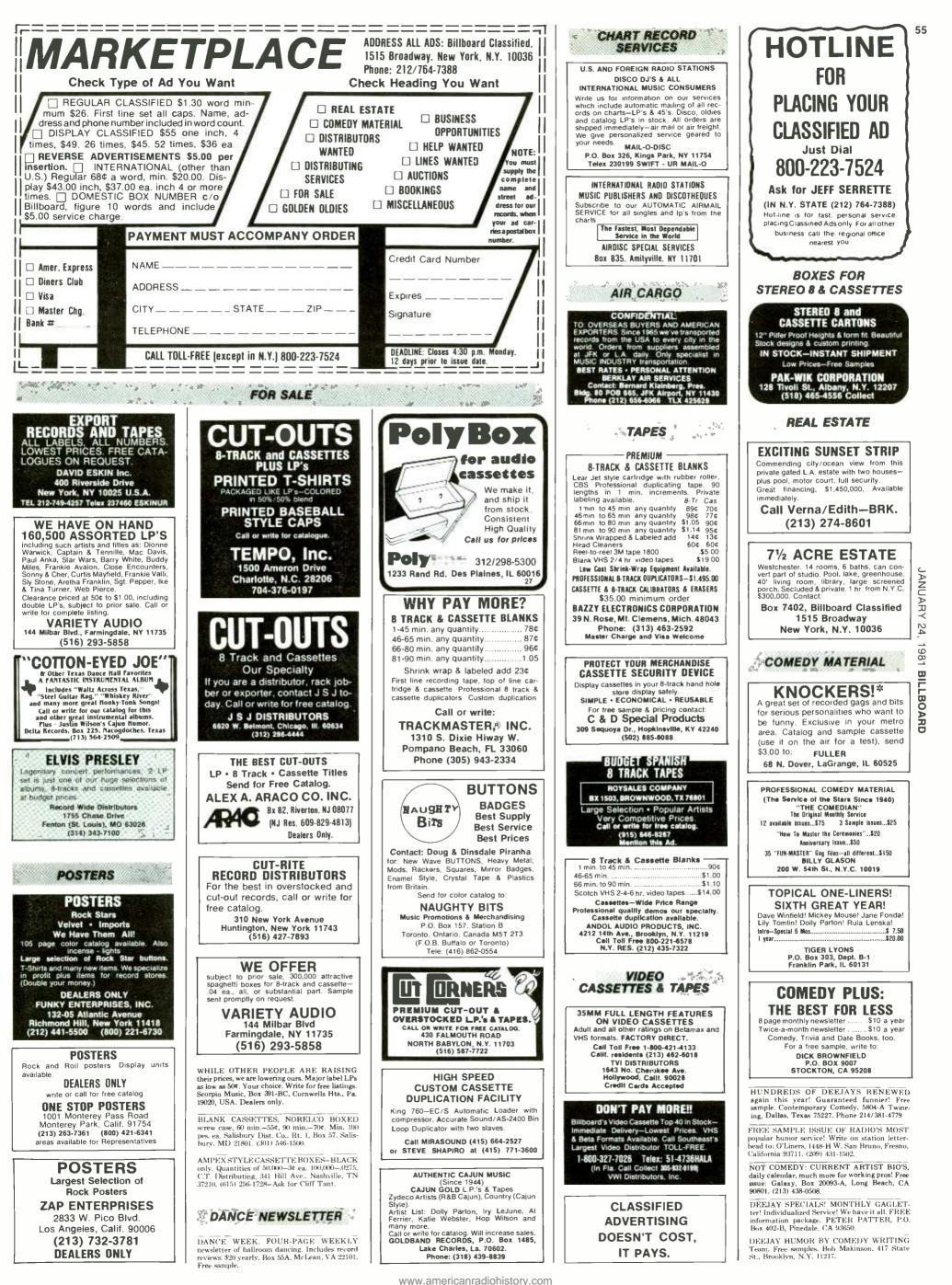
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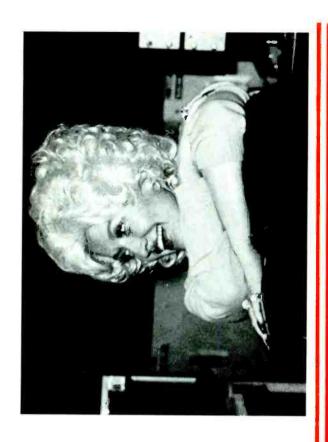
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	CHAR.	Artist-TITLE-Label	MEEK	MEEK	CHART WKS. ON	Artist-TITLE-Label	LAST WEEK	WEEK WKS. ON CHART	Artist-TITLE-Label	MEEK	MKS. ON WEEK LAST	Artist-TITLE-Label	
	80	JOHN LENNON/	29	25	<u>.</u>	<b>THE DOORS</b> Greatest Hits, Elektra 5E-515	-	66 14	RONNIE MILSAP Greatest Hits, RCA AHL 1-3772	-	108 1	10 DELBERT MCCLINTON The Jealous Kind, MSS/Capitol ST 12115	
		Double Fantasy, Geffen GHS 2001 (Warner Bros.)	30	30	15	THE JACKSONS	57	59 7	7 BAR-KAYS As One, Mercury SRM-1-3844	85	90 11	1 SWITCH This Is My Dream Gordy G8-999M1 (Motown)	
	23	<b>PAT BENATAR</b> Crimes Of Passion, Chrysalis CHE 1275	-	35	6	LAKESIDE Fantastic Voyage, Solar BXL1-3720 (RCA)	28	58 29		-	96	BEATLES	
	2	KENNY ROGERS A Greatest Hits, Liberty LOO-1072	32	31	91	THE DOOBIE		94 29		87	87	7 MANHATTANS	
-	=	STEVIE WONDER Hotter Than July, Tamia T8-373M1 (Motown)	22	38	5	DRUTTERS A One Step Closer, Warner Bros. HS 3452 FARTH WIND & FIRF	9	63 7	HUN 4002		100	Greatest Hits, Columbia JC 36861 2 JOHN LENNON	
	9	NEIL DIAMOND The Jazz Singer, Capitol SWAV 12120 AC/DC	34 23			Faces, ARC/Columbia KC-2-36795	4	67 3	3 PARLIAMENT Trombipulation, Casablanca NBLP 7249	68	68	Mind Games, Capitol SN 16068 BUS BOYS	
	14	Back In Black, Atlantic SD 16018 <b>THE POLICE</b>	35	33	Ξ	Diana, Motown MB-936M1 ROCKPILE Seconds Of Pleasure, Columbia JC 36886		89	6 ROBERTA FLACK AND PEABO BRYSON Live And More, Atlantic SD-2-7004	6	93 2	Arista AB 4280 24 DARYL HALL &	
-	9	BARBRA STREISAND Guilty, Columbia FC 36750	-	43	45	BILLY JOEL 🔺 Glass Houses, Columbia FC 36384	63	65 17	7 DON WILLIAMS			JOHN OATES Voices, RCA AQL1-3646	
	8	STEELY DAN Gaucho, MCA MCA-6102	37	38	46	BOB SEGER & The SII ver RIII I FT	4	75 5	5 BLUES BROTHERS Made In America, Atlantic SD 16025	16	95 21	<b>L.T.D.</b> Shine On, A&M SP-4819	
	2	BLONDIE Autoamerican, Chrysalis CHE1290				D A The Wind, Cap	65	64 14	14 ARETHA FRANKLIN Aretha, Arista AL 9538	92	56 21	1 THE CARS A Panorama, Elektra 5E-524	
	6	EAGLES 🔶 Eagles Live, Asylum BB-705 (Elektra)	38	37	33	DEVO  Streedom Of Choice, Warner Bros. BSK 3435	-	76	5 THE GAP BAND III, Mercury SRM-1-4003	93	62 1	11 CHEAP TRICK  All Shook Up, Epic FE 36498	
	80	<b>ROD STEWART</b> Foolish Behaviour, Warner Bros. HS 3485	39	36	15	LEO SAYER Living In A Fantasy, Warner Bros. BSK 3483	67	70 20	trons In The Fire, Gordy G8-997M1 (Motown)	94	50 1	10 NEIL YOUNG Hawks And Doves. Reprise HS	
-	e	BRUCE SPRINGSTEEN	40	41	=	GROVER WASHINGTON JR.	68	19	BETTE MIDLER Divine Madness, Atlantic SD 16022	-	NEW COLUMN	-	

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TOT COUNTRY SINGLES & LPS

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rent week's chart (Prime Movers). ★ Stars are America seal for sales of 500,000 units. (Seal 000 usits. (Scal indicated but tricords)	oou unitis. (avai inducated by triangle.)	<b>TITLE-Artist-Label</b>	PORTER AND DOLLY— Porter Wagoner and Dolly Parton	RCA AHL1 3700 SAN ANTONIO ROSE- Willia Holden and Roy Bridg	Columbia 36476 HELP YOURSELF—	Larry Gattin & The Gattin Brothers Band Columbia JC 36582	THESE DAYS-Crystal Gayle Columbia JC 36512	TEN YEARS OF GOLD—Kenny Rogers	WILLIE AND FAMILY LIVE-	Columbia KC 2-35642 HABITS OLD AND NEW— Hank Williams Jr.
sn. Of	1000 <sup>,</sup>	VKS. ON	21	32	15		18	157	112	31
ent on t stry As		MEEK	26	31	27		30	36 1	38 1	28
noveme In Indu			26	27	28		29	30	31	32
A Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). A 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 ). • Becording Industry assn. Of America seal for sales of 500,000 units.		THIS TITLE-Artist-Label MWES ON TITLE-Artist-Label	<b>GREATEST HITS—Ronnie Milsap</b> RCA AHL1 3772	2 1 14 GREATEST HITS—Kenny Rogers 2	3 23 1 BELIEVE IN YOU-Don Williams MCA 5133	6 7 9 TO 5 AND OTHER ODD JOBS- Doliv Parton	RCA AHL1 3852	5 2 17 GREATEST HITS—Anne Murray Capitol S00 12110	6 5 28 HORIZON—Eddie Rabbitt Elektra 6E-276	7 9 91 GREATEST HITS—Waylon Jennings RCA AHL1-3378 3
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ent on the current week's chart (Prime Movers). ★ Stars are ording Industry Assn. Of America seal for sales of 1,000,000 aal for sales of 2,000,000 units, indicated by triangle.)	S	TITLE-Artist-Label	5 14 GIVING UP EASY-Leon Everette RCA 12111	9	9 6 WHAT'S NEW WITH YOU- Con Hunley Warner Bros. 49613	5 10 NOBODY'S FOOL—Deborah Allen Capitol 4945	6 7 ANYTHING BUT YES IS STILL NO- Stenhania Winstow	9	2 10 WHEN IT'S JUST YOU AND ME- Kenny Dale Capitol 4943	9 3 ANGEL FLYING TOO CLOSE TO THE GROUND—willie Nelson Columbia 11-11418
tovement on the current week's chart (Prime Movers). ★ Stars are • Recording Industry Assn. Of America seal for sales of 1,000,000 rica seal for sales of 2,000,000 units. indicated by triangle.)	SJ	TITLE-Artist-Label	5 14	37 6	39	2	36 7		32 10	49 3
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Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are rede 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 Sans are sale of 2,000,000 units.	SINGLES	TITLE-Artist-Label	26 5 14	37 6	39 66	55 10	36 7		31 32 10	49 3
☆ 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 1,000,000	SINGLES	TITLE-Artist-Label	9 T0 5-Doily Parton 26 5 14 RCA 12133	DOWN TO MY LAST BROKEN 27 6 HEART—Janie Fricke Columbia 1-11384	I FEEL LIKE LOVING YOU AGAIN— 39 6 T.G. Sheppard Warner/Club 49615	55 10	I KEEP COMING BACK/TRUE LIFE		I LOVE A RAINY NIGHT- 31 32 10 Eddie Rabbitt Elektra 47066	WHO'S CHEATIN' WHO— Charly McClain Epic 19-50948

# General News Nashville Firm Has Mushroomed Into 21-Store Chain

• Continued from page 10

Miss. in 1975. They changed the name of the 1.800 square foot location to Sound Shop. Clark Smith, now manager of their largest Sound Shop. Natchez. Miss., was manager. Smith's 4.000 square foot store is the only one handling audio hardware. The location is split into two individual stores, with a common entry. The store is almost three years old. Davidson says the tumultuous situation in hardware has restricted further such growth.

There are 21 Sound Shops spread over Tennessee. Indiana, Kentucky, Alabama, Mississippi, Louisiana and Florida. On the 1981 planning board are six more, with first openings slated in Georgia and North Carolina.

Davidson figures the average Sound Shop mall-oriented (only three are strip center) location is 2.000 square feet. Davidson is especially color-conscious when it comes to the stores' interiors. Sound Shops are basically black. Walls, ceilings, wall fixtures holding prerecorded tapes and floor fixtures holding LPs are ebony. Davidson feels the vividly-colored album jackets pop out from the background like a jewel displayed on black velvet. To break the monotony, Sound Shop LP fixtures have natural varnished pine contrasting sections on the sides and backs.

Store fixture placement, too, is unique. The tape wall racks contain the albums with title sides out, so that a browsing customer can see them easily. Between the customer and the tape racks is a solid wall of 42-inch LP fixtures extending almost to the register, so that the customer must seek a clerk to assist him in taking the desired title from the rack. This setup is duplicated on half of the store. The middle fixture contains singles. Sound Shop retails 45s for \$1.39.

The Average Sound Shop carries more than 5,000 individual album titles. Davidson tries to maintain basic stock in all classifications of repertoire. The Nashville chain shelves at \$1 off list and specials at \$2 off list.

Early in the retail game. Davidson

and his co-principals decided that individual stores become autonomous. This independence, unusual and perhaps unique for the industry, finds each store banking its own money locally and paying Central South for its purchases. Managers are cost-accounted and merited bonuses are paid monthly. While stores are run independently, Davidson makes it clear that the threesome own all stores.

Twice monthly, the north division stores meet in Nashville, while the southern stores convene in New Orleans. Last October, Davidson and his partners corraled about 30 key employees and jetted to Miami where they enjoyed a four-day Caribbean cruise. Central South signed the tab for all. They will do it again this year, with a different cruise proposed but as yet undecided.

College graduates of the music industry courses at Middle Tennessee State Univ., Murfreesboro, Tenn., and Belmont College, Nashville, are favored by Davidson as managerial trainees. His experience indicates that after working a stint in the

.

Nashville warehouses and six to nine months as assistant managers, these young people are ready for their own stores.

Davidson fights shrinkage by mirroring his stores entire backwall. That mirror effect also enlarges the look of the store as patrons view the Sound Shop from a distance in a mall.

Sound Shops recently have found their own and manufacturer-provided tv spots are their best advertising medium. Davidson's philosophy is to create stores in small Southern Cities. Gainesville, Ga., a county seat of 23.000, about 75 miles northeast of Atlanta, will be the next Sound Shop mall site. He finds tv rates equitable in smaller communities. To buttress tv, he still uses print and radio.

Central South's newest offspring. Central Racks, is 18 months old. Davidson feels fortunate to have picked up Sid Melvin, Tennessee wholesaling veteran who ran an indie label distributorship in Memphis before going with Handleman and Pickwick. Central racks 80 accounts in about a 200-mile radius from Music City.

## ELO, Aerosmith Boxed By CBS

LOS ANGELES—Electric Light Orchestra and Aerosmith have both been released in boxed set form by CBS. The ELO package will be made available commercially while the Aerosmith set is for promotion purposes only.

On the Jet label comes Electric Light Orchestra's "A Box Of Their Best" comprised of "A New World Record." "Out Of A Blue" (a tworecord set) and "Discovery." The set lists at \$19.98. Also included in the set is a bonus seven-inch 33 r.p.m. of Jeff Lynne's "Doin' That Crazy Thing" from his 1977 solo LP.

Columbia has made available to programmers Aerosmith's "The First Decade," a box consisting of the group's eight albums.

	Ν	lewl P/Toc	e Release	s	
		•			TORFF, BRIAN, see George
POPULAR ARTISTS	This listing of new LP/Tape releas configuration abbreviations are use	es is designed to enable retailers and radio d: LP—album; 8T—8-track cartridge; CA—ca ing the manufac	programmers to be up-to-the-minute on avai ssette. Multiple records and / or tapes in a set a sturer number.	lable new product. The following appear within parentheses follow-	Shearing TOWNER, RALPH Solo Concert
ANTON, SUSAN Killin' Time	FLEETWOOD MAC	MANILOW, BARRY	SHALAMAR		LPECM11173\$8.98
LP Scotti Bros. SB7113 \$7.98 8T TP7113	Live LP Warner Bros 2WB3500\$13.98	Barry LP Arista AL9537 \$8.98	Three For Love LP Solar 13577	JAZZ	_ TYNER, McCOY, QUARTERS 4 By 4
CACS7113	FORTRESS	87 AT89537	SHERBS		4 By 4 LP Milestone M55007
ANY TROUBLE Where Are All The Nice Girls?	Hands In The Till LP Atlantic SD19282	MARMALADE	The Skill LP Atco SD38137\$7.98	ADAMS, PEPPER The Master	Brazil's Greatest Hits
LP Stiff-America USE6 BALLARD, RUSS	8T TP19282\$7.9B CA CS19282\$7.98	Marmalade LPG&PGP1001	8T TP38137 \$7.98 CACS38137 \$7.98	LP Muse MR5213 AKIYOSHI, TOSHIKO	
Into The Fire	4 OUT OF 5 DOCTORS	McMAHON, GERARD, & KID	SIEGEL, DAN	Notorious Tourist From The East LP Inner City 106066\$7.98	WATANABE, SADAO       N         Bird Of Paradise       A         LP Inner City IC6061\$7.98       -
LP Epic NJE36993 \$5.98 CA NET36993 \$5.98	4 Out of 5 Doctors LP Nemperor NJZ36575\$5.98	LIGHTNING Blue Rue	The Hot Shot LP Inner City IC1111\$7.98	BRASIL, VICTOR ASSIS, QUINTET	WEBER, EBERHARD, COLOURS
BARKAYS As One	CANZT36575 \$5.98 GAP BAND	LP Columbia NJC36986\$5.98 CA NCT36986\$5.98	SISTER SLEDGE	Victor Assis Brasil Quintet LP Inner City IC1093\$7.98	LPECM11186 \$8.98
LP Mercury 13844 \$7.98	Gap Band III	MERCER, JOHNNY	All American Girls LP Cotillion S016027\$8.98	BROOKMEYER, BOB, MELLEWIS	WOOFORD, MIKE, QUARTET
BLACKBYRDS Better Days	LP Mercury SRM14003\$7.98 GLASSER, DON	The Uncollected LP Hindsight HSR152	87 TP16027 \$8.98 CACS16027 \$8.98	JAZZ ORCH. Bob Brookmeyer / Mel Lewis Jazz	LP Oiscovery DS816 \$B.98
LP Fantasy F9602\$7.98	Don Glasser LP Horn HR4001	MOTORHEAD Ace Of Spades	SKYY	Orch. LP Gryphon G912\$7.98	ÖA
BROWN, JAMES Soul Syndrome	GRAVES, MEL	LP Mercury SRM14011\$7.98	Skyyport LP Salsoul SA8537\$7.98	BURNETT, CARL, QUINTET	
LPTK TKN615 \$7.98 BURNS, GEORGE	Three Worlds LP 1750 Arch 1780	NELSON, WILLIE Stardust	STONEBOLT	Music Of Richard Rodgers LP Discovery DS819\$8.98	THEATRE/FILMS/TV
George Burns In Nashville LP Mercury SRM16001 \$7.98	HEART	LP Columbia Mastersound HC45305\$14.98	New Set Of Changes LP RCA AFL13825\$7.98	CORYELL, LARRY	42ND STREET
CARTER, CLARENCE	Little Queen LP Portrait Mastersound	8THCT45305\$14.98	SURVIVOR	Standing Ovation LP Arista / Novus AN 3024	Original Cast LP RCA CBL 13891
Let's Burn LP Venture 1005	HR44799\$14.98 CA HRT44799\$14.98	NESS, MARK Mark Ness	Premonition LP Scotti 8ros. SB7112\$7.98	DJANGO Vol. 1	INSIDE MOVES
CIRCLE JERKS	HOOVERS	LP Midsong Int'I PW36849\$5.98 NIGHT	8T TP7112\$7 9B CA CS7112\$7.98	LP Inner City IC1104 \$ 7.98	Soundtrack LP Warner Bros, FMB3506
Group Sex LP Frontier FLP1002	Skin & Blisters LP Airstrip PA0001	Long Distance LP Planet P10	SWITCH This Is My Dream	GARCIA, RUSSELL I Lead A Charmed Life	9 TO 5
CLASH	INNER CIRCLE New Age Music	OAK	LP Gordy G8999 \$8.98	LP Discovery 0S814\$8.98 GOLSON, BENNY	Soundtrack LP 20th Century-Fox T627 \$7.98
Sandinista LP Epic E3X37037 8T EXA37037	LP Mango MLPS960B\$7 98	Set The Night On Fire LP Mercury SRM14009\$7.98	TEENAGER CRUISERS Soundtrack	New York Scene	
<b>CA</b> ETX37037	JACKSON, MILLIE I Had To Say It	ORION	LP Rhino RNLP016 \$7.98	LP Contemporary C3552 \$7.98 GORDON, DEXTER	CLASSICAL
CLAUDIA Claudia	LP Spring SP16730\$7.98	Rockabilly LP Sun 1021	TOTO Turn Back	Gotham City LP Columbia JC36853\$7.98	CLASSICAL
LP Scotti Bros. SB7114 \$7.98 8T TP7114	JAH MALLA Jah Malla	OUTLAWS	LP Columbia FC36813\$8.98 8T FCA36813\$8.98	CAJCT36853\$7.98	BASSETT, LESLIE
<b>CA</b> CS7114	LP Modern MR38135 \$7.98 8T TP38135\$7.98	Ghost Riders LP Arista AL9542	CA FCT36813\$8.98	KEMP, HAL, & HIS ORCH. 1934, Vol. 2	Echoes From An Invisible World; Lazarof Concerto for Orch.
COE, DAVID ALLAN Invictus (Means) Unconquered	CACS38135\$7.98 KANSAS	PARKER, CECIL	Twisters	LP Hindsight HSR161 KHAN, STEVE	Comissiona, Baltimore Symph. Orch.
LP Columbia JC36970 \$7.98 81 JCA36970 \$7.98	Point Of Know Return	Chirpin' LP TEC 1201	LP Rhino RNP0905 \$7.98 VARIOUS ARTISTS	Evidence	LP CRI S0429 \$7.95
CA JCT36970\$7.98 CON FUNK SHUN	LP Kirshner Mastersound HZ44929\$14.98 CA HZT44929\$14.98	PARLIAMENT Trombipulation	Any Which Way You Can LP Warner Bros. HS3499	LP Arista / Novus AN3023 KING, MORGANA	CHABRIER, EMMANUEL Espana; Ravel: Rhapsodie
Touch LP Mercury 14002 \$7.98	KENDALLS	LP Casablanca NBLP7249\$7.98	VARIOUS ARTISTS	Higher Ground LP Muse MR5224	Espagnol; Falla: Three Cornered Hat, Suites 1 & 2
CREEDENCE CLEARWATER	The Best Of The Kendalls LP Ovation 1756\$7.98	PLASTMATICS New Hope For The Wretched	Blues Deluxe LP XRT 9301	LEWIS, MEL, JAZZ ORCH., see Bob	Philadelphia Orch., Muti LP Angel DS37742 10.98
REVIVAL The Royal Albert Hall Concert	KENTON, STAN	LP Stiff-America USE9	VARIOUS ARTISTS	Brookmeyer MANNE, SHELLY, & HIS MEN	McLEAN, BARTON
LP Fantasy MPF4501 \$5.98 DAMNED	The Uncollected, Vol. 5 LP Hindsight HSR157	PYLON Gyrate	Castle, Donnington / Monsters of Rock	At The Blackhawk, Vol. 1	Dimensions III, & Dimensions IV; Korte: Symmetric; Hanlon:
The Black Album	KERSHAW, DOUG	LP DB DB54 QUEEN	LP Polydor PO16311 \$7.98	LP Contemporary S7577\$7.98 MILES, BUTCH	Variations Regni
LP IRS SP70012 DEFUNKT	Instant Hero LP Scotti Bros. SB7115\$7.98	Flash Gordon, Original Soundtrack	VARIOUS ARTISTS From The City That Brought You	Swings Some Standards LP Famous Ooor HL135\$8.98	LP CRI SD431\$7.95
Defunkt LP Hannibal HNBL 1301	8T TP7115\$7.98 CA CS7115\$7.98	LP Elektra 5E518\$8.98 REED, LOU	Absolutely Nothing LP Out Of Print Recs OOPS1	MONTOLIU, TETE	MENDELSSOHN, FELIX "Italien" Symphony; Schumann:
DR. HOOK	KID LIGHTNING, see Gerard McMahon	Rock & Roll Diary 1967-1980 LP Arista A2L8603\$13.98	VARIOUS ARTISTS	Lunch In L.A. LP Contemporary 14004\$7.98	Symphony No. 4 Berlin Philh., Tennstedt
Greatest Hits LP Capitol SOO12122 \$8.98	KLEEER	RICHMOND, DANNIE, QUINTET	Living Chicago Blues, Vols. 4, 5, 6 LP Alligator 7704, 05, 06	RODNEY, RED Live At The Village Vanguard	LP Angel 0S37760\$10.98 YARDUMIAN, RICHARD
8T 8X00 12122\$8.98 CA 4X0012122\$8.98	License To Dream LP Atlantic S019288\$7.98	Dannie Richmond Quintet LP Gatemouth 1004\$7.98	VARIOUS ARTISTS Rodney On Dhe Rog	LP Muse MR5209	Come, Creator Spirit
DURY, IAN, & THE BLOCKHEADS	8T TP19288\$7.98 CA CS19288\$7.98	ROCKET 88	LP Posh Bay PBS106	SHAW, ARTIE Complete, Vol. 4, 1940-41	Chookasian, Chamber Society of Philadelphia, Chamber Society of
Laughter LP Stiff-Epic JE36998\$7.98 81 JEA36998\$7.98	KRISTOFFERSON, KRIS	Rocket 88 LP Atlantic SD19293\$7.98	VARIOUS ARTISTS Yes Nukes, 14 Atomic Powered	LP RCA Bluebird AXM25572	Philadelphia Chorale, Fordham Univ. Glee Club, Thomas More College
<b>CA</b> JET3699B\$7.98	To The Bone LP Columbia JZ36885\$7.98	8T TP19293\$7.98 CA CS19293\$7.98	Cuts: A Collection Of Los Angeles Rock Bands, Vol. 3	Blackstone Legacy	Women's Chorałe LP CRI S0430\$7.95
EARTH, WIND & FIRE The Best Of Earth, Wind, & Fire,	8T JZA36885\$7.98 CA JZT36885\$7.98	ROBINSON, TOM, & SECTOR 27	LP Rhino RNLP017 \$7.98	LP Contemporary S7627-28 SHEARING, GEORGE, BRIAN	
Vol. 1 LP Columbia Mastersound	KWAME	Tom Robinson & Sector 27 LP IRS SP70013	VISAGE Visage	TORFF On A Clear Day	CLASSICAL
HC45647\$14 98 CA HCT45647\$14.98	Follow I LP Polydor PD16310\$7.98	SCOTT-HERON, GIL Real Eyes	LP Polydor PD16304\$7.98	LP Concord Jazz CJ132 \$7.98	COLLECTIONS
ECHO & THE BUNNYMEN	LAKESIDE Fantastic Voyage	LP Arista AL9540\$8.98	WATERS, RUTH 'SILKY'' Out In The Open	SUN RA Of Mystic Worlds	
Crocodiles LP Sire SKR6096	LP Solar BXL13720 \$7.98	SEYMOUR, PHIL Phil Seymour	LP Midsong Int'l PW36850\$5 98	LP Philly Jazz PJ1007	BERMAN, LAZAR At Carnegie Hall, Recorded Live In
EL COCO Revolucion	LEWIE, JONA On The Other Hand There's A Fist	LP Boardwalk FW36996\$8.98 8T FWA36996\$8.98	ZEVON, WARREN Stand In The Fire	SWALLOW, STEVE Home	Recital March 11, 1979 LP Columbia Mastersound 12M35903
LP AVI 6082	LP Stiff-America USE8	CA FWT36996\$8.98	LP Asylum 5E519\$8.98	LP ECM77760 \$8.98	\$29 98

S Week LaTE		A 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.           Title-Artist-Label	21	32 32 IF YOU FEEL THE FUNK—LaToya Jackson Polydor (19) pn 1 6291	42 WATCHING YOU/FEEL MY LOVE—Slave	34 24 CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/	1	35 45 TO THE BOYS IN THE BAND—La Flavour	37 14 HOW LONG/TIGHT PAIR—Lipps Inc. Gasshiance (P) NRI P 7242	41	39 56 BON BON VIE/CANDIDATE FOR LOVE—T.S. Monk Mirage/Atlantic (LP/12-inch) 19291 40 40 NO WAY/COULD WE/CAN'T FAKE THE FEELING—
egift Sic. Pavilion (12-inch) 428	<text></text>	☆ Superstars are awarded to those products showing greatest upward movement on the current week's U.S. region.	YOU'RE TOO LATE—Fantasy Pavillion (12-inch) 478 6408	LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen	CELEBRATION—Kool & The Gang	IT'S A WAR/AHJIA-Kano Emercency (19/12-inch) EM 7505/EMS 6512	DIRTY MIND-All Cuts-Prince Warner (PD) BSK 3278	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN-The Police	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW- The lockson	Epic (LP) FE 36424 I HEAR MUSIC IN THE STREETS—Unlimited Touch	Prelude (12-inch) PRLD 605 ALL MY LOVE—L.A.X. Prelude (12-inch) PRLD 604
Give the gi		LAST WEEK	4	9	-	2	2	7	e	12	6
<b>9 3 9</b>		THIS WEEK	4	-	m	4	ß	4	7	-	<b>5</b>

FOR WEEK ENDING JANUARY 24, 1981

# NARN CONVENTION '81 "PLAN TO BE THERE"



## APRIL 11-15, 1981 — HOLLYWOOD, FLORIDA

NARM follows the sun to Florida for its convention in 1981. PLAN TO BE THERE! At the Convention? Yes! But more important, PLAN TO BE THERE when your industry emerges from the economic doldrums of the recent past into the warm sunshine of the future. PLAN TO BE THERE in 1982 and 1985, and 1989, when the planning you do *today* makes you an integral and successful part of that future.

PLAN TO BE THERE when advances in audio technology give this industry a product of superior quality and worth undreamed of in the past.

PLAN TO BE THERE when home video entertainment merges with home audio entertainment into one synthesized leisure time business.

PLAN TO BE THERE when creative tape packaging revolutionizes the merchandising of cassettes, the fastest growing of all industry product. PLAN TO BE THERE as bar coding of all records and tapes leads the way to professional effective inventory management.

AND PLAN TO BE THERE to reap the true benefits of the "Give the Gift of Music" campaign, through increased sales of records and tapes, as the consumer no longer sees giving the gift of music as a revolutionary new concept, but embraces it as part of a daily accepted, ingrained buying pattern.

PLAN TO BE THERE at the exciting 1981 Convention Business Sessions! They will deal with planning for the opportunities ahead. PLAN TO BE THERE when experts in dozens of fields of endeavor, examine, analyze and help you PLAN TO BE THERE, in the exciting future of the 1980's.

The energy and warmth of the Southern sun symbolizes the strength and optimism which guides the 1981 NARM Convention.

PLAN TO BE THERE!

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# **Disco Business** New Products



monitor headphones with built-in unidirectional microphones. The units, models HM6000 (left) and HM7000, are priced at \$49.95 and \$59.95 respectively. Both units are said to be highly sensitive, and require only nonimal power to produce high, distortion-free output. Each unit features the built-in, linear-response mike with unidirectional design for noise cancellation. Each is equipped with an 8-foot headphone cord with stereo plug, plus an 8-foot mike cord with phone plug. The units can be used in discotheques, recording studios, and for monitoring AM and FM broadcasts.

## **Cooperation:** Canada's Key To Exploit Dance Music

## • Continued from page 45 Grant discloses that while Attic

Records is one of Canada's smaller record labels, Williams is highly regarded as a firm supporter of dance music. States Grant, "He has always shown a willingness to learn more about the industry, and his attitude should help make his label one of the more successful in this country during 1981." At Capitol Records, Ron Robles is

busy working on the promotion of the new Tavares LP, as well as a mass appeal album from Blondie which is said to be already attracting positive responses from deejays around the Toronto area. "I'm

Talkin' Bout You," by A Taste Of Honey is also said to be evoking positive responses from the spinners

This Week

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Bob Muir, who had previously been very vocal in his negative comments about the disco business in Canada, has since softened his attitude and is admitting a lack of knowledge about the dance music business.

He states, "We have not been seeing the sales to warrant closer attention to the promotion of disco products, but we are willing to listen to suggestions about what we should do to sell more records in this market."



## WILL AN EXPANDING COMMON MARKET AFFECT THE **MUSIC INDUSTRY?**

Just One Of Many Important Issues To Be Discussed at IMIC '81 April 26-29, Bristol Hotel Kempinski Berlin, West Germany

For further details see page 77

# Billboard R Disco Top 100 Last Weeks on Week Chart TITLE(S). Artist Lab

	Weels		This		Weeks	the publisher.
Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
4	7	YOU'RE TOO LATE-Fantasy-Pavillion (12-inch) 428 6408	51	20	17	SHOOT YOUR BEST SHOT/FF DON'T HURT NO MORE- Linda Clifford-Capitol (LP) ST 12131
6	11	LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen- Elektra (LP) 6E 302	\$	67	,5	DO ME A FAVOR-Amy Bolton-Importe/12 (LP)
í	13	CELEBRATION-Kool & the Gang-Delite	俞	81	2	CHILL-OUT/SAVE THE LAST DANCE FOR ME-Free
2	17	(LP) DSR 9518 IT'S A WAR/AHJIA-Kano-Emergency	54	82	2	Expression—Vanguard (12-inch) SPV 39 WHEN YOU'RE DANCIN'—Pure Energy—Prism (12-inch)
5	16	(LP/12-inch) EM 7505/EMŠ 6512 DIRTY MIND-all cuts-Prince-Warner	-	72	3	PDS 407 MOON OVER MOSCOW/TAR-visage-Polydor
		(LP) BSK 3478	1			(LP) PD-1-6304
7	11	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN The Police-A&M (LP) SP 4831	1 A	NEW E		GIVE ME YOUR LOVE-Sylvia Striplin-Uno Melodic (12-inch) UMD 7001
3	16	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW- The Jacksons-Epic (LP) FE 36424	愈	87	2	DANCE-Silver Platinum-SRI (12-inch) SRI 00009
12	8	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE- Unlimited Touch-Prelude (12-inch) PRLD 605	58	55	10	CHANGE/REQUIEM—Killing—Malicious Damage/EG (12-inch) Import
9	14	ALL MY LOVE-LA.XPrelude (12-inch) PRLD 604	59	36	13	ENOLA GAY-Orchestral Manoeuvers in the Dark-Din Disc (7-inch) Import
8	12	YOU OUGHT TO BE DANCIN'People's Choice Casablanca (LP) NBLP 7246	60	60	8	PARTY IS THE SOLUTION-Floyd Beck-Precision
11	22	IF YOU COULD READ MY MIND/UP ON THE ROOF-Viola	61	31	22	(12-inch) 428 9804 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK
26	8	Wills—Ariola (LP) OL 1507 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1	62	62	5	MY MAN-B-52's-Warner (LP/12-inch*) BSK 3471 BODY BAIT-Symba-Venture
38	6	3720/YD 12130 RAPTURE/THE TIDE IS HIGH-Blondie-Chrysalis				(LP) VL 5015
18	7	(LP) CHE 1290 PASSION-Rod Stewart-Warner	63	71	3	TO CUT A LONG STORY SHORT-Spandau Ballet-Chrysalis (7-inch) Import
		(LP) HS 3485	64	34	16	EVERYBODY GET DOWN-Mouzon's Electric Band- Vanguard (12-inch) SPV 36
15	17	TAKE OFF-Harlow-G.R.A.F. (LP) G 001	65	35	21	CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/ Prelude (LP) CHO 701
10	15	ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia	66	46	13	IS IT IN-Jimmy "Bo" Horne-Sunshine Sound
17	11	(12-inch) RBDS 2512 YOUR PLACE OR MINE—Quinella—Becket (12-inch)	67	47	7	(12-inch) SSD 4218 SETTIN' IT OUT/ARE YOU READY FOR LOVE-
19	14	BKS 012 LOOKING FOR CLUES/JOHNNY & MARY-Robert Palmer-	68	57	8	Enchantment-RCA (12-inch) JD 12113 TOO MANY CREEPS-The Bush Tetras-
		Island (LP) ILPS 9595	69	73	5	99 (7-inch) YOU DON'T KNOW LIKE I KNOW-Genty-Venture
43	20	TANTRA-THE DOUBLE ALBUM—all cuts—Tantra-Importe/ 12 (LP) MP-310				(12-inch) VD 5015
25	9	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	70		NTRT	DON'T STOP THE MUSIC-Yarbrough & Peoples-Mercury (LP) SRM 1 4009
39	5	SET ME FREE—The Three Degrees—Ariola (LP) OL-1501/ Disconet Vol. 3/Prog. 11 (12-inch)	71	51	9	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
13	33	CAREER GIRL/IT'S NOT WHAT YOU GOTCarrie Lucas-Solar (LP/12-inch) BSK 1 3579/YD 12015	72	37	18	HOT LEATHER—Passengers—Uniwave (LP) Import
28	7	LET'S HANG ON/ONE, TWO, THREE-Salazar- First American (12-inch) FA 1203	73	76	5	BOOGIE BODY LAND—Bar-Kays—Mercury (LP) SRM 1 4009
29	8	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS-	1	NEW G	NTAT	WHEN THE SHIT HITS THE FAN-Master Boogies Song and Dance-West End (12-inch) 22131
30	8	Frankie Valli-MCA/Curb (LP) 5134 HERE'S TO YOU-Skyy-Salsoul (LP/12·inch)	1	NEW E		LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND
44	6	SA 8537/SG 339 TOO TIGHTCon Funk ShunMercury	1	NEW C	ALL A	ON AND ON-Abba-Atlantic SD 16023 WHO SAID/CAN'T YOU SEE WHAT YOU DO TO ME-Isley
27	10	(LP) SRM 14002 DANCING WITH MYSELF—Gen X—Chrysalis	1	NEW E	ATAT	Brothers-T-Neck (7-inch) 6-2293
		(12-inch) Import	78	NEW E		(12·inch) 74 DANCIN', DANCIN'—The Blackbyrds—
48	10	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	1			Fantasy (LP) F 9602
69	3	IT'S A LOVE THING-The Whispers-Solar (LP) BZL1-3578	79	85	5	BI-COASTAL-Peter Allen-A&M (LP) SP 4825
70	3	FULL OF FIRE/MAKE THAT MOVE-Shalamar-Solar (LP) BXL1-3577	80	NEW	HTRY	THE LAWN CHAIRS—Our Daughter's Wedding— Design (7-inch) OBW913
21	18	THE WANDERER—all cuts—Donna Summer—Geffen (LP) GHS 2000	81	63	12	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791
32	15	IF YOU FEEL THE FUNK-LaToya Jackson-Polydor	82	64	11	DO ME RIGHT-Dynasty-Solar (LP/12-inch) BXL 1-3576/YD 12128
42	10	(LP) PD 1 6291 WATCHING YOU/FEEL MY LOVE-Slave-Cotillion	83	53	30	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE-Devo- Warner (LP/12-inch*) BSK 3435
24	15	(LP) SD 5224 CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/	84	68	5	DON'T SAY GOODNIGHT-First Love-Dakar
		ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	85	NEW E	ATRY	(12-inch) DK 100 BRING IT BACK—Taka Boom—JDC Records
80	2	LET'S DO IT-Convertion-SAM (12-inch) S-12336	86	86	8	(12-inch) JDC 12-6 IT'S TIME TO PARTY NOW-Ray Parker Jr. & Raydio-
45	6	TO THE BOYS IN THE BAND-La Flavour-Sweet City Records (12-inch) SCD 5556	87	58	13	Arista (12·inch) SP 102 WHAT CHA DOIN'-Seawind-A&M
14	16	HOW LONG/TIGHT PAIR - Lipps Inc Casablanca (LP) NBLP 7242	88	66		(LP) SP 17131
41	8	8TH WONDER-Sugarhill Gang-Sugarhill (12-inch) SH 553			11	THERE'S NEVER BEEN (No One Like You)-Bobby Youngblood-West End (12-inch) WES 22130
56	6	BON BON VIE/CANDIDATE FOR LOVE-T.S. Monk-	89	78	11	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
40	26	Mirage/Atlantic (LP/12-inch) 19291 NO WAY/COULD WE/CAN'T FAKE THE FEELING—Geraldine	90	75	9	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
49	6	Hunt-Prism (LP) PLP-1006 BURN RUBBER-The Gap Band-Mercury	91	88	5	GET DOWN WITH THE GET DOWN-Gloria Covington- Casablanca (LP) NBLP 7241
16	15	(LP) SRM 76091 MASTER BLASTER-Stevie Wonder-Tamla	92	65	6	RAPP PAYBACK-James Brown-TK (12-inch) TKD 452
33	12	(LP) T8 373 M1 REMOTE CONTROL—The Reddings—Believe In A Dream	93	77	19	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE
22	12	(LP) JZ 36875 SEABISCUIT IN THE FIFTH—Belinda West—Panorama	94	61	14	POWER-The Pointer Sisters-Planet (LP) P-6 EVERYBODY/FUNK N' ROLL/THE FUNK IS ON-Instant
		(12.inch) JD 12095	95	83	15	Funk–Salsoul (LP) SA 8536 I WANT YOU/THE REAL THANG–Narada Michael Walden–
50	6	SOMETHING YA GOT MAKES ME HOT-EI Coco-AVI (LP) 6082	96	52	6	Atlantic (LP) SD 19279 SO YA WANNA BE A STAR-MTume-Epic
23	17	FASHION/ASHES TO ASHES-David Bowie-RCA (LP) AQL1 3647				(LP) JE 36017
NEW E	NTRY	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd— Prelude (LP) PRL 12181	97	74	3	GANGSTERS OF THE GROOVE-Heatwave- Epic (LP)
NEW E	NTRY	BREAKING AND ENTERING/EASY MONEY-Dee Dee Sharp Gamble-PIR (LP) JZ 36370	98	54	20	I NEED YOUR LOVIN'/CHAINS-Teena Marie-Gordy (LP) G8-997 M1
NEW E		FANCY DANCER-Lenny White-Elektra (LP) 6E 304	99	96	5	SHAKE IT UP-The Dazz Band-Motown (LP) M8 946M1
59	5	WHEEL ME OUT-Was (Not Was)-Antilles/Ze (12-inch) AN 805	100	84	9	FREAK TO FREAK - Sweat Band - Uncle Jam / Columbia (LP) 9-9901

Survey For Week Ending 1/24/81

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Compiled from Top Audience Response Records in the 15 U.S. regional lists ★ Stars are awarded to those products showing greatest audience repsonse on 15 U.S. regional disco lists. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

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\*non-commercial 12-inch

## **Disco Business**

# **Dance Music Sparks Big Band Resurgence**

NEW YORK—The redirectioning of the dance music sound of the 1980s is playing a significant role in sparking new public interest in artists and musical styles which had become stymied during the 1960s and 1970s by rock'n'roll, and later by disco.

Among the dance music sounds showing signs of making a major comeback this decade is the big band. In New York alone, such legendary clubs as Roseland. the Rainbow Room and the Copacabana have, within the past year, been packing audiences in with a music programming format which places particular emphasis on big band music

Among artists benefiting from this trend are Panama Francis, Count Basie, Woody Herman, Larry Elgart, the Duke Ellington Orch., under the baton of Mercer Ellington, and reasonable facsimiles of such legendary bands as Glenn Miller and Tommy Dorsey.

For Panama Francis and his ninemember Savoy Sultans, the current trend in dance music tastes is a welcome turn of events. Francis, who has been making music for more than 50 of his 65 years, watched with helpless concern in the mid 1940s when President Franklin D. Roosevelt slapped a luxury tax on dance halls during the bleak years of World War II.

Francis recalls that the big band sound never quite recovered from that knockout punch. By the time the war was over and people were beginning to get back into dancing. a whole new breed of music makers were emerging on the dance circuit

scene heralding the arrival of rock'n'roll.

It is not that the big bands died. but with interest in their formats reduced to a minimum in the United States they were forced to look further afield for recognition and for sustained employment. Europe and the rest of the international market provided the solution to their dilemma

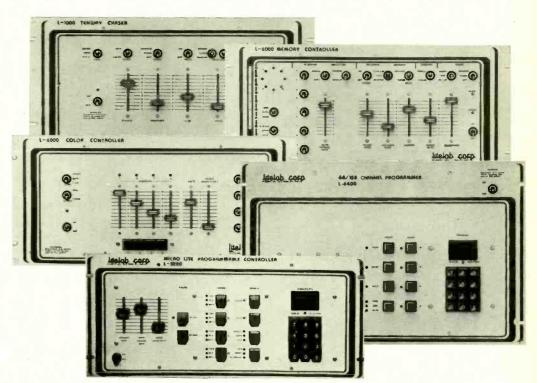
Like the rest of the big band leaders. Francis is happy to be back and working the U.S. In addition to working rooms like Wednesdays. Roseland, the Rainbow Room and the Village Gate in New York. Francis and the Savoy Sultans are in constant demand in discotheques and other night spots across the country. Francis observes with relish. "It is just like old times. People are doing the Lindy again. And they are not just older people doing it for the nostalgia value. More and more of the audiences to whom I play are in the under-40 age bracket.

So much like old times is the new" trend that Francis and the "new" Savoy Sultans have even added a vocalist to the band, with the same remarkable public acceptance that the whole big band renaissance has enjoyed.

The movement marks a major comeback for Francis who in the lean years of the 1950s. '60s. and '70s, turned to working in the recording studios behind such acts as the Four Seasons, the Platters, Arthur Prysock. Roy Hamilton, Mitch Miller, James Brown, Ray Charles, Brook Benton, Frankie Avalon, The Flamingos, Sarah Vaughan, Dinah Washington and others



BARRETTO PLAYS—Whether he is playing to an intimate Latin audience in New York's Spanish Harlem, or to a group of international music lovers as he is in this picture, the music of Ray Barretto remains infectious in its appeal. The scene here is at the New Morning Club in Geneva, Switzerland, and before the concert was over enthusiastic audiences were yelling "Viva la Musica."



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## S.S. Norway's Disco Dazzles 'Swimmingly' By SARA LANE

MIAMI-What may be one of the most unusual discotheques in the world is aboard the S.S. Norway, the

world's largest cruise ship. The club. Dazzle's, created by Von Borg, the ship's architect, and Angelo Donghia, interior designer. built within the Norway's vast wimming pool. It's designed so that the remaining section of the pool provides underwater swimmers with porthole views of the dancers, and vice versa

Interestingly, the club was not deiberately designed to be unusual. According to officials of the Norwegian-Caribbean Line, which owns the Norway, original refurbishing plans for the ship (it was originally the S.S. France) called for a discoheque. With space at a premium. nowever, the only area left for the lesigner and architect to consider was the vast swimming pool.

Dazzle's, which is said to have cost n excess of \$250,000 to construct. vas supervised by Bo Crane, ounder of the Florida Record pool, and a long-time discotheque designer and consultant. He has also designed a number of other shipboard liscos for the Norwegian-Caribbean Line

Crane and the ship's designers vorked closely with Smithall Elecronics of Cincinnati on the installaion of \$110.000 worth of light and ound equipment.

The sound system includes two Crown PSA-2 self-analyzing ampliiers, one Crown D-75 power ampli-ier, two UREI <sup>1/3</sup> octave room equalizers, and a Smithall custom

fuse panel. Crane explains that the speaker system contains four Smithall "W" sub-bass cabinets, four Smithall/ JBL 3120 mid-range speakers, and two Smithall/JBL tweeter clusters. In the console system, according to Crane, one Bozak CMA-10-2DL mixer, two Technics SL-1500 MK-11 turntables and Shure turntable light systems were used. Crane elaborates. "This is a tri-

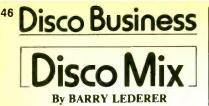
amped system with the low frequency systems designed to deliver the thump of the beat, the mid-range system to deliver high quality music, and the high frequency tweeters to delineate crispness in high-end reproduction.'

Dazzle's also features a computerized light system that can be operated either automatically or man-ually. Components include colored neon tubes beneath a 3.3-ton infinity mirrored floor. There are also four-color flood lights, high intensity stroboscopes. rotating mirrored ball clusters, multiple rotating beam lights and neon.

Dazzle's is described as an intimate facility designed to accommodate 185 people. It is said to be the most popular of the ship's 85 rec-reational facilities.

Music is programmed by shipboard deejay. Chris DiPaolo who has been spinning for two years aboard ships in the Holland American Line as well as at discotheques in the United States Northeast and Florida.

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#### NEW YORK—Sister Sledge returns to the m sic scene after a short absence with a single titled "All American Girls" on Cotillion Records, from a forthcoming LP of the same name. Produced by Michael Narada Walden, the group's familiar harmony has been kept intact. This disk, though similar to earlier efforts by the group, still offers stylings that are a perfect blend of r&b, pop and disco material. The under 5:00 minute length results in a concise musical statement with tight orchestration and arrangement

\* \* \*

Fusion is a new label emanating from San Francisco. It has hit the right mark with its first release, "Juice," by Bobby Kent. A promotional 12-inch 33<sup>1</sup>/<sub>3</sub> r.p.m. is available to deejays. "Island in The Sun" starts slowly on the LP but picks up from the percussion introduction on the 12-inch. The tracks are driving and are overlaid with various electronic effects. Kent's vocals are initially whining but can be appreciated on a second listen. "There's This Town I Know" at 7:17 minutes is a funk-oriented and mid-tempo pleaser. San Francisco deejay Bob Viteretti has done a fine job of editing the 12-incher as well as mixing "Can We Still Be Friends," on the LP.

\* \* Viteretti who was Billboard's number one <mark>deejay last</mark> year has moved from Trocadero Transfer to Michael Maiers' Dreamland. He will be joining New York deejays Howard Merritt and Kevin Burke. Dick Collier's Trocadero has filled its vacancy with Los Angeles' Studio One deejay, Craig Morey, who will be sharing the turntable honors with Mike Lewis of the same club and Probe of Los Angeles. Collier has effectively uti lized entertainment these past few weeks with such live acts as Belinda West, Viola Wills, Wat <mark>son Beasle</mark>y, Amant, Ray Martinez and Loleatta Holloway.

From Canada on Modulation Records is Azoto's LP, "Disco Fizz." Included are five up-tempo cuts of which "Any Time Or Place" was previously available as a 12-inch 33<sup>1</sup>/<sub>3</sub> r.p.m. All selections are exuberant and contain energetic rhythm tracks. "Exalt-Exalt" (7:46), is geared to heavy vocals and synthesized sound. "San Salvador" (6:56), as its name suggests has a slight Latin flavor with light instrumentation and sweet female vocals which could have been left out. An intense break comes at the right moment for a potent climax. "Firefly" and "Soft Emotion" are airy and nicely-paced disco fare. The sound is effervescent and laced with perky guitar and lush string sections. The group origi nates in Italy and is produced by Celso Valia.

\* \* \* Sharon Redd debuts on Prelude with a worth while album which enables the artist to sing sassy and spirited mid-tempo numbers as well as soulful ballads. "Can You Handle It," at 6:26 minutes has a strutting tempo and nitty-gritty stylings by Redd. Brass emphasis and a sax solo lend a hard-edged quality to the artist's beckon ing vocals. "You Got My Love" stresses a down beat and bluesy feeling with wailing vocals by the artist. "Leaving You Is Easier Said Than Done" and "You Stayed On My Mind" are soft and emotional ballads by the artist. Producers Willie Lester and Rodney Brown have brought out the best from Redd and should consider re leasing several 12-inchers from the LP espe "Can You Handle It." cially

#### \* \* \*

Jane Britton, vice president, general manager: Pavillion Records reveals that the label's new group, Fantasy, will be releasing a first album titled "You're Too Late." and will have four. high energy, dance cuts. Prince Charles is a new artist on the label, and has a 12-inch and LP in the future titled, "Tight Jeans." The sound is commercial funk, similar to Instant Funk. This release will also contain a single rap backed with a full chorus and catchy hooks that should find acceptance among deejays. In the area of rock, the label is releasing a single titled "Crying Time" by the Sorrows from an album titled "Love Too Late."

West End Records is looking forward to Taanya Gardner's latest 12-inch "No Frills" and 'Heartbeat," produced by Ken Nix. West End President Mel Cheren has signed a new group named Sparque. It's first 12 inch is "Let's Go Dancing," produced by Larry Joseph. The label has also delved into the rap field with a recording by Spider D titled "Big Apple Rapping. West End continues to enjoy success with "When The Shit Hits The Fan" with strong re-ports coming from deejays in Chicago, Philadelphia, Detroit and New York.

# Billboard's. Disco Action.

#### DALLAS/HOUSTON

ATLANTA

TO THE BOYS IN THE BAND-La Flavour-Sweet City (12-inch)

This Week 1 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch) 2 CELEBRATION-Kool & the Gang-DeLite (LP)

4 IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)

5 IF YOU COULD READ MY MIND/UP ON THE ROOF-Viola Wills-Ariola (LP/12-inch)

UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP/12-

LOVELY ONE/CAN YOU FEEL IT-The Jacksons-Epic

ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (1 inch)

SET ME FREE-The Three Degrees-Ariola (LP)

LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)

GIVE ME A BREAK/REMEMBER-Vivien Vee-Launch

THE WANDERER-all cuts-Donna Summer-Geffen

15 YOUR PLACE OR MINE-Quinella-Becket (12-inch)

**BALT./WASHINGTON** 

YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)

DIRTY MIND/HEAD/PARTY UP-Prince-Warner (LP/ 12-inch)

VOICES INSIDE MY HEAD-The Police-A&M (LP)

LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

BREAKING AND ENTERING/EASY MONEY-Dee Dee Sharp Gamble-PIR (LP)

CAN YOU HANDLE IT/YOU GOT MY LOVE-Sharon Redd-Prelude (LP)

THERE'S NEVER BEEN-Bobby Youngblood-West End (12-inch)

CELEBRATION-Kool & the Gang-DeLite (LP)

PASSION-Rod Stewart-Warner (LP/12-inch)

DON'T STOP THE MUSIC-Yarbrough & Peoples-Mercury (LP)

BOSTON

CELEBRATION-Kool & the Gang-DeLite (LP)

CAN YOU FEEL IT/HEARTBREAK HOTEL-The Jacksons-Epic (LP)

LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)

YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP)

10 I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)

BON BON VIE/CANDIDATE FOR LOVE-T.S. Monk-Mirage (LP/12-inch)

FANTASTIC VOYAGE-Lakeside-Solar (LP/12-inch)

14 FULL OF FIRE/MAKE THAT MOVE-Shalamar-Solar (LP/12-inch)

15 LOOKING FOR CLURES-Robert Palmer-Island (LP)

CHICAGO

This Week 1 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)

2 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

I HEAR MUSIC IN THE STREETS-Unlimited Touch-Prelude (12-inch)

UPTOWN/HEAD/DIRTY MIND/PARTY UP-Prince-Warner (LP/12-inch)

REMOTE CONTROL-The Reddings-Believe in a Dream (LP)

ACTION SATISFACTION/GET DOWN, GET OOWN-Melody Stewart-Roy B. Records/Brasilia (12 inch)

MASTER BLASTER-Stevie Wonder-Tamla (LP)

BON BON VIE/CANDIDATE FOR LOVE-T.S. Monk-Mirage (LP)

13 LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT-The Jacksons-Epic (LP)

14 IF YOU FEEL THE FUNK-LaToya Jackson-Polydor (LP)

15 DON'T SAY GOODNIGHT-First Love-Dakar (12-inch)

LET'S DO IT-Convertion-SAM (12-inch)

RAPTURE-Blondie-Chrysalis (LP)

CELEBRATION-Kool & the Gang-DeLite (LP/12-inch)

VOICES INSIDE MY HEAD-The Police-A&M (LP/12-

IT'S A WAR/AHJIA-Kano-Emergency (LP/12 inch)

CAREER GIRL-Carrie Lucas-Solar (LP)

UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP)

This Week I YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

12 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)

15 LET'S DO IT-Convertion-SAM (12-inch)

This Week 1 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

ALL MY LOVE-L.A.X.~Prelude (12-inch)

TAKE OFF-Harlow-G.R.A.F. (LP/12-inch)

ALL MY LOVE-L.A.X.-Prelude (12-inch)

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- This Week 1 CELEBRATION-Kool & the Gang-DeLite (LP)
- 2 UP ON THE ROOF/IF YOU COULD READ MY MIND-Viola Wills-Ariola (LP)
- 3 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)
- HEARTBREAK HOTEL/WALK RIGHT NOW/LOVELY ONE-The Jacksons-Epic (LP)
- 5 HEAD/DIRTY MIND/UPTOWN-Prince-Warner (LP/12
- 6 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- HOW LONG/TIGHT PAIR-Lipps Inc.-Casabianca (LP) IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- 9 GIVE ME A BREAK/REMEMBER-Vivien Vee-Launch (12-inch)
- 10 IT'S NOT WHAT YOU GOT/CAREER GIRL-Carrie Lucas-Solar (LP/12-inch)
- 11 YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)
- 12 SEABISCUIT IN THE FIFTH-Belinda West-Panorama (12-inch)
- 13 VOICES INSIDE MY HEAD-The Police-A&M (LP)
- 14 THE WANDERER-all cuts-Donna Summer-Geffen
- 15 YOUR PLACE OR MINE-Quinella-Beckel (12-inch)

#### DETROIT

- This Week 1 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)
- YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 3 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)
- 4 WHEEL ME OUT-Was (Not Was)-Antilles/Ze (12
- 5 HEAD/PARTY UP/DIRTY MIND/UPTOWN-Prince-Warner (LP)
- 6 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE-Unlimited Touch-Prelude (12-inch)
- CELEBRATION-Kool & the Gang-DeLite (LP) SHOOT YOUR BEST SHOT-Linda Clifford-Capitol
- 9 ALL MY LOVE-L.A.X.-Prelude (12-inch) 10 HOW LDNG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)
- 11 ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12-Melody inch)
- VOICES INSIDE MY HEAD-The Police-A&M (LP)
- 13 TO THE BOYS IN THE BAND-La Flavour-Sweet City
- 14 YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)
- 15 IT'S A LOVE THING-The Whispers-Solar (LP/12-inch)

#### LOS ANGELES

- This Week 1 SET ME FREE—The Three Degrees—Disconet (R) Vol. 3/Prog. 11/(12-inch)/Ariola (LP)
- 2 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)
- 3 CAN YOU FEEL IT/HEARTBREAK HOTEL-The Jacksons-Epic (LP)
- HEAD/PARTY UP/OIRTY MIND-Prince-Warner (LP)
- 5 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)
- 6 SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS-Frankie Valli-MCA/Curb (LP)
- 7 TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP)
- CELEBRATION-Kool & the Gang-DeLite (LP) YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 10 IF YOU COULD READ MY MIND/UP ON THE ROOF-Viola Wills-Ariola (LP/12-inch)
- 11 YOU OUGHT TO BE DANCIN'-People's Choice-Casabianca (LP)
- 12 ACTION SATISFACTION/GET OOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12-
  - 13 GIVE ME A BREAK/REMEMBER-Vivien Vee-Launch (12-inch)

  - 14 TAKE OFF-Harlow-G.R.A.F. (LP/12-inch) 15 SEABISCUIT IN THE FIFTH-Belinda West-Panorama (12-inch)

#### MIAMI

- This Week 1 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- 2 CELEBRATION-Kool & the Gang-DeLite (LP)
- VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ... The Police A&M (LP/12
- 4 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE-Unlimited Touch-Prelude (12-inch)
- 5 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)
- 6 UPTOWN/DIRTY MIND/HEAO-Prince-Warner (LP/12-
- 7 ALL MY LOVE-L.A.X.-Prelude (12-inch)
- DANCE-Silver Platinum-SRI (12-inch)
- FULL OF FIRE/MAKE THAT MOVE-Shalamar-Solar (LP/12-inch) 9
- 10 WHEN YOU'RE DANCING-Pure Energy-Prism (12-
- 11 HERE'S TO YOU-Skyy-Salsoul (LP)
- FANTASTIC VOYAGE-Lakeside-Solar (12-inch) 12
- 13 WATCHING YOU/FEEL MY LOVE-Slave-Cotillion (LP/
- 14 TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP)

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15 YOUR PLACE OR MINE-Quinella-Becket (LP)

#### **NEW ORLEANS**

PITTSBURGH

This Week 1 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN-The Police-A&M (LP/12-inch)

2 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

3 CAREER GIRL/IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (LP/12-inch)

4 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

6 CELEBRATION-Kool & the Gang-DeLite (LP)

8 YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

TOO TIGHT-Con Funk Shun-Mercury (LP)

13 PARTY IS THE SOLUTION-Floyd Beck-Precision (12-inch)

14 I WANT YOU/THE REAL THANG-Narada Michael Walden-Atlantic (LP/12-inch)

15 DIRTY MIND/HEAD/PARTY UP-Prince-Warner (LP)

SAN FRANCISCO

This Week 1 DIRTY MIND/HEAD/UPTOWN—Prince—Warner (LP/12-

2 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)

4 YOU'RE TOO LATE-Fantasy-Pavillion (LP)

3 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)

5 SEABISCUIT IN THE FIFTH-Belinda West-Panorama (12-inch)

6 WALK RIGHT NOW/HEARTBREAK HOTEL/CAN YOU FEEL IT-The Jacksons-Epic (LP)

7 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ...-The Police-A&M (LP)

TOO TIGHT-Con Funk Shun-Mercury (LP) 10 GIVE ME A BREAK/REMEMBER ME-Vivien Vee-Launch (12-inch)

13 TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP)

HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)

MASTER BLASTER/DO LIKE YOU-Stevie Wonder-

CAREER GIRL-Carrie Lucas-Solar (LP/12-inch)

YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

SEATTLE/PORTLAND

CELEBRATION - Kool & the Gang-DeLite (LP)

3 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)

LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-Inch)

4 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ...-The Police-A&M (LP/12

ALL MY LOVE-L.A.X.-Prelude (12-inch) ACTION SATISFACTION/GET DOWN, GET DOWN-Melody Stewart-Roy B. Records/Brasilia (12

9 CAREER GIRL/IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (LP/12-inch)

10 GIVE ME A BREAK/REMEMBER ME-Vivien Vee-

Launch (12'-inch) 11 TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP) 12 YOU OUGHT TO BE DANCIN'-People's Choice-Casabianca (LP) 13 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP/12-inch)

HEARTBREAK HOTEL/WALK RIGHT NOW/CAN YOU FEEL IT-The Jacksons-Epic (LP) SEABISCUIT IN THE FIFTH-Belinda West-Panorama (12-inch)

MONTREAL

LOVELY ONE/CAN YOU FEEL IT-The Jacksons-CBS (LP)

MONDO MAN-Ronnie Griffith-Quality (12-inch)

JUST BE YOURSELF-Nightlife Unlimited-Uniwave

YOUR LOVE IS A LIFESAVER-Gayle Adams-Quality (12-inch)

AI NOW CORRIDA-Chas Jankel-A&M (12-inch)

VOICES INSIDE MY HEAD-The Police-A&M (LP)

15 CELEBRATION-Kool & The Gang-Polygram (LP)

IF YOU COULD READ MY MIND-Viola Wills-Quality (12-inch)

6 | NEED YOU-Claudia Hart-Uniwaye (12-inch)

7 LOVE RESCUE-Project-Uniwave (12-inch)

AIN'T GOT TIME-Holt-Alta (12/inch)

12 IS IT IN-Jimmy Bo Horne-CBS (12-inch)

This Week 1 IT'S A WAR—Kano—Uniwave (12-inch)

YOUR LOVE-Lime-Matra (12-inch)

4 ALL MY LOVE-L.A.X.-Quality (12-inch)

ch (12-inch)

YOU'RE TOO LATE-Fantasy-Pavillion (12-inch) YOU DON'T KNOW LIKE I KNOW-Genty-Venture (12-inch)

8 FASHION-David Bowie-RCA (LP)

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10 FANTASTIC VOYAGE-Lakeside-Solar (LP)

11 TAKE OFF-Harlow-G.R.A.F. (12-inch)

12 RAPTURE-Blondie-Chrysalis (LP)

DO ME A FAVOR-Amy Bolton-Importe/12 (LP)

5 BODY BAIT-Symba-Venture (LP)

- This Week 1 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP)
- 2 IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)
- TOO TIGHT-Con Funk Shun-Mercury (LP)
- VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN-The Police-A&M (LP)
- YOU'RE TOO LATE-Fantasy-Pavillion (12-inch) 6
- FULL DF FIRE/MAKE THAT MOVE-Shalamar-Solar (LP/12-inch)
- TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP)
- YOUR PLACE OR MINE-Ouinella-Becket (12-inch) HEAD/PARTY UP/DIRTY MIND-Prince-Warner (LP/
- YDU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)
- THE WANDERER-all cuts-Donna. Summer-Geffen (LP) 12 IT'S A LOVE THING-The Whispers-Solar (LP/12-inch)
- 13 ANYTIME OR PLACE-Azoto-Modulation (LP) Impor
- SETTIN' IT OUT-Enchantment-RCA (12-inch)
- HEAR MUSIC IN THE STREETS/IN THE MIDDLE-Unlimited Touch-Prelude (12-inch)

#### **NEW YORK**

- This Week 1 YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)
- ALL MY LOVE-LAX.-Prelude (12-inch)
- 3 | HEAR MUSIC IN THE STREETS/IN THE MIDDLE-Unlimited Touch-Prelude (12-inch)
- CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons-Epic (LP)
- 5 RAPTURE-Blondie-Chrysatis (LP)
- 6 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING OOWN-The Police-A&M (LP)
- FEELS LIKE I'M IN LOVE-Kelly Marie-Calibre (12
- LET'S DO IT-Convertion-SAM (12-inch) GIVE ME YOUR LOVE-Sylvia Striplin-Uno Melodic (12-inch)
- 10 FANCY DANCER-Lenny White-Elektra (LP)
- WATCHING YOU/FEEL MY LOVE-Slave-Cotillion (LP/ 12-inch) 11
- CAN YOU HANDLE IT/YOU GOT MY LOVE-Sharon Redd-Prelude (LP) 13 PASSION-Rod Stewart-Warner (LP/12-inch)

TANTRA-The Double Album-all cuts-Tantra-Importe/12 (LP)

15 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

**PHILADELPHIA** 

This Week 1 FANTASTIC VOYAGE-Lakeside-Solar (LP/12-inch)

2 LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

CELEBRATION-Kool & the Gang-OeLite (LP)

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Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops

YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

6 I HEAR MUSIC IN THE STREETS—Unlimited Touch— Prelude (12-inch)

VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ...-The Police-A&M (LP)

9 8TH WONDER-Sugarhill Gang-Sugarhill (12-inch)

BON BON VIE-T.S. Monk-Mirage/Atlantic (LP/12-inch)

IF YOU FEEL THE FUNK-LaToya Jackson-Polydor (LP/12-inch)

14 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP)

BURN RUBBER (Why You Wanna Hurt Me)-The Gap Band-Mercury (LP)

BREAKING AND ENTERING/EASY MONEY-Dee Dee Sharp Gamble-PIR (LP)

PHOENIX

2 SOMETHING YA GOT MAKES ME HOT-EI Coco-AVI

YOU OUGHT TO BE DANCIN'-People's Choice-Casablanca (LP)

PASSION-Rod Stewart-Warner (LP/12-inch)

THE WANDERER-all cuts-Donna Summer-Geffen

YOUR PLACE OR MINE-Quinella-Becket (12-inch)

LOOK UP/NEVER GONNA GIVE YOU UP-Patrice Rushen-Elektra (LP/12-inch)

VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN ...-The Police-A&M (LP)

12 LOOKING FOR CLURES-Robert Palmer-Warner (LP)

BI-COASTAL-Peler Allen-A&M (LP)

15 TAKE OFF-Harlow-G.R.A.F. (12-Inch)

DO ME & FAVOR-Amy Bolton-Importe/12 (LP/12-

GET DOWN WITH THE GET DOWN-Gloria Covington-Casablanca (LP)

YOU'RE TOO LATE-Fantasy-Pavillion (LP/12-inch)

RAPTURE/THE TIDE IS HIGH-Blondie-Chrysalis (LP)

This Week 1 HEAD/PARTY UP/DIRTY MIND/UPTOWN-Prince-Warner (LP/12-inch)

ALL MY LOVE-LAX.-Prejude (12-inch)

IT'S A LOVE THING-The Whispers-Solar (LP/12-inch)

LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT-The Jacksons-Epic (LP)

## 45 **Disco Business Canada Pushes To Exploit Dance Music Mart**

Continued from page 15

many labels are acknowledging the presence of a solid base in Toronto. and are beginning to recognize Buf-falo's (N.Y.) WBLK-FM as a major sales force in Southern Ontario.'

Grant states that most record label executives in Canada are affected and disturbed by the lack of product exposure on local radio. He points to people like Jimmy Fotheringham. Ontario's sales and promotion manager for RCA. Doug Chappell. national promotion manager for A&M: Larry McCrae of Quality Records: Larry Greene of WEA; Tom Williams of Attic Records: Ron Robles of Capitol and Bob Muir, senior product manager for CBS, as being among those sharing his sentiment

Fotheringham states, "We are faced with a lack of exposure on radio here, and an unwillingness by mainstream stores to stock this dance) music form. The music industry would be better off if labels and radio stations refrained from categorizing music."

Commenting on Grant's complaint that artists like Stevie Wonder and Stephanie Mills find it difficult to receive radio airplay in Canada. Fotheringham states. "It is an example of the sad state of the broad-<mark>cast industr</mark>y here. The works of both artists have been labeled as being too black for Toronto radio formats.'

Fotheringham also feels that record retail outlets in Canada are shying away from stocking dance music records, not because of a racial prejudice but because of what he describes as "the disco backlash." He sees this as being ironic because the negativism was first created by the labels "when numerous pieces of bad product were released.

Fotheringham is further con-vinced that "the potential for dance music record sales in Canada is largely untapped." He adds. "This. coupled with the fact that dance mu-

## **Tri-State Area Country Discos** Have Own Pool

NEW YORK-Progress marches on in the discotheque industry. First t was the conventional disco pool. This was followed by the rock disco pool. Later came the video disco pool. Now the formation of a counry disco pool has been revealed.

Southern State Music is the creaion of entrepreneurs Jeff Warren ind Clyde Davis of Deer Park. N.Y The pool, still in its formative stages. vill begin business by representing country disco deejays in the tri-state trea of New York, New Jersey and Connecticut. The ultimate goal is to expand with branches in the South. West, Midwest, and Northwest.

The New York pool, which will erve as a pilot for the venture. is ex-bected to begin operations with beween 15 and 20 members, and later expand to about 100, according to Warren.

The pool will function using the ame guidelines as its conventional counterparts. There will be a one-ime \$25 application fee, plus a \$40 nonthly membership fee.

Warren assures that members will be carefully screened, and will be rejuired to apply on the letterhead of he club for which they spin. The enlorsement of the club's manager will also be required.

sic still seems to be headed more towards r&b, makes the outlook for sales much brighter during 1981.

He points to the fact that Queen's recent hit single, "Another One Bites The Dust." became a major black crossover hit, and that the Police also seems to be headed in that direction with the tune. "Voices Inside My Head.

At A&M Records here. Doug Chappell, the label's national promotion manager, is optimistic about the sales potential for dance music in this country. However, he cautions that the potential will be realized only through hit material. "As long as it has appeal, audiences will go for it," he assures. Chappell laments the misfortune

of a market which was flooded "with less than desirable product" when the disco phenomenon was at its peak. "As a result," he says, "the labels created a situation which resulted in strained budgets and loss of sales.

The A&M executive urges better communication throughout all facets of the discotheque industry. and states. "Our major problem is the time element. Labels seem to focus their attention on areas from which the money is coming. However, with cutbacks evident throughout the industry, we can hardly afford the continued luxury of having special staffs to handle specific areas. This creates additional problems for our promotional people.

Grant advises that WEA Records, in Canada does not claim a staff shortage. Its problem, he claims, is its large roster of artists, and the three pressing plants located in Toronto that are being utilized in an effort to meet product demands.

Because of the wide diversification and the great product de-mand. WEA's disco and r&b product is still not on its priority list, even though the label has what Grant defines as "a solid lineup of disco and r&b acts."

Grant complains that although the label is not totally negative in its attitude towards Canadian record pools, it is reluctant to create a further demand for product which cannot readily be pressed.

Grant's optimism is tempered somewhat by the concerns of Larry McCrae of Quality Records McCrae expresses uncertainty over the direction in which dance music is headed in Canada, and feels that there is still too much fragmentation in the market. He states, "Our biggest problem



seems to be the import market. The imports create for us a feedback at street level, but we do not always catch that vital reaction in time."

McCrae continues. "We were fortunate in the case of 'Rapper's Delight,' which sold 40,000 before we picked up on it, and later went on to sell in excess of 250,000 copies in this country.

The roster of artists on Quality Records is r&b oriented at this time. and McCrae feels that a vital key to opening up the market once more would be a local one stop to handle

r&b and disco products. McCrae, too, agrees that there is a disturbing lack of communication between the labels, the retail outlets and the record pools. He confesses. "We have now come to recognize the value of feedback supplied by the pools, and feel that an internal streamlining of their operations would make them even more effective.

According to Grant, Quality Records is in the forefront of Canadian labels in its aggressive approach to the release of 12-inch product. He also states that the company recognizes the potential of the market for such pressings. McCrae concurs. He cites Montreal and Toronto as being among the major centers for dance music, and points to the fact that "Weekend Rock" by Puzzle, was certified gold largely because of im-pressive sales in Montreal.

Attic Records is capitalizing heavily on the growing imports market. The label's Tom Williams is said to

be excited about the newly signed Plastic Bertrand from Belgium. whose French rap. "Stop Ou En-core," has already been certified has already been certified gold in Quebec.

The French version of the tune is also receiving good dance floor reaction in Montreal, according to Grant, and more and more deejays and club operators are looking forward to live performances by the artist.

Another "hot" Attic Records re-

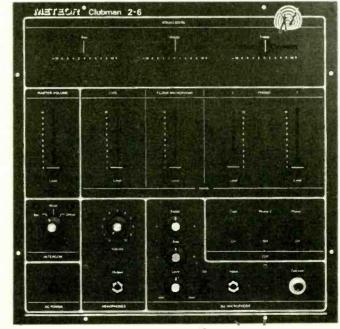
lease is still another French single by Europe's Meno. The A side of this record features a new wave cut ti-tled. "Assez Super," with the B side being a reggae-oriented cut titled, 'Kamasutra.

Williams reveals that the latter of the two cuts is being used to aug-ment Stevie Wonder's "Master Blaster." by deejays "who are now beginning to take a closer look at the reggae phenomenon."

(Continued on page 48)



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## Country

## ANNUAL EVENT Webb Will Keynote **Songwriters Meeting**

NASHVILLE-Well-known composer Jimmy Webb will be the featured keynote speaker for the third annual Songwriting Assn. Inter-national slated for Feb. 28-March 1 at the Hyatt Regency Hotel.

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This year's seminar theme is "One Step Closer To Better Songwriting." The two-day event is centered around a series of panels and discus-sions relating to various areas of professional songwriting.

Leading off the symposium Saturday morning, following Webb's ad-dress, will be the first panel, "My Approach Is. ..." and moderated by songwriter Randy Goodrum. This session will be devoted to the fundamentals of composing in a demonstration setting: piano and guitar will be present for the panelists' use. "Different Strokes" is the second

panel of the day, offering a closer perspective on ways to put commercial songwriting talents to work in such arenas as films, jingles, tele-vision, video and documentation. Aaron Brown will chair this session.

As the closing Saturday afternoon panel, the "Dynamic Duo" forum takes place with SESAC's Dianne Petty at the helm. This panel will feature noted publishers from all fields of music paired with one of their company's most successful writers. The session is intended to address the frequently-heard question, "How do I find a publisher for my songs?" Saturday evening at 8 p.m., the Nashville Songwriters

BOA.

BILL

Assn. presents its Songwriter Achievement Awards banquet. The organization will present its annual "song of the year" and "songwriter of the year" honors, along with 15 separate certificates of excellence. These awards are based on balloting conducted among the 1,400 songwriters association members cov-ering the period of December 1979 through December 1980.

Sunday morning from 9 a.m. to noon, the symposium will break into individual critique sessions. Registrants will have the opportunity to screen a song on cassette for each member of the critiquing panel, who have been selected from the ranks of professional publishers and writers in Los Angeles. New York and Nashville.

Each seminar session will be tagged with an open question-andanswer period for the audience to address specific queries to panelists.

Preceding the official start of the symposium, the Nashville Songwriters Assn. will present approximately 30 of its writers in an acoustic Songwriters Showcase. This event takes place Feb. 27 at the Hyatt Regency ballroom and coincides with registration the same night.

The fee for the symposium is \$100. and is open to all writers regardless of musical style or interests. For more information. contact the Nashville Songwriters Assn. at 25 Music Sq. West. Nashville. Tenn. 37203. Telephone: (615) 254-8903

# **More Jennings Fair Concerts**

NASHVILLE - Emphasizing a stronger interest in state fair and theme park concerts, Waylon Jennings has finalized an agreement involving his tour management company, Utopia Productions, and the Shorty Lavender Talent Agency. sto ph

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The Lavender Agency will handle Jennings exclusively for all fair bookings through 1981. This is the first time that Utopia has entered the performer actively into the fair marketplace. In the last five years, Jen-nings has appeared at only four fair engagements.

Doug Piggott, general manager of Utopia Productions, will coordinate scheduling with Lavender and Dan Wojcik, vice president of Shorty Lavender Talent.

## **Cramer Honored**

JOHNSON CITY, Tenn.-Gov. Lumar Alexander recently issued a proclamation honoring instrumen-talist Floyd Cramer. The award coincided with the unveiling of East Tenn. State Univ.'s Floyd Cramer Music Scholarship.

Also attending the ceremony were Dr. Ronald Beller, president of East Tenn. State Univ.; Ed Williams, Johnson City magistrate; Jerry Bradley, vice president of RCA Rec-ords. Nashville; Joe Kraft. Cramer's business advisor; and James Powell, president of Powell Construction Co., the chief benefactor of the scholarship fund.

#### 1981 **Country Songwriter Mirrors** SANDY PINKARD Political Concerns Of West 24,

IANUARY LOS ANGELES-The age of the politically oriented songwriter seems to have come and gone. However. Sandy Pinkard-his best known songs have appeared in such films as "Smokey & The Bandit." "Coast To Coast." "Every Which Way But Loose," and "Any Which Way You Can"-has gotten more involved in politics over the past year.

His "A Down To Earth Proposition" has become an anthem for the so-called Sagebrush Rebellion—in which 13 Western States want federal lands returned to them-and his "Idaho At Heart" became a campaign song for Sen. Steve Symms of Idaho.

"I've spent a great deal of time in the Western states," states Pinkard. "I became aware of the senate race there and the Sagebrush Rebellion and I saw some of the problems involved. If you have an open mind, though, 'Idaho At Heart' is a love song. I really wrote the song as an ode to a state I love.

Ironically, though Pinkard seems to support conservative causes and candidates, in the early 1970s, he **By CARY DARLING** 

was a cohort of folk artist Ramblin' Jack Elliott. However. Pinkard had no problems in working with him. "Ramblin' Jack just assumed Woody Guthrie's identity and I relate to Woody Guthrie. I'm con-vinced if Woody were around today, he would agree with what's going on. Times change."

However, it has not been politics that has elevated Pinkard from the scores of others trying to make it as songwriters. He became a staff writer for Snuff Garrett in the mid-1970s and wrote a song called "Pecos Promenade" which was used in "Smokey & The Bandit." After that,

### Monroe Profile

NASHVILLE-Veteran bluegrass performer Bill Monroe was the recent subject of a series of vignette in-terviews produced by WHN-AM in New York

The programs are part of the sta-tion's ongoing "A To Z" feature which showcases various art and musical topics throughout WHN's regular programming

**Deadlines Announced To Submit** Country Radio Seminar Materials

NASHVILLE-Deadlines have been set for the submission of material pertaining to the 12th annual Country Radio Seminar. All air check tapes should be sub-

mitted to: Bob English, WUBE-AM, P.O. Box 1232, Cincinnati, O., 45201. Entry deadline is Feb. 9.

Videotape recordings should be submitted to: Chris Collier, KYTE-AM, 2040 S.W. 1st St., Portland. Ore. 97201. Entry deadline is Feb.

All printed material, including Tshirts, bumper stickers and belt buckles, should be submitted to: Frank Mull. Country Radio Seminar, P.O. Box 120548. Nashville. Tenn. 37212. Entry deadline is March 1

The Country Radio Seminar will be held March 13-14 at the Hyatt-Regency Hotel in Nashville. For more information, call: (615) 327-4488

his "I Can Tell By The Way You Dance" found its way into "Coast To Coast." However, "Coca-Cola Cowboy"-from the film "Every Which Way But Loose"-really attracted attention as it became a hit for Mel Tillis.

While he readily admits that some versions of his songs haven't thrilled him, he has no plans to become a singer himself. "I wasn't meant to be a singer. I just don't get the fulfillment from singing that I get from songwriting," he reasons.

Though much of Pinkard's success has come from the inclusion of his songs in films, he has mixed feelings about the "Urban Cowboy" phenomenon. "I understand it," he says. "I have a feeling for what's go-ing on. People are groping for something and we as cowboys feel it's flattering," explains Pinkard, who has worked on a ranch in his career and still relaxes through rodeo-re-lated activities. "But people should understand a little more of the real-ity of being a cowboy." he adds. "Then. I think we would be a little more blessed."

Unlike some songwriters. Pinkard doesn't constantly write. "I write for demand. I like to write for projectslike a soundtrack. I like to know what I'm shooting for," he says. "If something does come into my head. I will put it down in a notebook.

Though his political songs have had their focus of concentration mainly in the mountain states which, he says, have caused him no problems with the public-and he writes mostly country-oriented music, he bases himself in Los Angeles. "Nashville is a mecca to me. Everytime I get out of bed in the morning. I do a little ho-de-do to the East be-cause of Nashville," he responds.



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	Week	on Chart		Week	Week	on Chart	
	Last We	Weeks	TITLE Artist, Label & Number (Dist. Label)	This W	Last W	Weeks	TITLE Artist, Label & Number (Dist. Label)
	7	15	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	39	22	11	LIGHT OF THE STABLE Emmylou Harris,
	1	14	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	40	46	16	Warner Bros. BSK 3484 HARD TIMES
	3	23	I BELIEVE IN YOU Don Williams, MCA 5133	41	33	3	Lacy J. Dalton, Columbia JC 36763
	6	7	9 TO 5 AND ODD JOBS Doily Parton, RCA AHL1 3852	42	42	24	Mac Davis, Casablanca NBLP 7207 <b>10th ANNIVERSARY</b> The Statler Brothers,
•	2	17	GREATEST HITS A Anne Murray, Capitol SOO 12110	43	41	14	Mercury SRMI 5027
	5	28	HORIZON ● Eddie Rabbitt, Elektra 6E-276	44	44	8	Slim Whitman, Epic JE 36768 SOUTHERN RAIN
	9	91	GREATEST HITS A Waylon Jennings, RCA AHL1-3378	45	50	2	Mel Tillis, Elektra 6E 310 URBAN COWBOY II
	10	12	GREATEST HITS The Oak Ridge Boys, MCA 5150				Various Artists/Soundtrack. Full Moon/Epic SE 36921
	19	36	URBAN COWBOY A Soundtrack, Asylum DP 90002	16	NEW E	NTRY	Gail Davies, Warner Bros. BSK 3509
•	15	17	1 AM WHAT 1 AM George Jones, Epic JE 36586	47	40	6	A WOMAN'S HEART Crystal Gayle, Liberty LOO 1080
	13	12	BACK TO THE BARROOMS Merle Haggard, MCA 5139	48	48	31	FRIDAY NIGHT BLUES John Canlee, MCA 3246
	4	21	HONEYSUCKLE ROSE A	D	REW	EUTEN	THE WAY I AM Merle Haggard, MCA 3229
	25	142	Columbia S236752	50	54	31	OUTLAWS Waylon Jennings, RCA AFL1-1321
Ļ	16	34	Willie Nelson, Columbia JC 35305 MUSIC MAN	51	52	19	NO ONE WILL EVER
;	11	17	Waylon Jennings. RCA AHL1-3602 LOVE IS FAIR	52	57	35	Gene Watson, Capitol ST 12102 THE BEST OF DON WILLIAMS VOL II
i	8	11	Barbara Mandrell, MCA 5136 LOOKIN' FOR LOVE	53	53	8	Don Williams, MCA 3096
,	17	12	Johnny Lee, Asylum 6E 309 LOOKIN' GOOD				The Bellamy Brothers, Warner/Curb BSK 3491
	12	13	Loretta Lynn, MCA 5148 TEXAS IN MY REAR VIEW MIRROR	54	59	27	WHERE DID THE MONEY GO?
	20	7	Mac Davis, Casablanca NBLP 7239	55	55	22	Hoyt Axton, Jeremiah JH-5001 SMOOTH SAILIN' T.G. Sheppard,
			CAN Soundtrack, Warner Bros. HS 3499	56	58	63	Warner/Curb BSK 3423 WHISKEY BENT AND
1	14	9	ENCORE Mickey Gilley, Epic JE 36851				HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	21	25	FULL MOON A The Charlie Daniels Band, Epic FE 36571	57	65	35	MILLION MILE REFLECTIONS
	18	28	THAT'S ALL THAT				The Charlie Daniels Band, Epic JE 36751
į	23	33	Mickey Gilley, Epic JE 36492 MY HOME'S IN	58	62	7	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760 -
			ALABAMA Alabama, RCA AHL1-3644	59	64	111	THE GAMBLER A Kenny Rogers, United Artists UA-LA 934-H
	24	20	RAZZY Razzy Bailey, RCA AHLI 3688	60	43	12	DREAMLOVERS Tanya Tucker, MCA 5140
	29	63	THE BEST OF EDDIE RABBITT	61	45	10	TAKE ME BACK Brenda Lee, MCA 5143
	26	21	Elektra 6E 235 PORTER AND DOLLY	62	66	7	THE BEST OF THE KENDALLS
,	31	32	Porter Wagoner and Dolly Parton. RCA AHLI 3700 SAN ANTONIO ROSE	63	63	9	The Kendalls. Dvation OV 1756 FOLLOWING THE FEELING
			Willie Nelson and Ray Price, Columbia 36476	64	68	41	Moe Bandy, Columbia JC 36789 GIDEON Kenny Rogers, United Artists
	27	15	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	65	61	82	LOO 1935 FAMILY TRADITION
	30	18	THESE DAYS Crystal Gayle, Columbia JC 36512				Hank Williams Jr., Elektra/Curb 6E-194
1	36	157	TER YEARS OF GOLD A Kenny Rogers, United Artists	66	<b>60</b>	17	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258-
	38	112	UA-LA 835-H WILLIE AND FAMILY	67	71	5	THE BEST OF THE STATLER BROTHERS, VOLUME II
			LIVE A Willie Nelson, Columbia	68	74	5	Mercury SRM1 5027 THE LEGEND OF JESSE
	28	31	KC 2·35642 HABITS OLD AND NEW Hank Williams Jr.,				JAMES Various Artists, A&M SP 3718
	32	35	Elektra/Curb 6E-278 ROSES IN THE SNOW	69	75	31	WAYLON AND WILLIE A RCA AFLI-2686
			Emmylou Harris, Warner Bros. BSK 3422	70	70	47	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
	56	2	I'LL NEED SOMEDNE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820	71	69	6	
	39	5		72	51	3	MILSAP MAGIC Ronnie Milsap, RCA AHL1 3563
	37	6	STRAIGHT AHEAD Larry Gatlin And The Gatlin	73	67	70	KENNY A Kenny Rogers, United Artists LWAK 979
	34	13	Brothers Band, Columbia JC 36250 REST YDUR LDVE ON ME	74	49	3	ELVIS ARON PRESLEY Elvis Presley, RCA CPL8-3699
	35	13	Conway Twitty, MCA 5138	75	73	14	TOGETHER AGAIN George Jones & Tammy Wynette,
1			Patsy Cline, MCA 3263				Epic JE 36764



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NASHVILLE-When the movie version of "Coal Miner's Daughter" opens in the United Kingdom in early spring, it will be backed with a marketing blitz similar to the one launched here by Universal Pictures and MCA Records.

Coordinating the promotion are Bernard Schwartz, producer of the autobiographical film based on singer Loretta Lynn's life, and David Skepner, Lynn's manager, who orchestrated the U.S. campaign last year.

The primary focal point of the recent London meetings called for ty-ing in Loretta Lynn-related produets, including MCA Records. Granada Books, Coal Miner's Music, Turn Consulate Ltd. (which distributes Lynn's line of western clothing in the U.K.). Compton Advertising of Europe, and Kenny Denton-Taylor Made Music.

The meetings were hosted by Pano Alafouzo. president of C.I.C. Distribution, which is handling the film's U.K. release, and Gerry Lewis, director of international advertising and publicity for Univer-sal/C.I.C. So far. "Coal Miner's Daughter" has grossed more than \$80 million in American movie theatres

#### **Cookie Relocates**

NASHVILLE-Cookie Crumbles Promotions, a country record promotion firm owned by Johnny "K." has relocated. Its new address is P.O. Box 120891. Nashville. Tenn. Telephone: (615) 244-7443.

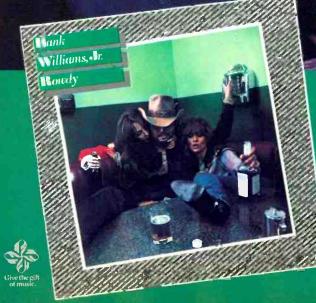


# Survey For Week Ending 1/24/81 Billboard® lot Country Single

Inis week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher: Licensee)	This Week	Last Week	Weeks on Chart	<b>TITLE—Artist</b> (Writer), Label & Number (Dist-Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	<b>TITLE – Artist</b> (Writer). Label <b>8 N</b> umber (Dist. Label) (Publisher. License
13	2	9	9 TO 5—Dolly Parton (D. Parton), RCA 12133 (Velvet Appte/Fox Fanfare. BMI)	36	16	12	ACAPULCO—Johnny Duncan (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)	<b>D</b>	75	3	COW PATTI-Jim Stafford (J. Stafford). Warner/Viva 49611 (Senor/Cibie, ASCAP)
2	3	13	DOWN TO MY LAST BROKEN HEART—Janie Fricke		42	9	YELLOW PAGES—Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)	70	73	6	BYE BYE LOVE—Billy Walker and Barbra Fairchild (F. & B. Bryant). Pad 107 (Best Way, ASCAP)
3	6	8	(C. Rains). Columbia 111384 (Jensing/Chick Rains, BMI) I FEEL LIKE LOVING YOU AGAIN—T.G. Sheppard (B. Braddock, S. Throckmorton). Warner/Curb	38	43	9	I JUST WANT TO BE WITH YOU—Sammi Smith (R. Murrah), Sound Factory 425 (Magic Castle/Blackwood, BMI)	\$	79	3	20/20 HINDSIGHT—Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin). Sunbird 7557 (Lefty's. BMI)
4	4	11	(B Braddock S. Infockmonton), warner/Curb 49615 (Tree, BMI) BEAUTIFUL YOU-The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)	Ø	44	8	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE- Danny Wood (B McDill, W. Holyfield), RCA 12123 (Hall-Clement/ Maplehill/Vogue. BMI)	•	NEW E	atter	P'M GONNA LOVE YOU BACK TO LOVING ME AGAIN—Joe Stampley (L. Chesher, M. Kellum). Epic 19:50972 (Blabb, Mullet, BMI)
	7	10	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC – Razy Bailey (J. Slate. J. Hurt, L. Keith. D. Morrison. J. Silbar. S. Lorber). RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP)	2402	60	2	DO YOU LOVE AS GOOD AS YOU LOOK – Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner Bros. 49639	A.	87	2	YOU'RE THE REASON GOD MADE OKLAHOMA – David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650
6	1	12	I LOVE A RAINY NIGHT-Eddie Rabbitt (E. Rabbitt. E. Stevens, D. Malloy). Elektra 47066 (Debdave. Briarpatch, BMI)	41	23	12	(Chappell, ASCAP/Tri-Chappell, SESAC) DANCE THE TWO STEP—Susie Allanson (L. Holdridge, M.A. Leikin), Liberly/Curb 1383	<b></b>	NEW		(Peso/Wallet, BMI/Senor/Gibie, ASCAP) TOO LONG GONE-Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake.
T	10	9	WHO'S CHEATIN' WHO-Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	42	25	13	(World Song, Hot Cider, ASCAP)	75	47	16	Plum Creek, BMI) THE BEST OF STRANGERS—Barbara Mandrell
	11	9	I'LL BE THERE (If You Ever Want Me)—Gail Davies (R. Gabbard, R. Price), Warner Bros.	A37	55	5	(D. Dillon), RCA 12109 (Pi-Gem, BMI) WANDERING EYES—Ronnie McDowell				(K. Fleming & D.W. Morgan). MCA 51001 (Pi Gem, BMI)
9	8	16	49592 (Ernest Tubb, BMI) SOMEBODY'S KNOCKIN'—Terri Gibbs		50	7	(J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP) A LOSER'S NIGHT OUT—Jack Grayson	M	86	2	MY TURN—Donna Hazard (L. Chiriacka, J. Huguely), Excelsior 1004 (Unichappell, BMI/Chappell, ASCAP)
	15	10	(E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SECAC) 1959—John Anderson				(T. Purvin, J. Grayson). Koala 328 (Temar, ASCAP/Hinsdale, BMI)	<b></b>	NEW	ENTER	DIXIE MAN—Randy Barlow (K. Bell, T. Skinner, J.L. Wallace) Paid 116 (Hall-Clement, BMI)
	17	7	(G. Gentry). Warner Bros. 49582 (Taylor And Watts. BMI) SOUTHERN RAINS— Mel Tillis (R. Murrah). Elektra 47082	7457	71	2	GUITAR MAN—Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	☆	NEW I		SOMETHIN' ON THE RADIO—Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)
AN	20	11	(Biackwood, BMI/Magic Castle, ASCAP) <b>YOUR MEMORY</b> —Steve Wariner (C. Quillen, J. Schwers), RCA 12139 (Chess, ASCAP)	46	34	15	A BRIDGE THAT JUST WON'T BURN - Conway Twitty (R. Murrah, J. McBride). MCA 51011 (Blackwodd/Magic Castle, BMI)	Ø	83	3	HOME ALONG THE HIGHWAY-Tom Nix (L. Bach), RMA 6009 (Sun-Up. BMI)
	18	9	FOLLOWING THE FEELING—Moe Bandy & Judy Bailey (C. Craig), Columbia 11:11395 (Screen Gems-EMI, BMI)	Tar:	77	2	DRIFTER—Sylvia (D. Pirimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	80	80	3	CAFFEIN, NICOTINE, BENZEDRINE (And Wish Me Luck)—Jerry Reed (B Hayes, B. Howard, B. Mackey). RCA 12157 (Forrest Hills, BMI)
14	14	12	GIRLS, WOMEN AND LADIES-Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	48	51	7	YOU ARE A LIAR—whitey Shafer (S.D. Shaffer). Elektra 47063 (Acuff-Rose, BMI)	81	81	5	I KNOW AN ENDING (When It Comes)—BJ. wright
1	19	11	SILENT TREATMENT— Earl Thomas Conley (E.T. Conley). Sunbird 7556 (Blue Moon/April, ASCAP)	495	64	3	YOUR GOOD GIRL'S GONNA GO BAD—Billie Jo Spears (G. Sutton. B. Sherrill). Liberty 1395 (Al Gallico, BMI)	82	85	2	(H. Cochran), Soundwaves 4624 (Tree, BMI) DIAMONDS AND TEARDROPS—wayne Masse
	21	10 8	ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane:/Wallet, BMI) DON'T YOU EVER GET TIRED (Of Hurting	50	59	5	CAROLINA (I Remember You)—Charlie Daniels Band (C. Daniels, T. Crain, J. Marshall, C. Hayward, F.	13	new	EATTER	(B. Morrison). Polydor 2147 (Music City, ASCAP) SHE'S A FRIEND OF A FRIEND—The Burrito Brothers
	24	7	Me)—Willie Nelson & Ray Price (H. Cochran). Columbia 11-11405 (Tree. BMI) HILLBILLY GIRL WITH	51	54	7	Èdwards), Epic 19-50955 (Hat Band, BMI) GETTIN' OVER YOU—Tim Rex and Oklahoma (C.L. Rutledge), Dee Jay 107 (Big Crush/Phono, SESAC)	ter	NEW	ENTRY	(). Beland. G. Guilbeau). Curb/CBS 5402 (Atlantic, B SEVEN BRIDGES ROAD—Eagles (S. Young). Asylum 47100 (Irving, BMI)
1	24	7	THE BLUES—Lacy J. Daton (L.J. Dalton), Columbia 11-11410 (Algee, BMI) ARE YOU HAPPY BABY?—Dottie West	52	57	6	WHISKEY HEAVEN—Fats Domino (C. Crofford), Durrill, S. Garrett), Warner/Viva 49610 (Peso/Wailet, BMI)	135	NEW	EUTTRY	TWO OUT OF THREE AIN'T BAD – J.W. Thompson (J.O. Duncan), NSD 75 (Hitkit, BMI)
	27	9	(B. Stone), Liberty 1392 (Rock Garden, BMI) <b>KILLIN' TIME</b> —Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros, 609	535	69	2	IF DRINKIN' DON'T KILL ME (Your Memory Will)—George Jones	86	88	3	THE WAY YOU ARE—P.J. Parks (J. Foster, B. Rice), KIK 901 (Jack & Bill, ASCAP)
	28	8	(Flowering Stone, ASCAP) DON'T LOOK NOW (But We Just Fell In Love)—Eddy Arnold	the second	74	2	(H. Sanders, R. Beresford). Epic 19-50968 (Warner- Tamerlane/Window, BMI) THIRTY NINE AND	¢	NEW	ENTRY	S.O.S.— Johnny Carver (B. Anderson, S. Anderson, B. Ulvaeus). Tanglewood J (Countless. BMI)
	31	6	(J. Släte, J. Šilbar), RCA 12136 (House Of Gold, BMI) CAN I SEE YOU TONIGHT—Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037		76	2	HOLDING—Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April. ASCAP)	18	NEW O	ENTRY	1 THINK I COULD LOVE YOU—Gabriel (B. Morrison, D. Hupp), NDS 70 (Southern Nights, ASCAP)
3	30	7	(Duchess/Posey/Tree, BMI) YOU BETTER MOVE ON—George Jones and Johnny Paycheck	<b>151</b>	67	5	I HAVE A DREAM—Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP) READY FOR THE TIMES TO	89	NEW		WITHOUT LOVE—Johnny Cash (N. Lowe), Columbia 11-11424 (Plangent Visions, ASC
4	29	9	(A. Alexander), Epic 19-50949 (Deva. BMI) COUNTRYFIED—Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)				GET BETTER—Joe Sun (A. Reynolds). Ovation 1162 (Aunt Polly's, BMI)	90	92	2	CHEATER'S LAST CHANCE—Larry Riley (C. Blake, A. Pessis, B. Fischer), F&L 507 (Nashcal, BMI/Bobby Fischer, ASCAP)
	33	6	CUP OF TEA—Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	57	58 38	7	SONG OF THE SOUTH—Johnny Russell (B. McDill). Mercury 57038 (Hall-Clement/Werk. BMI) ONE IN A MILLION—Johnny Lee	91	48	15	THAT'S ALL THAT MATTERS TO ME—Mickey Gilley (H. Cochran), Epic 9:50940 (Tree. BMI)
26	5 37	14 6	GIVING UP EASY—Leon Everette (J. Foster, B. Rice), RCA 12111 (April. ASCAP) WILLIE JONES—Bobby Bare				(C. Rains). Asylum 47076 (Times Square/Unichappell/Bundin, BMI)	92	NEW	ENTRY	(H. Cochran), Epic 9-30940 (Iree. DMI) MAKE ME BELIEVE—Gary Goodnight (C. Isenberg), Door Knob 141 (Doorknob, BMI)
	39	6	(C. Daniels). Columbia 11-11408 (Dama Sutra/Hat Band, BMI) WHAT'S NEW WITH YOU—Con Hunley	59	40	14	GOODBYE MARIE-Boobby Goldsboro (M. McDaniel, D. Linde). CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)	93	93	2	BABY LOVED ME – Ronnie Speeks (J.B. Barnhill, J. Bilin). Dimension 1014 (Songmaker/Daval. ASCAP)
4	35	10	(C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI) NOBODY'S FOOL—Deborah Allen	60	63	6	I AIN'T GOT NOBODY—Roy Clark (L. Butter, R. Bowling). MCA 51031 (Unart/ATV, BMI)	94	52	16	TEXAS IN MY REAR VIEW MIRROR-Mac Davis
	36	7	(Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/ Van Hoy/Unichappell/Cross Keys, BMA; ASCAP) ANYTHING BUT YES IS	61	62	6	I FALL TO PIECES—Patsy Cline (H. Cochran, H. Howard), MCA 51038 (Tree, BMI) WHAT I HAD WITH YOU—John Conlee	95	53	13	(M. Davis). Casablanca 2305 (Songpainter, BMI) <b>NO ONE WILL EVER KNOW</b> —Gene Watson (M. Foree, F. Rose). Capitol 4940 (Milene, ASCAP)
			STILL NO-Stephanie Winslow (L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI)	63	11EW	5	(C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI) DARE TO DREAM AGAIN - Phil Everly	96	56	19	(M. Foree, F. Rose). Capitol 4940 (Millene, ASCAF) WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)
1	32 49	10 3	WHEN IT'S JUST YOU AND ME-Kenny Date (K. O'Dell), Capitol 4943 (House Of Gold, BMI) ANGEL FLYING TOO CLOSE TO THE	64	46	10	(P. Everly). Curb/CBS 5401 (Everly And Sons, BMI) THERE'S ALWAYS ME-Jim Reeves	97	61	17	TAKE ME TO YOUR LOVIN' PLACE—Larry Galtin and The Gallin Brothers Band
3	9	14	GROUND-Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI) I THINK I'LL JUST STAY HERE AND	tos -	68	5	(D. Robertson), RCA 12118 (Gladys, ASCAP)	98	41	12	(L. Gatlin). Columbia 1-11369 (Larry Gatlin, BMI)
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	J	14	DRINK - Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI).	66	72	3	(J. Rushing, F. Koller), Ovation 1161 (Blue Lake, BMI) ROCKABILLY REBEL—Orion	99	66	18	(G. Russell). Mercury 57036 (Careers, BMI) YOU ALMOST SLIPPED
34	12	12	IF YOU GO, I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119	-		ENTRY	(R.S. Bloomfield), Sun 1159 (Magnet, ASCAP) <b>PEACE OF MIND—Eddy Raven</b> (E. Raven), Dimension 1017 (Millene, ASCAP)				MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 121 (Danor, BMI)
35	13	12	(Velvet Apple, Porter, BMI) <b>DON'T FORGET YOURSELF—The Statler Brothers</b> (D. Reid), Mercury 57037 (American Cowboy, BMI)	103	78	3	(c. kaven), Dimension 1017 (Milene, Ascar) <b>RAININ' IN MY EYES—</b> Miki Mori (P. Garrett), Starcom 1001 (Velvet Apple, BMI)	100	70	10	BEERS TO YOU Ray Charles & Clint Eastwood (S. Oorff, J. Durrill, S. Pinkard, S. Garrett) Warner/Vi 49608 (Peso/Wallet, BMI)

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# Nashville Scene

#### By KIP KIRBY

Ronnie Milsap will be resuming his concert tours later this month after fully recovering from an operation last month to remove his right eye. Milsap was suffering from a painful infection and also had a deviated septum treated in the operation. He has been given an artificial eye which should clear up the complications.

Is Tom T. Hall's upcoming novel for Doubleday in New York nearing completion?....It's official: NBC has renewed the option on **Barbara Mandrell's** musical variety series. The show's ratings made it a certainty, especially for a network which is in the throes of serious ratings problems. At this time, neither Louise nor Irlene **Mandrell** has a label deal, so perhaps the show will help in this area, too.

In the "Things You Probably Always Wanted To Know But Were Too Shy To Ask" Dept., Scene has confirmed the fact that in the comic strip, "Peanuts," there is a country music fan. Lovable Snoopy, in addition to the rare Van Gogh painting he keeps in his luxurious doghouse, also maintains a complete collection of Hank Williams records! Gene Wlatson (not an artist given to many in-

terviews ir the public eye) dropped by **WHN-AM** in New Yo k a few weeks ago to guest-host with deejay Lee Arnold prior to his evening concert at the Lone Star. The face behind the dark glasses may not be

a familiar one yet, but that's going to be changing soon, judging from Terri Gibbs' amazing entry into country music with "Somebody's Knockin'." Her first album has just been released on MCA, and the label also showcased her last week at its annual staff convention in Los Angeles. Following this, programmers can expect to see Terri at the upcoming Country Radio Seminar March 13-14 in Nashville when she's featured cn the New Faces Show.

Lots of moving around taking place for the new year .... Dave & Sugar moved over to Elektra Records .... Jim Ed Brown added two new female backup singers to his show and departed RCA ... and **Razzy Bailey** has moved his family to Nashville to be closer to his recording.

Isn't Don Williams trying his hand at production on his lead guitarist Danny Flowers? (Flowers wrote Williams' hit, "Tulsa Time.") The project probably won't be too country since Flowers has been known to rock'n'roll on his own .... And Rodney Crowell will have two album productions out shortly-first with wife Rosanne Cash on Columbia, followed in late February with Guy Clark's second Warner Bros. LP. A talented artist, Crowell is also an excellent studio producer as evidenced by Cash's well-received "Right Or Wrong" debut. The National Kidney Foundation is amassing

The National Kidney Foundation is amassing widespread radio support for its first-time-ever **Country Music Radiothon** which takes place March 7-8. A total of 188 stations are already lined up to broadcast the national event. "The response from country music stations across the country has been wonderful, and quite frankly, we will be holding the Radiothon on more stations than we expected this first year." says pleased National Kidney Foundation chairman Oliver Porter. With talent like **Barbara Mandrell**, **Dolly Parton, Larry Gatlin** and the **Gatlin Brothers Band** and **T.G. Sheppard** slated to participate, the two-day fundraiser promises to be a sparkler.

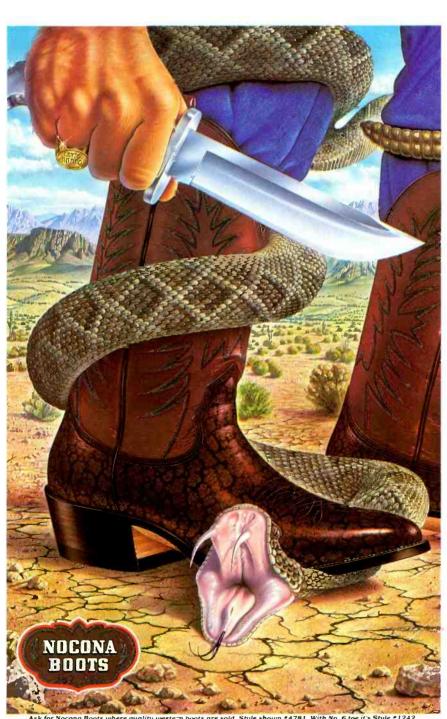
Approximately 20 million viewers watched Razzy Bailey in the Cotton Bowl Parade New Year's Day, according to CBS network estimates. Topping that was Jerry Reed who performed at halftime for the Orange Bowl on New Year's night and drew a tv audience of nearly 66 million viewers for NBC.

Gene Watson working on a television project with WHK-AM's Tim Byrd in Chicago ... Leon Everette on the road on the West Coast ... Eddie Rabbitt guests in a two-hour NBC special Jan. 26 titled "TV Guide: The Year In Television."

Archie Campbell lost a treasured pair of Grand Ole Opry cufflinks from his souvenir shop in Nashville during a recent autograph session. The fan (or thief, as the case may be) broke into a glass case to steal them, although he was frightened away before taking anything else.



RETURN POWER-Razzy Bailey sails through his current RCA single, "I Keep Coming Back," on a "Pop! Goes The Country" syndicated television segment.



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# Chart Fax

#### **ROBYN WELLS**

Payday for **Dolly Parton** as "9 To 5" takes the top spot on Billboard's Hot Country Singles chart, making it her third consecutive No. 1 song. "Old Flames Can't Hold A Candle To You" took top honors back in September and "Startin" Over Again" ascended the charts in late May, several weeks after Parton sang the tune at the "Grand Ole Opry," backed by costar Jane Fonda.

"I Feel Like Loving You Again" propels T.G. Sheppard to a starred 3 position, while the Oak Ridge Boys hold on at starred 4 with "Beautiful You." Razzy Bailey takes a starred 5 stance, as Charly McClain glides to starred 7 with "Who's Cheatin" Who." Rounding out the top 10 action are a couple of Warner Bros. dynamos–Gail Davies sizzles at starred 8 and John Anderson takes a turn at starred 10.

Prime mover Sylvia isn't wasting anytime climbing the charts as "Drifter" races upward 30 paces to superstarred 47. Just ahead of Syl-via is Elvis Presley, jumping 26 notches to su-perstarred 45 with "Guitar Man." "I Have A "I Have A Dream" pushes Cristy Lane forward 21 spots to starred 55. Leaping 20 spots apiece are the Bellamy Brothers and Jerry Lee Lewis, taking su perstarred 40 and starred 54 positions, respec tively. Making great strides are Willie Nelson at superstarred 32. George Jones at superstarred 53, Billie Jo Spears at superstarred 49. David Frizzell and Shelly West at superstarred 73, Ron nie McDowell at superstarred 43 and Joe Sun at superstarred 56. Making impressive moves to the top 30 are Con Hunley at superstarred 28 and Bobby Bare at starred 27.

Leading the pack of new entries is John Conlee, moving on at starred 62 with "What I Had With You." Eddy Raven breaks in at starred 67, followed by Joe Stampley at starred 72. Vern Gosdin scores at starred 74 with "Too Long Gone." while Randy Barlow boogies on with the lively "Dixie Man" at starred 77. "Somethin" On The Radio" puts Jacky Ward on at starred 78, followed by the Burrito Brothers at starred 83. Crossover has become a common word in the

country vocabulary, but this week sees the Eagles, long a top 40 staple, cross to the country chart at starred 84 with "Seven Bridges Road," penned by Nashville writer Steve Young. No newcomers to the country scene, the Eagles saw country chart action with "New Kid In Town" in 1977 and "Lyin" Eyes" in 1975. Rounding out

## Journalists' Group Chooses Board

NASHVILLE—A variety of industry representatives make up the executive board of the National Entertainment Journalists Assn.

Heading up the organization is Vernell Hackett, editor of Country Hotline News, Rounding out the board are Elaine Nash, vice president; Sarah Sherrill, secretary; Merrill Warner, treasurer; Bonnie Bucy, publicity chairman; Stacy Harris, historian; Bill Littleton, memberthe new entries are J.W. Thompson at starred 85 with "Two Out Of Three Ain't Bad." Johnny Carver at starred 87 with the Abba tune, "S.O.S.." Gabriel, Johnny Cash and Gary Goodnight.

#### NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

WITHOUT LOVE—Johnny Cash (Columbia)— WSHO-AM, New Orleans: KGEM-AM, Boise; WTMT-AM, Louisville: KBET-AM, Reno; KSSS-AM, Colorado Springs: KUZZ-AM, Bakersfield, Calif: WMAY-AM, Springfield, III.; WMNI-AM, Columbus; WYNK-AM, Baton Rouge; WIRK-AM, West Palm Beach: WPCM-FM, Burlington, N.C.; KFTN-AM, Provo, Utah; KRMD-AM, Shreveport.

I THINK I COULD LOVE YOU-Gabriel (NSD)-WSLC-AM, Roanoke: KZUN-AM, Opportunity, Wash.; WHIM-AM, Providence: KOYN-AM, Billings, Mont.; WKMF-AM, Flint; KCEY-AM, Modesto; KUUY-AM, Cheyenne: WCBX-AM, Eden, N.C.; WKSJ-AM, Mobile: KBBQ-AM, Ventura, Calif.; KVOC-AM, Casper, Wyo.; KIKX-AM, Tucson: KRAK-AM, Sacramento; KGA-AM, Spokane, Wash.; KRMD-AM, Shreveport; KFDI-AM, Wichita: WSDS-AM, Ypsilanti.

- BUBBLING UNDER THE TOP 100: 100-HAVE ANOTHER DRINK-Douglas (Door Knob)
- 102-CRYING-Don McLean (Millennium) 103-HONKY-TONK SATURDAY NIGHT-Becky
- Hobbs (Mercury) 104-REAL COWBOYS NEVER CRY-Jerry Gra-
- ham (Arena) 105-LIVIN' TOGETHER-Bobby C. Rice (Sun bird)

#### LP CHART ACTION:

Ronnie Milsap regains the No. 1 position with his "Greatest Hits" package, moving Kenny Rogers back to the second spot. "9 To 5 And Odd Jobs" edges closer to the top, moving to starred 4. The soundtrack to "Urban Cowboy" jumps 10 places to superstarred 9, while George Jones ascends to starred 10. Leaping 22 notches to superstarred 34 is Janie Fricke, with "I'll Need Someone To Hold Me When I Cry." an impressive showing for the newcomer's second week on the LP chart. A 12 spot jump sends Willie Nelson's "Stardust" to superstarred 13.

Gail Davies' stellar LP. "I'll Be There," enters the LP chart at starred 46. Merle Haggard makes his debut with "The Way I Am" entering at starred 49.

ship chairman: Nancy Franklin, social chairman: PaPa Rue, photographer: and Bobbye Crawford, newsletter editor.

Membership is open to all journalists who have published or broadcast material in any national or regional publication. Meetings are held the third Thursday each month at 5 p.m. at the BMI building. For more information. call: (615) 383-6376.



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# Country

## YOUNG ACTS MISSING **Talent Crossroads Facing Opry**

• Continued from page 7 ago and 20 years ago. Certainly, though, we need to keep adding younger acts.'

While Durham agrees that the show would profit by having fresher, more popular acts, he concedes that this very popularity is keeping newer members away from the Opry stage. Bookings are simply more lucrative elsewhere. (Punsters have dubbed such seldom-seens as Dolly Parton. Ronnie Milsap, and Larry Gatlin "Phantoms of the Opry.")

In choosing additions to the roster, Durham says that an act's popularity "is more important now than it was when performers used the Opry to make names for themselves." Although record sales alone don't trigger an invitation to join. Durham explains, "We tend to look for an act that is established.

Even with its diminished professional stature, the Opry still boasts frequent appearances by such regular chart inhabitants as Bill Anderson, Jim Ed Brown, Jack Greene, Jeanne Pruett, Marty Robbins and Porter Wagoner.

"Obviously," says Durham, "the Opry doesn't have the impact in the industry it once had." Still, he says he believes it is an important showcase for artists. Besides its nationwide radio audience. the Opry attracted more than 850.000 ticketbuyers last year, Durham reports. Moreover, he adds, the institution has created a "family atmosphere" in which older artists influence younger ones. In its more muscular days, the

BILLBOARD

"Our stated goal is that a member should have 20 credits a year." (A credit is given for each performance.) But Durham admits that compromises are made with performers whose career demands warrant such leniency. According to Durham's of-fice, all Opry members are paid "AFTRA rates.

In recent years, the Opry has gained a lot of publicity because of the contextually odd guests who

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913 20th Ave. South Nashville, Tennessee 37212 keep popping up on its stage. Sissy Spacek, Jane Fonda, James Brown, Sen. Robert Byrd, and two stars of the soaper. "One Life To Live," have all made pro forma or performing appearances.

Durham says that guest performers are cleared through his office.

A measure of the Opry's influence has been its ability to keep a fair amount of harmony between mem-bers who are at the opposite extremes of the traditional music vs. crossover squabble. While Dolly Parton was still singing her breakaway manifesto. "Light Of A Clear Blue Morning." Justin Tubb was honing the lyrics of his own anthem. "What's Wrong With The Way That We're Doing It Now."

The leadership of the marginally active Assn. of Country Entertainers, set up to protest the shifting borders of country music, is made up almost entirely of Opry members.

Ultimately, the quality of the music and the age of those performing it may be negligible factors in the Opry's survival. Nashville's tourist growth has given the Opry a flood of drop-ins and curiosity seekers. These are the people who will pay to see the Opry as long as it's nearby but who would not make the kind of

## **Capitol Hall** Flooded: Cost Hits \$250,000

WHEELING-Unusually arctic temperatures have been cited as the culprit behind a massive \$250,000 damage bill at the Capitol Music Hall, location of the weekly radio program. "Jamboree U.S.A.

Apparently when warmer weather began to lift the sub-zero weather which had plagued the Northeast for more than a week, the temperature change overloaded the auditorium's water pressure system. Gushing water flooded the in-house recording and sound studio, as well as parts of the "Jamboree" stage. All of the facility's equipment, including its custom sound board, was destroyed. "It looked," commented vice pres-

ident and general manager Ross Felton. "like Niagara Falls."

Despite the extensive damage, the weekly Saturday night "Jamboree U.S.A." went on the air as usual over WWVA-AM. Plans are being made to restore the property loss in the Capitol Music Hall, which has served as the "Jamboree's" home since 1934.

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pilgrimages heralded by Opry publicists in the old days.

"Our best estimate," Durham says. "is that we don't have the concentration of die-hard fans we once had. But when you increase the size of the audience, you change its makeun.

## **CMA** Meets In Atlanta

NASHVILLE-The Country Music Assn, will use the occasion of its first quarterly board meeting in February to showcase country music for the Atlanta communications community

The presentation will take place Feb. 4 when media and advertising representatives in Atlanta are guests for a CMA-sponsored luncheon showcase hosted by board member Barbara Mandrell. The show willfeature the Bill Anderson Show and the CMA's multi-media presentation outlining the history and growth of country music.

The regular quarterly board meeting for the CMA has been slated for Feb. 3-5 at Atlanta's Colony Square Hotel. The first evening. CMA members from the state of Georgia, country radio personnel and music industry executives will attend a welcoming reception and show at Mama Wynette's. Atlanta's largest country music venue. CMA board member Tom T. Hall will emcee the program.

Committee meetings will take place on Tuesday, with the full board meeting on Wednesday and Thursday. Bruce Lundvall, newlyelected CMA board chairman, will preside. Topics set for the agenda in-clude the CMA's 1981 operating budget, Fan Fair, next October's CMA Awards Show and the annual Talent Buyers Seminar.

### **Country Fest Set**

WHEELING, W. VA .- The third annual Doc And Chuckie Williams Country Music Festival And Reunion Show is slated for Sunday. Oct. 11. at the Wheeling Civic Center. Some 40 acts will appear during the six-hour show. Tickets are \$6 in ad-vance and \$7.50 at the door. Children under 12 may purchase tickets at half-price. For more information, write: Doc Williams Reunion, Box 902, Wheeling, W. Va. 26003



Success Story: Producer Ray Baker runs over a vocal arrangement with Columbia artists Joe Stampley, left, and Moe Bandy, right, as the duo works on its forthcoming album.

## MOE, JOE HOT **Baker Sticking To Basics**

• Continued from page 36 I remember when I was a DJ that the phones would light up if a record had strings."

Baker originally moved to Nash-ville in 1962 to be a songwriter. One of his best-known tunes is "There's A Heartache Following Me." cut by both the late Jim Reeves and by rock singer Peter Townshend who included it as the only country song on his 1972 solo LP, "Who Came First."

Baker's production career blos-somed when he met Bandy, a former rodeo bull rider and sheet metal worker, in 1972 and launched him a year later with a top 20 single called 'I Just Started Hating Cheatin' Songs Today." Bandy's penchant for hard-hitting honkytonk tunes and barroom rousers has kept him high on the country charts since.

"It's unlikely that Moe will ever have a crossover pop record." com-ments Baker. "But the important thing is that there's room for all kinds of country now in programming formats."

Besides masterminding Bandy's career in and out of the studio, Baker is also producing Stampley's solo venture on Columbia. With Judy Bailey signing to that label, he anticipates a single on her in early spring. and hopes to add another "estab-lished act or two" to his roster shortly.

As a producer, Baker is known for nailing down an average of three to four sides per session. He tries to avoid expensive rehearsal costs on the studio clock by working on each song ahead of time with his artists and by having all the charts written out in advance

The key, says Baker, to unlocking radio and the charts is choosing the right material to begin with for the artist-although in this area, being an independent producer can some times serve as a drawback. "An inhouse producer with a substantial publishing company gets to hear his staff's best efforts before anyone else does, so he has the pick of the material

As a result. Baker says he makes a point of listening personally to all tapes submitted to him and actively soliciting outside songs for his artists. He is also a partner in a publishing venture with Bandy, and oversees the catalog of the company's four writers.

Discussing the important role played by the record producer in country music. Baker says he hopes to see the CMA institute a "producer of the year" category similar to the Grammy award. "It would be an impressive vote of confidence from the industry." he suggests.

## Newcomers **Join Brown**

NASHVILLE Newcomers Christy Russell and Dianne Morgan have been selected from hundreds of applications to serve as the female backup singers in Jim Ed Brown's revamped stage show. Russell and Morgan will share the

spotlight behind Brown with members Gary Scott, Mike Baker and Hank Corwin who are also being added to the group.

Using two background singers returns Brown to the configuration he formerly employed with his membership in the Browns, the Cates Sisters and the Fairchild Sisters prior to his four-year duet association with Helen Cornelius.

Russell, a native of Oklahoma, was hired as a member of Brown's backup band, the Gems, after only two months in Nashville. Morgan is a native Nashvillian with experiences as a studio vocalist and jingles singer.

Brown debuted his new show in Salt Lake City and Denver, and plans to add Morgan and Russell to his weekly country series. "Nashville On The Road." when the summer season tapings begin in May.



to Brown's new road show.

# Survey For Week Ending 1/11/81 Top Boxoffice

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Rank	ARTIST Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 2	(0,000)		
1	POLICE/SECTOR 27—Ron Delsener, Madison Square Garden, New York City, N.Y., Jan. 10	20,000	\$8.50-\$9.50	\$183,000*
2	CHARLIE DANIELS BAND/MCGUFFEY LANE—Danny Kresky, Pittsburgh Civic Arena, Pittsburgh, Pa., Dec. 29	17,500	\$9.75	\$171,000*
3	SAGA/FM-First Class Rock Concerts, Roberto Clemente Colis., San Juan, Puerto Rico, Jan. 10	10,760	\$12-\$14	\$138,064*
4	CHARLIE DANIELS BAND/BOBBY BEAR-Entam Presents, Charleston Civic Center Colis., Charleston, W.V., Dec. 28	11,854	<b>\$8-\$</b> 9	\$99,420*
5	REO SPEEDWAGON/THE ROCKETS—Pace Concerts, Sam Houston Colis., Houston, Tx., Jan. 8	11,229	\$8-\$9	\$94,883*
6	CHEAPTRICK/MICHAEL STANLEY BAND-Sound Seventy Prod., Municipal Aud., Nashville, Tn., Jan. 10	6,479	\$7.50-\$8.50	\$52,216
	Auditoriums (Under	6,000)	)	
1	EVENING OF ALL STARS—Larry Vallon Presents, Dorothy Chandler Pavilion, Los Angeles, Ca., Jan. 12	3,139	\$15-\$20	\$58,435*
2	ALLMAN BROTHERS/JACK BRUCE & FRIENDS- Cross Country Concerts/New West, Springfield Civic Center, Springfield, Mass., Jan. 30	5,475	\$9.50	<b>\$51</b> ,271
3	KOOL & THE GANG/MICHAEL HENDERSON- Fantasma Prod., West Palm Beach Aud., West Palm Beach, Fla., Jan. 3	3,916	\$8	\$30,552
4	UTOPIA/JACK BRUCE & FRIENDS—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Jan. 10	3,840	\$10	\$28 <mark>,40</mark> 0*
5	STEVE FORBERT-Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Jan. 7.	2,215	\$7.50-\$8.50	\$18,707
6	RANDY HANSON-Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Jan. 9	2,297	\$6.50 <mark>₊\$</mark> 7.50	\$16,978
7	THE RAMONES/THE TAXI BOY'S-Frank J. Russo, The Main Event, Providence, R.I., Jan. 7	1,200	\$7.50 <mark>-</mark> \$8.50	\$9,600
-				and the second sec

# Talent Talk

A No Nukes benefit is being held at Wolf & Rissmiller's Country Club in Los Angeles Friday (23) with spe-cial guest star Bonnie Raitt. Other guests coming into the suburban Reseda rock venue include X, Emmylou Harris and Captain Beefheart & His Magic Band. . Elektra/Asylum act New England has been getting into trouble on the road. In Minneapolis. two band members got into a shoving match with a local music eritic who had previously dismissed the band in print with a one-line slam. Also. after playing a couple of dates opening for Thin Lizzy, the band was kicked off the tour. Allegedly, the reason is that Thin Lizzy felt New England was "too good" ' for them. In Los Angeles, keyboardist Jimmy Waldo discovered his main power lines from his amps to his keyboards had been cut. Waldo theorizes someone associated with opening act Holly Penfield did it in reaction to Penfield not getting a soundcheck. Apparently, New England's soundcheck went on longer .... George Thorothan expected. good, on the West Coast to tape a network television appearance, took the occasion to play one live date. He chose the intimate Keystone club

### After 40 Years, Don Kramer Retires

LOS ANGELES-When Les Brown and his big "Band of Re-nown" play for the Reagan inaugural ball in Washington Tuesday (20) they will have a new personal manager for the first time in more than 40 years.

Trombonist Stumpy Brown, brother of Les, has taken over the post with the resignation last week of Don Kramer, who is retiring to a new residence in suburban Hesperia

in Palo Alto, Calif., one of his favorite clubs and a venue which he feels provides an opportunity to thank Bay Area fans who were crucial in his national breakthrough.... April Wine in Europe this month with dates in London and Germany. The London concert is being filmed for use throughout the world in support of the new album. "The Nature Of The Beast."

The Left Bank. a rock'n'roll dance club in New York's suburban Westchester County, is hosting the "Left Bank Dance Stand," broadcast live for two hours Thursday nights on lo-cal WRNW-FM. The show, which will feature new and old rock'n'roll dance records, artist interviews dance contests, giveaways, and rate-a-record" segments. is being hosted by Meg Griffen and Joe From Chicago, who used to spin records at New York's WPIX-FM during its short-lived new wave format.

"Party Til You're Broke" is the title of Rufus' next LP. It is the first release on MCA Records recorded without Chaka Khan's vocals. It's scheduled for release the first week of February. The band had released a solo LP previously, called "Numbers," which was released at the time ABC Records was taken over by MCA. The band also has a commitment to record one more LP with Khan for MCA

Eddie & the Hot Rods to play six different New York area rock clubs over a two week period in late January, early February. ... Rickie Lee Jones and Scott Powell of Sha Na Na joined Mink de Ville onstage at Trax in New York on New Year's Eve. .... Robert Wright and George Forrest, lyricists/composers of "Kis-met." "Song Of Norway" and "The Great Waltz" are teaching a course in musical theatre at the Univ. of Miami this spring.

# Talent In Action

POLICE

**SECTOR 27** 

Madison Square Garden, New York

Tickets: \$9.50, \$8.50

If pop success is measured by a sellout at

Madison Square Garden, then the Police has

definitely made it. Its Jan. 10 show soldout

within four days, and with reduced ticket prices

in effect, the audience got more than its

The three-man band plays a spare, reggae

tinged pop/rock with new wave energy. But

structurally and harmonically the Police is con

servative enough to appeal to AOR radio, enab-

ling the mass rock audience to know its music

and be able to sing along with the band's per

Though the Police did not play with the same

intensity as it did more than a year ago when

appearing at the Palladium here, the band made

up for that by better exploiting the musicality of

its compositions. And when that didn't work, the

musicians won over the audience with sheer

It was obvious that singer/bassist Sting, gui

tarist Andy Summers and drummer Stewart Cope

land were thoroughly enjoying themselves play

ing to the large audience. Visual focus was

Sting, who wearing black judicial ropes, danced

With only three in the band, none of the mu

sicians could give less than their all to the mu sic. Especially effective was Summers, whose al

most staccato bell-like playing forms the heart

of the band's sound. Except once, briefly at the

end, there were no extended guitar solos or fea-

Police songs, ranging from the new "Don't Stand So Close To Me" and "De Do Do Do De Da

Da Da Da" to the older "Walking On The Moon

'Man With A Suitcase," "This Bed's Too Big

Without You," "Message In A Bottle" and

Sector 27, a four-man group led by Tom Rob-

inson was admittedly nervous opening before

such a large crowd, but the band's sheer musi-

cal ability won it some fans. Robinson propagan-

dized social and political causes when he was a

solo act, but with his new four-man band the

politics have been toned down in favor of the

His new songs are commercially viable new

wave with a keen intelligence behind them

While Robinson's singing and dancing during his

40-minute set seemed a bit stiff, such songs as "Only A Matter Of Time," "Bitterly Disap-

pointed," "Where Do We Go Tonight?" and

**ELVIS COSTELLO &** 

THE ATTRACTIONS

SQUEEZE

Sports Arena, Los Angeles, Calif.

Tickets: \$9.50

that a hornrimmed, angry little man named Elvis

Costello would be able to sellout a 10.000-seat

arena. But he did just that here Jan. 10 though

he hasn't sacrificed much of the bristling per

sona that brought him to prominence in the first

Opening with the ballad "Shot With His Own

Gun" (highly reminiscent of Springsteen's "Point Blank"), and accompanied only by the

Though there is much ethnic mu-

sic at McCabe's. Chelew is not get-ting involved with reggae. "There's

no place to dance. That's one prob-

lem we had with (cajun artist) Clif-ton Chenier. That's our one physical

limitation. There are guitars on the

wall and it can get real expensive.'

He also notes that artists are will-

ing to play the room, despite a higher fee that could possibly be

earned elsewhere. because of its

non-show business atmosphere. Art-

ists are willing to sacrifice for the "non-Hollywood aspects." he con-

tinues. "This is sort of a normal place. There's no crazy backstage. We don't even have a backstage.

Here, the artists just hang out and visit for awhile."

McCabe's Club

Continued from page 34

Four years ago, it could hardly be imagined

ROMAN KOZAK

'Can't Keep Away," were endearing.

Instead, for 90 minutes, there were 15 great

around his big standup bass.

tured riffs during Police's set.

money's worth

formance

good will.

"Roxanne.

music.

place

Gun"

he states.

Talent

piano of Steve Naive, Costello and his three piece backup rocketed through a 24-song, 90 minute set.

While Costello is known for such hyper rock songs as "Radio Radio" and "You Belong To Me," he is at his best on the slow, r&b-edged numbers such as "Shot With His Own Gun," "Alison" and a couple of new songs from his upcoming "Trust" album. The audience, however, wanted to rock and come alive on such footstompers as "Pump It Up," "I Can't Stand Up For Falling Down" and "Watching The Detectives" (on which he threw in a bit of Stevie Wonder's "Master Blaster").

To his credit, Costello isn't as antagonistic to his audience as he used to be, though he still doesn't have the friendliest stage manner. Unlike in the past, he didn't ruin a good show by storming off stage because of some real or imagined fault.

A&M's Squeeze, in its 45-minute, 14-song set, meshed uptempo rock with English art school sensibilities and came up with a winning formula. The quintet overcame the massiveness of the arena with hook filled songs, a decent sound system and an outgoing stage presence CARY DARLING

#### LENNY WILLIAMS Roxy, Los Angeles

Admission: \$6.50

That Williams is a superb all around entertainer was amply evidenced Jan. 10 when he carved out a flawless nine-tune, 65-minute set before an enthusiastic SRO house. From the opening gun, a ditty titled "Look Up With Your Mind," the baritone with the malleable pipes (he soars with his impeccable falsetto) mesmerized, interspersing mellow ballads such as 'Ooh Child" with more frenetic numbers like the title song of his current MCA LP "Let's Do It Today," an original he wrote with Bernard Thompson.

The former Tower of Power singer garnered great support from his powerhouse eight-piece backup band. Newest member, keyboard man Jeff Chin, was electric (in more ways than one) on a solo turn in "Midnight Girl." Also standout was the trumpet work of Jeff Lewis, the muscular drumming of cousin Minor Williams, the capable reed-work (saxophone and flute) of Keith Crossan, the stirring rhythms of bass player Hillory Thompson and guitarists Kenny Williams (another cousin) and Kenny Chavis; and the overall contributions of musical director-lead guitar man David Stallings.

Williams proved himself a supremely secure artist when in another original, "Choosing You," he opened his mike up to any individual in the

audience who wished to take over for a few bars Of the five or six takers, two or three had outstanding voices. Instead of removing the mike when he was in danger of losing the audience to them, he encouraged them to do more by continuing to hold the mike outstretched in front of their faces. It was one of the evening's more memorable moments

Williams closed the show with "Cause I Love You," another original (written with Michael Bennett) in which he employed his natented half-talk, half-sing patter. The emotion-packed number not only brought Williams to his knees several times as he told his love story, it also brought the audience to its feet for a wellearned standing ovation as he walked off JOE X. PRICE

### **BUS BOYS** ROACH & THE WHITE BOYS JAMES HARMON BAND

Country Club, Reseda, Calif. Admission: \$5.50

In celebration of the completion of its first national tour, the Bus Boys put on a rousing show Jan. 4 before a jubilant hometown crowd of 1,000 that danced and sang along from the opening note.

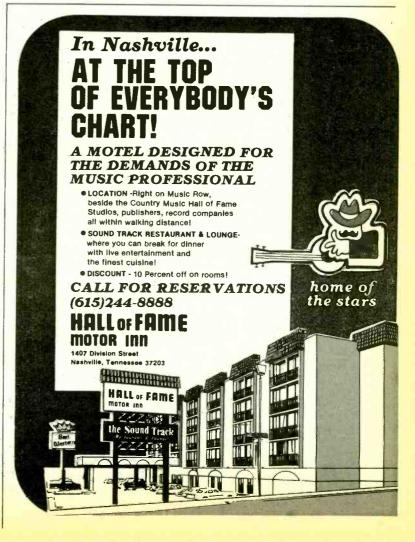
Though the 14-song, 75-minute set was ragged, with singers Kevin and Brian O'Neal being extremely hoarse (marring the four and five-part harmonies), and despite the fact the performance is basically the same one the hand has been using for a year, the Bus Boys can be counted on for an entertaining evening.

The bulk of the set consisted of songs from the "Minimum Wage Rock'n'Roll" album though the new "Extraordinary Girl" stands out, as does their rollicking version of "Brown Sugar." highlights of any Bus Boys show though is the visuals. Dressed in bus uniforms, the black and JANL hispanic group sends up racial stereotypes in its manic stage movements as well as in its lyrics.

UARY Roach & the White Boys, proteges of the Bus Boys, put on a steamy 11-song, 35-minute set. Led by the vivacious Roach, who has an ex-24 tremely strong voice, the quintet plays hard but melodic rock. The one hitch is that the material 1981 is weak. To underscore this, it was their version of Elvis Costello's "Pump It Up" that highlighted the set.

BILLBO The big surprise of the night was James Harmon. The hefty Harmon, who has the stage demeanor of a television preacher, and his four-piece backup play a brand of rockified Chicago RD blues that won over the crowd. His 11-song, 45minute set could have used some judicious trimming but Harmon could have a bright future.

**CARY DARLING** 



www.americanradiohistory.com



Billboard photo by Chuck Pulin SLEAK SHOW—Wily manager Sammy Sphincter (C. P. Lee), right, convinces Norman Sleak (Jimmy Hibbert) to sign a contract where Sleak would commit suicide onstage, during a production of "Sleak," the "snuff rock" contemporary musical comedy, now playing at the Lexington Arts Center in New York.

# **Producer Ray Baker Has** Strong Country Moorings

#### **By KIP KIRBY**

NASHVILLE-Ray Baker isn't the least bit concerned that his artists consistently fail to place in the highly-touted crossover sweepstakes or that his productions emphasize traditional country moorings.

Baker is the man responsible for last year's hottest new Nashville match-up: Moe Bandy and Joe Stampley. Their high-energy vinyl hijinks on Columbia's "Good Ol' Boys" album won them "duet of the year" awards from both the Country Music Assn. and the Academy of Country Music.

Now Baker is preparing to add another artist to his stable-new-



comer Judy Bailey, whose straightforward earthy country vocals grace Bandy's current single. "Following The Feeling."

Noting that he managed to launch Bandy during a period when crossover country was beginning to flex its muscles in Nashville. Baker recalls that several label executives told him then that traditional country was definitely on its way out. "Fortunately," says Baker. "they were wrong.

generally fall in the 150,000-200.000 range, while the Bandy and Stamp-ley duet LP is already more than 300.000 units. Moreover. Bandy's television appearances have in-cluded guest stints on such non-country programs as Tom Snyder's "Tomorrow" show.

The widespread popularity of the Bandy/Stampley project (which began as a lark and evolved into an allout recording effort) has taken Baker back into the studio for a repeat performance. The new album. due out next month. will be titled, "Hey Moe, Hey Joe."

Baker believes that duets are coming back into vogue although he concedes it's more unusual to find two males with separate solo careers willing to join forces.

"I like the latitude of today's country music." says the Texas-born producer. "Listeners seem ready to accept different kinds of production. (Continued on page 38)

# Talent **New Direction Pilots Sammi** Smith Career

#### **By EDWARD MORRIS**

NASHVILLE-After more than a year away from the recording scene, Sammi Smith is back in the thick of it all again. She has a new label, new producers, new management, and is showing a renewed determination to gain back the kind of audiences she attracted with her performance of "Help Me Make It Through The

Night." a 1971 Grammy winner. Her Sound Factory single. "I Just Want To Be With You." has climbed steadily to its current position of a starred 38.

This week, she finished the last two cuts for her first Sound Factory album and several more for her sec ond, including "Desperadoes Wait-ing For A Train" and "Texas 1947."

With 31 chart records to her credit, Smith is no one-hit wonder. But "Help Me Make It"–which also netted the Country Music Assn.'s "Song Of The Year" prize-has been a tough number to encore. More inhibiting though, she says, has been the lack of sage management and sensitive production.

Smith's producers now are old friends Phil Baugh and Buddy Emmons, both members of an assemblage of studio musicians who perform collectively as the Nashville Superpickers. Baugh also heads the

dent of the Moss-Lawson Agency in Oklahoma City. Moss, she says, has given her the day-to-day business guidance she's lacked for most of her career. "Until Ted came along." she adds. "I was on the verge of quitting.

If there is any single element that has kept Smith alive commercially all these years, it has been a voice that is the world's best endorsement of long nights and chain smoking. Her style fits the country music tradition of emotional rawness without partaking either of Loretta Lynn's wild-child spontaneity or Tammy Wynette's doleful domesticity.

Against the time "I Just Want To Be With You" runs its course, Sound Factory is readying the release of Smith's second single. "Two-Way Street." No date has yet been set for putting out the album.

Whether or not the project at hand revitalizes her career. Smith insists she's been enlivened by the ef-fort. "What I'm enjoying the most right now." she says. "is the return of some enthusiasm.

## 'Burgers' Via **Darryl Rhoades**

• Continued from page 34

hamburgers flying over the nation's capitol. He has taken lifesized standups of other recording artists on which he glues his own face and pastes psuedo-endorsements for his own product.

And he made a deal with area Peaches and Chapter Three outlets in the Atlanta region for exclusive retailing rights through "Burgers From Heaven's" first pressings in return for advertising dollars on tv and print ads.

The album was recorded on a shoestring of less than \$3.000 with the help of studio friends and musicians, using money Rhoades received for an Outlaws cut. He maintains that monetary profit isn't his primary goal; it's showing major labels that humor and rock can sell.

www.americanradiohistory.com

## START FUND DRIVE **Elvis Presley Fan Clubs Form World Federation**

#### By ROSE CLAYTON

MEMPHIS-Presidents of Elvis Presley fan clubs from around the world met here Jan. 8. the late singer's 46th birthday anniversary, forming the Inter-national Federation of Elvis Presley Fan Clubs and launching a worldwide fund-raising drive for \$10 million to establish a burn and trauma center at the new City of Memphis Hospital.

According to Cheryle Smith of Marysville, Wash., organizer and president of the newly formed group, the Presley fan clubs. numbering close to 200 worldwide, will maintain their autonomy while joining to support this effort to build a lasting memorial to the late king of rock'n'roll, who died Aug. 16. 1977, in Memphis.

"We have talked to fan clubs from Japan to Europe." Smith says. "and everyone is standing by to kick off their own fund drives to help this project.

Fran Hagen of Pasadena. Tex., says. "The fan clubs down in our area are going to stage a big Elvis convention in May and the money we raise will be sent to the Foundation."

The suggestion for the Elvis Presley Burn and Trauma Center was made by Shelby County Mayor William N. Morris during earlier discussions with fans and

British rock band Manfred

Mann's Earth Band to Lloyd Segal

and Jeffrey Hersh for North Ameri-

can management. Mann's new al-bum. "Chance." is on Warner Bros.

ist with One Way. to MCA Records

Her debut as a solo artist will be with the LP "Alicia" to be released the

first week in February. ... Also at

MCA. Small Talk is signed under an agreement with LK Productions.

The band's self-titled debut is out

Dunlap to a worldwide recording

pact with Capitol Records. His up-coming LP is "It's Just The Way I Feel".... Atlanta-based Air Raid to

exclusive tie with 20th Century-Fox Records. Debut self-titled LP ships

first week in February.

Alicia Myers, former lead vocal-

government officials concerning possible projects to memorialize the entertainer. The new City of Memphis Hospital has available space for the burn center but because of tight funds no money was budgeted for equipment or operating expenses. Morris estimates a cost of \$5 million to furnish and staff the center and an additional \$5 million annually to operate it.

The center will be administered by another newly formed organization, the Elvis Presley International Memorial Foundation. The two organizations will work together structurally in the same manner as the organizations which raise money and ad-minister St. Jude Children's Research Hospital. also located in Memphis

While the Foundation is seeking non-profit, tax-exempt status, an escrow account has been established at Union Planters National Bank. Smith says the organization is being represented by attorney Harold C. Streibich and that a full accounting of the money will be given to those wishing to participate in the project.

The Federation's address is Box 16948, Memphis. Tenn. 38116.

for a second second

# Signings

this month.... Contage Us to Freko Records. First release is the single. "Shake The Funk Out Of It, Parts One and Two." Producer Tony Beck and Phila-

delphia gospel group the Young Delegation to Salvation Records, a new gospel label formed by Philadelphia International Records.

Jacksonville, fronted by Jimmy Van Zant of the Van Zant musical family, to ATI for bookings.... The Raybeats to Beggars Banquet Rec-ords in the U.K. for the world exclusive of North America.

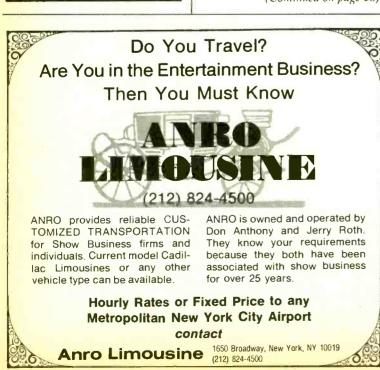
Dave Dudley to One Niters Inc. for booking. ... Lanny Browning to Phonogram/Mercury. ... Jimmy Gately to Atlas Artist Bureau Inc. for booking.

# **WILL THIS BE THE YEAR** WHEN WE SEE THE **END OF PIRACY?**

Gene

Get The Answer To This And To Many Other **Questions To Be Discussed** At IMIC '81 April 26-29, Bristol Hotel Kempinski Berlin, West Germany

For further details see page 77



24 ANUARY

BILLBOARD

981

36

Today, sales on Bandy's singles

new label.

Her manager is Ted Moss, presi-

TO EVERY ARTIST MANAGER BOOKING AGENT RECORD COMPANY

0

The "NEW WESTCHESTER THEATRE", formerly "THE DICK CLARK WESTCHESTER THEATRE" and before that the "WESTCHESTER PREMIERE THEATRE", is a 3,574 seat facility in the heart of one of the most affluent areas in this country. It is staffed with high grade professionals and has top grade equipment. I am a timetested, successful and tireless promoter who is well paid to operate this building; consequently I offer to all 100% of the box office receipts less event-related costs. Play for us!! You will draw from a potential audience

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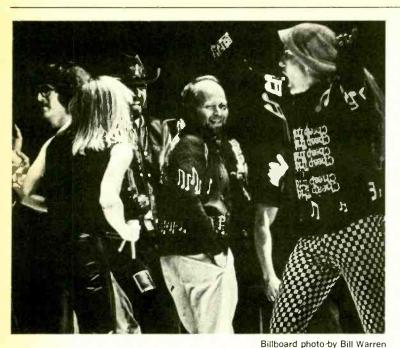
of 3,000,000 people and make ALL the money. AGAIN, YOU will receive, and I BELIEVE THIS IS THE FIRST TIME SUCH AN OFFER HAS BEEN MADE IN THIS BUSINESS, 100% of the box office receipts less expenses. HOW COULD YOU TURN IT DOWN? Because time is so important in your planning and mine,

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FEY'S TRICK—Cheap Tricks' Robin Zander and Rick Nielson engage in some impromptu on-stage antics with promoter Barry Fey during a recent appearance by the group at Denver's McNichols Arena.

# McCabe's In Calif. **Diversifying Talent**

LOS ANGELES-McCabe's, in nearby Santa Monica, is expanding its "folkie" image by booking jazz ethnic music and small doses of rock

BOARD "Diversity is something we're moving towards." explains John Chelew, assistant booker to Nancy Covey. "We were mainly a showcase BILL for folk music but we're trying to expand that program. There are the ECM jazz artists, cajun artists and 1981 blues artists. Our chief inspiration is 24. the Great American Music Hall in San Francisco. It works from a jazz JANUARY base but offers all kinds of music. Covey has been booking the club

for eight years and Chelew has been there two. The move to expand on folk has been subtle. "It's a gradual situation. We were having folk and when that draw began to decline, we diversified." says Chelew.

Acts that don't fit the standard folk image which have played, or will play. McCabe's include Blossom Dearie, Kenny Rankin, jazz guitarist Jim Hall. Jose Feliciano. Canned Heat. Clarence "Gate-mouth" Brown, Maria Muldaur, Sweet Honey In the Rock, Nico and John Cale.

pacity and no alcohol policy limits how much the club can diversify es-

**By CARY DARLING** 

pecially into rock-but he says this aspect sometimes works in the club's favor. "When Nico played the Whisky, she said it was good but people were yelling out for songs. I like going to the Whisky but here we don't have drinks so you don't have the sounds of beer bottles being thrown against the wall or waitresses serving drinks," maintains Chelew. "Here, Nico did a set just with her harmonium which wasn't done at the Whisky."

For acts which are too big for McCabe's, the club produces concerts in other venues. Stephane Grappelli, David Grisman, Doc Watson and Oregon have been presented in such small halls as the Wilshire Ebell Theatre and UCLA's

Royce Hall and Schoenberg Hall. Ticket prices vary from \$3 for the children's concerts to \$8.50 for a bigger name such as Taj Mahal or the John Lee Hooker and Canned Heat shows

Chelew acknowledges that ticket prices are kept low, despite the low seating capacity and no drinks, because McCabe's Guitar Shop, of which the concert room is a part, underwrites the program in hopes of bringing in people to buy musical instruments.



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MORE THAN HUSBAND OF RAMS' OWNER **Composer-Conductor Frontiere Rolls Up 32 TV Theme Credits By JEAN WILLIAMS** 

LOS ANGELES-Who is Dominic Frontiere?

Talent

Frontiere is composer of 32 television themes plus film scores. Additionally, his work ranges from conducting the Royal Philharmonic Orchestra at London's Albert Hall to working with the Tubes and Gladys Knight & the Pips. He is also the husband of controversial Rams football team owner Georgia Rosenbloom Frontiere.

Frontiere considers himself a member of a group of background composers whose names rarely come to the forefront. It's an exception to the rule, he says, when a person like John Williams (who replaced the late Arthur Fiedler as conductor of the Boston Pops) comes to the fore.

The composer, presently head of production for Empress Productions, reportedly a \$250 million independent motion picture. theatrical and tv production firm. formerly headed 20th Century-Fox Films' music department.

Assessing the "recent" commerciality of soundtrack LPs, he says: "Four or five years ago the film business did \$1 billion around the world and the 'small' music industry did \$2 billion. That was a horrendous blow to them (film industry). The first thing to happen was 'hey, let's jump on the bandwagon.' Then all of a sudden we saw groups doing soundtrack albums and people from the record business participating in movies. It has sometimes been suc-

cessful and sometimes it was not. "As a matter of fact." Frontiere continues. "Irving Azoff and I have been talking for a couple of years about getting together because he's sick and tired of his groups being used in films. What Irving means is that a movie producer all of a sudden discovers there is a group called the Eagles. The producer says 'these guys have such a track record I want them to do the score for my film.

Using the Eagles to make his

### **MR. & MRS. DUO OPERATE** CALIF. CLUB

LOS ANGELES-Johnny and Jonie Mosby, the Mr. and Mrs. singing duo that recorded a half-dozen hits more than a decade ago, have come out of hiding as owners of a nightclub in suburban Ventura. Calif.

They call their spot the Ban-Dar. It is not your usual bistro. The ceiling is only a few inches more than six feet from the floor. an American and a Confederate flag are the major decorations, and all is divided into three separate sections.

The Mosbys perform most every night. Jonie slaps a tambourine while singing with her spectacled husband. On weekends, Jimmy Dale comes in to lead a small band that features 250-pound Lucky Rogers doubling on steel guitar and fiddle. "We maintain a down home at-mosphere here." Johnny Mosby says. "We don't try to get fancy. That's not our style."

Patrons, many of them sailors

from a nearby navy base at Oxnard. dance everything from the Charles-ton to a tango. Business has been "right good and improving," the Mosbys say.

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## point, he cites a situation which he

says often occurs. "The first thing the Eagles want to do is write a movie score because they have been going to the movies all their lives.

"Second thing, the producer wants a hit album. Often the music doesn't fit the picture. Irving (Azoff) and I have been talking about someone such as myself coming in, someone who is from both worlds (films and music) taking a group's music and making sure it isn't distorted, misused and abused and put it into a picture so that the picture isn't used and abused-and everybody will be happy. We have been talking about it-maybe some day we'll do it.

"The opposite side of that coin," maintains Frontiere, "is that there are films that have been released where the only interest was in the soundtrack. 'Saturday Night Fever' is a perfect example. As the film and music people get to know each other better things will come together," he adds.

He cites Paramount Pictures' recent hiring of Joel Sills from Almo/ Irving Music as a step in the right direction. Sills heads Paramount's music division. Frontiere claims, how-

## **Rhoades Thrives On Controversy;** His LP Has It **By KIP KIRBY**

NASHVILLE-Darryl Rhoades has never shied away from the controversial in his music-especially now that he's released his first album. "Burgers From Heaven."

Issued on Rhoades' own Atlantabased No Big Deal Records. "Bur-gers From Heaven" by the Darryl Rhoades Orchestra features 28 musicians, including Harvey Brookes and members of both the Dixie Dregs and the Nighthawks. The album sports irreverent satirical spoofs with titles like "I'm In With The Zen Crowd." sung to the tune of "The In Crowd." and "I Want To Be Normal." "This Song Is Boring." and "No Shoes, No Shirt, No Service.

Cuts from the album have been receiving AOR airplay in major Southeastern markets. Several cuts have been spun on the syndicated radio show, "The Dr. Demento Hour," while WKLS-FM managed to light up its switchboard late one night when it spun the Rhoades disk during its midnight LP turntable spot.

On a limited budget. Rhoades hired a network of national distributors to work the album. He notes that nearly 1.200 copies were snapped up Atlanta fans in its first three weeks of release. while an in-store promotion he did at a local Peaches outlet moved another several hundred albums. To date, Rhoades claims total sales of nearly 4,000 units.

Rhoades-formerly the leader of a 12-piece musical group ealled Dar-ryl Rhoades & the HaHaVishnu Orchestra-operates on the theory that as an unknown artist, his promotion and marketing music be attention-grabbing. His 11-inch by 17-inch instore posters depict an invasion of (Continued on page 36)

ever, that there is an absence of music people heading the music departments at motion picture companies

Meanwhile, how does a composer break into the film and ty industries? "It's tough," says Frontiere, "Take movies. Composers who immediately come to mind are John Williams, Jerry Goldsmith, Henry Mancini, Michel Legrand, Dave Grusin, Lalo Schifrin and a few others. When you got to tv you've got Billy Goldenberg and only a few more. You hear the same names all the

"When young composers come to me I always tell them that the last three people who will get them jobs are another composer, the head of a music department or an agent. How-ever, these are the first three people they would think of calling.

"I tell them to establish relationships with producers, directors or writers. Music is difficult to talk about. At least if you have a personal relationship with a guy he will walk away saying 'I want Dominic to do my picture because he understands me.' Background composers must be able to do almost any kind of music."

Frontiere has won several awards for his musical scores, including, "Twelve O'Clock High" and a John Wayne special. Most recently he was nominated for a Golden Globe award for best original score for "The Stunt Man." Among his 32 ty scores are Marlo Thomas' "That Girl." "The Invaders." "The FBI." "Outer Limits." "Stony Burke," "The Fugitive." "Branded." "Vegas" and numerous others.

Along with the Tubes and Gladys Knight & the Pips, Frontiere has worked with Chicago and Dan Fogelberg. He notes that he is looking for a film in which Gladys Knight would perform the title cut on screen

Of the Tubes, he says: "I loved doing that group. I showed up for work and for the first week the guys sent me out for sandwiches. When they found out I wrote the music for 'Outer Limits' it freaked them out and at that point our relationship began. I then went ahead and did their album. We got to be great friends.



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# ATTENTION RADIO PROGRAMMERS... AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

BILLBOARD'S PROGRAMMING AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors... they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

#### WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

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\$50.00 50.00 50.00
50.00 50.00 50.00
50.00 50.00 50.00
25.00 25.00 25.00
50.00 50.00 50.00
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25.00

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Number One Adult Contemporary Singles, 1961 to Present 25.00 G-1 G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00 **G**-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00 **CLASSICAL ALBUMS** 20.00 H-1 Number One Classical Albums, 1969 to Present 20.00 H-2 Top Ten Classical Albums, 1969 to Present 20.00 H-3 Top Classical Albums of the Year, 1969 to Present JAZZ ALBUMS 20.00 Number One Jazz Albums, 1969 to Present I-l I-2 I-3 Top Ten Jazz Albums, 1969 to Present Top Jazz Albums of the Year, 1969 to Present 20.00 20.00 SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL) Number One Gospel Albums, 1974 to Present Top Ten Gospel Albums, 1974 to Present 15.00/yr. K-1 K-2 15.00/yr. Top Gospel Albums of the Year, 1974 to Present 15.00/yr. K-3 GREATEST HITS 75.00 Top 1000 Greatest Hits of All Time, 1956-1977 J (1978-Present Top 100 Included) Yearend Issue—"Talent In Action" L 5.00 (Limited Stock Available) Bicentennial Issue-"Music/Records/200"-History Of M The Music/Record Industry 25.00 (Limited Stock Available)

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5,00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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	_
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# Billboard Album Radio Action Playlist Top Add Ons Top Requests/Airplay Regional Breakouts & National Breakouts

Based on station playlists through Wednesday (1/14/81)

BRUCE SPRINGSTEEN-The River (Columbia)

THE POLICE-Zenyatta Mondatta (A&M) REO SPEEDWAGON-Hi Infidelity (Epic)

Top Requests/Airplay-National

JOHN LENNON/YOKO ONO-Double Fantasy (Geffen)

WQXM-FM-Tampa (R. Parker)

(Arista)

• STVI—Paradise Theatre (A&M)

\* STEELY DAN-Gaucho (MCA)

WSHE-FM-Ft. Lauderdale (N. Mirsky)

• STYX-Paradise Theatre (A&M)

APRIL WINE-Nature Of The Beast (Capitol)

THE BUSBOYS-Minimum Wage Rock And Roll

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

\* BRUCE SPRINGSTEEN-The River (Columbia)

★ THE POLICE—Zenvatta Mondatta (A&M)

STEVE WINWOOD-Arc Of A Diver (Island)

WARREN ZEVON-Stand in The Fire (Asylum)

APRIL WINE—Nature Of The Beast (Capitol)

\* REO SPEEDWAGON-Hi Infidelity (Epic)

\* ROD STEWART-Foolish Behaviour (WB)

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

APRIL WINE-Nature Of The Beast (Capitol)

RANDY MEISNER-One More Song (Epic)

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

★ BRUCE SPRINGSTEEN—The River (Columbia)

+ THE OUTLAWS-Ghost Riders (Arista)

WHFS-FM-Bethesda (D. Einstein)

• THE CLASH-Sandanista (Epic)

King (RCA)

• THE RINGS-(MCA)

\* STEVE WINWOOD-Arc Of A Diver (Island)

JORMA KAUKONEN & VITAL PARTS-Barbeque

THE SHOES-Tongue Twister (Elektra)

THE JOHNNY AVERAGE BAND—Some People (Bearsville)

SIR DOUGLAS OUINTET-Border Wave (Takoma)

\* BRUCE SPRINGSTEEN-The River (Columbia)

\* ROCKPILE-Seconds Of Pleasure (Columbia)

STYX-Paradise Theatre (A&M) UFO-The Wild, The Willing And The Innocent

APRIL WINE-Nature Of The Beast (Capitol)

TOP REQUEST / AIRPLAY

JOHN LENNON/YOKO ONO-Double Fantas

(Geffen) STEELY DAN-Gaucho (MCA) REO SPEEDWAGON-Hi Infidelity (Epic) THE POLICE-Zenyatta Mondatta (A&M)

THE RINGS-(MCA) THE SHOES-Tongue Twister (Elektra) SIR DOUGLAS QUINTET-Border Wave (Takoma)

APRIL WINE-Nature Of The Beast (Capitol)

• UFO-The Wild, The Willing And The Innocent

WARREN ZEVON-Stand In The Fire (Asylum)

STYX-Paradise Theatre (A&M)

• THE SHOES-Tongue Twister (Elektra)

★ THE POLICE-Zenyatta Mondatta (A&M)

OIRE STRAITS-Making Movies (WB)

\* RED SPEEDWAGON-Hi Infidelity (Epic)

DR. HOOK-Greatest Hits (Capitol)

\* NICOLETTE LARSON - Radioland (WB)

BLONDIE-Autoamerican (Chrysalis)

JOHN LENNON/YOKO ONO-Double Fantasy

MIDNIGHT BLUES BAND-In The Middle Of The

(Takoma) THE JAM-Sound Effects (Polydor)

KZEW-FM-Dailas (J. Dolan)

(Chrysalis)

• THE RINGS-(MCA)

\*

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\* STEELY DAN-Gaucho (MCA)

KBBC-FM-Phoenix (J.D. Freeman)

Night (12 Inch Records)

\* STEELY DAN-Gaucho (MCA)

• STYX—Paradise Theatre (A&M)

BREAKOUTS

STEVE WINWOOD-Arc Of A Diver (Island)

★ BLONDIE—Autoamerican (Chrysalis)

Southwest Region

TOP ADD ONS

(Chrysalis)

\* ANY TROUBLE-(Stiff)

\* STEELY DAN-Gaucho (MCA)

• STYX-Paradise Theatre (A&M)

NIGHT-Long Distance (Planet)

\* BRUCE SPRINGSTEEN-The River (Columbia)

**National Breakouts** THE SHOES—Tongue Twister (Elektra)

THE RINGS-(MCA) THE CLASH-Sandanista (Epic)

KATT-FM-Oklahoma City (M. Oempsey/C. Ryan)

APRIL WINE-Nature Of The Beast (Capitol)

UFO-The Wild, The Willing And The Innocent

BRUCE SPRINGSTEEN-The River (Columbia)

JOHN LENNON / YOKO ONO-Double Fantasy

UFO — The Wild, The Willing And The Innocent (Chrysalis)

APRIL WINE-Nature Of The Beast (Capitol)

JORMA KAUKONEN & VITAL PARTS-Barbeque King (RCA)

JOHN LENNON/YOKO ONO-Double Fantasy (Geffen)

THE POLICE-Zenyatta Mondatta (A&M)

APRIL WINE-Nature Of The Beast (Capitol)

SIR OOUGLAS QUINTET-Border Waves (Takoma)

BRUCE SPRINGSTEEN-The River (Columbia)

JOHN LENNON/YOKO ONO-Double Faintasy (Geffen)

\* ROCKPILE-Seconds Of Pleasure (Columbia)

STEVE WINWOOD-Arc Of A Diver (Island)

MICHAEL STANLEY BAND—Heartland (EMI/ America)

JOHN LENNON/YOKO ONO-Double Fantasy

RED SPEEDWAGON-Hi Infidelity (Epic)

★ AC/DC-Back In Black (Atlantic)

Northeast Region

TOP ADD ONS

(lotic

(Chrysalis)

(Geffen)

BREAKOUTS:

THE CLASH-Sandanista (Epic)

WNEW-FM-New York (M. McIntyre)

(Bearsville)

ing (RCA)

STYX-Paradise Theatre (A&M)

STYX—Paradise Theatre (A&M) APRIL WINE—Nature Of The Beast

JORMA KAUKONEN & VITAL PARTS-Barbeque

King (RCA) UFO-The Wild, The Willing And The Innocent

TOP REQUEST / AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia) THE POLICE—Zenyatta Mondatta (A&M) REO SPEEDWAGON—Hi Infidelity (Epic) JOHN LENNON/YOKO ONO—Double Fantasy

THE KINGS-(MCA) THE JDHNNY AVERAGE BAND-Some People

(Bearsville) THE SHOES—Tongue Twister (Elektra)

JOHNNY AVERAGE BAND-Some People

JORMA KAUKONEN & VITAL PARTS-Barbeque

APRIL WINE-Nature Of The Beast (Capitol)

• UFO-The Wild, The Willing And The Innocent

\* BRUCE SPRINGSTEEN-The River (Columbia)

THE SHOES-Tongue Twister (Elektra)

\* THE POLICE-Zenyatta Mondatta (A&M)

DIRE STRAITS - Making Movies (WB)

APRIL WINE - Nature Of The Beast (Capitol)

UFO—The Wild, The Willing And The Innocent (Chrysalis)

STEVE WINWOOD-Arc Of A Diver (Island)

★ BRUCE SPRINGSTEEN-The River (Columbia)

\* STEELY DAN-Making Movies (WB)

\* AC/DC-Back In Black (Atlantic)

\* REO SPEEDWAGON-Hi Infidelity (Epic)

\* THE CLASH-Sandanista (CBS)

• STYX-Paradise Theatre (A&M)

THE RINGS-(MCA)

CLASH\_Sandanista (CBS)

WCMF-FM-Rochester (T. Edwards)

★ STYX—Paradise Theatre (A&M)

\* STEVE WINWOOD-Arc Of A Diver(Island)

REO SPEEDWAGON-Hi Infidelity (Epic)

STYX-Paradise Theatre (A&M)

THE RINGS-(MCA)

\*

Geffen)

\* STEELY DAN-Gaucho (MCA)

KLBJ-FM-Austin (G. Mason/T. Quarles)

STYX-Paradise Theatre (A&M)

THE JAM -Sound Affects (Polydor)

\* OIRE STRAITS-Making Movies (WB)

THE RINGS-(MCA)

KWFM-FM-Tucson (J. Owens)

THE RINGS-(MCA)

KLOL-FM—Houston (P. Riann)

(Getten)

• STYX-Paradise Theatre (A&M)

• STYX-Paradise Theatre (A&M)

STEELY DAN-Gaucho (MCA)

NICOLETTE LARSON-Radioland (WB)

WBAB-FM-Long Island (M. Curley/M. Coppola)

JORMA KAUKONEN & VITAL PARTS-Barbeque

APRIL WINE - Nature Of The Beast (Capitol)

+ JOHN LENNON/YOKO ONO-Double Fantasy

\* BRUCE SPRINGSTEEN-The River (Columbia)

★ THE POLICE-Zenyatta Mondatta (A&M)

FIREFALL - Clouds Across The Sun (Atlantic)

SIR DOUGLAS QUINTET-Border Wave (Takoma)

★ PAT BENATAR—Crimes Of Passion (Chrysalis)

\* JOHN LENNON/YOKO ONO-Double Fantasy

★ BRUCE SPRINGSTEEN—The River (Columbia)

MANFRED MANN'S EARTH BAND-Chance (WB)

★ JOHN LENNON / YOKO ONO - Double Fantasy

★ BRUCE SPRINGSTEEN—The River (Columbia)

★ REO SPEEDWAGON—Hi Infidelity (Epic)

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

ECHO & THE BUNNYMEN-Crocodiles (Sire)

JORMA KAUKONEN & VITAL PARTS-Barbeque

THE MARK ALMOND BAND-Best Df/Live (Pacific

RICK SPRINGFIELD—Working Class Dog (RCA)

BRUCE SPRINGSTEEN-The River (Columbia)

APRIL WINE-Nature Of The Beast (Capitol)

JOHNNY VAN ZANT BAND-Live, (Polydor)

PAT BENATAR-Crimes Df Passion (Chrysalis)

BRUCE SPRINGSTEEN - The River (Columbia)

REO SPEEDWAGON-Hi Infidelity (Epic)

AC/DC-Back in Black (Atlantic)

WRNW-FM-Briarcliff Manor (R. Rizzi)

• STYX-Paradise Theatre (A&M)

THE JAM - Sound Effects (Polydor)

THE JOHNNY AVERAGE BAND -Some People

\* STEVE WINWOOD-Arc Of A Diver (Island)

+ THE POLICE-Zenyatta Mondatta (A&M)

\* MANFRED MANN'S EARTH BAND-Chance (WB)

\* BRUCE SPRINGSTEEN-The River (Columbia)

DELBERT McCLINTON - The Jealous Kind (Capitol)

JORMA KAUKONEN & VITAL PARTS - Barbeque

• THE RINGS-(MCA)

(Bearsville)

King (RCA)

WCOZ-FM-Boston (K. Ingram)

\* ANY TROUBLE-(Stiff)

• STYX-Paradise Theatre (A&M)

FLASH GORDON-Soundtrack (Élektra)

+ JOHN LENNON/YOKO ONO-Double Fantasy

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\* RED SPEEDWAGON-Hi Infidelity (Epic)

\* CHEAP TRICK-All Shook Up (Epic)

THE RINGS-(MCA)

•

.

\* STEVE WINWOOD -Arc Of A Diver (Island)

★ THE POLICE-Zenyatta Mondatta (A&M)

XTC-Black Sea (Virgin)

WAQX-FM-Syracuse (E. Levine)

ANY TROUBLE-(Stiff)

• STYX-Paradise Theatre (A&M)

★ THE POLICE—Zenyatta Mondatta (A&M)

WGRQ-FM-Buffalo (G. Hawras)

• STYX-Paradise Theatre (A&M)

\* STYX-Paradise Theatre (A&M)

STYX-Paradise Theatre (A&M)

DAN SIEGEL-Hot Shot (Inner City)

WMMR-FM—Philadelphia (J. Bonadonna)

• STYX-Paradise Theatre (A&M)

THE SHOES—Tongue Twister (Elektra)

★ EAGLES-Live (Asylum)

SIR DOUGLAS QUINTET - Border Wave (Takoma)

• STYX-Paradise Theatre (A&M)

THE CLASH—Sandanista (Epic)

King (RCA)

# Top Add Ons-National

STYX-Paradise Theatre (A&M) **UFO**-The Wild, The Willing And The Innocent (Chrysalis) **APRIL WINE**-Nature Of The Beast (Capitol) STEVE WINWOOD-Arc Of A Diver (Island)

ADD ONS—The four key prod-ucts added at the radio stations listed: as determined by station

REQUESTS/AIRPLAY-The four products registering the greatest listener requests and airplay; as determined by

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

# Western Region

TOP ADD ONS:

STYX-Paradise Theatre (A&M) UFO-The Wild, The Willing And The Innocent

(Ch APRIL WINE—Nature Of The Beast (Capitol) STEVE WINWOOD—Arc Of A Diver (Island)

# TOP REQUEST / AIRPLAY

BRUCE SPRINGSTEEN-The River (Columbia) THE POLICE – Zenyatta Mondatta (A&M) ROD STEWART – Foolish Behaviour (WB) BLONOIE-Autoamerican (Chrysalis)

# BREAKOUTS

BILLBOARD

1981

24.

JANUARY

THE RINGS-(MCA) THE CLASH-Sandanista (Epic) NICOLETTE LARSON-Radioland (WB) RUSS BALLARD-Into The Fire (Epic)

# KMEL-FM-San Francisco (P. Vincent)

- MANFRED MANN'S EARTH BAND-Chance'(WB) • THE OUTLAWS-Ghost Riders (Arista)
- STYX-Paradise Theatre (A&M)
- \* BLONDIE-Autoamerican (Chrysalis)
- + BRUCE SPRINGSTEEN—The River (Columbia)
- \* STEELY DAN-Gaucho (MCA) \* ROD STEWART-Foolish Behaviour (WB)
- KWST-FM-Los Angeles (T. Habeck)
- THE RINGS-(MCA)
- IAN McLAGEN—Bump In The Night (Mercury)
- 707 –(Casablanca)
- STYX-Paradise Theatre (A&M) UFO—The Wild, The Willing And The Innocent (Chrysalis)
- wARREN ZEVON Stand In The Fire (Asylum)
- ★ JOHN LENNON / YOKO ONO Double Fantasy
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- \* ROD STEWART-Foolish Behaviour (WB)
- \* AC/DC-Back In Black (Atlantic) KPRI-FM—San Diego (J. Summers)
- STYX—Paradise Theatre (A&M)
- APRIL WINE-Nature Of The Beast (Capitol)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- \* STEELY DAN-Gaucho (MCA)
- ★ THE POLICE—Zenyatta Mondatta (A&M) + PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ ROD STEWART—Foolish Behaviour (WB)
- KOME-FM-San Jose (D. Jang)
- STYX—Parad se Theatre (A&M)
- STEVE WINWOOD—Arc Of A Diver (Island) WARREN ZEVON-Stand In The Fire (Asylum)
- THE CLASH-Sandanista (Epic)
- NICOLETTE LARSON—Radioland (WB)
- SIR DOUGLAS QUINTET-Border Wave (Takoma)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ THE BABYS-On The Edge (Chrysalis)
- BRUCE SPRINGSTEEN-The River (Columbia)
- ★ HEART-Greatest Hits/Live (Epic) KISW-FM-Seattle (S. Slaton)
- UFO-The Wild, The Willing And The Innocent
- STYX-Paracise Theatre (A&M)
- APRIL WINE—Nature Of The Beast (Capitol)
- AC/DC-Back In Black (Atlantic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- \* BRUCE SPRINGSTEEN-The River (Columbia)
- ★ THE POLICE Zenvatta Mondatta (A&M)

# WMMS-FM-Cleveland (J. Gorman) NICOLETTE LARSON-Radioland (WB)

(Chrysalis)

THE SHOES—Tongue Twister (Elektra)

• STYX-Paradise Theatre (A&M)

WYDD-FM—Pittsburgh (J. Kinney)

(Chrysalis)

• STYX-Paradise Theatre (A&M)

\* STEELY DAN-Gaucho (MCA)

WQFM-FM-Mitwaukee (M. Wolf)

TOUCH-(Atco)

KSHE-FM-St. Louis (R. Balis)

(Chrysalis)

STYX-Paradise Theatre (A&M)

UFO-The Wild. The Willing And The Innocent

JORMA KAUKONEN & VITAL PARTS—Barbeque King (RCA)

\* BRUCE SPRINGSTEEN-The River (Columbia)

\* PAT BENATAR-Crimes Of Passion (Chrysalis)

BLONDIE-Autoamerican (Chrysalis)

\* MICHAEL STANLEY BAND-Heartland (EMI/

APRIL WINE -- Nature Of The Beast (Capitol)

UFD-The Wild, The Willing And The Innocent

JOHN LENNON/YOKO ONO – Double Fantasy (Geffen)

BRUCE SPRINGSTEEN-The River (Columbia)

UFO – The Wild, The Willing And The Innocent (Chrysalis)

APRIL WINE – Nature DI The Beast (Capitol) CREEDENCE CLEARWATER REVIVAL – Live At Albert Hall (Fantasy)

JOHN LENNON/YOKO ONO – Double Fantasy (Geffen)

REO SPEEDWAGON-Hi Infidelity (Epic)

THE POLICE-Zenyatta Mondatta (A&M)

★ BRUCE SPRINGSTEEN-The River (Columbia)

APRIL WINE-Nature Of The Beast (Capitol)

UFO-The Wild, The Willing And The Innocent

WARREN ZEVON -Stand In The Fire (Asylum)

REO SPEEDWAGON-Hi Infidelity (Epic)

ROD STEWART -- Footish Behaviour (WB)

BRUCE SPRINGSTEEN-The River (Columbia)

STYX-Paradise Theatre (A&M)

FLEETWOOD MAC-Live (WB)

Southeast Region

TOP ADD ONS

STYX—Paradise Theatre (A&M) APRIL WINE—Nature Of The Beast (Capitol). UFO—The Wild, The Willing And The Innocen

(Chrysalis) STEVE WINWOOD – Arc Of A Diver (Island)

TOP REQUEST / AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia) JOHN LENMON/YOKO DNO—Double Fantasy (Coffee)

(Geffen) REO SPEEDWAGON—Hi Infidelity (Epic) BLONDIE—Autoamerican (Chrysalis)

BREAKOUTS

WKLS-FM-Atlanta (B. Bailey)

THE CLASH-Sandanista (Epic)

THE JAM-Sound Effects (Polydor)

THE SHOES—Tongue Twister (Elektra) THE JOHNNY AVERAGE BAND—Some People

UFO-The Wild, The Willing And The Innocent (Chrysalis)

APRIL WINE-Nature Of The Beast (Capitol)

WARREN ZEVON-Stand In The Fire (Asylum)

PAT BENATAR-Crimes Of Passion (Chrysalis)

JOHN LENNON/YOKO ONO-Double Fantasy (Geffen)

REO SPEEDWAGON-Hi Infidelity (Epic)

\* BRUCE SPRINGSTEEN-The River (Columbia)

UFO-The Wild, The Willing And The Innocent

STEVE WINWOOD-Arc Of A Diver (Island)

IIM CARROLL BAND-Catholic Boy (Atco)

BLONDIE-Autoamerican (Chrysalis)

APRIL WINE-Nature Of The Beast (Capitol)

• STYX-Paradise Theatre (A&M)

WRAS-FM-Atlanta (D. Venable)

• THE CLASH-Sandanista (Epic)

THE JAM-Sound Effects (Polydor)

STYX-Paradise Theatre (A&M)

\* XTC-Black Sea (Virgin) \* THE POLICE-Zenyatta Mondatta (A&M)

707-(Casablanca)

★ PAT BENATAR—Crime's Of Passion (Chrysalis)

- APRIL WINE Nature Of The Beast (Capitol) APRIL WINE-Nature Of The Beast (Capitol) • STYX-Paradise Theatre (A&M)
- STEVE CROPPER-Playin' My Thang (MCA)
- NICOLETTE LARSON Radioland (WB)

KBP1-FM - Denver (F. Cody/P. Strider)

- MANFRED MANN'S EARTH BAND-Chance (WB) ★ BLONDIE—Autoamerican (Chrysalis)
- \* RANDY MEISNER-One More Song (Epic)
- ALAN PARSONS PROJECT—Turn Of A Friendly Card
- \* REO SPEEDWAGON-Hi Infidelity (Epic)
- KZEL-FM-Eugene (C. Kovarick/P. Mays)
- RUSS BALLARD-Into The Fire (Epic) STYX—Paradise Theatre (A&M)
- UFO-The Wild, The Willing And The Innocent (Chrysalis)
- APRIL WINE-Nature Of The Beast (Capitol)
- THE CLASH-Sandanista (CBS)
- THE RINGS-(MCA)
- MANFRED MANN'S EARTH BAND-Chance (WB)
- WARREN ZEVON-Stand In The Fire (Asylum) STEVE WINWOOD - Arc Of A Diver (Island)
- JIM CARROLL BAND-Catholic Boy (Atco)
- KSJO-FM-San Jose (F. Andrick)
- STYX-Paradise Theatre (A&M) UFO-The Wild. The Willing And The Innocent
- RUSS BALLARO-Into The Fire (Epic)
- STEVE WINWOOD Arc Df A Diver (Island)
- THE JAM Sound Affects (Polydor) THE RINGS-(MCA)
- THE POLICE-Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN-The River (Columbia)
- BLONDIE-Autoamerican (Chrysalis)
- JOHN LENNON/YOKO ONO-Double Fantasy

# Midwest Region

# TOP ADD ONS:

- STYX-Paradise Theatre (A&M) -The Wild, The Willing And The Innocent
- (Chrysalis) APRIL WINE—Nature Of The Beast (Capitol) STEVE WINWOOD—Arc Of A Diver (Island)
- TOP REQUEST / AIRPLAY BRUCE SPRINGSTEEN - The River (Columbia) JOHN LENNON/YOKO ONO - Double Fantasy
- (Geffen) THE POLICE-Zenyatta Mondatta (A&M) REO SPEEDWAGON-Hi Infidelity (Epic)

# BREAKOUTS

NICOLETTE LARSON—Radioland (WB) CREEDENCE CLEARWATER REVIVAL—Live At Albert Hall (Fantasy) 707–(Casablanca) THE SHOES–Tongue Twister (Elektra)

# WWW-FM-Detroit (F. Holler)

- CREEDENCE CLEARWATER REVIVAL-Live At Albert Hall (Fantasy)
- \* BRUCE SPRINGSTEEN-The River (Columbia)
- ★ THE POLICE-Zenyatta Mondatta (A&M)
- ★ JOHN LENNON / YOKO ONO Double Fantasy
- \* ROD STEWART-Foolish Behaviour (WB)
- WLUP-FM-Chicago (S. Daniels) STEVE WINWOOD-Arc Of A Diver (Island)

• THE SHOES—Tongue Twister (Elektra)

\* RED SPEEDWAGON-Hi Infidelity (Epic)

★ OFF BROADWAY—Ouick Turns (Atlantic)

UFO-The Wild. The Willing And The Innocent

• STEVE WINWOOD-Arc Df A Diver (Island)

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

\* RED SPEEDWAGON-Hi Infidelity (Epic)

\* THE POLICE-Zenyatta Mondatta (A&M)

★ STYX-Paradise Theatre (A&M)

• STYX-Paradise Theatre (A&M)

\* STYX-Paradise Theatre (A&M)

+ AC/DC-Back in Black (Atlantic)

• STYX-Paradise Theatre (A&M)

WLPX-FM-Milwaukee (B. Beam)

(Chrysalis)

 UFO-The Wild, The Willing And The Innocent (Chrysalis)

# Radio Programming

# Vox Jox

NEW YORK - WHBQ-AM Memphis program director Mike Scalzi has appointed Ron Mote as music director of the station. Ron joined the station almost a year ago as morning producer to coordinate the morning drive show right out of Memphis State Univ.

## \*

Dean Tyler is back in Philly, this time as p.d. of WFIL-AM. He left town and a p.d. job at WIP-AM to be p.d. at WNEW-AM New York. Then he joined KLIF-AM as p.d.

### \*

Daniel Fabian has been named p.d. of WGN-AM Chicago. Assistant p.d. Kenton Morris adds the additional title of operations manager. Fabian moves over from assistant general sales manager ... Wally Sale has been named p.d. of WTAR-AM Norfolk. He comes from KSLM-AM Salem, Ore. Dick Frain has become vice president and general manager of WTAR along with its sister station WKEZ-FM. He had been manager of WTAR. Thurman Worthington continues as manager of WKEZ. \* \*

Clark Race has joined KYXY-FM San Diego as afternoon drive jock. He comes from KMPC-AM Los Angeles and has also been a tv game show host. ... Clay Gish, who had been p.d. at KRBE-FM Houston, is moving into tv as associate producer and music director for RJ Productions, a Ft. Lauderdale, Fla., firm which is beginning production of a new ty music show series. Gish won Billboard's program director of the Year award in 1979.

# \* Neil Sargent has been promoted to vice president and general man-ager of TM Special Projects. suc-

# **Bubbling Under The HOT 100**

101-FANTASTIC VOYAGE, Lakeside, Solar 12129 (RCA)

- 102-LOOK UP, Patrice Rushen, Elektra 47067 103-HOLD ON, HOLD OUT, Jackson Browne, Asylum 11477 (Elektra)
- 104-WAITING FOR A FRIEND, Roger Daltrey,
- Polydor 2153 (Polygram) -AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva 207 (Polygram) 105
- 106-TURN ME LOOSE, Loverboy, Columbia 11 11421
- 107-THIS IS NOT THE FIRST TIME, Captain & Tennille, Casablanca 2320 (Polygram) 108–GENERALS AND MAJORS, XTC, Virgin 300
- (RSO)
- 109-SOME ARE BORN, Jon Anderson, Atlantic
- 110-HERE IS MY LOVE, Tommy Dee, A&M 2282

**Bubbling Under The Top LPs** 

- 201-CARRIE LUCAS, Portrait Of Carrie, Solar BXL1-3579 (RCA) 202—ENCHANTMENT, Soft Lights, Sweet Music,
- RCA AFL1-3824
- 203-THE TWO TONS, Backatcha, Fantasy F-204-NIGHT, Long Distance, Planet P-10
- (Elektra) WALL OF VOODOO, Wall Of Voodoo, I.R.S 205
- 7040 (A&M) 206-STEELY DAN, Pretzel Logic, MCA MCA
- 37042 207-ERIC GALE, Touch Of Silk, Columbia JC
- 36570 208-IIMMY MACK & THE JUMPERS, Jimmy
- Mack & The Jumpers, RCA AFL1-3698 -JIMMY CLIFF, I Am The Living, MCA MCA 209
- 210-MOTORHEAD, Ace Of Spades, Mercury SRM-1-4071

ceeding Ron Nickell who has re-signed to put together a new production company with Kenny Rogers. Sargent moves up from general sales manager. Gerard Ferri joins the company as national sales. manager and Jody Alexander moves up from sales coordinator to sales manager. Ferri comes to TM from RKO, where he was in a sales position on the West Coast. TM Special Projects, which is part of the TM Companies, produced several music specials last year including its 18-hour "Magic of Christmas," and an 8-hour New Year's "Countdown '80." It has a "New Elvis Presley Story" for January airing.

Rogers has formed N.K.R. Pro-ductions, a specialized program-ming/broadcast syndication firm based in Los Angeles. The firm will be headed by Nickell. First project will be a preview show and simulcast of the 1981 Grammy Awards to be presented in over 100 markets via satellite. Future projects include FM stereo simulcasts, cable tv, television and a variety of radio syndication projects.

Of note: Check out "Who Is Paul Drew?" a 14-page booklet published in a limited edition of 1.000 numbered and hand-signed by the former RKO programming chief. The booklet is filled with nothing but pictures of Drew and celebrities he's met during his career.

At WCII-AM Louisville, Mark Rodgers moves from music director to program director of the country station. He's also on the air from 6 a.m.-10 a.m. Also at the station, J.R. Kennedy takes over the afternoon drive slot while Ed Phillips handles the evening shift.... Denise Oliver is vice president of operations and pro-gramming for Capitol Broad-casting's WWDC-AM and WWDC-FM (DC101). She was previously program director for the past four years of Baltimore's WIYY-FM.

Bill St. James, who had been working weekends at KINK-FM Portland. Ore., has taken over the overnight shift on the station.... Bill Scott joins WLUP-FM Chicago as late night jock. Mark McEwen, who had held the 10 p.m. to 2 a.m. shift. moves to 2 to 6 a.m. ... Bob Smith, veteran DJ, better known as Wolfman Jack, says he's working on a \$10 million autobiographical movie with a yet-unnamed studio that will focus on his career in the early 1960s.

### \* \*

Meg Griffin, who used to be a jock on WPIX-FM New York and then went to WMMR-FM Philadelphia, is doing part time work on WNEW-FM New York.... Gary Travers has been named production director at WGBS-AM/WLYF-FM Miami. He has has on-air experience on such stations as WRKO-AM Boston. WAPE-AM and WIVY-FM Jacksonville, Fla. ... Robin Henkin has been named promotion director at WYSP-FM Philadelphia. She was named music director at the station April, 1979.

### \* \* \*

Cullie Tarlton has been promoted to senior vice president of the radio division of Jefferson-Pilot Broadcasting. He moves up from radio vice president and managing direc-tor of WBT-AM/WBCY-FM Charlotte. William Jennings has been named to succeed Tarlton at the Charlotte stations. He comes out of tv sales at sister station WBTV-TV

# Mike Harrison

# AOR: Fading Memory Of a Simpler Industry

LOS ANGELES-Remember when there were large cars and small cars? Today, even the large cars have become smaller-thus, the term "small" no longer really delineates a specific type of car relative to the automotive universe.

Remember when there were AOR stations and top 40 stations? Today. even the top 40s have become AOR-

ish-thus, the term "AOR" no longer really delineates a specific type of radio relative to the universe of rock music programming. The term "AOR

(album oriented rock) radio." which has been a commonly used umbrella term in industry jargon since the early-'70s, represents an extremely wide diversity of format and philo-

sophical approaches. Yet, many an industry observer and participant still mistakenly lump all AOR stations into one "format.

Some operate under the wrong impression that the entire scope of AOR radio is similar to whichever particular brand they're familiar with, thinking that all other forms aren't really true AOR. AOR has always had its share of both purists and pigeonholers.

But. AOR cannot be accurately pigeonholed-especially now in the early '80s. At this point. AOR has become so widespread and elemen-tally diffused into neighboring genres on the format spectrum, that an individual station can no longer comfortably limit its boundaries to any specific doctrine that is defini-tively "AOR" without restricting its own healthy evolution.

The very idea of AOR purism is incongruous with the actual history of the movement. Even when the term AOR first popped up on the scene, it represented a coalition of programming directions and not any one "format," per se.

At first, of course, there was that magic handful of progressive rock-ers scattered about the country in the late '60s. But, by the early '70s, FM

rock radio had already begun to propagate into a variety of directions and a common definition for the highly subjective term "progres-sive" could not be agreed upon from station to station.

That's how the idea of AOR was born. Album Oriented Rock was neutral, objective and semantically open-ended.

The two basic AOR camps back then were commonly referred to as "loose" and "tight"-but, by today's standards, both were extremely eclectic

That brings us to another common misunderstanding about AOR. There is not and never has been a specific style of music that can be considered exclusively "AOR."

Over the years, AOR radio has played a number of diverse musical genres including hard rock, soft rock, folk, punk, blues, soul, jazz and yes-even disco and country before they became fractionalized lifestyleentities.

By the mid '70s, many of these musical styles had polarized into specialized "formats" unto themselves, owing much of their roots to those earlier-day AOR stations. Since then, programmers who've tried to maintain a "pure" AOR musical posture have found themselves with a shrinking record library.

Perhaps the most significant common denominator that existed between the diverse factions of AOR during those initial growth years was their unanimous aversion to being perceived as top 40. For many years, top 40 was the big gun that all of AOR was a delineated alternative to-a categorization encouraged by the trades, record companies and advertising agencies. But, now in the early '80s it has be-

come increasingly clear that even top 40 has been tremendously influenced by AOR-in many cases. even usurped by it-and there is no longer a distinguishable boundary between the two. The day of rock radio being split into AOR and top 40 camps is over.

Even along that once clearly guarded border, there exists a wide spectrum of programming ap-

proaches best described as Top Tracks radio. And that's just the tip of a veritable iceberg of programming formats that run the gamut from adult contemporary to the lat-est interpretation of "rock'n'roll"all of which owe much or part of their roots to AOR.

Labels are only as good as their ability to reflect the entities they describe—not vice versa. When they began to add states to the Union they simply changed the flag. As radio evolves in the '80s, the

figurative flags will change many times as the idea of AOR fades into our memories of a simpler and more easily delineated industry.

(Mike Harrison coined the term AOR back in the early '70s while serving as program director of KPRI-FM, San Diego.)

# **3 College Stations To Boost Signal Power**

PHILADELPHIA-With a nudge from the Federal Communications Commission, several area college radio stations are hoping to attract larger audiences with new power increases.

Responding to a directive from the FCC which encourages these stations to boost power. WRTI-FM at Temple Univ., for example, is taking its jazz format from 5 kw to 27 kw

JANUARY

LLBOARD

At WSRN-FM at suburban 24 Swarthmore College, students spon-sored a "radiothon" to raise funds to buy new station equipment to enable the station to transmit its signal in stereo and increase power for 10 to 100 watts.

# **VEGAS' AOR** NOW COUNTRY LAS VEGAS-KFMS-FM, which

has been the only AOR game in this town has gone country in a new for-mat it calls "Urban Cowboy." The format is proving a financial success for the station-sales are up 27% and Wild West Sound, the leading stereo equipment outlet here has doubled its buy, but loyal AOR fans picketed the station Sunday (11).

The station is being programmed by Doug Shane. who also programs sister AM country station KVEG. The AM is aimed at a 35-plus audience while the FM is targeted for 18 to 35 year olds. Consultant Kent Burkhart has been helping Shane develop the new format.

# New On The Charts

### **TERRI GIBBS** "Somebody's Knocking"-

A record on the charts means more to some people than others. For Gibbs, this effervescent pop-country song represents the hardwon culmination of a lifelong dream.

Just seven months ago, Gibbsblind since birth-was playing in lounges in her native Georgia battling with clinking glasses and inces-sant conversation for attention. She vowed to move into some other career by the age of 26 if she had not had any success. She didn't keep her promise and less than two weeks after her supposed retirement date was in the studio cutting "Somebody's Knocking.

Producer Ed Penney had heard one of her many demo tapes she had been mailing out and was immedi-ately struck by her expressive vocal style. He conferred with MCA Nashville president Jim Foglesong, whose reaction was just as strong. They signed her and put her in the studio.

Penney began looking for suitable material and cowrote "Somebody's Knocking" with Jerry Gillespie.

www.americanradiohistory.com



Gibbs likes the song because it is a mix of country, pop and blues. It is a representative cross-section of her debut LP, "Somebody's Knocking," which also is a mix of these styles.

Despite her blindness, or perhaps because of it. Gibbs refuses to be treated differently. She lives alone in a house on her parents' property She also manages herself and can be reached at Route 1, Box 147-A, Gibbs Circle, Grovetown, Ga 30813. The phone number is (404) 860-3341.

THE **BUDDY HOLLY** STORY

One hour, 4 x 2 min. open spot time. Interviews with Buddy & his Mom! One per market. Very low cost. Anniversary date is Feb. 3rd.

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# **23rd Annual Grammy Awards Final Nominations BEST ALBUM NOTES**

### RECORD OF THE YEAR (Grammys to the artist & producer)

30

Lady-Kenny Rogers, Liberty/U.A., producer: Lionel Richie Jr.; The Rose-Bette Midler, Atlantic, producer: Paul A. Rothchild; Sailing-Christopher Cross, W.B., producer: Michael Omartian; Theme From 'New York, New York'-Frank Sinatra, Reprise, producer: Sonny Burke; Woman In Love-Barbra Streisand, Columbia, producers: Barry Gibb, Albhy Galuten, Karl Richardson

# ALBUM OF THE YEAR

(Grammys to the artist & producer) Christopher Cross—Christopher Cross, W.B., producer: Michael Omartian: Glass Houses-Billy Joel, Columbia, producer: Phil Ramone Guilty-Barbra Streisand, Columbia, producers: Barry Gibb, Albhy Galuteh, Karl Richardson; Trilogy: Past, Present & Future-Frank Si natra, Reprise, producer: Sonny Burke: The Wall-Pink Floyd, Colum bia, producers: Bob Ezrin, David Gilmour, Roger Waters.

# SONG OF THE YEAR

Songwriter's Award) Fame—Michael Gore, Dean Pitchford (MGM Affiliated Music); Lady-Lionel Richie Jr. (Brockman Music); Theme From New York, New York-John Kander, Fred Ebb (Unart Music): The Rose-Amanda McBroom (Fox Fanfare Music); Sailing-Christopher Cross (Pop 'N' Roll Music); Woman In Love-Barry Gibb, Robin Gibb (Stigwood Music)

BEST NEW ARTIST Irene Cara-RSO; Christopher Cross-W.B.; Robbie Dupree-Elektra; Amy Holland-Capitol; Pretenders-Sire

# POP FIELD

**BEST POP VOCAL PERFORMANCE, FEMALE** Fame-liene Cara, RSO; Magic-Olivia Newton John, MCA; On The Radio-Donna Summer, Casablanca; The Rose-Bette Midler, Atlantic; Woman In Love—Barbra Streisand, Columbia

## BEST POP VOCAL PERFORMANCE, MALE

Christopher Cross-Christopher Cross, W.B.; Lady-Kenny Rogers, Liberty/UA; Late In The Evening-Paul Simon, W.B.; Theme From New York, New York-Frank Sinatra, Repirse: This Is It-Kenny Loggins (Track from "Alive"), Columbia.

### BEST POP VOCAL PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Against The Wind-Bob Seger & The Silver Bullet Band (Track from "Against The Wind"), Capitol; Biggest Part Of Me-Ambrosia, W.B.: Don't Fall In Love With A Dreamer-Kenny Rogers, Kim Carnes, U.A.; Guilty-Barbra Streisand, Barry Gibb (Track from "Guilty"), Columbia; He's So Shy-Pointer Sisters, Planet.

## **BEST POP INSTRUMENTAL PERFORMANCE**

BILLBOARD

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**IANUARY** 

Beyond-Herb Alpert, A&M; One On One-Bob James, Earl Klugh, Columbia; Ravel's Bolero-Henry Mancini, W.B., South Bay Strut-The Doobie Brothers (Track from "One Step Closer"), W.B.; Yoda's Theme-John Williams, London Symphony Orchestra (Track from "The Empire Strikes Back"), RSO,

# **ROCK FIELD**

BEST ROCK VOCAL PERFORMANCE, FEMALE Broken English-Marianne Faithfull, Island; Crimes Of Passion-Pat. Benatar, Chrysalis; Dreams-Grace Slick, RCA; How Cruel-Joan Armatrading, A&M; How Do I Make You-Linda Ronstadt, Asylum

## BEST ROCK VOCAL PERFORMANCE, MALE

Boulevard–Jackson Browne, Asylum; Coming Up (Live At Glas-gow)–Paul McCartney, Columbia; Medley: Devil With the Blue Dress/ Good Golly Miss Molly/Jenny Take A Ride (Track from "No Nukes")– Bruce Springsteen, Asylum, Glass Houses–Billy Joel, Columbia; I'm Alright (Theme from Caddyshack)–Kenny Loggins, Columbia.

### BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Against The Wind—Bob Seger & The Silver Bullet Band, Capitol; An-other One Bites The Dust—Queen, Elektra; Brass In Pocket (I'm Spe-cial)—Pretenders, Sire; Call Me—Blondie, Chrysalis; The Wall—Pink Floyd, Columbia

## **BEST ROCK INSTRUMENTAL PERFORMANCE**

Beach Girl-Jean-Luc Ponty, Atlantic: Dregs Of The Earth-Dixie Dregs, Arista; Peter Gunn-Emerson, Lake & Palmer, Atlantic; Regatta De Blanc-Police (Track from "Regatta De Blanc"), A&M; Space Invader-Pretenders (Track from "Pretenders"), Sire.

### **RHYTHM & BLUES FIELD BEST R&B VOCAL PERFORMANCE, FEMALE**

Can't Turn You Loose-Aretha Franklin (Track from "Aretha"), Arista; Love Lives Forever-Minnie Riperton, Capitol; Never Knew Love Like This Before-Stephanie Mills, 20th Century: Roberta Flack Featuring Donny Hathaway—Roberta Flack, Atlantic; Upside Down—Diana Ross, Motown.

### **BEST R&B VOCAL PERFORMANCE, MALE**

Give Me The Night-George Benson, W.B./QWest; Let's Get Seri-ous-Jermaine Jackson, Motown; Master Blaster (Jammin')-Stevie Wonder, Motown/Tamla: Never Givin' Up-Al Jarreau, W.B.: One In A Million You—Larry Graham, W.B.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL About Love-Gladys Knight & The Pips, Columbia; Back Together Again-Roberta Flack with Donny Hathaway, Atlantic; Cupid/I've Loved You For A Long Time-Spinners, Atlantic; Heres-Commodores, Motown; Shining Star-Manhattans, Columbia; Triumph-Jacksons,

### **BEST R&B INSTRUMENTAL PERFORMANCE**

Anything You Want-David Sanborn, W.B.; Night Cruiser-Deodato, W.B.; Off Broadway-George Benson (Track from "Give Me The Night"), W.B./QWest; Smilin' On Ya-Brothers Johnson (Track from "Light Up The Night"), A&M; When I'm Wrong-B.B. King (Track from Appearing At Ole Miss'), MCA

# **BEST RHYTHM & BLUES SONG**

(A Songwriter's Award) Give Me The Night—Rod Temperton (Rodsongs); Let's Get Seri-ous—Lee Garrett, Stevie Wonder (Jobete Music/Black Bull Music); Never Knew Love Like This Before-Reggie Lucas, James Mtume (Fro en Butterfly); Shining Star–Leo Graham, Paul Richmond (Content Ausic); Upside Down–Bernard Edwards, Nile Rodgers (Chic).

## JAZZ FUSION FIELD BEST JAZZ FUSION PERFORMANCE VOCAL OR

# INSTRUMENTAL

certo—Patrick Williams, Columbia; Dream Come An American Co True-Earl Klugh, U.A.; Birdland-Manhattan Transfer, Atlantic; Amer ican Garage-Pat Metheny, ECM; Catching The Sun-Spyro Gyra, MCA; Fun And Games-Chuck Mangione, A&M.

# COUNTRY FIELD

BEST COUNTRY VOCAL PERFORMANCE, FEMALE The Best Of Strangers-Barbara Mandrell, MCA; Coal Miner's Daughter-Sissy Spacek, MCA; Could I Have This Dance-Anne Mur-Capitol; If You Ever Change Your Mind-Crystal Gayle, Columbia, Roses In The Snow-Emmylou Harris, W.B.

### **BEST COUNTRY VOCAL PERFORMANCE, MALE**

Drivin' My Life Away-Eddie Rabbitt, Elektra; He Stopped Loving Her Today-George Jones, Epic; I Wish I Was Eighteen Again-George Burns, Mercury; Lookin' For Love-Johnny Lee, Full Moon/Asylum; On The Road Again-Willie Nelson, Columbia.

### BEST COUNTRY PERFORMANCE BY A DUO DR GROUP WITH VOCAL

Dream Lover-Tanva Tucker, Glen Campbell, MCA: Heart Of Mine-Oak Ridge Boys, MCA; In America-The Charlie Daniels Band, Epic; Take Me To Your Lovin' Place-Larry Gatlin & The Gatlin Brothers Band, Columbia: That Lovin' You Feelin' Again-Roy Orbison & Em mylou Harris. W.B.

### BEST COUNTRY INSTRUMENTAL PERFORMANCE

Cotton Eyed Joe-Danny Davis & The Nashville Brass, RCA; Dallas-Floyd Cramer, RCA; Dance With Me-Chet Atkins, RCA; The Long Riders-Ry Cooder, W.B.; Orange Blossom Special/Hoedown-Gilley's "Urban Cowboy" Band (Track from "Urban Cowboy"), Full Moon/Asylum

### BEST COUNTRY SONG

Songwriter's Award) Drivin' My Life Away-Eddie Rabbitt, Even Stevens, David Malloy (Debdave Music/Briarpatch Music); He Stopped Loving Her Today-Bobby Braddock, Curly Putman (Tree, Int'l.); I Believe In You-Roger Cook & Sam Hogin (Roger Cook Music/Cook House Music); Lookin' For Love-Bob Morrison, Wanda Mallette, Patti Rvan (Southern Nights); On The Road Again-Willie Nelson (Willie Nelson Music).

### **BEST GOSPEL PERFORMANCE, CONTEMPORARY OR** INSPIRATIONAL

The Builder-Michael & Stormie Omartian, Myrrh; It's Gonna Rain-Andrae Crouch, Light; The Lord's Prayer-Reba Rambo, Dony McGuire, B.J. Thomas, Andrae Crouch, The Archers, Walter & Tramaine Hawkins, Cynthia Clawson, Light; Never Alone-Amy Grant, Myrrh; One More Song For You-Imperials, Dayspring

### **BEST GOSPEL PERFORMANCE, TRADITIONAL**

Crossin' Over-The Rambos, Heartwarming: In His Presence-Ken-neth Copeland, KCP; Interceding-The Speers, Heartwarming; Make A Joyful Noise ...-Lanny Wolfe Trio, Impact; We Come To Worship-Blackwood Brothers, Voice Box: Worship-Jimmy Swaggart, Jim

## **BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY**

I Can't Let Go-Kristle Murden. Light; I Feel Like Going On-The Rance Allen Group, Stax; Rejoice-Shirley Caesar, Word; Tramaine-Tramaine Hawkins, Light; You Don't Know What God Has Done For Me-The Dynamic Disciples, L. Brown.

## **GOSPEL & INSPIRATIONAL FIELD**

**BEST SOUL GOSPEL PERFORMANCE, TRADITIONAL** Ain't No Stopping Us Now-The Gospel Keynotes, Nashboro; God Can-Dorothy Norwood, Savoy; He Chose Me-O'Neal Twins, Savoy; Lord, Let Me Be An Instrument-James Cleveland & The Charles Fold Singers, Savoy; Please Be Patient With Me-Albertina Walker with Cleveland, Savoy; A Praying Spirit-James Cleveland & The Voices Of Cornerstone, Savoy

## **BEST INSPIRATIONAL PERFORMANCE**

BEST INSPIRATIONAL PERFORMANCE Everything Always Works Out For The Best-B.J. Thomas, Songbird; Family Bible-Willie Nelson, Songbird; Jesus Is Love-Commodores (Track from "Herces"), Motown; Saved-Bob Dylan, Columbia, With My Song I Will Praise Him-Debby Boone, Lamb & Lion.

### FTHNIC/TRADITIONAL FIELD BEST ETHNIC OR TRADITIONAL RECORDING

Atlanta Blues: 1933–Blind Willie McTell, Curley Weaver, Buddy Moss. John Edwards Memorial Foundation; Boil The Breakfast Early– The Chiettains 9, Columbia; Kidney Stew Is Fine–Eddie "Cleanhead" Vinson, Delmark; Queen Ida And The Bon Temps Zydeco Band In New Orleans-Queen Ida, GNP Crescendo, Rare Blues-Dr. Isaiah Ross, Maxwell Street Jimmy. Big Joe William, Son House. Rev. Robert Wil-kins, Little Brother Montgomery, Sunnyland Slim, Takoma.

# LATIN FIELD

BEST LATIN RECORDING Dancemania '80-Tito Puente, Tico; Hey-Julio Iglesias, Discos CBS Int'l; Irakere 2-Irakere, Columbia; La Onda Va Bien-Cal Tjader Sex-tet, Concord Jazz; Rican/Struction-Ray Barretto, Fania.

# CHILDREN'S FIELD

BEST RECORDING FOR CHILDREN Big Bird's Birdtime Stories-The Sesame St. Muppets & Cast, Sesame St., Muppets creator: Jim Henson, producer: Jim Timmons; Christmas Eve On Sesame Street-Muppets & Sesame St. Cast, Sesame St., Muppets creator: Jim Henson, producers: Dulcy Singer, Jon Stone; In Harmony/A Sesame Street Record-The Doobie Bros., James Taylor, Carly Simon, Bette Midler, Muppets, Al Jarreau, Linda Ron-stadt, Wendy Waldman, Libby Titus & Dr. John, Livingston Taylor, George Benson & Pauline Wilson, Lucy Simon, Kate Taylor & The Si-George Densin a roome vision, cuey simon, Pate raylor a meson mon/Taylor Family, Sesame St., producers: Lucy Simon, David Levine; Love-Sesame St. Muppets & Cast, Sesame St., Muppets creator: Jim Henson, producer: Arthur Shimkin; The People In Your Neighborhood-The Sesame Street Muppets, Sesame St., Muppets creator: Jim Henson, producer: Jeffrey Moss.

# **COMEOY FIELO**

# BEST COMEOY RECORDING

Contractual Obligation-Monty Python, Arista; Holy Smoke-Rich-ard Pryor, Laff; Live At St. Douglas Convent-Father Guido Sarducci, W.B.; Live From New York-Gilda Radner, W.B.; No Respect-Rodney Dangerfield, Casablanca.

### SPOKEN/DOCUMENTARY FIELD **BEST SPOKEN WORD, DOCUMENTARY OR DRAMA** RECORDING

Adventures Of Luke Skywalker-The Empire Strikes Back Original Cast with Narration, RSO, producer: Pat Glasser: A Curb in The Sky (James Thurber)-Peter Ustinov, Caedmon; Gertrude Stein, Gertrude Stein, Gertrude Stein-Pat Carroll, Caedmon; I Sing Because I'm Happy, Volumes 1 & 2-Mahalia Jackson, Folkways; Obediently Yours/ Welles-Orson Welles, Mark 56. ()rsor

n Annotator's Award) Atlanta Blues: 1933 (Blind Willie McTell, Curley Weaver, Buddy

Moss)—David Evans, Bruce Bastin, John Edwards Mem. Found.; Chi-cago Concert—1956 (Louis Armstrong)—Dan Morgenstern, Columbia; Elvis Aron Presley—Lorene Lortie, RCA; Lester Young (Giants Of

Jazz)-John McDonough, Richard M. Sudhalter, Time/Life: Trilogy;

(Grammy to the Reissue Album Producer(s) First Edition/The Golden Age Of Broadway-C.E. Crumpacker, RCA Spec. Prod.; Songs Of The Depression: Happy Days Are Here Again-George Spitzer, Michael Brooks, Book of the Month; The Guitarists (Giants Of Jazz)-Jerry Korn, Michael Brooks, Time/Life; Segovia-

The EMI Recordings 1927-39-Keith Hardwick, Angel: Early History Of

(An Engineer's Award) Christopher Cross (Christopher Cross)—Chet Himes, W.B.; Give Me

The Night (George Benson)-Bruce Swedien (Track from "Give Me The

Night"), W.B./QWest; Growing Up In Hollywood Town (Lincoln May-orga, Amanda McBroom)-Bill Schnee, Sheffield Lab; New Baby (Don Randi, Quest)-Bill Schnee, Sheffield Lab; The Wall (Pink Floyd)-

Quincy Jones; Michael Omartian; Queen And Mack: Phil Ramone:

CLASSICAL FIFLD

(Grammy to the artist and producer) Bartok: Concerto For Violin & Orchestra-Pinchas Zukerman/Zubin Mehta cond. Los Angeles Philharmonic Orchestra, producer: Andrew

Kazdin, CBS Masterworks, Berg: Concerto For Violin & Orchestra/ Stravinsky: Concerto In D Major For Violin & Orchestra–Itzhak Perl-man/Seiji Ozawa cond. Boston Symphony Orchestra, producer: Rainer

Brock, DG; Berg; Lulu (Complete Version)-Pierre Boulez cond. Or-

chestre de l'Opera de Paris/Principal Soloists: Teresa Stratas, Yvonne Minton, Franz Mazura, Toni Blankenheim, producers: Guenther Breest, Michael Horwarth, DG: Bruckner: Symphony No. 6 In A Ma-

jor-Sir Georg Solti cond. Chicago Symphony Orchestra, producer: Ray Minshull, London; Ruggles: Complete Music-Michael Tilson Thomas cond. Buffalo Philharmonic Orchestra, producer: Steven Epstein, CBS

(Grammys to the conductor and producer) Beethoven: Symphonies (9)—Leonard Bernstein cond. Vienna Phil-harmonic Orchestra, producer: Hanno Rinke, DG; Bruckner: Symphony

No. 6 In A Major-Sir George Solti cond. Chicago Symphony Orchestra.

producer: Ray Minshull, London; Respighi: Feste Romane/Fourtains Of Rome-Michael Tilson Thomas cond. Los Angeles Philharmonic Or-

chestra, producer: Steven Epstein, CBS Masterworks; Ruggles: Com-

plete Music-Michael Tilson Thomas cond. Buffalo Philharmonic Or-chestra, producer: Steven Epstein, CBS Masterworks; Shostakovich:

Symphony No. 5—Leonard Bernstein cond. New York Philharmonic Or-chestra, producer: John McLure, CBS Masterworks.

Grammys to the conductor and producer) Bartok: Bluebeard's Castle—Sir Georg Solti cond. London Philhar-nonic/Principal Soloists: Sylvia Sass, Kolos Kovats, producer: Christo-

pher Raeburn, London; Berg; Lulu (Complete Version)-Pierre Boulez cond. Orchestre de l'Opera de Paris/Principal Soloists: Teresa Stratas, Yvonne Minton, Franz Mazura, Toni Blankenheim, producers: Guen-ther Breest, Michael Horwarth, DG; Debussy: Pelleas Et Melisande-

Herbert von Karajan cond. Berlin Philharmonic Orchestra/Principal Soloists: Frederica von Stade, Richard Stilwell, producer: Michel Glotz,

Angel; Puccini: La Boheme-James Levine cond. National Philhar

monic Orchestra/Ambrosian Cho / Principal Soloists: Renata Scotto.

Alfredo Kraus, Carol Neblett, Sherrill Milnes, producer: John Mordler, Angel; Weill: Silverlake–Julius Rudel cond. New York City Opera Or

chestra & Chorus/Principal Soloists: Joel Grey, William Neill, Elizabeth Hynes, Jack Harrold, Elaine Bonazzi, producer: Eric Salzman, None-

Roito: Prologue To "Mefistofele"-conductor: Robert Shaw The At-

lanta Symphony Chorus & Orchestra, Telarc: Menotti: The Unicorn, The Gorgon And The Manticore-conductor: Thomas Hilbish, Univer-

sity of Michigan Chamber Choir & Chamber Ensemble, University of

Michigan School of Music; Mozart: Requirem-conductor: Carlo Maria Giulini, chorus master: Norbert Balatsch, Philharmonia Chorus & Or-chestra, Angel; Prokofiev: Alexander Nevsky-conductor: Claudio Ab-

bado, London Symphony Chorus & Orchestra, DG; Schoenberg: Gur-relieder-conductor: Seiji Ozawa, chorus master: John Oliver. Tanglewood Festival Chorus & Boston Symphony Orchestra, Philips.

**BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR** 

Beethoven: Early Quartets, Op. 18–Cleveland Quartet, RCA; De-bussy: Sonata No. 3 In G Minor For Violin & Piano/Faure: Sonata In A Major For Violin & Piano–Pinchas Zukerman, Marc Neikrug, CBS Mas-

terworks: Messiaen: Quartet For The End Of Time-Daniel Barenboim

Luben Yordanoff, Albert Tetard, Claude Desurmont, DG: Music For Two Violins (Moszkowski: Suite For Two Violins/Shostakovich: Duets/Pro-

kofiev: Sonata For Two Violins)-Itzhak Perlman, Pinchas Zukerman

Angel: Schubert: Quartet No. 15 In G Major, Op. 161-Juilliard Quar-

BEST CLASSICAL PERFORMANCE-INSTRUMENTAL SOLDIST

Bach For Trumpet-(Maurice Andre cond. Franz Liszt Chamber Or

chestra), Angel: Bartok: Concerto For Violin & Orchestra-Pinchas Zukerman (Zubin Mehta cond. Los Angeles Philharmonic Orchestra), CBS Masterworks; Berg: Concerto For Violin & Orchestra/Stravinsky:

Concerto In D Major For Violin & Orchestra-Itzhak Perlman (Seiji Oz

tra), Angel: The Classic Trumpet Concerti Of Haydn & Hummel-Ge rard Schwarz (Gerard Schwarz cond. Y Chamber Symphony of New York), Delos; Telemann: Concertos In G & C For Flute & Suite In A

(Continued on page 106)

Minor-James Galway (| Solisti di Zagreb), RCA.

awa cond. Boston Symphony Orchestra), DG: Brahms: Concerto in A Minor For Violin & Cello ("Double Concerto")–Itzhak Perlman & Mstislav Rostropovich (Bernard Haitink cond. Concertgebouw Orches-

BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN

BEST CLASSICAL ORCHESTRAL RECORDING

The Phonograph Record-George Garabedian, Mark 56.

Past, Present & Future (Frank Sinatra)-David McClintock, Repris

**BEST HISTORICAL REISSUE ALBUM** 

BEST ENGINEERED RECORDING

James Guthrie: Columbia

Stevie W nder

Masterworks.

BEST OPERA RECORDING

such

OPERA)

VOCAL)

tet. CBS Masterworks.

OR SOLDISTS (WITH ORCHESTRA)

PRODUCER OF THE YEAR

BEST CLASSICAL ALBUM

### **COMPOSING FIELD BEST INSTRUMENTAL COMPOSITION**

(A Composer's Award) An American Concerto-Patrick Williams (Keel One Music); The Empire Strikes Back-John Williams (Fox Fanfare Music, Bantha Mu-Sic); Give Hall You Got-Chuck Mangione (Gates Music); The Imperial March (Darth Vader's Theme)–John Williams (Fox Fanfare Music); Bantha Music); Yoda's Theme–John Williams (Fox Fanfare Music, Bantha Music).

### BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

Composer's/Songwriter's Award) The Empire Strikes Back-John Williams, RSO; Fame-Michael Gre, Anthony Evans, Paul McCrane, Dean Pitchford, Lesley Gore, Rob-ert F. Colesberry, RSO; One Trick Pony–Paul Simon, W.B.; Stevie Won-der's Journey Through The Secret Life Of Plants–Stevie Wonder, Michael Semibello, Stephanie Andrews, Yvonne Wright, W.B.; Urban Cowboy-J.D. Souther, Boz Scaggs, David Foster, Jerry Foster, Bill Rice, Brian Collins, Robby Campbell, Joe Walsh, Bob Morrison, Johnny Wilson, Dan Fogelberg, Bob Seger, Wayland Holyfield, Bob House, Wanda Mallette, Patti Ryan, Full Moon/Asylum.

### REST CAST SHOW ALBUM

Barnum-composer: Cy Coleman; lyricist: Michael Stewart: produc-ers: Cy Coleman, Mike Berniker, CBS Masterworks; A Day In Hollywood/A Night in The Ukraine-composers: Frank Lazarus, Jerry Her man; lyricists: Dick Vosburgh, Jerry Herman; producer: Hugh Fordin DRG; Evita—Premier American Recording—composer: Andrew Lloyc Webber: Ivricist: Tim Rice: producers: Andrew Lloyd Webber, MCA: Ok lahoma!-composer: Richard Rodgers; lyricist: Oscar Hammerstein 2nd; producer: Thomas Z. Shepard, RCA: One Mo' Time-Songs by 27 different songwriters performed in early black vaudeville days; producer: Carl Seltzer, W.B.

# JAZZ FIELD

BEST JAZZ VOCAL PERFORMANCE, FEMALE The Audience With Betty Carter-Betty Carter, Betcar: Chasin' The Bird-Helen Merrill, Inner City; Helen Humes And The Muse All Stars-Helen Humes, Muse, A Perfect Match/Ella & Basie–Ella Fitzgerald, Pablo; Sarah Vaughan: Duke Ellington Song Book One–Sarah Vaughan, Pablo

# BEST JAZZ VOCAL PERFORMANCE, MALE

Moody's Mood-George Benson (Track from "Give Me The Night"), W.B./QWest; Satisfaction Guaranteed-Mark Murphy, Muse; Side walks Of New York-Slam Stewart (Track from "New York, New York, Sounds Of The Apple"), Stash; Street Of Dreams-Bill Henderson, Dis covery; Torme/A New Album-Mel Torme, Gryphon.

## BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST

Chasin' The Bird-Pepper Adams (of the Helen Merrill Sextet), In-ner City; Cunningbird-Jimmy Knepper, Steeplechase; I Remember You-Hank Jones, Classic Jazz; I Will Say Goodbye-Bill Evans, Fan-tasy; The Phil Woods Quartet-Volume One-Phil Woods, Clean Cuts.

# BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

Bobby Shew, Outstanding In His Field—Bobby Shew, Inner City, I Remember You—Hank Jones, Classic Jazz; L.A. Bound—Nick Brignola, Sea Breeze; Live At The Public Theatre—The Heath Brothers, CBS; Phil Woods Quartet-Volume One-Phil Woods, Clean Cuts; We Will Meet Again-Bill Evans, W.B.

## BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

Bob Brookmeyer Composer/Arranger-Mel Lewis & The Jazz Or-chestra, Gryphon: Dynamite!-Louis Bellson Big Band. Concord Jazz; Farewell-Toshiko Akiyoshi-Lew Tabackin Big Band, Ascent; Live At Concerts By The Sea-Bob Florence Big Band, Trend, On The Road-Count Basie & Orchestra, Pablo; Present Perfect-Rob McConnell & The Boss Brass

### CRAFTS

# BEST INSTRUMENTAL ARRANGEMENT

(An Instrumental Arranger's Award) Dinorah, Dinorah (George Benson)–Quincy Jones, Jerry Hey (Track from "Give Me The Night"), W.B.; Forget The Woman (Eddie Daniels)-Jorge Calandrelli (Track from "Morning Thunder"), CBS; Marco sinho (Dave Valentin)-Dave Grusin (Track from "The Hawk"), GRP Skylark (Mel Lewis) – Bob Brookmeyer (Track from "Bob Brookmeyer Composer/Arranger"), Gryphon; Wave (Antonio Carlos Jobim) – Claus Ogerman (Track from "Terra Brasilis"), W.B.

# **BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)**

(An Instrumental Arranger's Award) Biggest Part Of Me (Ambrosia)—Joe Puerta, Burleigh Drummond, David Pack, W.B.: Money (The Flying Lizards)—David Cunningham. Virgin; Sailing (Christopher Cross)—Michael Omartian, W.B.; Tan-gerine (The Singers Unlimited)—Rob McConnell (Track from "The Singer ers Unlimited With Rob McConnell & The Boss Brass"), Pausa; Theme From New York, New York (Frank Sinatra)-Don Costa, Reprise.

# BEST ARRANGEMENT FOR VOICES

(A Vocal Arranger's Award) Biggest Part Of Me (Ambrosia)—Joe Puerta, Burleigh Drummond David Pack, W.B.; Birdland (Manhattan Transfer)-Janis Siegel (Track from "Extensions"), Atlantic; Give Me The Night (George Benson)-Rod Temperton, W.B./QWest; Sweet Georgia Brown (The Singers Ur limited)-Gene Puerling (Track from "Friends"), Pausa; Twilight Zone/Twilight Zone (Manhattan Transfer)-Alan Paul, Jay Graydon (Track from "Extensions"), Atlantic.

## BEST ALBUM PACKAGE

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(An Art Director's Award) Against The Wind (Bob Seger & The Silver Bullet Band)-Roy ( hara, Capitol; Cats (Cats)-Ron Coro/Johnny Lee, Elektra; Chicago XIV (Chicago)-John Berg, Columbia; One On One (Bob James, Earl Klugh)-Paula Scher, Columbia; Tusk (Fleetwood Mac)-Vigon Nahas Vigon, W.B.

# We Like To Keep A Good Thing Going!

"Seven Bridges Road" EAGLES

"Flash" FLASH GORDON SOUNDTRACK BY QUEEN

> "Love On The Airwaves" S NIGHT

> > "Dreamer" ASSOCIATION

"People Are Strange" THE DOORS

"I Love A Rainy Night" EDDIE RABBITT

1981-A REPEAT SUCCESS STORY FOR ELEKTRA/ASYLUM RECORDS

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STATION VISIT-WXRT-FM Chicago jock Bobby Skafish, right, interviews Atco Records artists Jim Carroll about Carroll's new "Catholic Boy" album during a visit to the station.

# **BUFFALO'S WZIR Maverick Rock FMer** Waits for Arbitrons

# **BV HANFORD SEARL**

GRAND ISLAND, N.Y.-Newcomer WZIR-FM and its new entertainment rock format is anxiously awaiting the first Arbitron evaluation of the two due out in the coming weeks.

Program director Bob McCrae, himself a new addition to the 50,000watt station last September, is predicting a 2 to 3 share in the 24 station market of Buffalo with eight FM competitors.

This past fall we took a coincidental Arbitron survey by telephone and found the station third among 18 to 34 males and about the same for 18 to 24 males," says McCrae. Admitting his hopes and the sur-

28

negligible results. The Butler Communication property, which received its FCC license in April, aired June 13 with 12 hours of barnyard animal sounds to cop local press ink.

Prior to that "aŭspicious" debut, WZIR-FM, known as "Wizard" in their promos, was a monaural signal carrying such non-competitive material as nearby Niagara Falls Common Council meetings.

McCrae hopes to boost the 98.5 signal, billed as "98-Plus" to the public, to 100 kw with circular polarization to overcome line-of-sight technical problems of FM.

Playing 90% rock-oriented music. WZIR-FM's format also includes some jazz, classical and reggae as well as major New Wave.

In this sense, we're a unique AOR station, spicing up our program with actual folk music. Stevie Wonder, Chick Corea and Santana." indicates music director Gary Storm. "If the Mormon Tabernaele Choir fits in, we'd play it."

Storm says contemporary folk music sounds, as Legacy Records Howard Bursen, Koko Taylor on Alligator Records and the Cache Valley Drifters on the Flying Fish label. have been played.

The midnight to 5:30 a.m. shift is headed by Storm. DJ Jim Nowicki

# Bows On ABC

NEW YORK-DIR Broad-<mark>asting's "Ki</mark>ng Biscuit Flower Hour" bowed Sunday (4) on 276 sta-tions of the ABC-FM network with Atlantic's Foreigner headlining.

The debut inaugurates the agreement signed last summer by DIR and the ABC web calling for DIR to supply special programming.

takes the 5:30 to 9 a.m. duties and AM program director George Prentice hosts a 9 to 10 a.m. "open line" show dealing with various topics.

DJ Anne Leighton holds down the 10 a.m. to 3 p.m. shift, MacCrae 3 to 6 p.m. and John Farrell 6 to 11 p.m. The "Wizard Radio Hour," 11 p.m. to midnight Sundays, includes a diversity of material including Dr. Dimento

LP classics, New Wave, blues, folk and jazz and "Signals From Space' are aired on that hour-long show.

"Top LP cuts are frequently played but spread out more to make our listeners more comfortable and to win over new ones," says McCrae. "We compete with WPHD-FM, WBEN-FM and WGRQ-FM.\*

McCrae formerly worked full and part-time with usually dominate WKBW-AM from 1970-76 and served as program. director for WGRQ-FM from 1976-80.

WZIR-FM recently co-promoted two nights of the "This Is Buffalo" music concert series at the Granada Theatre, co-sponsored The Kinks with Harvey & Corky and was involved with Festival East on The Cars concert.

Located on Grand Island, which is touted as the largest fresh water is-land in the world, WZIR-FM is situated between Buffalo and Niagara

# Radio Programming\_ At KTZO-TV, 'Radio People' Rule Audio Techniques Promote San Francisco TV Station

SAN FRANCISCO-Jim Gabbert, for many years the owner and operator of K101 AM and FM and since Oct. 1 the owner and operator of the new KTZO (Channel 20), is breaking new ground by applying proven radio techniques to the promotion of his new television station.

"Running a television station is great fun," enthuses Gabbert. "I'm using every radio trick I know, and it's working."

These tricks include target formatting, radio-style jingles and contests. tight segues on commercials, use of call letters that suggest the numerical dial position, and systematic repetition of that dial position coming into and going out of every commercial break.

Most significant and visible of all have been Gabbert's innovations in using area disk jockeys as hosts for the channel's evening movies. And in one highly unusual move called "Watch Your Radio," Gabbert took the channel 20 cameras to the studios of highly ranked RKO top 40 outlet, KFRC, for two days of simulcasts of Dr. Don Rose doing his morning shift.

During the Dr. Don broadcasts, the channel 20 used video records and other devices, but says Gabbert, 'after tuning in to what was going on in the studio we added in a lot of the repartee between Dr. Don and his engineer. We realized, 'Hey, there's a show of its own going on right here."

Thus far jocks from KFRC, KNEW-AM, KYA AM-FM, KYUU-FM and KLOK-AM have hosted the 10 p.m. movie on KT70. with attendant promotion billed, for instance, as "KYUU Week." The jocks interwove remarks about the films with chatter about the radio station and information on contests and T-shirt giveaways.

Gabbert is using this approach because "the promotions mutually benefit both parties. I've found that in many, many markets with coowned radio and tv properties, it is those properties which lead the ratings. San Francisco is a perfect ex-ample. KGO-AM is the top-ranked radio station and KGO-TV is the top local channel. A main reason this happens is the built-in opportunities for cross promotion.

"Well, we can't own a radio sta-

Rock stations are being offered

The Rock Years: Portrait Of An

Era," a 48-hour retrospective deal-

ing with the last 15 years of rock. Ex-

clusive interviews with major artists

from the period include Mick Jag-ger. Grace Slick. Stevie Nicks and

others. The show can be aired in

self-countained three-hour blocks or

in its entirety as a weekend extrava-

ganza or in 16 self-contained three-

hour segments. The show is hosted

For a variety of formats is "Day-

book." a 90-second twice daily spot hosted by columnist/newscaster

Other Westwood One music pro-grams include "The Dr. Demento

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by David Perry.

Brad Messer

Show.

# Westwood One Adding 4 Shows; Lineup Totals 14 "Special Addition" and "Shootin' The Breeeze" for black-formatted

stations.

LOS ANGELES-Westwood Onc is debuting four new syndicated radio programs in the first quarter of 1981, bringing its nationwide lineup of programs to 14.

Of the four new shows, one is designed for rock stations, two for black-formatted stations and the other is appropriate for a variety of formats.

Three of the new Westwood One programs will be made available nationally on a barter basis while the remaining show will be distributed on a cash basis, according to Norm Pattiz, president.

Geared for black radio are "Tellin' It Like It Was," a 21/2-minute spotlight on the most memorable moments in black history heard 10 times weekly with host Lee Bailey. and "The Concert Of The Month." one-hour monthly concert series featuring complete performances by top artists.

Westwood One also produces

# By JACK McDONOUGH

tion now but we decided to try to get the same benefit with a similar a proach. The disk jockeys will talk about you on the air because they love to be on ty. Then the viewers can identify more strongly with the jocks because they get to see what they look like, and it strengthens the entire radio-fan-groupie attachment.

As for formatting, Gabbert says "We've stripped it to appeal to the 18-49 group, which is unheard of for tv. We strip every show as if we were programming a radio station, targeting an audience instead of an hour of this and an hour of that. We're very careful about how if flows."

Gabbert is also using contests exactly like those he used at K101. specifically a "Tell A Friend" deal whereby Gabbert himself appears on a clip urging viewers to "tell five about KTZO and send us a friends postcard with the five names." The postcard that comes up in a drawing wins \$1000. Says Gabbert, "We're getting 500 cards a day. It's phenomenal

The KTZO jingles are produced by Parasound, a highly respected local firm which did a series of rather dazzling K 101 ID's for Gabbert pre-viously. "Television just doesn't have jingles like that." he says.

Also, says Gabbert, "We segue commercials really tight, as you would on radio. Most stations run 10 to 12 frames of black between commercials. Doing it our way produces a kind of visual high."

Gabbert chose KTZO as his call letters "because if you wiggle the 'Z' a bit you get '20.' We never say KTZO on the air, it's always 'TV 20.' The only time we use KTZO is at the hourly ID when we put it up in fine print

Gabbert also says he uses these station ID's "according to the Bill Drake syndrome. Give 'em the call letters coming out of the programming and into the commercial, and give it to them again back to the programming."

Gabbett says that so far as he knows no one else in the country is yet using these devices on television.

97), has gradually edged away from

disco. "We were early to go with the

format and one of the first to drop

the term 'disco' before it became a negative.'' Kroh says. K-97 now calls

Kroh explains, "We foresaw disco as short-lived, but the programming

as very viable. We don't consider

ourselves r&b because we incorpo-

rate more jazz and more white prod-

uct. Our white audience is increas-

ing. I don't know whether it's

because black product is becoming

more accepted by the white au-

dience or not. I don't think there is a

programmer in the country who

knows that.

itself "urban contemporary."

# **Country Selling For** Memphis AM Station **By COURTNEY J. KAUFMAN**

While WMPS had an abrupt for-mat shift, sister station WHRK (K-

MEMPHIS WMPS-AM/ WHRK-FM general manager Tom Kroh is looking forward to 1981 with a new combination of formats he hopes will be a winning combination for the Plough outlets here.

WMPS has switched from a contemporary station to a country outlet, while its sister FM facility has been fine tuned away from disco to r&b-influenced urban contemporary

Kroh explains the shift of the AM to country with the comment, "It's the MOR of the '80s," but he says the station has not associated itself with the "urban cowboy syndrome." The station is aimed at the hard-core country listener "who will be there forever." Kroh savs.

Kroh is also out to attract what he calls the "closet country listener" in Memphis. He feels there are a lot of such listeners. "It is like rock in the 50s." he says.

'Rock wasn't fashionable then and it is the same with country music. There are a lot of country listeners out there and more and more every day they are coming out of the closet as country music becomes more fashionable.

"The country fad has hurt us in the fact that other radio stations in the market are changing their format to country, like WLVS-FM, and other stations are playing 45% to 50% country records," Kroh says. At the same time, WMPS' advertising sales are up 52% and the overall station income is up "significantly.

As a result of past experiences. WMPS is very careful with the disejockeys as personalities. "Our payroll has never been higher but we want the best jocks, and jocks who are going to stay in Memphis and go to larger markets for more money. This is too small a market for giant personalities, and we learned that the hard way with Rick Dees." Kroh says.

1978 saw WMPS lose a great deal of money as well as a chunk of their audience. 1979 has seen the audience increase and their business is "tremendous," Kroh says.

# Sun Fuels AM Station In Ohio

BRYAN, OHIO-Solar-generated electricity is providing a small sta-tion here with 90% of its operating power. WBNO-AM, a 500-watt dawn-to-dusk facility, switched from conventional to solar energy on Aug. 29, 1979. At that time, the project's planners speculated that the sun would carry 80% of the power load.

Performance has so much exceeded expectation, says program' director Bill Priest, that the station's FM side, except for its transmitter, is now fed by the system during the davlight hours of broadcasting.

The experiment was designed by the Lincoln Laboratory of the Mas-sachusetts Institute of Technology and funded by the U.S. Dept. of Energy

At the heart of the project is a onethird acre "array" of solar panels, located in a field beside the station. The array is made up of 800 modules which carry a total of 33,600 photovoltaic cells. The cells, made of silicon, convert sunshine directly into electricity. On a clear day at noon, the cells can generate 15.000 watts.

"Live From Gilleys." "Off



HOME CHARITY-WBAB-FM Babylon, N.Y. program director Bob Buchmann. left, interviews Billy Joel at the station during WBAB's rock marathon for Joel's "Charity Begins At Home" campaign.

# Radio Programming **DESPITE HEADACHES** Live Rock Concert Broadcasts **Can Reap Big LP Sales Rewards**

# • Continued from page 6

then, he lost the right to put the show into New York on WPLJ-FM, Los Angeles on KLOS-FM and Boston on WCOZ-FM.

Starfleet had originally intended to broadcast the Allman Bros. from

market leader here, but its share is

down to 8.6 from the spring, but this

is still way ahead of the 4.9 the sta-

tion had a year ago. KAZY-FM, an-other AOR outlet. is down to 4.2

from 5.2 in the spring and 6.1 a year

ago. Showing a gain is AOR KBCO-FM. up to 2.4 from 1.6 in the spring

KDKO-AM has rebounded from

a disco 0.9 in the spring to become an r&b outlet with a 2.5 share. A year ago the station had a 1.6. MOR

KHOW-AM has had its third down

book. to 5.8 from 7.6 in the spring

and 7.7 a year ago. Contemporary

KOAQ-FM is up to 6.0 from 2.7 in

the spring and 2.6 a year ago. And contemporary KPPL-FM is up to 5.1

from 4.9 in the spring and 3.6 a year ago. Contemporary KTLK-AM is

down to 1.6 from 2.2 in the spring

and 3.9 a year ago. Top 40 KIMN-AM is down to 5.4 from 7.7 in the

MILWAUKEE-There's a close MOR race here with WTMJ-AM

leading the market with a 12.3 while

WISN-AM moves in with a 11.0.

WTMJ is down from 15.0 in the

spring and 15.3 a year ago, while WISN is up from 10.3 in the spring

and 10.7 a year ago. AOR WLPX-FM is down to 6.0 from 7.2 in the

spring and 8.1 a year ago. Top 40

WOKY-AM is down to 3.0 from 3.4

in the spring to 7.2 a year ago but top 40 WRKR-FM is up to 2.3 from 2.2

\* \*

KUDL-FM has jumped up to an 8.1 share over the 5.2 it had in the spring

and 3.5 it had a year ago. Contempo-rary WHB-AM is also ahead to 9.1

from 8.6 in the spring and 6.0 a year

ago. KJLA-AM has moved to top 40

from disco, but the share went down

to 2.1 from 3.8 in the spring and 3.6 a

year ago. Country WDAF-AM con-

tinues as the market leader with 11.4.

down from 12.0 in the spring and

\*

COLORADO SPRINGS-Con-

temporary KSPZ-FM steps out to a

clear lead in first place with a 16.4

share, up from 11.1 in the spring,

when it was tied with beautiful KRDO-FM, and 8.8 a year ago.

Contemporary KIIQ-FM is down to

2.5 from 3.9 in the spring and 5.3 a

its up and downs. It currently has an 11.0 share, up from 9.6 in the spring,

but down from 12.5 a year ago. The same has been true for AOR KKFM-FM. It's now at a 2.8, up

from 1.8 in the spring, but down

KKCS-AM-FM gave up disco on its AM side in August and began si-nulcasting with the FM country for-

mat, but that didn't help much. The

AM went down to .6 from 2.6 in the spring and the FM went down to 3.4

www.americanradiohistory.com

from 4.5 a year ago.

AOR KILO-FM has been having

\*

11.9 a year ago.

year ago

from 4.7

KANSAS CITY-Contemporary

in the spring and .9 a year ago.

\*

spring and 6.8 a year ago.

\* \*

and 1.3 a year ago.

Veteran's Coliseum in New Haven. Conn., but those plans began to come apart when the group. through loyalty to WNEW-FM New York program director Scott Muni. refused to have a competing station, WPLJ, carry the concert.

The management of Blair Radio, which is owned by John Blair & Co. along with Blair Starfleet, balked at trying to sell time on a network hookup that did not include New York. Ironically, they wound up with the Kinks with three cities missing.

As negotiations with the Allman Band management dragged on. Ray Davies, leader of the Kinks approached Kopper to do a New Year's Eve show after Davies visited the Starfleet communications bus while the organization was broadcasting a live Pretenders concert in Chicago for Warner Bros. Davies was so impressed with Starfleet activities that he expressed an interest in a deal. Kopper says.

But then three weeks before New Year's Eve, "he wanted to back out," Kopper says. "I told him, 'we'll have to sue.' We argued for nine days."

Kopper says that two weeks before the broadcast date, Davies said he would go ahead and do the broadcast if "we would hold back on New York, Boston and LA. He said he was worried about doing badly before 14 million people."

"I told him we couldn't do the show with a quarter of the U.S. population removed. Then I suggested we either do the show in all cities or his management company would have to buy into the production. They, Camwood Productions did, and Arista Records kicked in some money too, but we still lost money.' Kopper says.

\$10,000 contest promotion in con-nection with the broadcast, but these plans have been reportedly scaled down

the show-to Strohs Beer, which is not distributed in the affected cities and to Arista.

In one last effort to rescue at least the Los Angeles clearance, Kopper. counting on the time difference.

# 1974 Kidnapping Hoax **Costs Tucson AMer** Its License Renewal

WASHINGTON-In a five-totwo vote, the Federal Communications Commission voted to deny the license renewal of Walton Broadcasting's KIKX-AM Tucson for a 1974 kidnap hoax. With commissioners James

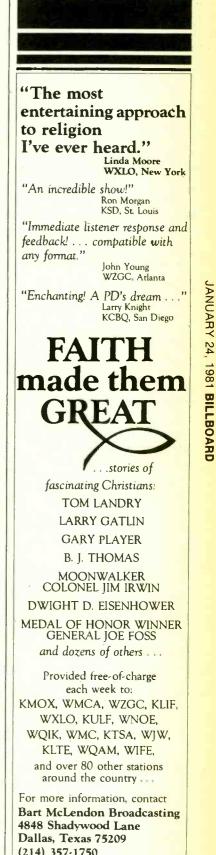
Quello and Anne Jones dissenting. the commission rejected an appeal from Walton for reconsideration of an earlier move to lift the license.

Walton now has the option to take the case to the Washington Circuit Court of Appeals. The case stems from a stunt that included false news reports that morning man Gary Craig had been kidnapped and included the police being called in to investigate.

The commission noted. "John Walton (owner of the station) failed to take action in stopping the hoax when notified by the station manager that things had gotten out of hand. No one was dismissed until the investigation began."

taped the concert for a delayed feed to KLOS. After the concert was over he approached Davies with this idea. but Davies vetoed it, he says.

Elliot Abbott, president of Reniassance Management, which controls Camwood, confirmed the hitches and said they stemmed from the group's concern for "possible technical or Kinks' problems."



# Fall Arbitrons Show FM Growth DENVER-AOR KBPI is still the

# Continued from page 23

1.1 share, up from .9 in the spring and 1.0 a year ago. Contemporary WXKX-FM (96-

Kicks) is doing well with a contemporary format based heavily on callout research. The station is up to 6.8 from 5.2 in the spring and 5.6 a year ago. Also in the contemporary race is WWSW-AM-FM, which is a new combination born out of the drop ping of the top 40 format on the FM well as its separate call letters. WPEZ. The AM, once known as "Double Double." in recent years has gone from MOR to country to contemporary

WWSW-AM is up to a 3.5 from 3.3 in the spring and 2.3 a year ago. despite the dismissal of most of its on-air staff, simulcasting with the FM, and loss of its own identity. WWSW-FM, conversely, is off to 2.7 from 3.3 in the spring. A year ago this FM had a 2.3 share.

Dwight Douglas' (he's associated with Burkhart/Abrams/Michaels/ Douglas) new "Fem FM" on WFFM-FM (FM 97) dropped to 2.8, which prompted station manager David Drum to drop the for-

# TALK OUT FOR OLDIES

DENVER-KWBZ-AM Denver has dropped a talk format to go back to music playing oldies. The station abandoned the format Tuesday (13) after owner John Mullins stopped a fund-raising effort to preserve the talk format. Mullins' over-the-air appeals to save the talk format raised \$45,000 in 1,700 donations. He is now returning that money. "We've started mailing out the checks," he said as the new format debuted.

mat. The station, which had a 36 in the spring and a 3.9 a year ago, has gone back to doing its own "soft adult contemporary" under the direction of new program director Chuck Brinkman.

AOR WDVE-FM moved up to 6.4 from 5.4 in the spring, but this is below the 7.5 the station had a year ago. Black WAMO-FM, which lost its tower just before the rating pe-riod, is down to 3.7 from 4.6 in the spring and 5.3 a year ago.

Westinghouse's old line MOR KDKA-AM remains aloff of all these struggles, leading the market with a 22.2, down from 25.3 in the spring and unchanged from its share of a year ago.

\*

### \* \*

MINNEAPOLIS-With KSTP-AM having moved into a news format, music listeners looking for a new contemporary format have found WLOL-FM, which is up to a 5.8 share from 4.9 in the spring and 1.9 a year ago. Some listeners also went over to contemporary KSTP-FM, which move to a 10.1 share, up from 9.5 in the spring and 10.4 a year ago

AOR KDWB-FM is up to 5.7 from 2.8 in the spring and 2.6 a year ago. The loser in the AOR race is KQRS-FM, down to 4.5 from 7.3 in the spring and 8.7 a year ago. Top 40 KDWB-AM is also down, to 3.0 from 3.7 in the spring and 3.5 a year ago. Minneapolis-St. Paul is not exactly a hot country market. WDGY-FM is down to 5.3 from 7.1 in the spring and 6.6 a year ago, despite the fact that the station prac-tically has the audience to itself. A few years ago there were four country outlets on the AM dial here.

The traditional market leader. MOR WCCO-AM continues to dominate the market. currently with a 24.5 share. This is up from 22.5 in the spring and 22.4 a year ago.

# WILL SATELLITE COMMUNICATION **BECOME THE NEW GLOBAL PROMOTIONAL POWER IN THE 80's?**

This And A Score Of Other Key Issues To Be Discussed At IMIC '81 April 26-29, Bristol Hotel Kempinski Berlin, West Germany

For further details see page 77

Arista had been planning a Blair was still able to sell some of

(214) 357-1750

Sponsored by the Campus Crusade for Christ

# Billboard , Singles Radio Action ... Playlist Prime Movers 🖈 Playlist Top Add Ons 🌘 Based on station playlists through Tuesday (1/13/81)

\* RONNIE MILSAP-Smokev Mountain Rain

•• STYX-The Best Of Times-28

THE ASSOCIATION - Dreamer-LP

WBBQ-Augusta (B. Stevens-MD)

LEO SAYER—Living In A Fantasy—D-29
 CLIFF RICHARD—A Little In Love—D-32

\*\* RED SPEEDWAGON-Keep On Loving You

\*\* STEVIE WONDER-I Ain't Gonna Stand For

\* ALAN PARSONS PROJECT-Games People

STYX-The Best Of Times-26
 PAT BENATAR-Treat Me Right-27
 BLUES BROTHERS-Who's Making Love-28

RANDY MEISNER-Hearts On Fire-X CON FUNK SHUN-Too Tight-X

NIGHT-Love On The Airwaves-LP
 TOUCH-Don't You Know What Love Is-LP
 CLIFF RICHARD-A Little In Love-29

\*\* STEVIE WONDER-I Ain't Gonna Stand For

\* REO SPEEDWAGON-Keep On Loving You

+ DAN FOGELBERG-Same Old Lang Syne 24

• CLIFF RICHARD-A Little In Love-32

WSGF (95SGF)-Savannah (C. Stevens-MD)

\*\* REO SPEEDWAGON-Keep On Loving You

★ KOOL & THE GANG—Celebration 4-1
 ★ EDDIE RABBITT—I Love A Rainy Night 16-12
 ★ DOLLY PARTON—9 To 5 26-17

ALAN PARSONS PROJECT-Games People

ARETHA FRANKLIN – United Together – D-24
 ELVIS PRESLEY – Guitar Man

\*\* REO SPEEOWAGON-Keep On Loving You

Your Love 22-18 EDDIE RABBITT-I Love A Rainy Night 25-19

DAN FOGELBERG-Same Old Lang Syne-D-

RANDY MEISNER-Hearts On Fire DARYL HALL/JOHN OATES-Kiss On My List SUZI QUATRO-Lipstick

27-21 \* \* BOZ SCAGGS-Miss Sun 17-13 \* DELBERT McCLINTON-Giving It Up For

ANDY GIBB-Time Is Time 13-11

QUEEN-Flash
 CLIFF RICHARD-A Little in Love-D-33

•• PAT BENATAR-Treat Me Right

AC/DC-Back In Black-D-35

DIRE STRAITS—Skateaway—D-31 DOLLY PARTON—9 To 5—D-29 DON MCLEAN—Crying—D-34

PHIL SEYMOUR-Precious To Me

OUTLAWS—Riders In The Sky—D-32 JOHN LENNON—Woman—D-36

\*\* DAN FOGELBERG-Same Old Lang Syne

\* RONNIE MILSAP-Smokey Mountain Rain

HEART-Tell It Like It Is 14-10
 ■ FRED KNOBLOCK/SUSAN ANTON-Killin

THE KORGIS-Everybody's Got To Learn

Love-D-21 BOZ SCAGGS-Miss Sun-D-23

WSEZ-Winston-Salem (B. Zieglar-MD)

★★ STEELY DAN-Hey Nineteen 13-8 ★★ DOLLY PARTON-9 To 5 26-22

BETTE MIDLER-D-28

Sometime -D-26
RITA COOLIDGE - Fool That I Am -D-27
DELBERT McCLINTON - Giving It Up For Your

• CHARLES FOX-Seasons-D-25 TIERRA-Together-D-24
 DOLLY PARTON-9 To 5-D-22

**XTC**-Generals And Majors

STYX—The Best Of Times LEO SAYER—Fantasy

NEIL DIAMOND-Hello Again

WKIX-Raleigh (R. McKay-MD)

D-20

18-14

Time

DONNIE IRIS-Ah Leah

28

RITA COOLIDGE - Fool That I Am - D-25

\*\* STEELY DAN-Hey Nineteen 15-6

**ROD STEWART**-Passion 14-9

OON McLEAN-Crying-30
 NEIL DIAMOND-Hello Again-33

STYX—The Best Of Times—31

WAYS-Charlotte (L. Simon-MD)

\*\* ROD STEWART-Passion 8-3

• STYX-The Best Of Times-26

PAT BENATAR-Treat Me Right

 BLONDIE—Rapture—D-25 NEIL DIAMOND-Hello Again

(J. Stevens/R. Williams-MDs)

WFLB-Fayetteville (L. Cannon-MD)

15

No List

27.18

Play

No List

WISE-Asheville

LOVERBOY-Turn Me Loose-X

WSGA-Savannah (J. Lewis-MD)

+ OUTLAWS-Riders In The Sky 29-19

\* JACKSONS-Heartbreak Hotel 30-23

•• JOHN LENNON-Woman-30

•• NEIL DIAMOND-Hello Again DARYL HALL/JOHN OATES-Kiss On My

22.15

List-LP

13-4

It 28-17

Play 27-22

\* ABBA-The Winner Takes It All 32-26

ANDY GIRB-Time Is Time 15-13

★ EAGLES-Seven Bridges Road 23-19
 ★ HEART-Tell It Like It Is 21-17

•• CLIFF RICHARD-A Little In Love FIREFALL-Staying With It-LP
 STYX-The Best Of Times

• PAT BENATAR—Treat Me Right

IOHN LENNON-Woman-Dn35 MICHAEL STANLEY BAND-He Can't Love

WANS-Anderson (J. Evans-MD)

•• RITA COOLIDGE-Fool That | Am

SUZI OUATRO—Linstick

You-LP

Time-D-34

D-32

36-29

You-D-37

No List

No List

10

Play-D-29

12

LAKESIDE-Fantastic Voyage-LP RANDY MEISNER-Hearts On Fire-LP

STEVIE WONDER-I Ain't Gonna Stand For It

• REO SPEEDWAGON-Keep On Loving You-

FRED KNOBLOCK/SUSAN ANTON-Killin

★★ THE JACKSONS—Heartbreak Hotel 35-23 ★★ BLONDIE—Rapture 21-12 ★ TEDDY PENDERGRASS—Love T.K.O. 32-21

OUTLAWS—Riders In The Sky 23-17 RONNIE MILSAP—Smokey Mountain Rain

STYX-The Best Of Times-35
 DARYL HALL/JOHN OATES-Kiss On My List

LOVERBOY-Turn Me Loose-LP LEO SAYER-Living In A Fantasy STEVE WINWOOD-When You See A Chance

CLIMAX BLUES BAND-I Love You-LP

• AC/DC-Back In Black-D-33 • QUEEN-Flash's Theme Aka Flash-O-38

WTMA-Charleston (D. Lloyd-MD)

MICHAEL STANLEY BAND-He Can't Love

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

WWKX (KX-104)-Nashville (B. Richards-MD)

★★ BLONDIE—The Tide Is High 2-1 ★★ EDDIE RABBITT—I Love A Rainy Night 16-

★ AIR SUPPLY-Every Woman In The World 15

DARYL HALL/JOHN OATES-Kiss On My List

★ BOZ SCAGGS-Miss Sun 28-25
 ★ DAN FOGELBERG-Same Old Lang Syne 16-

THE JACKSONS—Heartbreak Hotel 26-22
 REO SPEEDWAGON—Keep On Loving You—

\*\* DAN FOGELBERG-Same Old Lang Syne

⇒ BLONDIE—The Tide Is High 20-8
 ⇒ DELBERT McCLINTON—Giving It Up For

REO SPEEDWAGON - Keep On Loving You

EAGLES—Seven Bridges Road
 PAT BENATAR—Treat Me Right
 BLUES BROTHERS—Who's Making Love—D-

JOHN LENNON-Woman-D-25
OUTLAWS-Ghost Riders In The Sky

\*\* BLONDIE-The Tide Is High 4-

HEART-Tell It Like it Is 9-8

KILL DIAMOND – Love Dir nie
 STYX – The Best Of Times
 NEIL DIAMOND – Hello Again

JOHN LENNON-Woman-D-29

It-D-30

20-8

•• STYX-The Best Of Times

history com

\*\* EAGLES-Seven Bridges Road 12-5

RONNIE MILSAP-Smokey Mountain Rain 8-

★ NEIL DIAMOND—I ove Dn The Rocks 5-4

PAT BENATAR-Treat Me Right
 RANDY MEISNER-Hearts On Fire
 CLIFF RICHARD-A Little In Love-D-28

ALAN PARSONS PROJECT-Games People

Play-D-27 • STEVIE WONDER-I Ain't Gonna Stand For

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

★★ CLIFF RICHARD—A Little In Love 25-16 ★★ DAN FOGELBERG—Same Old Lang Syne

+ FDDIF RABBITT-I Love A Rainy Night 8-6 ★ ROD STEWART—Passion 6-2
 ★ OUTLAWS—Riders In The Sky 25-21

•• STEVIE WONDER-I Ain't Gonna Stand For

WRJZ-Knoxville (F. Story-MD)

CON FUNK SHUN—Too Tight
 ALAN PARSONS PROJECT—Games People

EAGLES-Seven Bridges Road-D-30

WHBQ-Memphis (C. Duvall-PD)

\*\* BLONDIE-The Tide Is High 5-2

\*\* ROD STEWART-Passion 10-8

STYX-The Best Of Times
 DOLLY PARTON -9 To 5-D-29

WNOX-Knoxville (S. Majors-MD)

24.16

28

Your Love 23-17

26-21 DON McLEAN—Crying

\* STEELY DAN-Hey Nineteen 9-6

STYX—The Best Of Times
 RANDY MEISNER—Hearts On Fire

★ DOLLY PARTON-9 To 5 23-18

GLEN CAMPBELL-I Don't Want To Know

JOWELL DIAMOND—Theme From Raging

WRBQ (Q-105)—Tampa (P. McKay—MD)

\*\* REO SPEEDWAGON-Keep On Loving You

\*\* DELBERT McCLINTON-Giving It Up For

Your Love 26-21 **EDDIE RABBITT**—I Love A Rainy Night 22-20

★ JACKSONS-Heartbreak Hotel 17-15
 ★ DAN FOGELBERG-Same Old Lang Syne 18

KOOL & THE GANG-Celebration-10
 PAT BENATAR-Treat Me Right-D-30

ALAN PARSONS PROJECT—Games People

\*\* DON WILLIAMS-I Believe In You 11-5

\* RONNIE MILSAP-Smokey Mountain Rain

➡ BLONDIE—The Tide Is High 19-13

**•• DON McLEAN**-Crying

Your Love 20-16

★ LTD-Shine On 16-13

es SUZI OUATRO-Linstick

JOHN LENNON—Woman

DON McLEAN-Crying

STYX – The Best Of Times

23

You-D-25

22

34.28

List-D-37

Last Time-D-39

Play 20-12

DONNIE IRIS-Ah Leah-D-36

OUTLAWS-Riders In The Sky

WKXY-Sarasota (T. William-MD)

■ DOLLY PARTON-9 To 5 18-12
 ■ TERRI GIBBS-Somebody's Knockin

WAPE-Orange Park (P. Sebastian-MD)

\*\* STEELY DAN-Hey Nineteen 10-6

BOZ SCAGGS-Miss Sun 11-7

\* DELBERT McCLINTON-Giving It Up For

BLUES BROTHERS-Who's Making Love-D-

ALAN PARSONS PROJECT—Games People

MICHAEL STANLEY BAND-He Can't Love

REO SPEEDWAGON - Keep On Loving You-

D-25
 McGUFFEY LANE—Long Time Loving You—D:

WIVY (Y-103) - Jacksonville (S. Sherwood - MD)

\*\* REO SPEEDWAGON-Keep On Loving You

DOLLY PARTON -9 To 5 24-21
 ALAN PARSONS PROJECT - Games People

Play 29-25 \* RONNIE MILSAP-Smokey Mountain Rain

OON McLEAN-Crying
 LEO SAYER-Living In A Fantasy-40

RANDY MEISNER—Hearts On Fire—D-38

DARYL HALL/JOHN OATES-Kiss On My

STEVE WINWOOD-While You See A Chance

ENGLAND DAN SEALS-Love Me Like The

★★ DOLLY PARTON-9 To 5 5-2 ★★ STEVIE WONDER-1 Ain't Gonna Stand For

It 21-15 • QUEEN-Flash 25-18 • ALAN PARSONS PROJECT-Games People

RANDY MEISNER-Hearts On Fire
 RONNIE MILSAP-Smokey Mountain Rain

★ FAGLES-Seven Bridges Road 22-14

PAT BENATAR - Treat Me Right-D-29

CLIFF RICHARD-A Little In Love

STYX-The Best Of Times-D-30

WAXY-Ft. Lauderdale (R. Shaw-PD)

\* STEELY DAN-Hey Nineteen 14-8

★ DIANA ROSS-It's My Turn 16-9
 ● JOHN LENNON-Woman-29

•• STYX-The Best Of Times

\*\* OLIVIA NEWTON JOHN/CLIFF RICHARD-

\*\* DAN FOGELBERG-Same Old Lang Syne

OON McLEAN—Crying
 ABBA—The Winner Takes It All
 CLIFF RICHARD—A Little In Love—D-28

REO SPEEDWAGON—Keep On Loving You—

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LTD—Shine On
 FIREFALL—Staying With It

BLONDIE-Rapture-D-20

Sudden

25.17

D-18

22-13 ★★ STEELY DAN→Hey Nineteen 12-7

\*\* EDDIE RABBITT-I Love A Rainy Night 12-

Your Name
 CON FUNK SHUN—Too Tight

•• STYX-The Best Of Times

Play-D-25 • JOHN LENNON-Woman-D-27

WLCY-Tampa (M. Weber-MD)

DON McLEAN—Crying

9.3

16

16.9

RONNIE MILSAP-Smokey Mountain Rain-

DOLLY PARTON –9 To 5–D-17
DARYL HALL/JOHN OATES–Kiss On My List

JOHN LENNON-Woman-D-18

WERC-Birmingham (M. Thompson-MD)

\* DELBERT McCLINTON-Giving It Up For

OON MCLEAN-Crying-D-25
 RANDY MEISNER-Hearts On Fire
 STYX-The Best Of Times-D-26
 RONNIE MILSAP-Smokey Mountain Rain-

WKXX (KXX 106)-Birmingham (L. O'Day-MD)

CLIFF RICHARD-A Little In Love 21-14

★ BOZ SCAGGS—Miss Sun 11-7
 ★ REO SPEEDWAGON—Keep On Loving You 6-

DON McLEAN—Crying
 EDDIE RABBITT—1 Love A Rainy Night—20

JACKSONS-Heartbreak Hotel 14-8

**RANDY MEISNER**—Hearts On Fire

WSGN-Birmingham (W. Brian-MD)

★★ STEELY DAN—Hey Nineteen 10-1 ★★ EDDIE RABBITT—I Love A Rainy Night 14-

+ DELBERT McCLINTON-Giving It Up For

Your Love 17-14 **REO SPEEDWAGON**—Keep On Loving You

23-17 RONNIE MILSAP-Smokey Mountain Rain

ODN McLEAN-Crying
 STYX-The Best Of Times
 JOHN LENNON-Woman-D-25
 OUTLAWS-Ridere In The Content of The Content

OUTLAWS-Riders In The Sky

\* DOLLY PARTON-9 To 5 27-20

Play 30-25
 STYX – The Best Of Times
 FIREFALL – Staying With It
 NICOLETTE LARSON – 000-Eee

DON McLEAN-Crying-D-29

JACKSONS—Heartbreak Hotel—D-27

WHHY-Montgomery (R. Thomas-MD)

\*\* STEELY DAN-Hey Nineteen 15-8

27-21 CLIFF RICHARD—A Little In Love 30-26

★ ALAN PARSONS PROJECT—Games People

Play 29-24 **DAN FOGELBERG**—Same Old Lang Syne 13-

•• PAT BENATAR-Treat Me Right

• ELVIS PRESLEY-Guitar Man • OOLLY PARTON-9 To 5-D-28 • DON MCLEAN-Crying-D-30

STYX-The Best Of Times
 LOVERBOY-Turn Me Loose
 JOHN LENNON-Woman-D-27

NEIL DIAMOND-Hello Again

WIDX-Jackson (L. Adams-MD)

\* BOZ SCAGGS-Miss Sun 21-16

ROD STEWART—Passion 13-5
 BLONDIE—Rapture

CON FUNK SHUN—Too Tight—21
 DON McLEAN—Crying

LAKESIDE—Fantastic Voyage

PATRICE RUSHEN-Look Up

24-19

\*\* STEELY DAN-Hey Nineteen 10-1

• BETTE MIDLER-My Mother's Eyes-D-29

\*\* PAT BENATAR-Treat Me Right 30-26

\* REO SPEEDWAGON-Keep On Loving You

•• RANDY MEISNER-Hearts On Fire-30

STYX—The Best Of Times—28
 SWITCH—Love Over & Over Again—D-29

WBJW (BJ-105)-Drlando (T. Long-MD)

★ BOZ SCAGGS—Miss Sun 37-29

DOLLY PARTON-9 To 5-D-39

24 TIERRA-Together 35-27

D-40

★★ BLONDIE—The Tide Is High 16-10 ★★ KOOL & THE GANG—Celebration 31-21

★ DAN FOGELBERG-Same Old Lang Syne 36-

OONNIE IRIS-Ah Leah
 STYX-The Best Of Times
 REO SPEEDWAGON-Keep On Loving You-

17.11

WAAY-Huntsville (J. Kendricks-MD)

\*\* REO SPEEDWAGON-Keep On Loving You

25-16 ★★ DAN FOGELBERG-Same Old Lang Syne

★ STEELY DAN-Hey Nineteen 12-7
 ★ ALAN PARSONS PROJECT-Games People

LEO SAYER-Living In A Fantasy PAT BENATAR-Treat Me Right-D-26

DARYL HALL/JOHN OATES-Kiss On My List CON FUNK SHUN-Too Tight

\*\* REO SPEEDWAGON -Keep On Loving You

★★ EAGLES—Seven Bridges Road 16-8 ★★ REO SPEEDWAGON—Keep On Loving You

BLONDIE-Rapture-LP

26-17

20

Your Love 19-15

BLONDIE-Rapture

NEIL DIAMOND-Hello Again
 PAT BENATAR-Treat Me Right

★★ BLONDIE-Rapture 20-13

DONNIE IRIS-Ah Leah

AC/DC-Back In Black

STYX—The Best Of Times
 LOVERBOY—Turn Me Loose

- Continued from page 22
- BLONDIE—The Tide Is High—D-33
   FIREFALL—Staying With It 32
   STYX—Rock'n The Paradise
   KOOL & THE GANG—Celebration

- EDDIE RABBITT-I Love A Rainy Night
- WFIL-Philadelphia (D. Fennessy-MD)
- \*\* STEELY DAN-Hey Nineteen 19-13
- ★ TIERRA-Together 27-20
   ★ BLONDIE-The Tide Is High 10-6
   ★ DOLLY PARTON-9 To 5 25-19

- ANDY GIBB-Time Is Time 15-11
   ELVIS P.RESLEY-Guitar Man
   DARYL HALL/JOHN OATES-Kiss On My List
- JOHN LENNON—Woman—D-28
   DON McLEAN—Crying
   STEVIE WONDER—I Ain't Gonna Stand For
- FRED KNOBLOCK/SUSAN ANTON-Killin
- EAGLES—Seven Bridges Road—D-30
- WCCK (K104)-Erie (B. Shannon-MD) \*\* MICHAEL STANLEY BAND-He Can't Love
- You 4-1 ★★ REO SPEEDWAGON—Keep On Loving You
- 14.7 \* KANSAS-Got To Rock On 24-17
- ★ QUEEN—Flash 31-20
   ★ DAN FOGELBERG—Same Old Lang Syne 16-
- STYX-The Best Of Times-28
- •• KEITH SYKES—Love To Ride—32
- DOLLY PARTON-9 To 5
- ARETHA FRANKLIN United Together 0.33
   RANDY MEISNER Hearts On Fire 0.37
- FIREFALL—Staying With It—D-34
   JOHN LENNON—Woman
- JIMMY HALL Easy Street • PAT BENATAR-Hell Is For Children-D-29
- FLEETWOOD MAC-Firefly-D-31

# WFBG-Altoona (T. Booth-MD)

- \*\* MICHAEL STANLEY BAND-He Can't Love
- You 22-19 DOLLY PARTON-9 To 5 13-9
- ★ DONNIE IRIS—Ah Leah 20-18
- ★ JACKSONS—Heartbreak Hotel 16-13
   ★ BOZ SCAGGS—Miss Sun 11-8
   DON McLEAN—Crying—28

BILLBOARD

1981

JANUARY

- STYX—The Best Of Times—27
   PAT BENATAR—Treat Me Right—D-25
   RANDY MEISNER—Hearts On Fire—D-24
- . DARYL HALL/JOHN OATES-Kiss On My list
- PHIL SEYMOUR—Precious To Me
   JOHN LENNON—Woman—D-29
- 24, AC/DC-Back In Black-D-23
  - QUEEN—Flash's Theme Aka Flash—D-26
     DAN FOGELBERG—Same Old Lang Syne—30

# WKBO-Harrisburg (B. Carson-MD)

- ★★ JOHN LENNON—Woman 28-21 ★★ STEVIE WONDER—| Ain't Gonna Stand For ★ EAGLES—Seven Bridges Road 11-8
   ● FLEETWOOD MAC—Firefly •• STYX-The Best Of Times
- It 27-22 ★ DOLLY PARTON-9 To 5 16-13
- ★ BLUES BROTHERS—Who's Making Love 24-
- ★ EDDIE RABBITT-I Love A Rainy Night 14-9 REO SPEEDWAGON-Keep On Loving You
- 25 •• EAGLES-Seven Bridges Road-27
- PAT BENATAR Treat Me Right 28
   DON McLEAN Crying 29
- STYX-The Best Of Times-30

### WOXA (0-106)-York (S. Gallagher-MD)

- BLONDIE—The Tide Is High 4-2
   REO SPEEDWAGON—Keep On Loving You
- BOZ SCAGGS-Miss Sun 17-10
- ★ EDDIE RABBITT-I Love A Rainy Night 19-13
- ★ STEELY DAN—Hey Nineteen 11-8
- PAT BENATAR—Treat Me Right—D-30
   STYX—The Best Of Times
- DON McLEAN—Crying
- CLIFF RICHARD—A Little In Love—D-27
   RONNIE MILSAP—Smokey Mountain Rain

# WRQX (Q107)-Washington (R. Bowler-MD)

### No List

- WPGC-Washington (D. Geronimo-MD)
- ★★ JOHN LENNON—Woman 27-18 ★★ STEVIE WONDER—I Ain't Gonna Stand For lt 13-6
- \* OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly 21-15
- ★ EDDIE RABBITT → I Love A Rainy Night 29-24 REO SPEEDWAGON-Keep On Loving You
- ●● DOLLY PARTON-9 To 5-27
- STYX-The Best Of Times-23 DON McLEAN-Crying-28
- WCAO-Baltimore (S. Richards-MD)
- \*\* DELBERT McCLINTON-Giving It Up For
- Your Love 22-14 **STEELY DAN**-Hey Nineteen 9'2
- ★ EDDIE RABBITT-I Love A Rainy Night 14-8 ★ DAN FOGELBERG—Same Old Lang Syne 18-
- ★ ANDY GIBB-Time Is Time-12-5 • BOZ SCAGGS-Miss Sun-28
- EAGLES-Seven Bridges Road-29
   JOHN LENNON-Woman-D-27
- DON McLEAN—Crying

- RONNIE MILSAP-Smokey Mountain Rain
- TERRI GIBBS—Som ebody's Knockin' STYX—The Best Of Times

• REO SPEEDWAGON-Keep On Loving You-

# WFBR-Baltimore (A. Szulinski-MD)

- ★★ BLONDIE—The Tide Is High 3-1 ★★ DOLLY PARTON—9 To 5 13-9
- ★ EDDIE RABBITT-I Love A Rainy Night 20-13 STEELY DAN-Hey Nineteen 6-4
- ★ JACKSONS—Heartbreak Hotel 9-5
- •• PAT BENATAR-Treat Me Right-28 •• ALAN PARSONS PROJECT-Games People
- Play-29 TERRI GIBBS-Somebody's Knockin
- DARYL HALL/JOHN OATES-Kiss On My List. STYX-The Best Of Times-30
- ASSOCIATION-Dreamer
   JOHN LENNON-Woman-D-25
- WYRE-Annapolis (J. Diamond-MD)
- \*\* EDDIE RABBITT-I Love A Rainy Night 18-
- \*\* STEVIE WONDER-I Ain't Gonna Stand For
- lt 19-13 •• PAT BENATAR-Treat Me Right
- CLIFF RICHARD A Little In Love–21
   DARYL HALL/JOHN OATES–Kiss On My List • STYX-The Best Of Times

### WGH-Hampton (B. Canada-MD)

### No List

- WORK (O-FM)-Norfolk (D. Davis-MD)
- ★★ FAGLES—Seven Bridges Road 18-9 **RONNIE MILSAP**-Smokey Mountain Rain
- 26-17
- \* POLICE-De Do Do Do, De Da Da Da 22-18 HEART-Tell It Like It Is 16-6

PAT BENATAR—Treat Me Right
 ALAN PARSONS PROJECT—Games People

DELBERT McCLINTON - Giving It Up For Your

You-D-33 • TEDDY PENDERGRASS-Love T.K.O.-D-31 • BLUES BROTHERS-Who's Making Love-D-

WRVQ (Q-94)-Richmond (B. Thomas-MD)

★★ BLONDIE—Rapture 14-5
 ★★ ALAN PARSONS PROJECT—Games People.

BABYS—Turn And Walk Away 10-7 MICHAEL STANLEY BAND—He Can't Love

PAT BENATAR – Treat Me Right – D-24 DON McLEAN – Crying

CLIFF RICHARD—A Little In Love—D-25 KOOL & THE GANG—Celebration—D-19

RIME MOVERS

REO SPEEDWAGON-Keep On Loving You (Epic) DAN FOGELBERG-Same Old Lang Syne (Full Moon) BLONDIE-The Tide Is High (Chrysalis)

TOP ADD ONS

BREAKOUTS

JOHN LENNON-Woman-D-23

• OUTLAWS-Riders In The Sky-D-26

Southeast Region

STYX-You Changed My Life (A&M) DON McLEAN-Crying (Millennium) JOHN LENNON-Woman (Geffen)

NEIL DIAMOND-Hello Again (EMI) RANDY MEISNER-Hearts On Fire (Epic) PAT BENATAR-Treat Me Right (Chrysalis

+ DOLLY PARTON-9 To 5 18-9

Your Love 19-12 **± LTD**-Shine Dn 20-14

13.4

16-8

Time-D-24

WOXI-AM-Atlanta (J. McCartney-MD)

\*\* DAN FOGELBERG-Same Old Lang Syne

\*\* RONNIE MILSAP-Smokey Mountain Rain

DELBERT McCLINTON-Giving It Up For

LTD-Shine Un 20-14
 JOHN LENNON – Woman
 OON MCLEAN-Crying
 CLIFF RICHARD – A Little In Love
 REO SPEEDWAGON – Keep On Loving You-

• FRED KNOBLOCK/SUSAN ANTON-Killin

★★ DAN FOGELBERG—Same Old Lang Syne

\*\* REO SPEEDWAGON-Keep On Loving You

★ DON McLEAN—Crying 29-21
 ★ DELBERT McCLINTON—Giving It Up For

BOZ SCAGGS-Miss Sun-D-23

WOXI-FM (940)-Atlanta

(J. McCartney-MD)

Your Love 16-10

DON McLEAN—Crying
 JOHN LENNON—Woman—D-22

Love-D-34
 MICHAEL STANLEY BAND-He Can't Love

★ TIERRA—Together 31-26
 ● QUEEN—Flash

•• STYX-The Best Of Times

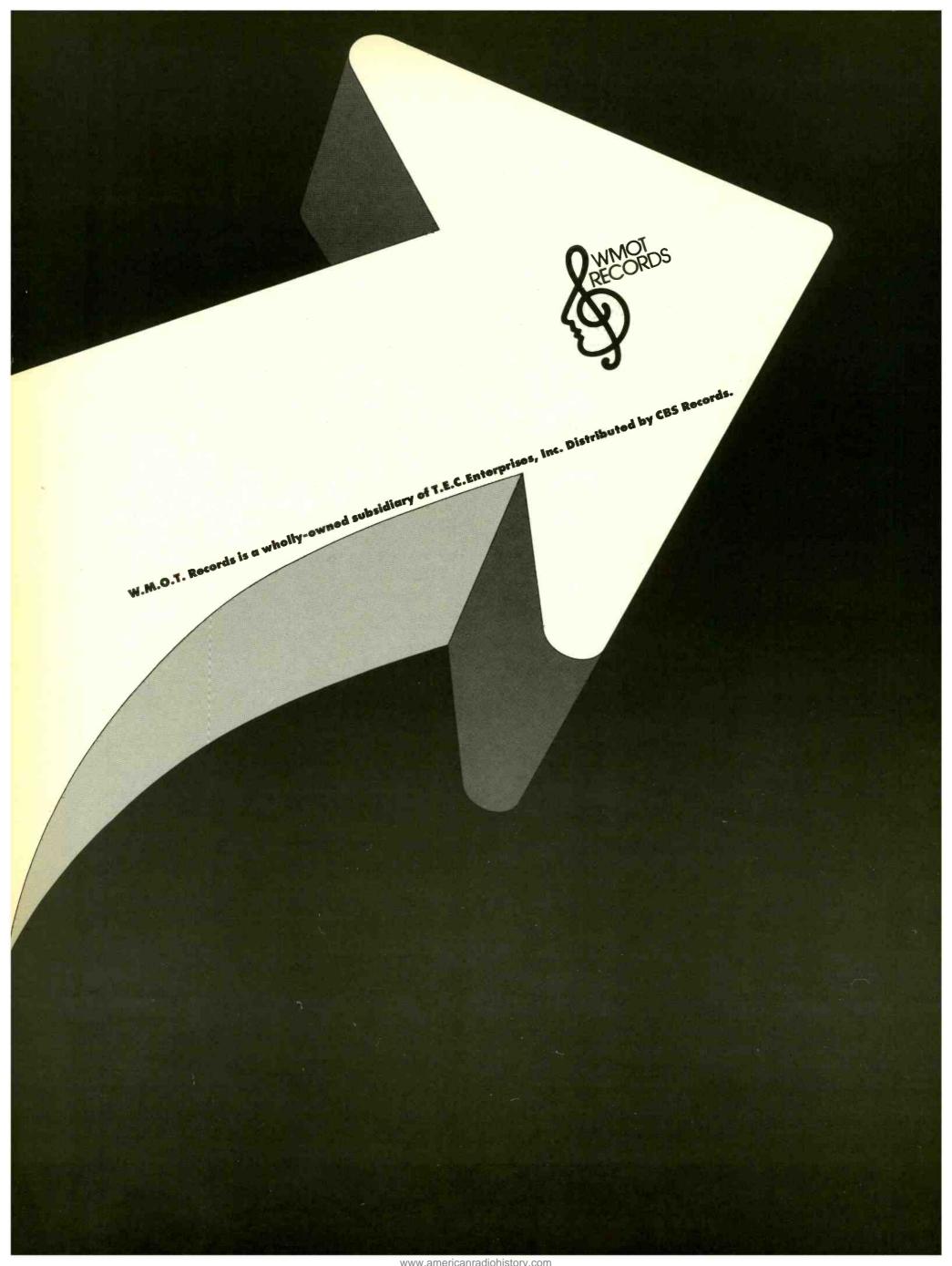
Play-D-35

29

Play 7-4

You 9.6

OUEEN-Flash





W.M.O.T. Records and T.E.C. Records are pleased to announce their merger. We at W.M.O.T. wish everyone at radio and retail, all of our international licensees, and CBS a healthy and successful 1981. Look for these first quarter hits: JW37060 Look for the Mason / A Piece of My Life, AW85351 Barbara Smith / Double Dutch Bus Brankie / Cries of the Night Frankie // Cries of the Night 37081 Heaven & Earth // That's Love Look for these first quarter hits:

# Radio Programming



HOLIDAY GREETINGS—John Rook, program director of Los Angeles' KFI-AM gets a chuckle from the Yuletide greetings from indie promotion man Joe Isgro via a singing elf on Christmas Eve.

# SUPERSTAR CONFAB **'Format Jock' Into Entertaining Factor?**

By ED HARRISON LOS ANGELES-The addition of

entertainment to a radio station's

basic elements of format was among

the chief topics of conversation at

the Burkhart/Abrams/Michaels/

Douglas three-day SuperStar station convention at San Diego's Islandia Hotel Jan. 5-7.

In attendance were approximately

125 station representatives, 60%-65%

of them program directors from the 75 stations in the SuperStar format.

WASHINGTON-The resigna-

tion of Tyrone Brown, a Democrat

and only black member of the Fed-

eral Communications Commission, sets the stage of the Reagan adminis-

tration to install its own team and no

doubt set the commission on a much

more conservative and less regu-

Tuesday (20). He will become a partner in the law firm of Steptoe &

Brown's resignation is effective

Chairman Charles Ferris, also a

Democrat, is expected to resign in April. Most observers here expect

President Reagan to reappoint com-

missioner James Quello to Brown's

unexpired 51/2 years and name a Re-

publican to fill Democrat Quello's full seven-year term.

latory course.

Johnson here.

**Tyrone Brown** 

Leaving FCC

according to Lee Michaels, president of the SuperStar division.

"As music programming enters a new phase, radio won't be able to survive by letting the music be a grand cume builder." says Michaels. He notes that the era of the "format jock" should be scrutinized more carefully and that individual programmers will have to make a commitment to developing more creative programming.

"They have to create more color with their delivery," says Michaels. And while Michaels says that too often personality is misconstrued to mean talking more, on the contrary. he says that the programmers must "get more out of what they are say-

Michaels states that stations must avoid the "tendency to look for the quick fix answer" to situations stations might find themselves in.

Citing an example, Michaels says that often programmers will read about the population shift to an up-per demo and overnight notify its programming to attract that audience. "There is a tendency to over-react." he says.

He adds that radio stations must analyze their station and its sound and whether it's positive if "a station sounds the same today as it did three years ago." Michaels says that too often stations with big numbers "fail to freshen their sound." thereby becoming too predictable.

Boss (Bruce Springsteen)." she

In its 15th week, the "Thin Air Guitar Concerts" draw capacity

crowds and an estimated 1,000 rock

fans attended a recent concert. spon-

But, only 10 records are usually

While KEZY-AM, an AOR sta-

tion. does not charge a participation

fee, Crimi says that "most of the clubs have a \$2 cover charge. And

those who want to do a mime have to

be 18 years or older because of the clubs' policy."

Elaborating on the increased pop

ularity of the concerts. she adds, "One participant who mimes a

drummer appeared on the Toni

Tennille Show that was re-broadcast

Dec. 22. The show's crew came down

and did a full fantasy type piece on

mimed each Friday night.

# FALL RATINGS **12 Latest Arbitrons Show FM** Still Growing At AM's Expense

NEW YORK-Another week, another dozen Arbitron reports, many with surprises such as the toppling from first place of WSB-AM Atlanta and the further decline of WBAP-AM Fort Worth as FM continues to grow at the expense of AM.

The latest reports cover Atlanta, Dallas-Ft. Worth. Miami, Ft. Lau-derdale-Hollywood, St. Louis, Cin-cinnati, Pittsburgh, Minneapolis-St. Paul, Denver-Boulder. Milwaukee-Racine, Kansas City and Colorado Springs.

### \* \*

ATLANTA-The venerable oldline MOR giant WSB has been un-done by two FM upstarts: AOR WQX1 and top 40 WZGC (Z-93), both of which scored double digit figures higher than WSB. WSB has a 10.2 share, down from 12.1 in the spring and 11.7 a year ago. In the spring of 1979 WSB enjoyed a 15.3 share. WQXI climbed from 8.2 in the spring back to the 10.5 share it held a year ago. WZGC is at 10.3, down from 10.5 it had in the spring and 11.1 it held a year ago. AOR WKLS slipped to 6.6 from 8.8 in the spring and 8.2 a year ago.

### \* \*

DALLAS-Country is on the move in this twin city market with country formatted KSCS-FM Ft. Worth, scoring as the new market leader with a 8.7 share, up from 7.9 in the spring and 8.2 a year ago. Country KPLX-FM is up too, to 5.8 from 2.7 in the spring and 1.6 a year

ago. The success of these two FMs has been at the expense of once doubledigit share country WBAP-AM, which has slipped to 6.4 from 9.2 in the spring and 7.6 a year ago. KLIF-AM, which just switched to country from contemporary (Billboard, Jan. 17, 1981) came in with a 1.6, down from 1.9 in the spring and 2.3 a year ago. MOR KVIL-FM is down to 8.0 from 9.8 in the spring and 9.9 a year ago.

# \* \* \*

MIAMI-For starters, six Spanish language stations hold a 29.2 share of the listening audience here. Country formatted WQAM-FM has moved ahead solidly to a 4.8 share, no doubt helped when WWOK-AM dropped country in favor of Spanish and became WHTT. WQAM had a 2.0 in the spring and a 1.9 a year ago. AOR WINZ-FM (Zeta-4) took a dive, down to 1.1 from 4.3 in the spring and 5.0 a year ago. Classical WTMI-FM jumped to 3.2 from 1.9 in the spring and 1.8 a year ago. Black WERD-FM is down to 4.3 from 5.4 in the spring and 5.3 a year ago.

FT. LAUDERDALE-Top 40 WHYI-FM (Y-100) is still the top local station in the Ft. Lauderdale-Hollywood, Fla., market. Its share is down to 6.2 from 7.7 in the spring and 7.6 a year ago, but its chief com-petitor WAXY-FM is also down to 5.4 from 6.9 in the spring. A year ago, WAXY had a 3.5 share. The big gainer in this market is AGE WSHE-FM, up to 4.6 from 4.4 in the spring and 1.8 a year ago. MOR WFTL-AM has taken a tumble to 2.7 from 3.1 in the spring and 4.5 a year ago. Black WRBD-FM Pompano Beach has a 4.0, down from spring's 5.7. but up from 3.0 a year ago.

www.americanradiohistory.com

ST. LOUIS-Bobby Hattrik may be turning the trick at WLLZ-FM Detroit (Billboard Jan. 10, 1981), as he wears his hat as Doubleday's group program director, but he's got trouble at home here at KWK-AM/ WWWK-FM where he wears a second hat as local p.d. The top 40 combination fell to a combined share of 6.2. down from a 10 share in the spring for the two stations and an 11 share a year ago.

Country WIL-FM posted a gain to 8.7 from 5.7 in the spring and 5.6 a year ago. AOR KSHE-FM is down to 5.1 from 7.6 in the spring and 8.9 a year ago. Contemporary KSLQ-FM is up to 6.2 from 5.1 in the spring and 3.2 a year ago. Black KATZ-AM is down to 1.4 from 2.6 in the spring and 2.7 a year ago. Some of this audience may have moved to its sister station, WZEN-FM, but this station is only at 1.0. unchanged from the

spring, but up from .5 a year ago. Above all of this is CBS' MOR market leader KMOX-AM which continues to sail on in the 20 share range. The station has a 23.4 share. up from 21.6 in the spring, but off from 24.4 a year ago.

### \* \*

CINCINNATI – WYYS-FM. Heftel's new station "that rocked Cincinnati by giving away a half million dollars to a listener on Nov. 4" won itself a 4.1 after only 60 days on the air. The top 40 format de-buted in August after the former

# Dick Foreman Quits ABC To Form Consulting Firm

NEW YORK-Dick Foreman, who in the past three years brought music programming back to network radio on ABC's four networks. has resigned to form his own consulting firm.

He leaves at a time when ABC is in the process of restructuring the re-sponsibility for this burgeoning area. From a single special in 1978 on Elvis Presley. Foreman has expanded this programming to 11 spe-cials in 1979, 32 in 1980 and 99 in 1981 covering contemporary, AOR and country artists. For these efforts, Foreman was honored with a Billboard Trendsetter award last year.

Due to the current flux of ABC's restructuring. Foreman may con-tinue as a consultant to ABC in this area. ABC Radio Network president Ed McLaughlin is now interviewing candidates to be program directors of each ABC network: Contemporary. Information, Entertainment and FM. Ruth Meyer, who recently left NBC, where she directed programming for similar music specials for the NBC and NBC's Source net-works, is being considered for the program director's post for the Entertainment Network. She would work under newly appointed Enter-tainment Network vice president Dick McCauley. Before this restructuring. Foreman was vice president of programming for all the networks, which would have developed into a staff position.

To get his company under way. Foreman has signed up former employer. Southern Broadcasting. a subsidiary of Harte-Hanks, which operates five AMs and six FMs. mostly in the sun belt.

Dick Foreman: Moving on to consulting,

Foreman says he has a multi-year agreement to consult the company's FM outlets in Houston. Phoenix and Memphis, which run beautiful music formats. Foreman says he will initially concentrate on beautiful music.

But he says he will evolve into other areas and has plans to "work on nationwide programming proj-ects involving both wired and un-wired networks."

When Foreman was at Southern. before joining ABC. he was director of beautiful music operations. He also held programming positions with General Electric stations and has done consulting work in the past. His contract with Southern begins on Feb. 1 and he will operate the new company from Greenwich, Conn.

# California Dreamin': 'Thin Air Concerts' By KEZY

notes

sors point out.

ANAHEIM. CALIF.-Radio station KEZY-AM sponsors a "Thin Air Guitar Concert" each Friday evening at a club in the Anaheim/ Orange County area where fans do a mime to their favorite artist's record.

Lorre Crimi, assistant program di-rector, calls it the "ultimate rock'n'roll fantasy. "Similar concerts were done on the East Coast with great success and we tried it here. The momentum continues," she adds.

Explaining the format. Crimi says. "Fans sign up by calling the station and letting us know who they plan to mime. We try to balance the show by avoiding duplication. "Then, on Friday evenings begin-

ning at 9. the person does a mime to the record. The one who comes close to depicting the artist wins.

"We've had some really good 'per-formances' by Heart. Pat Benatar. The Blues Brothers. Queen and The the spring and 2.4. Also on the country try bandwagon is WIXZ-AM with a 198 (Continued on page 27)

23

beautiful music station (it was then

known as WLVV-FM Fairfield,

Ohio) was off the air for three

months. Under the old format and

call letters, the station had a 1.6 in

Interestingly, the new format didn't make a dent in WKRQ-FM (Q-102), which has a 10.5 share.

down slightly from 10.7 in the spring

and 11.8 a year ago. Pat O'Brien.

who is programming WYYS came

over from Q-102, where he had been

assistant program director and mu-

What has taken a dip in this mar-ket are AORs WEBN-FM, down to

8.6. and WSAI-FM. down to 3.4.

WEBN had a 9.7 in the spring and a 9.1 a year ago. WSAI had a 5.5 in the

spring and a 4.4 a year ago. Contem-

porary WKRC-AM made a good

gain to 10.4, up from 8.0 in the

spring and 9.6 a year ago, while MOR WLW-AM slipped to 8.5 from

14.5 in the spring and 9.6 a year ago.

PITTSBURGH-Country is on the move in this market. Led by

WEEP-AM, which almost doubled

its audience to 6.1. a number of country outlets have added listeners.

WEEP, a daytimer, is up from 3.6 in

the spring and 3.4 a year ago. Coun-try WDSY-FM, which bills itself as

soft country" is up to 3.4 from 3.1 in

sic director.

the spring and a 1.8 a year ago.



• ABBA-The Winner Takes It All-43

PETER ALLEN – Fly Away – 50
 DELBERT McCLINTON – Giving It Up For Your

MICHAEL STANLEY BAND-He Can't Love

You
 REO SPEEDWAGON—Keep On Loving You—

BOZ SCAGGS-Miss Sun-D-49

DAN FOGELBERG—Same Old Lang syne

\*\* ARETHA FRANKLIN-United Together 18-

ROD STEWART—Passion 11-8 THE REDDINGS—Remote Control 17-12

DELBERT McCLINTON-Giving It Up For You

BLUES BROTHERS-Who's Making Love-D-

MTUME-Do You Want To Be A Star-D-31 PURE ENERGY-When You're Dancing-D-33 HEATWAVE-Gangster Of The Groove-D-34

SILVIA STRIPLAND-Give Me Your Love-D-

KOOL & THE GANG-Love Festival-D-38-

LP YOUNG & COMPANY-Strut Your Stuf

WBLI-Long Island (B. Terry-MD)

RAMONA BROOKS—I Don't Want You Back-

\*\* DELBERT McCLINTON-Giving It Up For

Your Love 13-10 KOOL & THE GANG—Celebration 7-6

★ EDDIE RABBITT-I Love A Rainy Night 22-18 HEART-Tell It Like It Is 9.7
 ★ TERRA-Together 24-21
 ● STEVIE WONDER-I Ain't Gonna Stand For

STYX-The Best Of Times
 ALAN PARSONS PROJECT-Games People

• MICHAEL STANLEY BAND-He Can't Love

You-NP
 THE JACKSONS-Heartbreak Hotel-DP

• THE EAGLES-Seven Bridges Road-D-30

\*\* CLIFF RICHARD-A Little in Love 23-13

★ STEELY DAN—Hey Nineteen 14-8
 ★ REO SPEEDWAGON—Keep On Loving You

ABBA-The Winner Takes It All-DP
 DOLLY PARTON-9 To 5-D-25

WTRY-Schenectady (B. Cahill-MD)

ROD STEWART-Passion 8-6

HEART - Tell It Like It Is 5-3
 ABBA-The Winner Takes It All-29
 STYX-The Best Of Times-28
 PAT BENATAR-Treat Me Right-X

DON MCLEAN - Crying GLEN CAMPBELL - I Don't Want To Know

PHIL SEYMOUR-Precious To Me-D-30

QUEEN-Flash's Theme Aka Flash THE ALAN PARSONS PROJECT-Games

People Play OUTLAWS—Riders In The Sky

WKBW-Buffalo (J. Summers-MD)

★★ STEELY DAN—Hey Nineteen 12-7 ★★ REO SPEEDWAGON—Keep On Loving You

NEIL DIAMOND-Love On The Rocks 17-8

STEVIE WONDER-1 Ain't Gonna Stand For It-25

RONNIE MILSAP-Smokey Mountain Rain PAT BENATAR-Treat Me Right

BOZ SCAGGS—Miss Sun 19-12 ABBA—The Winner Takes It All 15-9

OUTLAWS-Riders In The Sky-D-16

JOHN LENNON-Woman-26

DOLLY PARTON-9 To 5-D-22

WBBF-Rochester (D. Mason-MD)

WOLF-Syracuse (B. Mitchell-MD)

33-23 ODN McLEAN-Crying-38

• STYX-The Best Of Times-40

JOHN LENNON – Woman – 39 SPYRO GYRA – Cafe Amore

WFLY-Albany (Buzz-MD)

• QUEEN-Flash

\*\* STEVIE WONDER-I Ain't Gonna Stand For

It 32-21 \*\* CLIFF RICHARD - A Little In Love 22-15 \* TEDDY PENDERGRASS - Love T.K.O. 30-22

\* RONNIE MILSAP-Smokey Mountain Rain

\*\* REO SPEEDWAGON-Keep On Loving You

DON McLEAN—Crying
 STYX—The Best Of Times

No List

WBEN-FM-Buffalo (R. Christian-MD)

DAN FOGELBERG-Same Old Lang Syne-D-

•• TALKING HEADS—Once In A Lifetime

SISTER SLEDGE-All American Girl

LENNY WHITE-Fancy Dancer-D-35

YARBOROUGH & PEOPLES-Don't Stop

WXLO (99X)-New York (J. Knapp-PD)

D-41

11

The Music D-18

★ TIERRA-Together 15-10

• TANTRA-Hills of Katmandu

•• LTD-Shine On

Love-D-36

37

D-40

Play-NP

18-10

Your Name

No List

11.6

\*\*

• REO SPEEDWAGON - Keep On Loving You -

• JOHN COUGAR-Ain't Even Done With The

RANDY MEISNER-Hearts On Fire

WSFT-Stevens Point (P. Martin-MD)

DIRE STRAITS-Skateaway 15-10

EDDIE RABBITT-I Love A Rainy Night 20-15

BLUES BROTHERS-Who's Making Love 26-

\*\* JOHN LENNON-Woman 16-9

AC/DC-Back In Black 24-17

•• PAT BENATAR-Treat Me Right

KXOK-St. Louis (L. Douglas-MD)

• DOLLY PARTON-9 To 5

... IOHN LENNON-Woman

BOZ SCAGGS-Miss Sun

No List

12.2

Play 21-19

KEYN-FM-Wichita

Play 13.7 \* STEELY DAN-Hey Nineteen 7-5

★ ★ EDDIE RABBITT-I Love A Rainy Night 14-

\*\* OLIVIA NEWTON-JOHN/CLIFF RICHARD-

DAN FOGELBERG-Same Old Lang Syne 30-

Suddenly 18-6 STEELY DAN – Hey Nineteen 17-8 JOHN COUGAR – Time Is Time 15-10

DON McLEAN—Crying
 REO SPEEDWAGON—Keep On Loving You

CLIFF RICHARD—A Little In Love
 DELBERT McCLINTON—Giving It Up For Your

EAGLES-Seven Bridges Road
 RONNIE MILSAP-Smokey Mountain Rain

KIOA-Des Moines (G. Stevens-MD)

KDWB-Minneapolis (P. Abresch-MD)

\*\* REO SPEEDWAGON-Keep On Loving You

\*\* EDDIE RABBITT-I Love A Rainy Night 16

★ CLIFF RICHARD – A Little In Love 20-16
 ★ ALAN PARSONS PROJECT – Games People

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

EDDIE RABBITT-I Love A Rainy Night 10-6 DIANA ROSS-It's My Turn 12-9

JOHN LENNON-Woman
 DAN FOGELBERG-Same Old Lang Syne

\*\* DELBERT McCLINTON-Giving It Up For

Your Love 24-16 ALAN PARSONS PROJECT—Games People

DAN FOGELBERG-Same Old Lang Syne 14-

ABBA—The Winner Takes It All—D-16

(T. Springs-MD; L. Coury-PD)

\* ANDY GIBB-Time Is Time 8-6

PAT BENATAR—Treat Me Right
 STYX—The Best Of Times

DON McLEAN—Crying
 FIREFALL—Staying With It

WOW-Omaha (D. Davis-MD)

Northeast Region

RIME MOVERS

TOP ADD ONS

STEVIE WONDER—I Ain't Gonna Stand For It (Motown) STYX—The Best Of Times (A&M) JOHN LENNON—Woman (Geffen)

BREAKOUTS

★★ AIR SUPPLY-Every Woman In The World

BLONDIE-The Tide Is High 12-7

★ TIERRA—Together 25-21
 ★ THE POLICE—De Do Do Do, De Da Da Da 14-

NEIL DIAMOND—Hello Again (EMI) ABBA—The Winner Takes It All (Atlantic) DON McLEAN—Crying (Millennium)

WABC-New York (S. Richards-MD)

\* ROD STEWART-Passion 19-12

13.6

STEELY DAN—Hey Nineteen (MCA) REO SPEEOMAGON—Keep On Loving You (Epic) CLIFF RICHARD—A Little In Love (EMI)

No List

BOZ SCAGGS-Miss Sun 14-10

\*\* BOZ SCAGGS-Miss Sun 20-15

★★ STEELY DAN-Hey Nineteen 8-4

\* ANDY GIBB-Time Is Time 14-12

STYX—The Best Of Times

DUTLAWS-Riders In The Sky
 STYX-The Best Of Times

IOE SCHEMEY—Proud

KSLO-St. Louis (T. Stone)

BLONDIE-Rapture

No List

RITA COOLIDGE-Fool That 1 Am-X

STEVIE WONDER-I Ain't Gonna Stand For

RONNIE MILSAP-Smokey Mountain Rain-

STYX—The Best Of Times

Night DON McLEAN—Crying

It-D-27

D-30

★★ KOOL & THE GANG—Celebration 5-3

DAN FOGELBERG -Same Old Lang Syne 21-

•• STEVIE WONDER-I Ain't Gonna Stand For

★ JOHN LENNON—Woman 30-25

★ DOLLY PARTON-9 To 5 24-19

It-28 DON McLEAN-Crying-29

WTIC-FM-Hartford (R. Donahue-MD)

★ STEELY DAN—Hey Nineteen 16-10
 ★ REO SPEEDWAGON—Keep On Loving You

★ DAN FOGELBERG—Same Old Lang Syne 19

WFEA (13-FEA)-Manchester (N. Jackson-MD)

\*\* ROD STEWART-Passion 17-10 \*\* STEELY DAN-Hey Nineteen 10-6 \* KOOL & THE GANG-Celebration 12-9 \* DOLLY PARTON-9 to 5 25-20 \* DAN FOGELBERG-Same Old Lang Syne

JOHN LENNON-Woman
 RANDY MEISNER-Hearts On Fire

DON MCLEAN—Crying—D-28
 ASSOCIATION—Dreamer
 THE EAGLES—Seven Bridges Road—D-29

WTSN-Dover, N.H. (J. Sebastian-MD)

WGUY-Bangor (J. Jackson-MD)

\*\* HEART-Tell It Like It Is 24-13

DOLLY PARTON -9 To 5
 DON McLEAN - Crying - 30
 QUEEN - Flash's Theme Aka Flash

EAGLES-Seven Bridges Road

STYX—The Best Of Times
 JOHN LENNON—Woman

WIGY-Bath (W. Mitchell-MD)

WLBZ-Bangor (M. O'Hara-MD)

★ DOLLY PARTON-9 To 58-6

•• STYX-The Best Of Times

•• PAT BENATAR-Treat Me Right

JOHN LENNON—Woman—D-28

DON McLEAN-Crying-D-25

OUEEN-Flash-D-26

★★ BLONDIE-The Tide Is High 6-3

★ KOOL & THE GANG—Celebration 4-2

★ THE JACKSONS—Heartbreak Hotel 20-10
★ ROD STEWART—Passion 7-5

DOOBIE BROTHERS-Wynken, Blynken &

ELVIS PRESLEY—Guitar Man
 RANDY MEISNER—Hearts On Fire—D-27

THE EAGLES—Seven Bridges Road—D-29
 RONNIE MILSAP—Smokey Mountain Rain

Mid-Atlantic Region

PRIME MOVERS

STEELY DAN—Hey Nineteen (MCA) STEVIE WONDER—I Ain't Gonna Stand For It (Motown) JOHN LENNON—Woman (Geffen)

TOP ADD ONS

STYX—The Best Of Times (A&M) THE EAGLES—Seven Bridges Road (Asylum) DARYL HALL & JOHN OATES—Kiss On My List (RCA)

ELVIS PRESLEY—Guitar Man (RCA) PAT BENATAR—Treat Me Right (Chrysalis) OOLLY PARTON—9 To 5 (RCA)

WXKX-Pittsburgh (B. Christian-MD)

★ ELEETWOOD MAC—Fire Elies 33-29

RANDY MEISNER—Hearts On Fire 31
 STYX—The Best Of Times 28

\*\* REO SPEEDWAGON-Keep On Loving You

+ OUTLAWS-Ghost Riders In The Sky 31-23

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(Continued on page 26)

\*\* DONNIE IRIS-Ah Leah 24-19

BREAKOUTS

No List

EDDIE RABBITT – I Love A Rainy Night 8-3
 BOZ SCAGGS – Miss Sun 25-22
 BULES BROTHERS–Who's Making Love 27-

THE ALAN PARSONS PROJECT-Games

People Play—X
 STEVIE WONDER—I Ain't Gonna Stand For It

REO SPEEDWAGON—Keep On Loving You DAN FOGELBERG—Same Old Lang Syne

RONNIE MILSAP–Smokey Mountain Rain TIERRA–Together–X PAT BENATAR–Treat Me.Right

MANHATTANS-I'll Never Find Another Love

**RANDY MEISNER**—Hearts On Fire

STYX—The Best Of Times

• EAGLES-Seven Bridges Road-30

• STYX-The Best Of Times-30

\*\* ROD STEWART-Passion 7-4

★★ HEART-Tell It Like It Is 8-5

14

20.15

20-15

No List

23

\*\* ALAN PARSONS PROJECT-Games People

★ DONNIE IRIS-Ah Leah 22-17
 ★ MICHAEL STANLEY BAND-He Can't Love

Play 25-22 **BOZ SCAGGS**—Miss Sun 12-10

You 21-16 STYX—The Best Of Times—23

• CLIFF RICHARD-A Little In Love-24

• STEVIE WONDER-I Ain't Gonna Stand For

DARYL HALL/JOHN OATES—Kiss On My

WVBF (F-105)-Framingham (R. Johns-PD)

STYX-The Best Of Times
 CLIFF RICHARD-A Little In Love-D-29

ALAN PARSONS PROJECT-Games People

Play-D-25 • STEVIE WDNDER-I Ain't Gonna Stand For

RED SPEEDWAGON - Keep On Loving You-

BETTE MIDLER-My Mother's Eyes-D-27

• THE EAGLES-Seven Bridges Road-D-24

★★ JOHN LENNON—Woman 25-15 ★★ CLIFF RICHARD—A Little In Love 27-18

BARRY MANILOW-I Made It Through The

NEIL DIAMOND—Hello Again
 JOHN COUGAR—Ain't Even Done With The

★ DOLLY PARTON-9 to 5 10.6 ★ DELBERT McCLINTON-Giving It Up For

Rain 13-9 STEELY DAN—Hey Nineteen—27

WHYN-Springfield (A. Carey-MD)

\*\* HEART-Tell It Like It Is 8-3

Play • DONNIE IRIS.—Ah Leah

\*\* STEELY DAN-Hey Nineteen 10-2

★ DOLLY PARTON –9 To 5 15 13
 ★ THE EAGLES – Seven Bridges Road 27-22
 ★ ROD STEWART – Passion 24-21

•• ALAN PARSONS PROJECT-Games People

PHIL SEYMOUR—Precious To Me
 RONNIE MILSAP—Smokey Mountain Rain

\*\* REO SPEEDWAGON-Keep On Loving You

★ JOHN LENNON-Woman 30:25
 ★ CLIFF RICHARD - A Little In Love 24:18
 ★ ALAN PARSONS PROJECT-Games People

• DELBERT McCLINTON-Giving It Up For

DON McLEAN—Crying—29
 ABBA—The Winner Takes It All—28

THE JACKSONS-Heartbreak Hotel-26

WPRO-AM-Providence (S. Bumes-MD)

★★ EDDIE RABBITT-I Love A Rainy Night

★ DAN FOGELBERG—Same Old Lang Syne 22

JOHN LENNON-Woman-D-23
DOLLY PARTON-9 To 5-D-20
DARYL HALL/JOHN OATES-Kiss On My

CHARLES FOX—Seasons—D-24
 CLIFF RICHARD—A Little In Love
 THE JACKSONS—Heartbreak Hotel

WICC-Bridgeport (B. Mitchell-MD)

RONNIE MILSAP-Smokey Mountain Rain-

WPJB (JB105)-Providence (M. Waite-MD)

★★ STEELY DAN—Hey Nineteen 11-7 ★★ DAN FOGELBERG—Same Old Lang Syne

★ EDDIE RABBITT-I Love A Rainy Night 24-15

BLONDIE—The Tide Is High 4-2
 STEVIE WONDER—I Ain't Gonna Stand For

•• RANDY MEISNER-Hearts On Fire

GLEN CAMPBELL-I Don't Want To Know

Your Name • DON McLEAN-Crying-D-29 • DOOBIE BROTHERS-Wynken, Blynken And

RONNIE MILSAP-Smokey Mountain Rain

\*\* EDDIE RABBITT-I Love A Rainy Night 20-

WKCI-New Haven (C. Hansen-MD)

NEIL DIAMOND -- Hello Again
 STYX-- The Best Of Times-- D-22

BARRY MANILOW-I Made It Through The

WPRO-FM (PRO-FM)-Providence

Rain 12-6 **BOZ SCAGGS**-Miss Sun 18-13

15 • DON McLEAN—Crying

•• NEIL DIAMOND-Hello Again

WFTO (140)-Worcester (C. Blake-MD)

22-14 ★★ DOLLY PARTON-9 To 5 19-12

Play 25-20

No List

(Giouanni-MD)

List-D-22

D-21

No List

18-13

Nod-D-28

Your Love-24 • TIERRA-Together-23

WRKO-Boston (C. Van Dyke-PD)

Your Love 9.4

Night-D-29

★ STEELY DAN—Hey Nineteen 18-14 EDDIE RABBITT—I Love A Rainy Night 19-15 BLONDIE—The Tide Is High 14-9

FIREFALL—Staying With It—X
 BRUCE SPRINGSTEEN—Fade—X

\*\* ROD STEWART-Passion 10-5

JOHN LENNON—Woman—24

It-D-30

# • Continued from page 18

- ★ ROD STEWART—Passion 13-10 •• STYX-The Best Of Times-20
- •• DARYL HALL/JOHN OATES-Kiss On My
- List
   JOHN LENNON-Woman-D-29
- BLONDIE-Rapture-D-28
- NIGHT-Love On The Airwaves SPYRO GYRA-Cafe Amore-D-40
- DON McLEAN-Crying-D-36
- LAKESIDE—Fantastic Voyage RANDY MEISNER—Hearts On Fire—D-39
- SUZI OUATRO-Lipstick
- PHIL SEYMOUR Precious To Me D-36 FIREFALL Staying With It RITA COOLIDGE Fool That I Am
- TEDDY PENDERGRASS—Love T.K.O.—D-37 BOZ SCAGGS—Miss Sun—D-21 OUTLAWS—Riders In The Sky—D-34
- EAGLES—Seven Bridges Road
- RONNIE MILSAP-Smokey Mountain Rain-D-33

# KTSA-San Antonio (J. Walton-MD)

# No List

- KHFI (K-98)-Austin (E. Volkman-MD) \*\* DAN FOGELBERG—Same Old Lang Syne
- 24-14 ++ BLONDIE-The Tide Is High 4-1
- ★ ANDY GIBB—Time Is Time 8-6 ★ ALAN PARSONS PROJECT—Games People
- Play 25-18

- HEART-Tell It Like It Is 6.4
   ••• NEIL DIAMOND-Hello Again
   •• DON McLEAN-Crying
   PAT BENATAR-Treat Me Right-X
   ROGER DALTREY-Waiting For A Friend-X
   JOHN COUGAR-Ain't Even Done With The
- Nigh—X LAKESIDE—Fantastic Voyage—D-30 GLEN CAMPBELL—I Don't Want To Know
- DARYL HALL/JOHN OATES-Kiss On My
- SUZI QUATRO-Lipstick •

BILLBOARD

1981

24,

- SOLI QUALKO LIPSTICK
   MOON MARTIN Love Gone Bad
   PHIL SEYMOUR Precious To Me
   STYX The Best Of Times
   NEILSON/PEARSON Two Lonely Nights X
   JOHN LENNON Woman D-28
- KILE-Galveston (S. Taylor-MD)

# \*\* BRUCE SPRINGSTEEN-Hungry Heart 16-

- \*\* FRED KNOBLOCK/SUSAN ANTON-Killin Time 32-22 ★ BLONDIE—The Tide Is High 8-5 ★ STEELY DAN—Hey Nineteen 17-13 ★ ANDY GIBB—Time Is Time 21-16

- JANUARY DON McLEAN—Crying—36
   STYX—The Best Of Times—34
- PHIL SEYMOUR Precious To Me-38
- NEILSON/PEARSON -- Two Lonely Nights TERRI GIBBS -- Somebody's Knockin'

KBFM-McAllen-Brownsville (S. Ownes-MD) ★★ SHALAMAR—Full Of Fire 27-18 ★★ JACKSONS—Heartbreak Hotel 2-1

- ★ STEELY DAN—Hey Nineteen 7-4
- ★ BOZ SCAGGS—Miss Sun 23-16
   ★ DAN FOGELBERG—Same Old Lang Syne 30-
- •• STYX-The Best Of Times
- JOHN LENNON-Woman-D-30 • AC/DC-Back In Black-D-26
- OUFEN-Flash's Theme Aka Flash-D-25 ALAN PARSONS PROJECT-Games People
- PAT BENATAR-Treat Me Right-D-27
- ARETHA FRANKLIN United Together D-28
   LAKESIDE Fantastic Voyage D-29
- RANDY MEISNER—Hearts On Fire
- KOFM-Oklahoma City (C. Morgan-MD)
- ★★ BLONDIE—The Tide Is High 14-10 ★★ DARYL HALL/JOHN OATES—You've Lost
- That Lovin' Feelin' 9.4 ★ AIR SUPPLY-Every Woman In The World 4.3 ★ EDDIE RABBITT-I Love A Rainy Night 11-7
- ★ LEO SAYER-More Than | Can Say 1-1
- QUEEN—Flash's Theme Aka Flash—16
   DAN FOGELBERG—Same Old Lang Syne
- 17 EAGLES—Seven Bridges Road—D-20
- JOHN LENNON Woman D-19
   JIM STAFFORD Cow Patti D-18
- WEZB (B-97)-New Orleans (J. Lusteau-MD)
- \*\* JOHN LENNON-Woman 20-17 ★★ BLONDIE-Rapture 28-22
- ★ THE COLD—You 23-20
   ★ JACKSONS—Heartbreak Hotel 14-11
   ★ REO SPEEDWAGON—Keep On Loving You
- 24-19

- PAT BENATAR Treat Me Right
   STYX The Best Of Times
   LEO SAYER Living In A Fantasy

- RANDY MEISNER—Hearts On Fire
   AC/DC—Back In Black
   QUEEN—Flash's Theme Aka Flash—D-29
- EDDIE RABBITT-I Love A Rainy Night-D-28 EAGLES-Seven Bridges Road
- WTIX-New Orleans (G. Franklin-MD) \*\* BLONDIE-The Tide Is High 3-1
- \*\* ANDY GIBB-Time Is Time 14-7

- \* STEVIE WONDER-I Ain't Gonna Stand For It 23.17
- PAT BENATAR—Treat Me Right—D-39
   RITA COOLIDGE—Fool That 1 Am
- JOHN LENNON Woman D-32
- DON MCLEAN—Crying QUEEN—Flash CLIFF RICHARD—A Little In Love
- OUTLAWS-Riders In The Sky-D-40
   ARETHA FRANKLIN-United Together-D-38
- STYX-The Best Of Times
- GLEN CAMPBELL-I Don't Want To Know Your Name
- KEEL-Shreveport (M. Johnson-MD)
- ★★ DOLLY PARTON-9 To 5 21-10 ★★ DAN FOGELBERG-Same Old Lang Syne

27.16

- KOOL & THE GANG\_Celebration 13-7
- JACKSONS—Heartbreak Hotel 18-14 EDDIE RABBITT—I Love A Rainy Night 14-5
- JOHN LENNON-Woman-35
   DON McLEAN-Crying
   PAT BENATAR-Treat Me Right-D-34
- DARYL HALL/JOHN OATES—Kiss On My
- List-D-33 CON FUNK SHUN-Too Tight DUTLAWS-Riders In The Sky
- EAGLES-Seven Bridges Road-D-32

# WFMF-Baton Rouge (W. Watkins-MD)

- \*\* KOOL & THE GANG-Celebration 4-1 **REO SPEEDWAGON**—Keep On Loving You
- \* BLUES BROTHERS-Who's Making Love 29-

BLONDIE-Rapture-D-28
 CON FUNK SHUN-Too Tight
 CLIFF RICHARD-A Little In Love-D-29

RONNIE MILSAP-Smokey Mountain Rain

RIME MOVERS

TOP ADD ONS

BREAKOUTS

DON McLEAN—Crying (Millennium) DAN FOGELBERG—Same Old Lang Syne (Full Moon)

STEELY DAN—Hey Nineteen (MCA) REO SPEEDWAGON—Keep On Loving You (Epic) KANSAS—Got To Rock On (Kirshner)

- \* DAN FOGELBERG-Same Old Lang Syne 12-
- ★ IACKSONS—Heartbreak Hotel 18-12 • PAT BENATAR-Treat Me Right •• STYX-The Best Of Times-27

AC/DC-Back In Black-D-30

Midwest Region

STYX—The Best Of Times (A&M) JOHN LENNON—Woman (Geffen) LEO SAYER—Living In A Fantasy (WB)

WLS-Chicago (J. Gehron-MD)

★★ KANSAS—Got To Rock On 41-37 ★★ STEELY DAN—Hey Nineteen 27-18

NEIL DIAMOND-Love On The Rocks 12-11 DOOBLE BROTHERS-One Step Closer 37-35. \*\* CHEAP TRICK-Stop This Game 30-29

STYX-The Best Of Times
 BLONDIE-The Tide Is High
 ALAN PARSONS PROJECT-Games People

Play-D-38 • MICHAEL STANLEY BAND-He Can't Love

WNAP-Indianapolis (D.J. Bailey-MD)

\*\* ROD STEWART-Passion 7-1

★ ANDY GIBB—Time Is Time 15.9

CLIFF RICHARD—A Little In Love—30
 PAT BENATAR—Treat Me Right

J.D. DREWS-Don't Want Nobody MICHAEL STANLEY BAND-He Can't Love

TEDDY PENDERGRASS-Love T.K.O.-D-28

\*\* REO SPEEDWAGON-Keep On Loving You

★ BLONDIE-The Tide Is High 5-2
 ★ DAN FOGELBERG-Same Old Lang Syne 20-

CLIFF RICHARD—A Little In Love—D-30
 STEELY DAN—Hey Nineteen—D-27
 STEVIE WONDER—I Ain't Gonna Stand For

ABBA-The Winner Takes It All-D-26

\* \* EAGLES-Seven Bridges Road 26-23

★ JOHN LENNON-Watching Wheels 29-21 ★ BOLLY PARTON-9 To 5 16-13

\* EDDIE RABBITT-I Love A Rainy Night 11-9

WISM-Madison (S. Jones-MD)

ROD STEWART-Passion 11-6

• DOLLY PARTON-9 To 5-29

JOHN LENNON-Woman

ABBA-The Winner Takes It

21-10

15

It-D-28

WOKY-Milwaukee (D. Cole-MD)

DON MCLEAN—Crying
 STYX—The Best Of Times
 JOHN LENNON—Woman—D-29

EDDIE RABBITT-I Love A Rainy Night-D-32

★★ BLONDIE-The Tide IS High 4-2
 ★ STEELY DAN-Hey Nineteen 6-3
 ★ EDDIE RABBITT-I Love A Rainy Night 13-10

LEO SAYER—Living In A Fantasy

You-D-40

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\*Based on audited ABC statement and estimated passed along readership.

ISSUE DATE: March 28, 1981 ADVERTISING DEADLINE: March 6, 1981

# Billboard Bingles Radio Action

Based on station playlists through Tuesday (1/13/81)

TOP ADD ONS -NATIONAL

\*\* STEELY DAN-Hey Nineteen 13-6 MICHAEL STANLEY BAND-He Can't Love

RONNIE MILSAP-Smokey Mountain Rain

BARRY MANILOW-I Made It Through The

RANDY MEISNER-Hearts On Fire-D-36

CLIFF RICHARD-A Little In Love

• CHEAP TRICK-Stop This Game-D-29

KCPX-Salt Lake City (G. Waldron-MD)

★★ STEELY DAN—Hey Nineteen 20-10 ★★ DAN FOGELBERG—Same Old Lang Syne

★ CLIFF RICHARD-A Little In Love 18-13

★ EAGLES-Seven Bridges Road 24-19 ★ REO SPEEDWAGON-Keep On Loving

PAT BENATAR—Treat Me Right—D-33
 DON MCLEAN—Crying—D-31
 JOHN COUGAR—Ain't Even Done With The

• GLEN CAMPBELL-I Don't Want To Know

• DARYL HALL/JOHN OATES—Kiss On My

PHIL SEYMOUR-Precious to Me-D-36

NEILSON/PEARSON-Two Lonely Nights-D

NEIL DIAMOND – Hello Again
ROGER DALTREY – Waiting For A Friend – D-

REO SPEEDWAGON-Keep On Loving

EAGLES—Seven Bridges Road 5-3
 DAN FOGELBERG—Same Old Lang Syne 22

KRSP-Salt Lake City (L Windgar-MD)

\*\* BLONDIE-Rapture 24-16

★ JOHN LENNON—Woman 25-17

• RANDY MEISNER-Hearts On Fire

STYX-The Best Of Times

OUEEN-Flash-D-25

Chance-LP

20-14

FIREFALL—Staying With It
 PAT BENATAR—Treat Me Right—D-23

WARREN ZEVON-Excitable Boy-LP STEVE WINWDOD-While You See A

FLEETWOOD MAC—Fireflies—D-26 AC/DC—Back In Black—O-28

DIRE STRAITS-Skateaway-D-27

You 24-19 **STEELY DAN**-Hey Nineteen 11-8

• STVX-The Best Of Times

JOHN LENNON-Woman
 CHARLES FOX-Seasons-D-22

\*\* ALAN PARSONS PROJECT-Games People

★ EDDIE RABBITT-I Love A Rainy Night 6-1
 ★ RONNIE MILSAP-Smokey Mountain Rain

FIREFALL—Staying With It
 CLIFF RICHARD—A Little In Love—D-28

North Central Region

\* PRIME MOVERS

REO SPEEDWAGON-Keep On Loving You (Epic) BARRY MARILOW-I Made It Through The Rain (Arista) AC/DC-Back In Black (Atlantic)

• TOP ADD ONS

BREAKOUTS

CLIFF RICHARD—A Little In Love (EMI) KOOL & THE GANG—Celebration (Mercury)

CKLW-Detroit (R. Tromblev-MD)

•• CLIFF RICHARD-A Little In Love

•• STYX-The Best Of Times DON McLEAN—Crying
 CON FUNK SHUN—Too Tight

\*\* JACKSONS-Heartbreak Hotel 25-13

★ ★ DOLLY PARTON – 9 To 5 HB-19
 ★ DONNIE IRIS – Ah Leah 28-17
 ★ ALAN PARSONS PROJECT – Games People

Play 29-22 EDDIE RABBITT-I Love A Rainy Night 14-11

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

DIRE STRAITS-Skateaway-D-30

Play 19-12 MICHAEL STANLEY BAND—He Can't Love

KIMN-Denver (D. Ericson-MD)

You 12.5

JOHN LENNON—Womari
 ELVIS PRESLEY—Guitar Man

OIITI AWS-Riders In The Sky

NIGHT-Love On The Airwaves-D-39 GROVER WASHINGTON-Let It Flow-D-40

You 25-17

Rain 19-12 JOHN LENNON – Woman
 OON McLEAN – Crying

12.5

23-16

Night

37

18

List-D-32

• STYX-The Best Of Times

STYX-The Best Of Times (A&M)

JOHN LENNON-Woman (Geffen)

BREAKOUTS

QUEEN-Flash (Elektra) ELVIS PRESLEY-Guitar Man (RCA) STYX-The Best Of Times (A&M)

KFRC-San Francisco (J. Peterson-PD)

★★ ROD STEWART—Passion 12-7 ★ DOLLY PARTON—9 To 5 24-18

\*\* KOOL & THE GANG-Celebration 9-3

★ JACKSONS—Heartbreak Hotel 26-21

PAT BENATAR-Treat Me Right-D-31
 LAKESIDE-Fantastic Voyage
 CON FUNK SHUN-Too Tight

MICHAEL STANLEY BAND-He Can't Love

You-D-35 • TEENA MARIE-I Need Your Lovin'-D-32

RED SPEEDWAGON—Keep On Loving You

KXOA-Sacramento (G. Mitchell-MD)

KIOY (K104)-Fresno (M. Driscoll-MD)

★ ★ BLONDIE-The Tide Is High 7-3 ★ DIANA ROSS-It's My Turn 27-17 ★ REO SPEEDWAGON-Keep On Loving You

\* DAN FOGELBERG-Same Old Lang Syne 28-

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DARYL HALL/JOHN OATES-Kiss On My

KMJK-Portland (C. Kelly/J. Shombi-MDs)

\* REO SPEEDWAGON - Keep On Loving You

★★ JOHN LENNON—Woman 19-10 ★★ DONNA SUMMER—Cold Love 24-18

EAGLES-Seven Bridges Road 18-14

OPAT BENATAR—Treat Me Right
 STEVIE WONDER—I Ain't Gonna Stand For

DON McLEAN—Crying
 RONNIE MILSAP—Smokey Mountain Rain

DOLLY PARTON-9 To 5-HB-22

• STYX-The Best Of Times

KJR-Seattle (T. Buchanan-MD)

KYYX-Seattle (S. Lynch-MD)

KJRB-Spokane (B. Gregory-MD)

\*\* DOLLY PARTON-9 To 5 19-13

16 ★ JACKSONS—Heartbreak Hotel 12-9

DON McLEAN—Crying
 RANDY MEISNER—Hearts On Fire
 STYX—The Best Of Times

LOVERBOY-Turn Me Loose

KTAC-Tacoma (S. Carter-MD)

\*\* BLONDIE-The Tide Is High 18-1

DOLLY PARTON-9 To 5 19-15

★ KOOL & THE GANG—Celebration 20-8
 ★ STEELY DAN—Hey Nineteen 12-7
 ★ DAN FOGELBERG—Same Old Lang Syne 30-

17 •• BLONDIE-Rapture • CLIFF RICHARD-A Little In Love-D-30

ALAN PARSONS PROJECT-Games People

• REO SPEEDWAGON-Keep On Loving You-

**\* \* DAN FOGELBERG**-Same Old Lang Syne

www.americanr:

Play-D-29 • JACKSONS-Heartbreak Hotel-D-28

PAT BENATAR - Treat Me Right - D-27
 JOHN LENNON - Woman - D-25

KCBN-Reno (L. Irons-MD)

26-13

★★ KOOL & THE GANG-Celebration 13-6 ★ REO SPEEDWAGON-Keep On Loving You

\* DAN FOGELBERG-Same Old Lang Syne 24-

CLIFF RICHARD—A Little In Love
 TEDDY PENDERGRASS—Love T.K.O. D-29
 RONNIE MILSAP—Smokey Mountain Rain—

STYX—The Best Of Times
 JOHN LENNON—Woman—D-25

KGW-Portland (J. Wojniak-MD)

★★ BOZ SCAGGS-Miss Sun 8-5

No List

11.8

12

List-D-30 SUZI OUATRO-Lipstick

No List

23-19

•• OUEEN-Flash

It-HB-24

No List

No List

26-15

D-30

LODIE ARBBITT- Love A Rainy Night 33-25
 JOHN LENNON-Woman
 CLIFF RICHARD-A Little In Love

DON McLEAN-Crying (Millennium)

BREAKOUTS-NATIONAL

NEIL DIAMOND-Hello Again (EMI)

JOHN LENNON-Woman

WDRQ-Detroit (J. Ryan-MD)

WAKY-Louisville (B. Modie-MD)

21-15 **BOZ SCAGGS**—Miss Sun 16-12

★★ JOHN LENNON-Woman 25-17 ★★ STEELY DAN-Hey Nineteen 11-7

REO SPEEDWAGON-Keep On Loving You

★ EAGLES-Seven Bridges Road 18-13
 • STXX-The Best of Times-30
 • RANDY MEISNER-Hearts On Fire-29

DON McLEAN—Crying
 DOOBIE BROTHERS—Wynken, Blynken &

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

\*\* REO SPEEDWAGON-Keep On Loving You

★ DONNIE IRIS-Ah Leah 14-6 ★ ALAN PARSONS PROJECT-Games People

Play 21-16 ★ POLICE—De Do Do Do, De Da Da Da 12-7 ● JOHN LENNON—Woman

STYX—The Best Of Times
 PAT BENATAR—Treat Me Right
 ARETHA FRANKLIN—United Together—D-28
 DON McLEAN—Crying

PHILSEYMOUR—Precious To Me
 BLONDIE—Rapture
 DELBERT McCLINTON—Giving It Up For Your

Love—D-29 • STEVIE WONDER—I Ain't Gonna Stand For

DAN FOGELBERG-Same Old Lang Syne-D-

RONNIE MILSAP-Smokey Mountain Rain

WKRQ (Q102)-Cincinnati (T. Galluzzo-MD)

\*\* BARRY MANILOW-I Made It Through The

Rain 14-10 \* REO SPEEDWAGON – Keep On Loving You

★ BOZ SCAGGS—Miss Sun 34-24
 ★ DAN FOGELBERG—Same Old Lang Syne 20:

• STYX\_The Best Of Times-34

• QUEEN-Flash-32

IOHN LENNON—Woman—30

WNCI-Columbus (S. Edwards-MD)

•• JOHN LENNON-Woman-LP

• STYX-The Best Of Times-LP

Rain 12-6

24-18

Love-25

No List

PAT BENATAR-Treat Me Right-LP
 EAGLES-Seven Bridges Road-D-25
 ABBA-The Winner Takes It All-D-22

WXGT (92X)—Columbus (T. Nutter—MD)

★★ ROD STEWART-Passion 4-1 ★★ BARRY MANILOW-I Made It Through The

KOOL & THE GANG-Celebration 16-10
 ★ REO SPEEDWAGON-Keep On Loving You

EDDIE RABBITT-I Love A Rainy Night 18-13

DELBERT McCLINTON-Giving It Up For Your

★ EDDIE RABBITT-I Love A Rain;
 ● STYX-The Best Of Times-23
 ● DOLLY PARTON-9 To 5-24

CLIFF RICHARD—A Little In Love—26

WZZP-Cleveland (B. McKay-MD)

WKWK-Wheeling (J. Armstrong-MD)

\*\* DAN FOGELBERG-Same Old Lang Syne

★★ EAGLES—Seven Bridges Road 26-18 ★ BOZ SCAGGS Miss Sun 20-16

★ RONNIE MILSAP-Smokey Mountain Rain 24-18
 ★ DOLLY PARTON-9 To 5 19-15

STYX-The Best Of Times
 JOHN LENNON-Woman

KOOL & THE GANG-Celebration-29
 PAT BENATAR-Treat Me Right-31

McGUFFEY LANE—Long Time Loving You-

\*\* DOLLY PARTON-9 To 5 X-17 \*\* REO SPEEDWAGON-Keep On Loving You

18-9 \* POLICE-De Do Do Do, De Da Da Da 13-7 \* STEELY DAN-Hey Nineteen 17-14 \* McGUFFEY LANE-Long Time Loving You 16-

\*\* BLONDIE-The Tide Is High 12-6

OUTLAWS-Riders In The Sky

WGCL-Cleveland (D. Collins-MD)

AC/DC-Back in Black 29-19

Music

No List

Nod-31

24-12

lt-D-30

20

21.15

14

160

No List

YARBROUGH & PEOPLES-Don't Stop The

PAT BENATAR-Treat Me Right (Chrysalis) DOLLY PARTON-9 To 5 (RCA)

GROVER WASHINGTON JR.—Let It Flow—X
 DON McLEAN—Crying—X
 RANDY MEISNER—Hearts On Fire

PHIL SEYMOUR—Precious To Me—X RITA COOLIDGE—Fool That I Am

McGUFFEY LANE – Long Time Loving You
 TEDDY PENDERGRASS – Love T.K.O. – X

TERRI GIBBS-Somebody's Knockin'-X

KANSAS-Got To Rock On-X

DIRE STRAITS-Skateaway-X

Southwest Region

BLONDIE—The Tide Is High (Chrysalis) DOLLY PARTON –9 To 5 (RCA). EDDIE RABBITT – I Love A Rainy Night (Elektra)

TOP ADD ONS

BREAKOUTS

KSRR (STAR 97)—Houston (R. Lambert—MD)

\*\* REO SPEEDWAGON-Keep On Loving You

23-14 ★★ CLIFF RICHARD—A Little In Love 36-19

JOHN LENNON-Woman-D-30 TERRI GIBBS-Somebody's Knockin' DARYL HALL/JOHN OATES-Kiss On My List

STYX-The Best Of Times
 NEIL DIAMOND-Hello Again
 BARBRA STREISAND/BARRY GIBB-What

KRLY-Houston (M. Jones/B. Edwards-MD)

\*\* PAT BENATAR-Hit Me With Your Best

BARBRA STREISAND-Guilty 20-16

★ LAKESIDE—Fantastic Voyage 18-13

•• PAT BENATAR-Treat Me Right

JOHN LENNON-Woman
 BLONDIE-Rapture

• HEART-Tell It Like it Is D-23

KNUS-Dallas (L. Ridener-MD)

\*\* DOLLY PARTON-9 To 5-21

Shot D-10 \*\* BRUCE SPRINGSTEEN—Hungry Heart 27

EDDIE RABBITT-I Love A Rainy Night D-29

TEDDY PENDERGRASS-Love T.K.O. 37-

\* AIR SUPPLY-Every Woman In The World 10

★ HEART—Tell It Like It Is 13-11
 ★ JACKSONS—Heartbreak Hotel 25-20

\*\* BARBRA STREISAND/BARRY GIBB-

\* STEELY DAN-Hey Nineteen 15-13

DOLLY PARTON –9 To 5 18-16 JOHN LENNON – Woman

• JACKSONS-Heartbreak Hotel

KINT-FI Paso (J. Zippo-MD)

\*\* DOLLY PARTON-9 To 54-1

★ QUEEN-Flash 30-7
 ★ BLONDIE-The Tide Is High 12-2

\* STEELY DAN-Hey Nineteen 15-11

(Continued on page 22)

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\*\* EDDIE RABBITT-I Love A Rainy Night 10-

DOOBIE BROTHERS-One Step Closer 11-9

CLIFF RICHARD – A Little In Love – D-22 RONNIE MILSAP – Smokey Mountain Rain-

ABRA-The Winner Takes It All-D-24

FEJZ-FM (Z-97)-Ft, Worth (G. Mack-MD)

• BLONDIE-Rapture-35

Guilty 4-2

D-25

No List

KVIL-Dallas (C. Rhodes-MD)

JOHN LENNON—Woman (Geffen) PAT BENATAR—Treat Me Right (Chrysalis) STYX—The Best Of Times (A&M)

DON McLEAN—Crying (Millennium) THE JACKSONS—Heartbreak Hotel (Epic)

★ BLONDIE-The Tide Is High 5-2

★ TIERRA—Together 30-25
 ★ DOLLY PARTON—9 To 5 13-11
 ● DON MCLEAN—Crying

KFMK-Houston (J. Steele-MD)

Kind Of Fool

15

No List

•• RANDY MEISNER-Hearts On Fire

# PRIME MOVERS-NATIONAL

REO SPEEDWAGON-Keep On Loving You (Epic) STEELY DAN-Hey Nineteen (MCA) DAN FOGELBERG-Same Old Lang Syne (Full Moon)

★ PRIME MOVERS-The two products registering the greatest proportion-ate upward movement on the station's playlist as determined by station personnel are marked \*\*. ADD ONS—The two key products added at the radio stations listed as determined by station personnel

18

are marked ••. BREAKOUTS-Billboard Chart Depart-ment summary of Add On and Prime Mover information to reflect

greatest product activity at Regional and National levels.

# Pacific Southwest Region

RIME MOVERS JOHN LENNON—Woman (Geffen) DAN FOGELBERG—Seme Old Lang Syne (Full Moon) HEART—Tell It Like II Is (Epic)

TOP ADD ONS

STYX—The Best Of Times (A&M) MEL CARTER—You Changed My Life (UA) DONNY IRIS—Ah Lean (MCA)

BREAKOUTS BLONDIE—Rapture (Chrysalis) QUEEN—Flash (Elektra) DOLLY PARTON—9 To 5 (RCA)

# KFI-Los Angeles (R. Collins-MD)

- ★ ★ HEART-Tell It Like It is 19-11 ★ ★ DAN FOGELBERG-Same Old Lang Syne
- BILLBOARD 13-4
- ★ CLIFF RICHARD—A Little In Love 28-23
- ★ NEIL DIAMOND—Love On The Rocks 6-3
  ★ TOMMY DEE—Here is My Love 14-12
- •• DONNIE IRIS-Ah Leah
- 1981 MEL CARTER—You Changed My Life Again
   PAT BENATAR—Treat Me Right—X
- BLUES BROTHERS—Who's Making Love—X
- 24. DOLLY PARTON-9 To 5-X
   JOHN LENNON-Woman-D-15
- IANUARY DOOBLE BROTHERS-Wynken, Blynken &
- JACKSONS-Heartbreak Hotel-X • STEVIE WONDER-1 Ain't Gonna Stand For
- It-X RONNIE MILSAP-Smokey Mountain Rain
- BOZ SCAGGS—Miss Sun—X
   REO SPEEDWAGON—Keep On Loving You

# KRLA-Los Angeles (R. Stancatto-MD)

No List

KRTH (K-EARTH) - Los Angeles

- (B. Hamilton-PD)
- JOHN LENNON-Woman 25-21
   ACKSONS-Heartbreak Hotel 17-8
   STEVIE WONDER-I Ain't Gonna Stand For It
- Control of the second of

- STYX—The Best Of Times
   DON McLEAN—Crying.
   ELVIS PRESLEY—Guitar Man—D-30
- ABBA—The Winner Takes It All—D-29 RONNIE MILSAP – Smokey Mountain Rain-
- D-28

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

- \*\* EDDIE RABBITT-I Love A Rainy Night 25-
- ★★ DAN FOGELBERG—Same Old Lang Syne
- 23-13 ★ STEELY DAN—Hey Nineteen 11-8
- ★ JOHN LENNON Starting Over 7-4
- ★ JOHN LENNON Starting Over 7-4
   ★ JOHN LENNON Woman 27-21
   EAGLES Seven Bridges Road 30
   RONNIE MILSAP Smokey Mountain Rain –
- DON McLEAN-Crying
- KGB-San Diego (P. Hamilton-MD)
- ROD STEWART-Passion 13-11
   A HEART-Tell It Like It Is 19-16
   KOOL & THE GANG-Celebration 3-2
   AIR SUPPLY-Every Woman In The World 16-

- •• DAN FOGELBERG-Same Old Lang Syne-
- ABBA—The Winner Takes It All—24
- KERN-Bakersfield (G. Davis-MD)
- ★★ STEELY DAN—Hey Nineteen 13-8 ★★ BARRY MANLOW—I Made It Through The Rain 12-5

### \* KOOL & THE GANG-Celebration 14-9 + HEART-Tell It Like It is 9-4

- DAN FOGELBERG-Same Old Lang Syne 19-15
- •• STYX-The Best Of Times-30
- QUEEN-Flash
   PAT BENATAR-Treat Me Right-D-29
   ELVIS PRESLEY-Guitar Man
- RANDY MEISNER-Hearts On Fire
   CLIFF RICHARD-A Little In Love-D-28
- KOPA-Phoenix (J. McKay-MD) \*\* EDDIE RABBITT-I Love A Rainy Night 15-
- \*\* KOOL & THE GANG-Celebration 8-4
- ★ BOZ SCAGGS Miss Sun 25-18
   ★ STEELY DAN-Hey Nineteen 23-16
   ★ BARRY MANILOW-I Made It Through The
- Rain 16-10
- DOLLY PARTON -9 To 5
   DARYL HALL/JOHN OATES-Kiss On My
- Liet
- STYX The Best Of Times D-28
  DON McLEAN Crying
  NEIL DIAMOND Hello Again D-30 DELBERT McCLINTON- Giving It Up For
- Your Love-D-29
- KRUX-Phoenix (B. Rivers/K. Russell-MDs)
- ★★ JOHN LENNON—Woman 30-21 ★★ EAGLES—Seven Bridges Road 26-20 ★ CLIFF RICHARD—A Little In Love 13-10
- STEELY DAN—Hey Nineteen 4-1 ANDY GIBB—Time Is Time 8-5
- •• OUEEN-Flash-31
- STYX-The Best Of Times-D-30
   ROGER DALTREY-Waiting For A Friend-X
   JOHN COUGAR-Ain't Even Done With The Night-X
- DON McLEAN-Crying-X
   ELVIS PRESLEY-Guitar Man-40
   DARYL HALL/JOHN OATES-Kiss On My

- List-X SUZI QUATRO-Lipstick-X PHIL SEYMOUR-Precious To Me-X NEILSON/PEARSON-Two Lonely Nights

# KRQQ (KRQ 94)-Tucson (K. Lacy-MD)

- \*\* ROD STEWART-Passion 9-6 \*\* RANDY MEISNER-Hearts On Fire 28-25 \* ALAN PARSONS PROJECT-Games People
- Play 26-22
- \* REO SPEEDWAGON-Keep On Loving You
- + DELBERT McCLINTON-Giving It Up For
- Your Love 17-14 PAT BENATAR—Treat Me Right—30 DON McLEAN—Crying—29 STYX—The Best Of Times—28

# KENO-Las Vegas (B. Alexander-MD)

- ★★ BLONDIE—The Tide Is High 2-1 ★★ DAN FOGELBERG—Same Old Lang Syne
- 10.7 JOHN LENNON-Woman 29-23
- ★ JACKSONS—Heartbreak Hotel 11-8
- TIFRRA-Together 14-10

Play-DP

D-30

 ODN McLEAN—Crying
 QUEEN—Flash—DP
 PAT BENATAR—Treat Me Right—D-28 ALAN PARSONS PROJECT—Games People

DOLLY PARTON-9 To 5-D-29

KLUC-Las Vegas (D. Anthony-MD)

★ ROD STEWART-Passion 2-2

•• STYX-The Best Of Times

BLONDIE-Ranture-D-24

Nod-D-21 PAT BENATAR-Treat Me Right

• STYX-The Best Of Times

RONNIE MILSAP-Smokey Mountain Rain-

RANDY MEISNER—Hearts On Fire DARYL HALL/JOHN OATES—Kiss On My List

\*\* REO SPEEDWAGON-Keep On Loving You

★★ JOHN LENNON—Woman 18-7 ★ EDDIE RABBITT—I Love A Rainy Night 4-3

DOOBIE BROTHERS-Wynken, Blynken And

Pacific Northwest Region

TOP ADD ONS

JOHN LENNON—Starting Over 1-1 RANDY MEISNER—Hearts On Fire

DON McLEAN—Crying
 EAGLES—Seven Bridges Road—D-28

KOOL & THE GANG-Celebration (Mercury) ROD STEWART-Passion (WB) STEELY DAN-Hey Nineteen (MCA)

JOHN LENNON–Woman (Geffen) CLIFF RICHARD–A Little In Love (EMI) DON MCLEAN–Crying (Millennium)

# THE DECLARATION OF INDEPENDENCE HAS JUST BEEN PUT TO MUSIC. INTRODUCING LARGO MUSIC, INC.

Lebhar-Friedman is pleased to announce the founding of a new, and independent, music publishing company: Largo Music Inc.

We'd also like to introduce our Founding Fathers.

Norman Weiser is our vice president, general manager. Mr. Weiser was previously president of SESAC Inc. and Chappell Music, and senior vice president of the Polygram Corporation.

Creative director is Don Love, who previously was an executive at SESAC, James Brown Enterprises, and the Salsoul label. Stanley Adams, manager of writer relations, Standard Catalogs, who served as president of ASCAP for 24 years, and has been involved with practically every organization in the industry. Mr. Adams is also a noted lyricist. Among his compositions are, "What a Difference a Day Made," "Little Old Lady" and "There Are Such Things."

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Elisabeth Sexauer is administrative assistant. Largo Music will specialize in all phases of music. Because we are independent, our work will be highly creative. And we pledge allegiance to care and concern for the work of the writers.

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Vol. 93 No. 3

# Commentary **His Gift: More Than Music By GEORGE MARTIN**

So many words have been written about John Lennon already and, no doubt, there are as many still to come.

Those who knew him least, or indeed not at all, have found it easy to write about him. And those who knew him best will no doubt remain silent, which is probably what he would have wished.

He was, of course, a man of many parts and like the other friend who died earlier in 1980, Peter Sellers, he presented a different face to each new person he encountered.

That he had a rare talent, no one can deny. His music was a natural outpouring, unfettered by academic knowledge, but his unique lyrical sense was his very own. I think he acknowledged Paul McCartney's superior musicianship as much as Paul admired his way with words, and they always had a natural rivalry which cemented their collaboration and inspired them to greater heights.

# 'They gave hope the world would come to its senses ... John was their leader'

Like most great partnerships-Gilbert and Sullivan. Rodgers and Hart, Peter Sellers and Spike Milligan-sometimes the banter turned sour. But it was essentially the bickering of siblings.

In those early days and years, John, Paul, George and Ringo presented a unity and bond that defied description. They alone were the prisoners of a success the world had not seen before. No one but them knew the lonely isolation of being a Beatlenot even Brian Epstein or I knew the full extent of their experiences.

They supported each other in the insanity and they gave their contemporaries far more than the music they played. They gave

### hope that the world would come to its senses and offer a brighter future than seemed possible. In the sense that they were

the inspiration to their generation. John was their leader.

Always a maverick, he led the

herd to wilder pastures only

to find disenchantment. Then

in his last years he found his

peace with Yoko and Sean.

No matter that it isolated him

from his friends-it was what

One of our best writers said

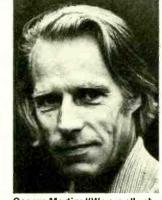
that success was the mutilation of a natural man. Yet I do

not believe that it was his success that killed John. It was

the violent world that we all

foster that destroyed our hero.

he needed.



George Martin: "We are all robbed by his passing."

Every time we see on our television screens a killing or a beating-up, fictional or otherwise, we are being inoculated against a natural revulsion of violence

We are slowly killing not only each other but our sensibilities and thus we are coarsening humanity. If John Lennon's death makes us realize where we are heading, then the dreadful waste of his life may be diminished a little.

He was neither the saint nor the sinner that many would have us believe, but he was a good man of whom I was very fond. and we are all robbed by his passing.

George Martin, co-owner with Chrysalis Records of the AIR group of companies, based in London, produced the Beatles' recordings up to and including "Sgt. Pepper's Lonely Hearts Club Band."

# **1981: Pitfalls & Opportunities**

As it enters 1981, the record industry is like an army fighting a war on two fronts.

On one front the enemy is a severe, though patchy, economic recession. On the other, the attack comes from an ill-assorted. but nonetheless potentially lethal, army made up of pirates,

home tapers, and those elements in government and bureaucracy in many parts of the world which pay scant regard to the legal rights and legitimate interests of record producers.

While doing battle against its foes with courage and resource, the industry is doing its best to recruit a powerful potential ally, at present neu-tral, to enter the battle on its side. It is still uncertain how video will develop in 1981. but striking developments there certainly will be

There can be no doubt that

we live in difficult times for all owners of copyright and related rights, not merely for record producers. New technology makes copying easy and enables copyrighted works to be transmitted simultaneously over vast areas of the globe.

Many governments in developing countries are hostile or indifferent to the idea of copyright. Even countries with strong copyright traditions tend nowadays to favor the consumer at the expense of the copyright owner. All copyright owners need as never before to stand together to protect their interests.

In 1981, as always, IFPI's fundamental role will be to continue to defend the industry from encroachments on its legal rights, from whatever quarter they may come, and to promote and strengthen those rights wherever we can.

Piracy and private copying are the most deadly of the forces which threaten the industry's legal rights. Last year saw new an-tipiracy laws introduced in Greece and Portugal and there are hopeful trends in Egypt, Kuwait and Morocco. In several countries of South East Asia-notably Malaysia, the Philippines and Thailand-things appear to be on the move at last

The biggest question mark continues to hang over the biggest headache-Singapore-but there are encouraging signs there too. The minister of culture recently stated his government's provisional view that stronger antipiracy action is needed. I be-lieve that 1981 will see further progress in IFPI's antipiracy campaigns in a number of countries.

John Hall is director general of IFPI, the International Feder-ation of Phonogram & Videogram Producers, headquartered in London.

# **By JOHN HALL**

A very positive feature is that BIEM-the European mechanical rights bureau—has agreed to set up with IFPI a joint antipi-racy committee and to contribute funds to the antipiracy campaign on a regular basis. Now I hope we shall be able to convince the highly paid star artists that they too should contribute to a campaign from which, after all, they greatly benefit.

Private copying is a quite different problem from piracy and calls for quite different treatment. In most countries outside the anglo-saxon legal system it is not at present unlawful. Nevertheless, it constitutes an abuse on a massive scale of the fundamental right of the industry, namely the right to control the reproduction of its works.

It is the vast quantity of private copying which makes it such a very serious threat to the industry's future and one for which the industry is absolutely justified in seeking a remedy from government, since no self-help adequate to meet the case is possible.

Those critics who say that the industry could help to fight private copying by greater attention to the quality and presentation of their prerecorded tapes may or may not have a point. Clearly anything that can reasonably be done to improve the quality and presentation of recordings would be of benefit. However, improved recordings are clearly not, and never could

be, a complete answer to the home taping problem. The industry's solution is a royalty on blank tape. Such royalty must be substantial. A small royalty would simply legitimize the practice of home taping without deterring the home taper and without providing an adequate return for the industry and other affected right owners.

# 'We live in difficult times for all owners of copyright'

Some argue against a royalty on blank tape on the ground that it is impossible to say how many home tapers would ac-tually have purchased the recordings they have copied. But the better argument is that use of a copyright work or a copyright recording entitles the copyright owner to a royalty, whether or not the home taper would have purchased the recording had he not been able to tape it.

Last year Austria became the first country to introduce legis-lation for a royalty on blank tape. Many western governments are now persuaded of the force of the industry's case, but "a royalty on blank tape" will never be a popular political war cry and we shall have to be patient.

The negotiation of a new standard contract for mechanical royalties with BIEM will be a major task in 1981. The present contract is heavily barnacled with the accretions of nearly 50 years, complicated and unnecessarily verbose. It is not easy for lawyers, and almost impossible for laymen, to understand (Continued on page 96)

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

John Hall: Record company

expertise is particularly

suited to video industry

needs

# **General News** Canada To Push Exploitation Of Dance Music Mart

**By RADCLIFFE JOE** 

NEW YORK-Record label personnel, discotheque operators and disco deejays are joining forces in a concerted effort to combat the ups and downs which plagued Canada's discotheque industry here during 1980

The new union was disclosed by George Grant, head of the Toronto Programmers Assn., a Toronto-based disco record pool formed last November to replace the now defunct Ontario Disco Pool of which he was an executive member.

Grant states that although Canada has traditionally been tardy in keeping pace with the evolution of music trends-particularly dance music trends-in this part of the world, there now seems to be a distinct desire to revolutionize past atti-

tudes of apathy and indifference. States Grant, "One of the most influential factors in this movement is the impact created by the import records market which draws its products from Eurcpe, New York City and Buffalo, N.Y."

As part of the movement of coordinated growth, a new label, Rio Records, has been formed in Toronto by Dominic Zgarka and John Bennet, both of whom had been associated with CBS Records promotion department in Canada.

Grant says that the label's repertoire includes disco, rock, country and r&b product geared specifically to the dance music crowd.

One of Rio Records major clients is the Uniwave/Unidisc label based in Montreal. According to Zgarka, the acquisition of that label is helping Rio to achieve good sales figures, and to move forward positively in spite of negative consumer press attitudes towards disco.

Zgarka adds, "The potential for dance music record sales is as big as ever. There has been a definite turnabout in sales figures from major retail sales outlets, but even they are once more buying product there by augmenting our sustained sales to the specialized stores."

Zgarka is considered on top of his business. At the Black Music Awards held recently in Canada. Uniwave/Unidisc was cited for such honors as label of the year, female vocalist of the year, (Geraldine Hunt), best single of the year ("Can't Fake The Feeling"), best album of the year, ("Get Up And Boogie" by Freddie James) and newcomer of the year. (Freddie James).

The label's "Can't Fake The Feeling" by Geraldine Hunt has also been released in every major country including Europe (Carrere Rec-ords). England (DJM), Italy (Goody). South America (RCA),

# Jazz Fest Slated

NEW YORK-The Kool Jazz Festival tour for 1981 will hit 14 cities and play over 20 performances. Added to the schedule this year is Orlando, Fla. This year also marks the 20th anniversary of the Ohio Valley Kool Festival which started the successful series. Tickets may be ordered from the national tour office at 3380 Erie Ave., Cincinnati, Ohio 45208

# LP Cover Showing

NEW YORK-Ten album covers from CBS Records will be included in the American Institute of Graphic Artists show to be held here from Jan. 28 to Feb. 27. Nine other CBS covers are featured in the Society of Illustrators 23rd Annual Exhbition. to be held here between March and August

U.S. (Prism), as well as Japan and Australia. Zgarka says the single has achieved gold record status in five countries.

Zgarka assures that his operation has not been affected by the growing

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import record business in Canada. because his label is itself heavily involved in this area of the business. However, he fumes that his problem is getting radio play even on crossover material

Grant endorses Zgarka's statement by observing that "record promoters are still confronted with the almost impossible task of obtaining air play from local radio stations." He states, "This negativism on the part of the

radio stations extends even to major crossover hits by such artists as Diana Ross, Stevie Wonder and Stephanie Mills."

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He adds. "Despite this setback, (Continued on page 45)

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# **General News** Grammy Nominations Mirror Music Trends Of 1980

• Continued from page 3 Bring Me Flowers" and "The Gambler.

12

Sinatra's nominations were not unexpected, given how graciously his records were received last year by both the industry and the general public. But wins would have to be rated upsets.

"Trilogy" peaked at number 19 on Billboard's pop album chart, which would make it the lowest-charting album of the year winner in Grammy history. Only once in the past 22 years have the voters selected a non-top 10 LP for the top album prize-in 1968, when the honor went to a Glen Campbell album that peaked at number 15.

Likewise, "New York, New York" eaked at number 32 on the Hot 100. Only three of the 22 past record of the year champs failed to hit the top 10-two Henry Mancini titles and a Tony Bennett record in the early '60s. But this was Sinatra's first single to crack the top 40 in 11 years and sentiment for the singer is running strong. There is, of course, no official

relationship between sales statistics and Grammy recognition. Still, 14 of the 22 past winners in both the al-bum and record of the year races reached No. 1 on Billboard's pop charts.

If Sinatra wins the album of the year title, he would become the first artist to take it four times. He's now tied for the lead with Stevie Wonder. who won the award with his last three studio LPs, in 1973, '74 and '76

Surprisingly, Wonder was not even nominated for best album this year, despite having issued two LPs in the Oct. 1, 1979 to Sept. 30, 1980 eligibility period: "Journey eligibility period: "Journey Through The Secret Life Of Plants" and "Hotter Than July."

It's surprising, too, that "Urban Cowboy" wasn't nominated for album of the year. given its bullish sales and that it summed up 1980's soft country leanings nearly as well as 1978's best album champ "Saturday Night Fever" eaptured that year's frenzied disco spirit. Nominated instead was Pink

Floyd's "The Wall," the No. 1 album

of 1980 on Billboard's year-end chart recaps. The album of the year prize has gone to the year's No. I LP for the past three years, though it has never gone to an esoteric rock band like Pink Floyd.

Columbia is in the enviable position of having three of the five nominees for album of the year, with Streisand and Pink Floyd joined by Billy Joel, who won last year for "52nd Street."

The strong showing by Cross and Sinatra helped make Warner Bros.-Reprise the top individual label in the non-classical categories, with 31 nominations. Columbia is a close second with 27 bids, followed by Atlantic with 10, MCA with eight and Elektra/Asylum with seven.

Tied with six nominations each are Capitol. Motown/Tamla. RCA. RSO and QWest. A&M, Savoy and Sesame Street each have five; Liberty/UA and Light have four.

In the classical categories, CBS Masterworks is tops with 18 bids, followed by Angel with 10. DG with eight and London and RCA, each with three

The top individual nominees with five bids each are Christopher Cross and his producer. Michael Omar-tian. They're both cited for top record and album, and Cross is also up for best new artist and for writing and singing "Sailing." Omartian is also up for best producer, for ar-ranging "Sailing" and for cutting the gospel album "The Builder" with his wife Stormie.

The Muppets also have five nominations, while creator Jim Henson has four, along with Barbra Strei-sand. Barry Gibb, George Benson, Stevie Wonder and John Williams.

Next with three bids each are Kenny Rogers, Bette Midler, Frank Sinatra, the Pretenders, Bob Seger, Willie Nelson and James Cleveland.

The year's movie music emphasis is seen in that three of the six nominees for best song emerged from fea-ture films: "Fame," "The Rose" and "New York, New York." Four of the five candidates for female pop vocal are from movies, as are two of the five male pop nominees.

And in the country vocal categories, 1975 Oscar winner George

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Burns and likely 1980 best actress Sissy Spacek ("Coal Miner's Daughter") are both nominated

There were so many film music projects in 1980 that there wasn't room in the film score category for such major soundtracks as "Xanadu" and "Electric Horseman." George Benson's "Give Me The Night" is not nominated for album

of the year, but no fewer than four of (Continued on page 107)

# VIDEO RIGHTS AIR AT IMIC

# • Continued from page 1

to confront the video age, the complex problems of the protection of intellectual property rights make this one of the key issues of the new decade.

The international IMIC advisory committee will be meeting next Monday (26) at MIDEM in Cannes to firm up an agenda for what promises to be one of the most challenging and absorbing IMIC programs since the conference was inaugurated in 1969. In addition to the video future, high on the committee's list of priorities will be satellite broadcasting, home taping, pi-racy and the role of Anglo-American music in the 1980s.

The West German music industry and the City of Berlin will be wel-coming IMIC's hundreds of international participants to Berlin with a special reception in the picturesque and historic setting of the Charlot-tenburg castle on the evening of Monday. April 27. and the conference program will be concluded in the traditional way with the trendsetters' awards banquet.

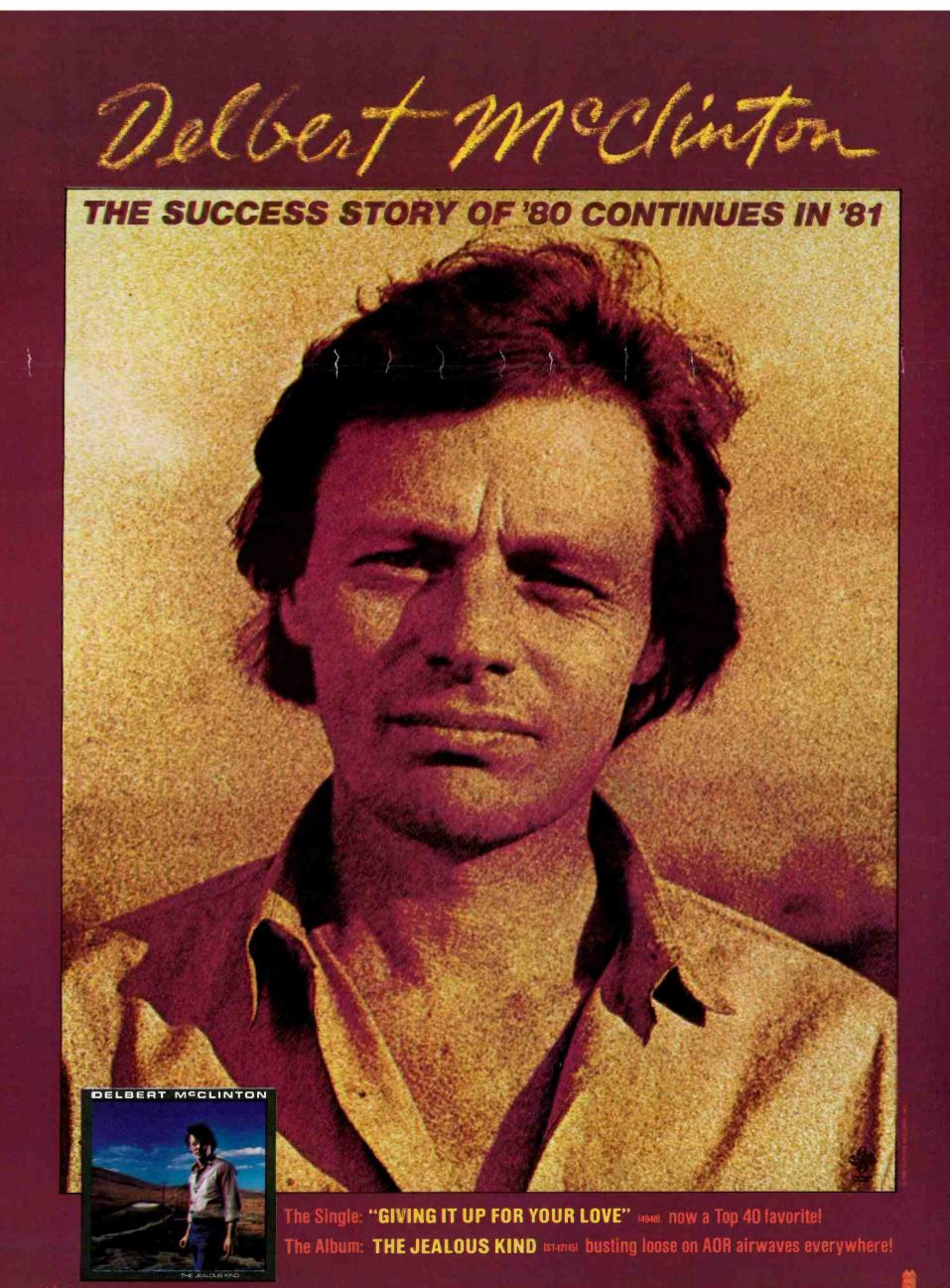
The 11th IMIC-the first to be held in West Germany-will be the centerpiece of an intensive week of music business activity which also includes an international music market seminar for record dealers at the Berlin Congress Center (April 29-30) and the biennial meeting of the German Group of the Inter-national Federation of Producers of Phonograms and Videograms and the German Record Industry Assn.

Registration fees for IMIC '81 are \$500 if registering before Feb. 20, and \$600 thereafter. Spouse registrations are \$275 each.

For additional information, con-tact Salpy Tchalekian, IMIC '81, Billboard, 9000 Sunset Boulevard, Los Angeles. CA 90069. Phone calls

should be made to (213) 273-7040. European and U.K. inquiries should be directed to Helen Boyd, IMIC '81, Billboard, 7 Carnaby St., London WIV, IPG England, where the phone is (01) 437-8090.





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# General News From One-Stop To Retail Chain Central South Has 21 Sound Shops Throughout South

By JOHN SIPPEL

LOS ANGELES-When Randy Davidson, J.P. Bennett and Chuck Adams opened their Nashville onestop, they stretched their \$800 joint investment by accepting Bill Beasley's invitation that they use 1,000 square feet of his huge warehouse.

From that meager February 1970 start has mushroomed an 80-account rackjobber, 21-store retail chain and 700-account one-stop. The triumvirate, then all veteran Music City distributor salesmen, project a \$17.5 million gross volume for 1981. That would top 1980 by \$2.5 million.

When National Music Sales folded its tent after nine months in late 1969, the threesome concurred that their experience as mid-South road salesmen best outfitted them to run a one-stop. They set up Central South Music Sales. They knew all the accounts in a seven-state perimeter personally.

Davidson and Adams hit the road. Bennett ran the warehouse. In February, 1970, they sold 40 accounts. Six months later, their aging report showed 75 customers. That doubled in three years. Today, Central South has more than 700 primarily retail locations in an eight-state domain.

Bennett's bailiwick has grown. After 90 days behind a chicken-wire enclosure in Beasley's building. Central South moved into 4.000 square feet in a basement under a liquor store. Within three years, they doubled that space in the basement. Today, the three entities under a single roof occupy 24,000 square feet. in a building which the firm constructed in 1978.

Revenues too have spiralled. By year three, the one-stop billed \$2.5 million after racking up \$1 million the first year. Central South today has eight

Central South today has eight WATS lines. "Billboard is our best salesperson. I encourage all my customers to subscribe. Then when one of the girls call, they have their orders ready. I probably sell more subscriptions to Billboard than anybody in the South." Davidson volunteered.

The one-stop actually forced Central South into retail. A customer with three stores ran up such a large delinquency that in order to straighten out the account, the onestop took over one store in Meridian, *(Continued on page 53)* 

# Maybe More Music With Deregulation

# • Continued from page 1

"A classical music listener may not want to hear eight minutes of news when there are other stations programming all news and information," commissioner James Quello gave as example.

The FCC's intent is to foster diversity and to maximize marketplace regulation of the airwaves. The new rules allow radio broadcasters to program public affairs information that targets a particular audience as long as the station's management feels assured that the needs of other community members are being met by other local stations.

"Radio broadcasters will now be able to follow their own paths in determining how to serve their community's needs and interests in ways that reflect the realities of today's radio markets," said FCC chairman Charles Ferris.

National Assn. of Broadcasters' president. Vincent Wasilewski, hailed the Commission's vote as "a turning point in the history of broadcast regulation." The decision "recognizes that most of the rules and paperwork heaped on radio over the years are unneccessary, time consuming, financially burdensome and do not serve the public interest." Wasilewski added.

Not so happy with the decision are public interest groups who have opposed radio deregulation for the 18 months that the FCC has intensively studied these issues. Media Access, one such citizens' group, has already asked the U.S. Court of Appeals for the District of Columbia to review the decision, calling the Commission's action "unjust, unsupportable and unlawful."

The Media Access suit will undoubtedly be just one of many challenges to radio deregulation. Citizens' groups will surely petition the FCC for reconsideration of its decision also. That step will allow 30 days for public comments, pro and con, before the Commission votes again on the issue. The decision to deregulate radio goes into effect 30 days after publication in the Federal Register. The FCC's action comes after a

The FCC's action comes after a year and a half of study during which more than 20.000 comments were filed and 21 volumes of data compiled. Broadcast Bureau chief Jeff Bauman calls it "one of the most in-depth investigations ever conducted by the FCC."

Since 1934, when the Communications Act that governs radio broadcasting was written, the number of U.S. stations on the air has grown from 534 to 9.000. In the 18 months that the FCC has been studying deregulation, 300 new radio stations began operations. "More efficient use of the spectrum and marketplace competition insure diversity today," FCC chairman Ferris argued Wednesday.

Under present laws, AM stations must devote 8% of on-the-air time to non-entertainment programming; FMs must reserve 6%. The number of commercials aired may not ex-

# Scott Honored

LONDON-Leading British jazz musician and club-owner Ronnie Scott has been awarded the Order of the British Empire in the Queen's Birthday Honors list for his services to jazz. He is the first jazz musician to be so honored. ceed 18 minutes per hour and a complex procedure for ascertaining the needs of the local community must be followed.

The new ruling replaces all these restrictions with a simple requirement that radio broadcasters meet the public interest standard of the Communications Act and maintain a public file listing five to ten community issues addressed by the station.

That public file would be taken into consideration when a station's license comes up for renewal and could also be referred to-by citizens wishing to challenge the station's coverage of community affairs.

Dissenting from the majority opinion, commissioner Tyrone Brown expressed concern that the simplified rules might allow broadcasters to use syndicated public affairs programs instead of producing their own in response to local community needs.

"I was willing to reduce the amount of documentation if the Commission would make clear that the bottom line is that radio stations are local outlets for the expression of local needs and interests," said Brown who has recently handed in his resignation (separate story, page 23).

The radio deregulation effort may be the final achievement of chairman Charles Ferris' term at the FCC. President Reagan is expected to replace Ferris soon after his inauguration.

# MUSIC INDUSTRY ATTORNEYS Seek Merger or Working Arrangement.

Two man New York firm, both thoroughly experienced in representation of record companies, artists, publishers, composers, managers, agents and others in related activities.

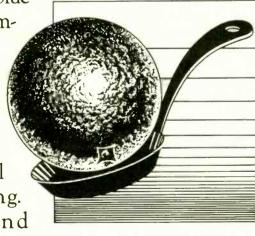
> Reply Box 893 Billboard 1515 Broadway N.Y., N.Y. 10036



# WHEN IT'S FREEZIN' UP NORTH

It's cookin' at the 1981 Big Orange Festival. Jazz, classical, country, blue-

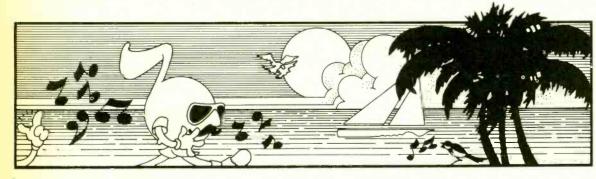
grass, contemporary and international music plus dance, drama, mime and magic—all February long. National and



international recording artists together with South Florida's

finest talent. Over 45 FESTIVAL EVENTS. Hot time in the winter sun. P.A.C.E.'s Third Annual Big Orange Festival— Music in Miami, January 31st-February 28th.

# IT'S COOKIN' DOWN SOUTH.



A P.A.C.E. (Performing Arts for Community and Education, Inc.). Production with the support of the Metro-Dade County Tourist Development Council, Dade County Board of Commissioners, Dade County Council of Arts and Sciences. City of Miami, Fine Arts Council of Florida, National Endowment for the Arts, Music Performance Trust Funds and the South Florida Business Community.

FOR MORE INFORMATION CALL P.A.C.E. (305) 856-8836 IN MIAMI

# Financial **1981: Year At The Crossroads? Consumer Electronics Awaits Home Video To Develop**

By JIM McCULLAUGH & ALAN PENCHANSKY

LAS VEGAS-1981 may well be remembered as the year in which the consumer electronics industry stood at its most critical juncture.

That was the riding impression created by the just ended Consumer Electronics Show, a trade expo at which the giant \$3 billion a year industry seemed frozen in a transitional state.

What the industry has faced is an erosion of the conventional audio component marketplace-not too dissimilar to the record industry's own doldrums.

Meanwhile, the prospect of new growth through the development of the home video industry is still largely a promise about which many questions remain to be answered.

It was this sense of standing at the crossroads glancing back nostalgically and looking forward with some cautious optimism-that hung over the behemoth Convention Center and environs here, visited by a

# **Neve Revenues Up**

NEW YORK-Neve North America reports preliminary 1980 results showing a 21% increase over the previous year. Total revenues for sales and service of equipment will exceed \$6.1 million, according to the company. The company says that profits are down from last year, however.



claimed 59,000 industryites Jan. 8-11.

The move to video is unquestionably the key issue for both manufacturers and retailers. It is demonstrated by the preponderance of new hardware and software retail openings, and the preponderance of new product introductions, and in the

overall refocusing by many companies towards this new medium. Here is an overview of key industry segments:

1980

Audio: Despite the major downslide of mid-fi sales in the past two

years, high end audio continues to be in the spotlight. One result is the (Continued on page 68)

# WEA Intl \$\$ Upturn: 10%

NEW YORK-WEA national managed to hold the line against recession and inflation in posting moderate gains in worldwide sales in 1980, according to a year-end report issued by the company.

Net sales for 1980 were 10% over the previous year's revenues, WEA says, although the company failed to divulge a dollar amount. (The company's revenues for fiscal 1979, which ran from Dec. 1, 1978, to Nov. 30. 1979, were \$294 million, as stated in the annual report of parent Warner Communications Inc.) The 10% gain now reported is for a similar period last year, for an estimated total revenue upwards of \$323 million

The gain apparently is not affected, either, by a reported strong showing in the holiday selling season, including the John Lennon-Yoko Ono LP "Double Fantasy," as WEA International president Nesuhi Ertegun sadly notes that it had an impact on WEA sales. "Strong fourth quarter sales" were also attributed to product by AC/DC, the Eagles, Donna Summer, Jackson Browne, Bette Midler, Fleetwood Mac, George Benson. Paul Simon. Van Halen and Yes.

WEA continued to expand its

WEA Buys Out Sheffield;

Founder Sax Will Consult

# By RICHARD M. NUSSER Inter-

presence in territories such as Ireland, Zambia and Zimbabwe, where it formed affiliated companies, and in Mexico, where final plans for opening a company are being made. WEA Mexico is set for an April debut now.

WEA International also acquired distribution rights to Warner Home Video product outside the U.S. and has established distribution in Canada, the U.K., France, Sweden, Germany, the Benelux countries, and through Denmark's Metronome Records. Further territories will be added this year, as well as new titles from the Warner video catalog.

The WEA Video Center in Montreux, Switzerland, which produces custom promotional tapes for affiliates, was substantially expanded under the direction of European artist relations director Claude Nobs, tripling the number of promo tapes it produces, and allowing them to be subtitled in various languages.

So far as the new African affiliates are concerned, Ertegun points out that production and distribution chores continue to be handled by WEA licensees, while the new companies concentrate on developing publicity, advertising and promotional skills

# Market Quotations

(Sales

	High	Low	NAME				P-E	100s)	High	Low	Close	Change
	1 1/2	3/4	Altec	Corp.			_	113	7/8	3/4	7/8	
	39	25%	ABC	e or pr			5	284	27%	273/4	273/4	Unch.
	361/2	27		ican Can			7	30%	301/4	301/4	30%	+ +
	39%	14%	Ampe				15	452	34	331/2	3334	
	5	2%	Autor	natic Rad	dio		7	432	34	3372	33%	Unch. Unch.
	553/4	421/2	CBS				7	182	48	47	47%	
	44 1/2	27	Colur	nbia Pict	ures		8	917	431/4	42	47 /8	+ 1
	8¾	4		Corp.			_	51/4	4374	5	43%	Unch.
	53%	401/2	Disney, Walt				13	52 1/2	511/4	⊃ 51%	51%	- 1%
	91/4	6%		Electrosound Group			12	14	7%	71/1	7%	Unch.
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	14 1/8	51%										
	451/4	253/4				11		-	-	413/4	Unch.	
	573/4	421/2	MCA				7	390	45	44	41%	+ 1
	19%	10	Memo	rex			_	265	11%	11%	44%	- 3
	631/4	461/4	3M				11	1153	621/4	61 %	621/4	+ 1
	84	41 1/8	Motor	ola			11	274	65 1/4	64%	65%	+ 1
41% 8¾		231/2	North American Philips Orrox Corp.			s	7	219	41%	41 1/8	41%	Unch.
		4 3/4				34	24	7%	71/2	7%	+ 1/2	
	241/2	131/8	Pioneer Electronics				17	5	231/2	231/2	231/2	- 1/4
	37	181/2	RCA				9	1060	30	29%	29%	Unch.
	16% 6 Sony						10	1109	15%	15%	15%	+ 1/8
	36	201/2	Storer Broadcasting				12	316	30	29	29%	+ %
	7 3 Superscopes 35 <sup>1</sup> / <sub>4</sub> 24 <sup>1</sup> / <sub>4</sub> Taft Broadcasting					_	17	4	3%	4	Unch.	
					8	62	28%	271/4	28%	+ %		
	201/8	14%	Transamerica			5	835	18%	181/4	181/2	+ 1	
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41		171/4	Warne	r Communication		ns	18	337	39%	39%	39%	Unch.
	OVER THE COUNTER		P-E Sales Bid		Ask		THE	P-E	Sales	Błd	Ask	
	JUNIC	н					COU	NTER				
	kco		35	3	1 3/4	23/4	Koss	Corp.	7	5	4 1/8	51/
	Certron Corp. Data Packaging		18	221	1%	1 7/6	Kusto	m Elec.	_	4	1 1/8	1%
			4	16	6%	71/4	M. Josephson		9	77	121/2	13 2%
First Artists Prod.						Reco		11				
			12	19	4	4 1/4	Schw	artz				- /
Integrity Ent.		Ent.	32	105	21/8	3	Bro	S.		_	1%	17/

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

# Schwartz Bros. Looks To Video \$

NEW YORK-Schwartz Bros. reported net losses for the third quarter ended Oct. 31, 1980, despite increased sales. Sales were up to \$8,328,146, compared with \$7.680,224 in 1979, while the net loss for the quarter was put at \$63.463,

compared with a loss of \$188,505 in the same period last year. Jim Schwartz is optimistic, how-

ANUARY

BILLBOARD

ever. citing a good November and December and the success of SBI Video, established last fall as a subsidiary of the company. SBI Video



### tion is that we want the best quality plating we can get." one WEA label head explained. "We're not only acquiring the facility, we're acquiring Sheffield's methodolgy and expertise."

• Continued from page 1

bel head Doug Sax.

an independent basis.

technical empire built by mastering

engineer and pioneer audiophile la-

The acquisition is viewed as a ma-

jor quality control upgrading step

for WEA, and represents expansion

of the company's recently developed

disk manufacturing base. Sheffield

has been plating for WEA labels on

"The main point of the acquisi-

Under terms of the sale, completed Dec. 22, Sax will remain as a

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quality control consultant to WEA for a five-year period.

Richard Doss, technical chief of the lab. also has been retained under a five-year contract. Doss has been appointed general manager of the facility

The plant, located in an industrial area of L.A., will continue to operate under the Sheffield name, according to Sax.

Sax is co-founder of Sheffield Lab Records, a direct-disk label responsible for launching the '70s audiophile record boom. The plating facility, opened in the late '70s, is an ougrowth of the label operation.

Also operated by Sax is L.A.'s Mastering Lab record cutting studio and a research and development center adjoining the MGM Studios soundstage in L.A.

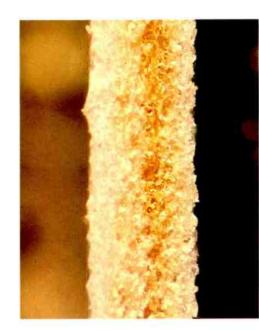
A WEA Manufacturing executive said plans call for the matrix to be enlarged, although the scope of the expansion was not yet known.

"We will be expanding it. The main thrust is to keep Sheffield in the forefront of technological advance and to integrate these advances into the expansion program to achieve a high quality operation."

Reportedly, Doss also will be involved in quality control at WEA's Pennsylvania plating operation, part of the Specialty pressing plant. WEA also operates a West Coast pressing plant, Allied.

"Doss has been very helpful in improving the quality of the plating back East," a source said.

# Look for the Orange Edge. The Conversafe Orange Edge and get the edge on record counterfeiting.



Counterfeiting. It costs the legitimate record and tape industry an estimated \$400 million per year. But thanks to Conversafe Orangë, 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<sup>®</sup> safeguarded?

- **A.** 1. Continental limits sales to qualified converters of record jacket and cassette packages. To qualify, converters must participate in a tight auditing and control program prescribed by Continental and conducted by a major auditing firm.
  - 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.

The Conversafe Orange Edge. Consisting of a proprietary dye, Conversafe Orange is easily identified without special detection equipment. Photo Magnification: 45X.

# **Q.** Can Other Security Systems Produce the Same Results?

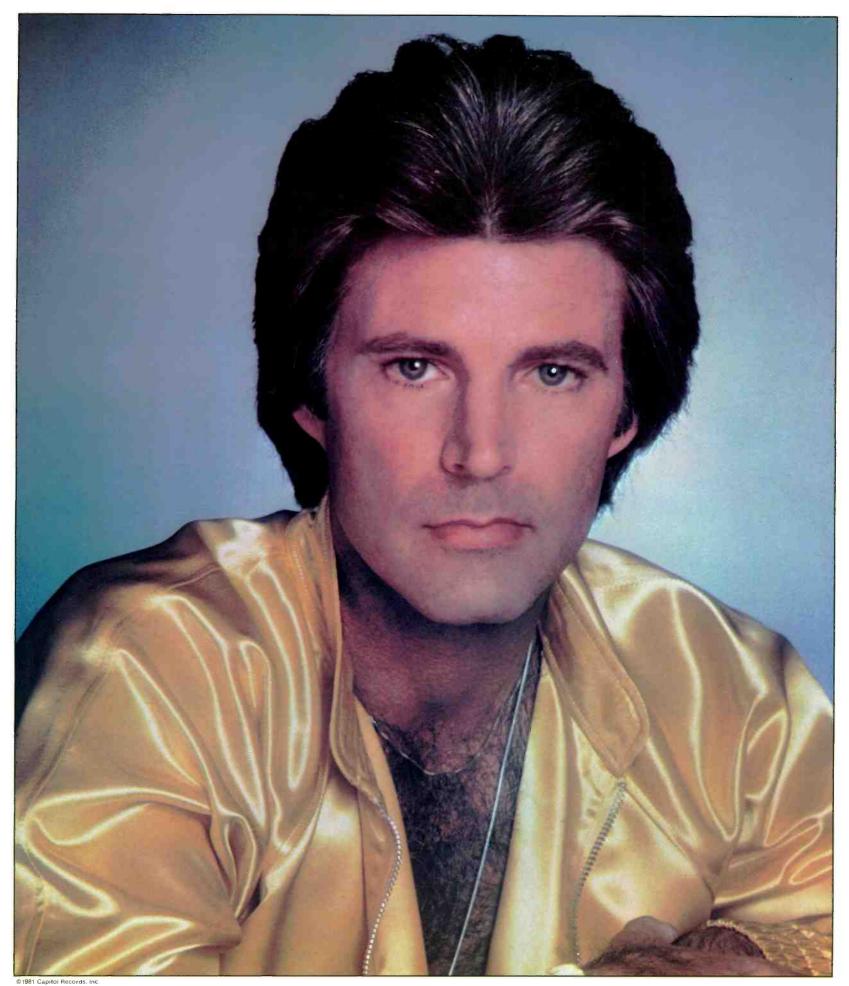
- **A.** No. There's no other way to produce the same results. In addition to Continental's security system, conventional cylinder board machines produce weak, inferior results. Only CFI's paperboard-making process yields quality and protection in one paperboard sheet.
- **Q.** What Does Conversafe Orange<sup>®</sup> Cost?
- **A.** There is no upcharge to the converter for this unique protection.
- **Q.** Who Stands Behind Conversafe Orangë?
- 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 Orangë?
- A. Call your converter or contact Mr. John R. Curtin, Vice President, Continental Forest Industries, Office Park II, Greenwich, CT 06830 203-661-2233.

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# **RICK NELSON**



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# **General News CBS**, Retailer Motions Rebuffed Counter Measures Stem From Record Haven Suit

NEW YORK-A U.S. District Court judge here has denied a CBS Inc. motion for dismissal of an antitrust action brought against it by

6

# **OPRY FACING** CROSSROADS **By EDWARD MORRIS**

NASHVILLE-In an otherwise volatile business, the slowly changing face of the Grand Ole Opry represents both a triumph and a tribulation. The triumph is that it has thrived for more than 55 years. Attendance last year was close to a million. But the tribulation is that the Opry has lagged behind musical tastes so far that catching up will be hard to do.

During the past five years, the 50member radio program has added just four new members-and one of these, Tom T. Hall, is new only in the sense that he has rejoined the show after having left it over a musical dispute in 1974. Also within this period, five veteran members have died: Lester Flatt, Ralph Sloan, Bob Luman. Stoney Cooper and Skeeter Willis.

Opry manager Hal Durham contends that he sees no cause for alarm in the fact that the average Opry performer is over 50 years old. "We're aware of the demographics." he "They're on the high side-but says. they were on the high side 10 years (Continued on page 38)

Sam Fichtelberg, owner of Record

Haven Stores. In turn, judge Charles E. Stewart, in a memorandum decision handed down Jan. 6, denied Fichtelberg's motion for a preliminary injunction against CBS.

Fichtelberg sued CBS last June for \$3 million, charging antitrust activities which the suit contends "destroyed" Fichtelberg's U.S. one-stop business (Billboard, June 14, 1980).

Fichtelberg, charging that CBS' tighter returns policies "coerced" its customers into paying for its "re-duced value" recordings, also claimed he was a victim of price and credit discrimination favoring his competitors and that his competitors also benefited from faster delivery of product. Fichtelberg further claimed he was cut off as an account by CBS in October of 1979.

In denying CBS motion to dismiss the complaint, Judge Stewart said that Fichtelberg "sufficiently alleges that CBS attempted to enforce the illegal tying arrangement by a refusal to deal." A tying scheme is defined by federal statute as "an agreement by a party to sell one product but only on the condition that the buyer also purchases a different (or tied) product."

Judge Stewart stated that for purposes of deciding the motion to dismiss, "we must accept plaintiff's allegation that the records were not considered purchased but were made available by CBS for sale under express and implied agreements that the records could be returned to CBS for credit or exchange.

Fichtelberg had alleged that al-though CBS' limited returns policy was to become effective on Jan. 2, 1980. CBS refused to issue routine authorizations to return various records beginning in June 1979. and that CBS from and after Aug. 29. 1979 refused to ship new records to Record Haven unless Fichtelberg paid two times the cost of the order it wanted filled in order to reduce its "unpaid balance." The "unpaid bal-(Continued on page 107)

# WEA Lengthens Lead In '80 Chart Action Survey

50

all domestic records & tapes)

"New York's =1 One-Stop"

• Continued from page 1

resenting the lion's share of chart positions-this year. the trio accounted for 59.9% as compared with 60% for 1979-the field of corporate branchdistributed firms again dominated the trade overall. Yet despite late '70s forecasts auguring a virtual lockout of independent labels through distribution shifts and outright label purchases, the industry's remaining indie firms showed a slight recovery.

Arista. Motown. Chrysalis and TK accounted for 13% of the combined singles and album product chart tallies, up from the 11.9% total of a year earlier. This compares with the independents' 20.7% share of chart action five years ago-in an epoch when several labels since absorbed or dismantled were still releasing product.

Columbia, meanwhile, retained its leadership among the top 10 la-bels in terms of combined singles and LP/tape charts. achieving 10.5% of the overall activity. That figure reflects its 10.2% slice of Top 100 ac-tion and 10.7% of the Top LP/Tape chart positions.

Among combined label shares factoring in custom label affiliates. however, Warner Bros. Records took the top post with 13.2% of the combined charts, a figure reached through the company's 11.7% stand-ing in singles and 13.5% performance on the album side.

And helping to further buoy WEA's overall chart stance was Elektra/Asylum. making the year's most dramatic recovery after a com-paratively cold year in 1979. Where E/A failed to make the top 10 labels in Billboard's '79 recap. it bounded to a solid number three ranking for the combined singles and album product charts, as well as the singles and LP/tape charts individually. E/A's combined charts share was

5.6%, derived from an 8.6% share of the Hot 100 action and 6.2% of the Top LP/Tapes.

1980's chart action shares appear in a comprehensive listing on page 99 of this issue, and are culled from Billboard's music charts under the direction of associate publisher Bill Wardlow

# **Residencies Set**

NEW YORK-Affiliate Artists. Inc. will produce a series of oneweek college residencies by young performers at 21 independent colleges this spring and summer. The program is sponsored by Reader's Digest magazine. The residencies feature performances and seminars.

www.americanradiohistory.com



GAP JAM-Mercury recording group Yarbrough & Peoples gets an assist from members of the Gap Band, paying a surprise musical visit during a party at Max 151 saluting the debut Yarbrough & Peoples LP and single. Pictured, from left, are Alisa Peoples; Ronnie Wilson and Charlie Wilson, Gap Band; Calvin Yarbrough; Mercury artist Robert "Goodie" Whitfield.

# Kinks Radio Concert Sets Act's LP Sales Spurting

# By DOUGLAS E. HALL

NEW YORK-Perhaps it is not the lot of live radio network rock concerts to run smoothly. But the rewards are apparently worth it. at least to the record labels.

Mike Bone, vice president of AOR promotion of Arista Records reports that weekly sales of the Kinks new live album. "One For The Road." tripled after Blair Starfleet put to-gether a nationwide live New Year's Eve broadcast of the group.

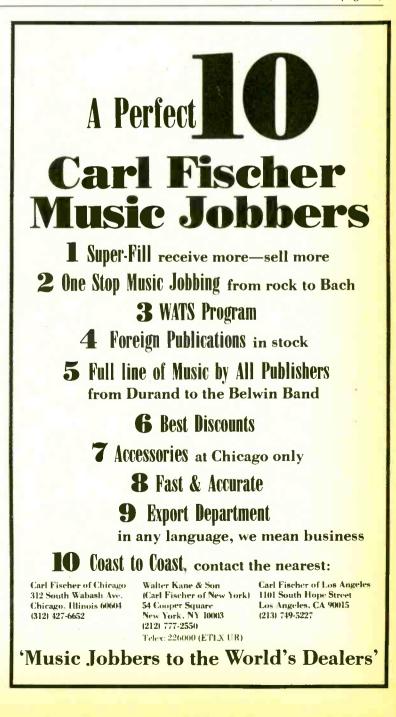
Sales spurted from about 3.000 units per week before Christmas to 9,000 a week after the concert which caught the group from the stage of the Palladium in New York. Bone comments. "The show had a very positive effect on album sales."

But while such shows apparently set cash registers ringing at retail. they are often headaches for radio programmers and those who put these shows together. The NBC Source network ago-

nized over an on-again, off-again live broadcast of a Yes concert from Madison Square Garden last fall (Billboard, Sept. 13, 1980). And similar problems were en-countered with Starfleet's live

hookup for the Kinks. The root cause seems to be similar: an overriding concern on the part of these groups that something might go wrong, which. of course, in a live broadcast would be irretrievable.

In the case of the Kinks broadcast. it fell to Starfleet vice president Sam Kopper to exercise some deft diplo-macy to save the broadcast. Even (Continued on page 27)



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Wizard Records & Robie Porter will be at the Australian booth at MIDEM.

# **General News** Independents Prosper In U.K. But Industryites Differ As To What The Future Holds

This is the third in a series of articles analyzing independent record companies in key European markets. Upcoming stories will focus on indies in Sweden and France.

LONDON-The '80s have started well for Britain's independent record companies.

While the majors struggle for sales in a market that has contracted to the point where it can barely support their operating base, the smaller labels are prospering, seemingly in better touch with taste and fashion among young audiences.

For the newest-products of the recession, believers in self-help at the grass roots level-it is admittedly early days, and hard to assess how they'll fare in future.

But among those spawned in the new wave explosion of the late '70s, and therefore with a few years' expe-rience behind them, the problems of adaptation are already becoming

apparent. Stiff Records typifies the breed. Set up in 1976 by Dave Robinson and Jake Riviera. key figures in the new wave, its image was brash and iconoclastic, its success based in street level commitment and sheer hard work. Like its contemporaries, Stiff started off by mirroring the hostility of its punk and new wave signings to the commercial music business establishment. But success, growth and necessity

have inevitably conspired to align

such companies more and more with

that establishment. Today's Stiff has

a \$6 million turnover. a publishing

division (Street Music), two studios

(the Battery and the China Shop) and nearly 30 employes. Of those,

the company's general manager

Paul Conroy notes wryly. 10 are accountants. Generally, the most pressing need for an indie like Stiff is to develop some stable base in its operation. A

By NICK ROBERTSHAW major with access to product from all around the world can get away with its own a&r going cold. But the small indies were built on a&r flair and it remains crucial. Paul Conroy puts it simply: "If our a&r screws up, if we don't sell records all the time, then we're stuck. We have nothing to tide us over.

Stiff's attitude to a&r has altered radically with growth. "When we started we were very green." says Conroy, "particularly about the international side of the business. It was enough for us if an act was going to sell a few thousand copies down the road. Nowadays, all our established acts tour worldwide, and when we sign new bands we are thinking in terms of international potential."

Stiff claims it's not afraid to look overseas for talent. A recent series of U.S. signings-the Feelies, the Plasmatics, the Dirty Looks-has augmented the tight roster of established U.K. acts like Lena Lovich, Ian Dury. Madness and Graham Parker. Among the longer established

generation of indies, the pioneers whose roots go back in some cases as far as the early '60s, Island, Chrysalis and Virgin are the leading names. Each has over the years grown into a large and diversified entertainment operation, while doing its best to hang on to the most sought-after quality of "small company feel."

Chris Blackwell founded Island in 1962, out of a passion for ska and Jamaican music which 1980 fashions have just about caught up to. First hit was Millie's "My Boy Lolliand determined championpop, ship of 1972 signing Bob Marley led eventually to world acceptance of reggae. Current international roster includes Third World and Inner (Continued on page 93)

\*\*\*\*\*\*

# **RIAA Updates White House Record Library**

WASHINGTON - The Recording Industry Assn. of America presented outgoing First Lady Rosalyn Carter with an update to the White House Record Library Tuesday (12). She received 813 new selections.

All seven members of the White House Record Library commission were on hand for the presentation which included a brief visit with President Jimmy Carter and a tour of the White House

The purpose of the White House Record Library, first established in 1973, is to provide a representative collection of recfor a second sec

ords, reflecting the wide range of American cultural interests. Over 200 individual labels are represented in the collection. Tuesday's presentation was the first time the library has been updated since 1973.

since 1973. senting the new records commission chairman John nond, record producer; 1 Hall, curator of the ers and Hammerstein Ar-i of Recorded Sound at in Center; Bob Blumen-tusic critic; Ed Bland, com-arranger and record pro-Frances Preston, vice (Continued on page 106) Presenting the new records were commission chairman John Hammond, record producer; David Hall, curator of the Rodgers and Hammerstein Archives of Recorded Sound at Lincoln Center; Bob Blumenthal, music critic: Ed Bland, composer, arranger and record producer; Frances Preston,

# Executive Turntable

## **Record Companies**

Bob Siner, president of MCA Records, has re-signed a new contract. He has been president of the Universal City, Calif.-based label for two years.... Changes at PolyGram Records Inc. in New York. Lou Simon, formerly marketing senior vice-president, for Phonogram Records, is now marketing senior vice president with PolyGram. Also: upped is Len Epand, former PolyGram



Records West publicity director, to press and artist relations vice president in New York. Mick Brown, formerly Phonogram/Mercury a&r director, moves to marketing vice presi-dent for the West Coast. Bill Levy, formerly creative services director, for PolyGram Record Operations upped to creative services director. Also moving up are: Jim Lewis, former PolyGram Record Operations senior vice president to special projects marketing



vice president. Jules Abramson, formerly with PolyGram Distribution as planning vice president, moves to PolyGram Records as marketing and product development vice president. Randy Roberts continues as PolyGram's national di-rector of singles though his duties have been expanded since PolyGram Record Operations became PolyGram Records Inc. In addition, Sherrie Levy,



most recently press director for Phonogram Records, is now executive assistant to the general manager of PolyGram Records Inc. Bernard DiMatteo takes over as president of CBS Records Canada in Toronto, Di-Matteo has been operations vice president for CBS Records International and played a



Brown

major role in the founding of CBS Dischi S.P.I. in Italy. Since February 1980, he was operations vice president on the staff of M. Richard Asher, deputy president and chief operating officer of the CBS Records Group. Arnie Orleans, sales and distribution vice president at RCA & A&M and associated labels, leaves his post. Bud Dain, vice president of pop a&r based on the West Coast, also has left.... Sue Satriano becomes national

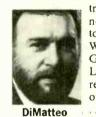


Elektra-Asylum's publicity director in the Midwest and South. Also, Janice Azrak, West Coast publicity director, has assumed new responsibilities and is now tour press director. Mara Mikialian, a 1980 graduate of USC's journalism school, and Carol Gelfand, formerly with Capitol Records' creative services staff, have joined as publicity assistants. Bruce Shindler takes over as Elektra/Asy-

publicity director for Elektra/Asylum Records in Los Angeles. She was



lum's associate director of album promotion. Based in New York, he was a New York local promotion rep and a San Fran-cisco promotion rep for the label. ... Changes at Boardwalk Records in Los Angeles include: the addition of Tony D'Anna as controller: Stan Lenarsky as administration director and Pat Garrett as bookkeeper. D'Anna, who serves as the label's chief financial operating officer, previously has held posts of con-



troller, treasurer, auditor and head of business management during 10 years at Motown. He has also been controller for Stevie Wonder's Black Bull Music. Lenarsky and Garrett come from Casablanca, where Lenarsky was administration director. Garrett has worked in the financial department of both Casablanca and Motown Records. At Columbia Records in Los Angeles. Tony Zetland takes over the newly created



post of West Coast director of product management for new artists. He was product managment associate director for the West Coast. Rob Wunderlich takes over in Zetland's former position. He was West Coast special projects product management associate director. . . . At CBS Records in Los Angeles. Zach Horowitz is upped to business affairs director. He was an attorney in the



ment. ... Mick Borthick, moves up to product control director for Chrysalis Records in Los Angeles. A five year veteran of Chrysalis, he was formerly product manager. Richard Totoian takes over as CBS Associ-

ated Labels national promotion associate director in New York. He comes from A&M Records where he was national album pro-motion director for six years. ... Mel Klein Satriand moves into the post of financial director/controller for Island Records in New York. He was finance vice president for Polydor Records ... Garry Cole is appointed branch merchandising manager for CBS Records in New York. He was field merchandiser for the New York branch.... Ellen Smith becomes



tive with the Howard Bloom Organization. Jim Hawn takes over as branch manager in Cleveland for CBS Records. He was with Capitol Records as a district manager. Bill Conine moves into the newly created post of sales vice president for Sparrow Records in Los Angeles. He comes from Word Records where he was a sales representative. Terrence Oehlsclager is now national col-

lege promotion manager in New York for Ze Records. He was administrative assistant to the office manager at Ze Records.

Marketing David Rothfield joins Sam Goody Inc. in New York as marketing vice president. He was vice president and divisional merchandise manager of Records at Korvettes and was recently a consultant with Pickwick. Also, **Robert A. Miles**,

Gospel Grows In College Market Acts' Polish, Acceptance, Lower Fees Boost Appeal

NASHVILLE-Although still underdeveloped, the college campus is becoming an increasingly important market for gospel music acts.

"Colleges are one of our better paying sources." reports Dan Brock, president of Dan Brock Associates, Edmond, Okla. Two of his top acts. DeGarmo & Key and Farrell & Farrell, play most of their concerts at campuses, he says. Several factors seem to be con-

verging to open colleges to gospel entertainment:

• Acts are becoming more diver-sified and polished and are being promoted more aggressively by their bookers. Gospel has been able to assimilate and thrive on virtually every musical style and to incorporate lyrics that range from the blandly inspirational to the uncompromisingly doctrinal. The upshot of this variety is an array of acts that delight the devoted with piety or dazzle the dilet-tantes with musicianship and stage presence

• The open display of religious

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# **By EDWARD MORRIS**

conviction is less socially inhibiting than it once was-even on secular campuses. Not only does this circumstance create the potential for larger audiences, it also makes the booker's approach to campus talent buyers less an ordeal.

Because Christianity is more out in the open, it makes it a little easier for us,' says Betty Tatom, vice president of Adoration. Leawood, Kan. Adds Peggy Hackensmith, Adora-tion's general manager, "Secular colleges will listen to us now, and they're beginning to know names."

• It is easier for a college or its students to finance a name gospel act than a comparably well-known secular one. To begin with, gospel acts are relatively moderate and flexible in setting their concert feesmaintaining that performing is a ministry as well as a profession.

These basic performance fees may be paid for outright from the college's general entertainment and cultural fund, raised through ticket sales, or underwritten by a campus

religious organization (often in conjunction with a local church).

• Declining enrollment and advancing inflation have driven most colleges toward budget cutting. This factor, of course, makes the moderately priced gospel acts attractive as an entertainment alternative.

About 1,000 colleges belong to the National Entertainment & Campus Activities Assn., Columbia, S.C., an organization that annually presents one national and several regional showcases for college talent buyers. So far, only a few gospel acts or gos-pel booking agencies have sought to reach colleges through this conduit. The NECAA says it would welcome widened participation.

Steve Slagle, NECAA's assistant director, says that while gospel acts routinely apply for the regional showcases, none is among the 65 accepted for the national showcase which will be held at the Convention Center in San Antonio, Feb. 18-22.

"I think there is a college market for them," says Rich Mais, marketing services coordinator for the or-ganization, "but we haven't been able to reach out to the gospel acts and let them know.

The cost of showcasing may be one reason so few gospel figures (Continued on page 62)

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Borthick

West Coast section of the CBS Law depart-

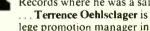




publicity director for Island Records in New York. She was an account execu-







executive vice president of Sam Goody, has resigned effective Feb. 27.



Hawn

# **General News** STAGE SET FOR MORE INDICTMENTS?

NEW YORK-A federal court judge has issued a strong rebuttal to defense arguments in the Sam Goody case that called for dismissal of the 16-count indictment charging Goody et al. with the illegal sale and distribution of counterfeit recordings. The action apparently paves the way to an early trial date. Judge Thomas C. Platt cited case after ap-

posite case in his attempt to dismantle the legal bulwark erected by the Goody defense team in the course of an 11-month pre-trial battle. The 36-page memorandum and order was filed Thursday (8) in Brooklyn's U.S. District Court

Among the arguments Platt dismissed were allegations of prosecutorial misconduct, misuse of the grand jury, haggling over the differ-ence between "stolen" and "counterfeit," and whether or not the sounds on the alleged counterfeit tapes or the misrepresented labels on the housing were the basis for prosecution under existing laws.

And, in one reply. Platt seemingly nailed shut the door to the argument that those who terfeit tapes or the misrepresented labels were the basis for prosecution under existing laws. ting the stage for further prosecutions in that

area. "The defendants have made much of the undisputed fact that the actual tapes on which the unauthorized duplications of sounds were placed were not stolen. This fact, however, does not alter our conclusion that once tape and sounds are joined the resulting product is a single entity, and if the more important component, the sounds, can be characterized as stolen' . . . the entire entity should be so characterized," Platt wrote. And, quoting a previous decision by a federal appeals court, added: "It is the idea, not the embodiment, which is valuable.

So far as the defense claim that Goody Inc. and its president, George Levy, and vice president, Sam Stolon, were not in violation of the federal Racketeer Influenced and Corrupt Organizations Act (R1CO), the most potentially damaging charge, Platt declared that the de-fense claim "is patently without merit."

Quoting another district court decision. Platt wrote: "All enterprises that are conducted through a pattern of racketeering activ-ity ... fall within the interdiction of the Act." "Organized crime" activity, he said. was not a predicate.

The apparent conclusiveness of Platt's opinion seems to indicate that the Goody case could come to trial within the next six weeks, provided more criminal cases don't surface in Platt's courtroom. According to court sources, only the continuing elimination of undercover informants' names from the subpoenaed files of the Recording Industry Assn. of America's antipiracy unit and resistance to subpoenas from lawyers representing prosecution witnesses remain as possible obstacles, and these are not foreseen as causing undue delay.

The Goody defense had also taken issue with the "sting" operation involving a bogus storefront that apparently led to the Goody indictment, charging that it was tantamount to entrapment. Platt dismissed this, citing its application in the successful conviction of illegal tape duper George Tucker, who allegedly took

part in the manufacture of the tapes seized in the Goody case

Platt called the so-called "Modular Sounds" operation a "proper exercise of investigative activity.'

The most complicated defense argument was mounted over the legal interpretation of the federal statutes applying to the interstate transportation of stolen property, upon which the stiffer RICO charge rests.

Lawyers for Goody Inc. had argued extensively over the intent of the wording of the statutes, and their application to the Goody mat-ter, claiming that existing copyright laws provided adequate punishment, and that the federal felony charges were not applicable.

"In our view," Platt wrote, "criminal copyright infringement in the form of making unauthorized duplication of copyrighted musical works easily qualifies as stealing, converting or taking by fraud under this approach."

Lastly, Platt dismissed the defense claim that Sam Stolon's rights had been violated when the government sent a confidential informant to tape a conversation with him after he had been warned of possible charges being brought against him.

Stolon had not yet been indicted. Platt said, therefore Stolon's "uncounseled" statements did not occur at a "critical stage" of prosecution, the nominal time for lawyers being present at interrogations. The visit by a convicted pirate, who purportedly was an acquaintance of Stolon's, and was wired with a body recorder, was not "the functional equiva-lent of interrogation."

# **Black Music Retailers Hurt By Economy**

**Judge Paves** 

Way To Trial

By Deflating

**Goody** Claims

By RICHARD M. NUSSER

# **By CARY DARLING**

LOS ANGELES-The current economic climate continues to hit black music retailers and one-stops especially hard. Accounts are now increasingly selective in their stocking programs, while cutting staff size and overall personnel hours

Those are the findings of a Billboard survey of 12 of the nation's larger black retailers. Heading the list of factors influencing belt-tight-ening is the severity with which unemployment has affected the black community, with some sources pegging joblessness among black teens at close to 50%.

Compounding stores' problems, say operators, are tighter returns control policies handed down by manufacturers, a lack of available co-op dollars from the majors, and ongoing price increases.

Although many of their problems relate to the black communities they serve, smaller black dealers apparently suffer the disadvantages of most merchandisers of their size.

"We've had to lay off five people." reports Jan Priester, general manager of the Sanders One-Stop in Chicago. "We have three people working now, and our hours are now 10 a.m. to 7 p.m. It's an economy

move. "We're down to three employes, including myself," notes Bobby Walker, president of the Sound Cen-ter in Cleveland, who previously had a staff of eight. Walker recently closed his Columbus. Ohio, store to consolidate his resources. but he hopes to open a second outlet in Cleveland this year.

"The economy has really hurt black retailers because we cannot charge our people more each time there are price increases." says Dorothy Simpson, of Simpson Records in Detroit. "So we cut our throats to keep our customers.

(Continued on page 112)



Billboard photo by Alan Penchansky

VIDEO WALL-Las Vegas Consumer Electronics Show onlookers are attracted to one of multiple banks of videodisk players and television screens at the RCA SelectaVision exhibit. The firm dramatically underlined its software reservoir by having an individual player/monitor for each program. Full CES report starts page 9.

# Motown, CBS 'Shows' Set In RCA, Kirshner Vidisks

**By IRV LICHTMAN** NEW YORK-At least four

within the first year of RCA Selecta-

Vision's programming schedule as

a result of the link with Don Kirsh-

The Motown package will repre-sent the first release in August, when

SelectaVision plans to make avail-

able 25 videodisks. The "Motown Show." as the videodisk is dubbed, is being culled

from Kirshner's "Rock Concert" tv

series and will feature Motown per-

formers the Commodores, Billy Preston, Smokey Robinson and

To follow later in the year is a "CBS Show," although only one act,

Kansas, appearing on the CBS-han-

dled Kirshner Records, has been set

ner Entertainment.

Bonnie Pointer.

so far. This release, too, will contain videodisk music releases-including tie-ins with Motown and CBS recording acts-will be marketed performances from "Rock Concert. While the Motown and CBS

product represent the "existing product" phase of Kirshner's commitment to SelectaVision, he has made a long-term deal to televise the annual three-day Columbia Pic-tures-sponsored "Jamboree In The Hills," which takes place each July in West Virginia. "These shows," explains Herb

Moelis. executive vice president of Kirshner's firm. "will be produced with videodisks in mind and won't be the usual stand-up kind of show. A fourth videodisk entry from Kirshner is yet to be determined.

The "Motown Show" will run 76 minutes and will be priced, according to Seth Willenson, SelectaVision vice president of programming and (Continued on page 107)

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# **Grammy Nominations Reflect 1980 Trends**

LOS ANGELES-1980 was both the year of the superstar and the year adult contemporary rose to new levels of respectability within the industry. Nowhere are these dual trends more apparent than in the nominations for the 23rd annual Grammy Awards.

The record of the year race. for in-stance, pits Frank Sinatra and Barbra Streisand against Bette Midler and Kenny Rogers, with Christopher Cross the only newcomer to infiltrate this high-powered elite (full list of nominations, page 30).

The Grammys, of course, have always favored soft ballads. But the fact that the Sinatra hit is the most rousing and dynamic of the five record of the year candidates dramatizes this year's particular MOR tilt. It's a retreat from past years when the Recording Academy's increasing younger membership nominated such rock-slanted hits as the Doobie Bros.' "What A Fool Be-lieves," the Bee Gees' "Stayin' Alive" and the Eagles' "Hotel California.

Cross is only the second act in the history of the Grammys to sweep nominations for record, album, song and best new artist of the year. following Bobbie Gentry in 1967. The Carpenters were represented in all four categories in 1970, but didn't write their nominated song. "We've Only Just Begun."

Sinatra and Streisand are also entered in both the album and record races. It's Sinatra's first nomination in either category since 1967. and Streisand's first bid for best album since 1966.

"Trilogy" is Sinatra's eighth LP to be nominated for best album, while "Theme From 'New York, New marks his seventh bid for best record. He's the all-time nomi-

nations champ in both categories. "Guilty" is Streisand's sixth best album candidate, while "Woman In Love" is her fifth best record nominee, which makes her a firm second on both tallies. She had, until this

year, been tied for second place with the Beatles, who now drop to third.

Streisand has never won the award for record of the year, though she did cop the best album prize with her 1963 debut set. Both Streisand and Kenny Rogers were also nominated for record of the year last Kenny Rogers were also for record of the year last respectively, "You Don't (Continued on page 12) year, for, respectively, "You Don't

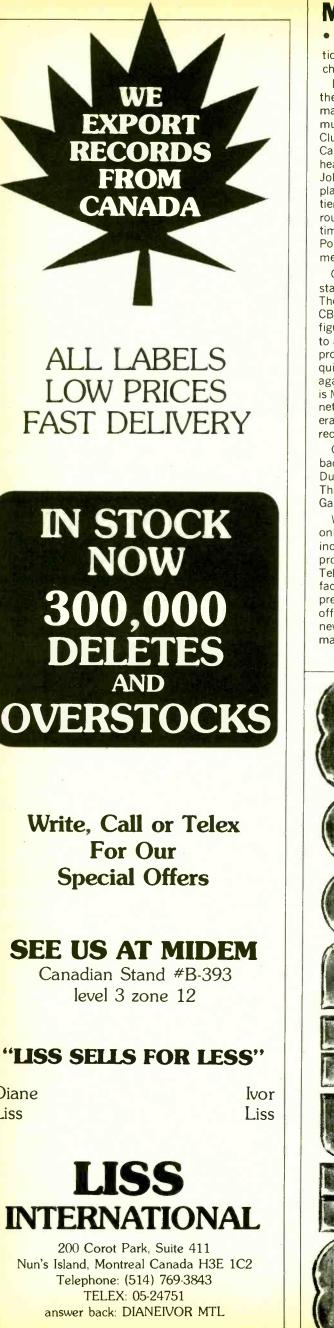
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JANUAR





# **Maritimes And Quebec**

• Continued from page C-9

tion system in the new year with the purchase of a retail chain in the province

Disco continues to be a viable profit maker here, but then Quebec has always supported prerecorded music for mats in clubs and has consistently proved resistant to live music formats. One of the chief clubs in Montreal, Le Club, has done well in the past year by bringing in name Canadian and American rock acts, but has been at loggerheads with the local chapter of the AFM which, club owner John Douer claims, has prevented British bands from playing clubs in the province. At the time of writing, Frontier Booking International in New York was threatening to route its acts around Quebec in protest, but at the same time an announcement has been made that Frontier's the Police would be playing the Montreal Forum. An agreement over the dispute is expected soon.

One of the big problems in Quebec is the lack of superstars, or at least the reluctance of superstars to record. The biggest group, Harmonium, has split up, although CBS Disques released a live in Vancouver LP this year. Key figure in the band, Serge Fiori, has yet to commit himself to a new album, although he is signed to Beaubec in the province, as is his ally and creative co-partner, Michel Sequin. Beau Dommage was another monster group here, again a group that has disbanded. Mainman in this group is Michel Rivard who has since inked with Kebec Disc. Nanette Workman recently recorded for the first time in several years, although the bi-lingual artist chose to only record in French for RCA in the province.

Other major stars include Diane Tell, Garalou, Offenbach, Toulouse, Francois Dompierre, France Joli, Diane Dufresne, Daniel Lavoie, Claude Dubois, Fabienne Thibeault, Gino Soccio, Paul et Paul, Maneige and Andre Gagnon. Gagnon recently inked a major deal with CBS.

With the loss of London Records, based in Montreal, the only major that continues to be head-officed in the province is Polygram, which has done well with a number of provincial acts, including Maneige, Dompierre and Diane Tell. The absence of London's pressing and distribution facilities is one of the major issues in Quebec at the present time, although the six presses operated by Cinram offer some alternatives to pressing in Ontario. A relatively new operation has leased space in London's closed-down manufacturing plant, Audiobec, which is offering highspeed tape duplication in competition with Polygrar plant across the road. More important to the local inc pendents, Audiobec is offering a high-end mastering op ation, which means that producers will not have to fly New York or Toronto to perform this chore. Audiobec tends to open up a new facility in 1981.

Several other notable changes in the market include t Almada Corporation being purchased by the Sefel Gro in Toronto. Almada offers distribution and operates own one-stop facility in Montreal. Distribution is on a r tional basis, much of the product in its catalog importe The new owners are likely to inject a substantial amou of money into the company, increasing its market share.

Another burgeoning independent is Brahms Intenational, a multi-faceted operation which is reported ready to move into distribution, record production, manu facturing and, eventually, become a video producer. A the present time the company has kept a low profile in the industry, although an aggressive move on its part was at tracting and inking Ginette Reno to its distribution cata log

# **Retail And A/C Brighten**

• Continued from page C-3

selling 300,000 and 400,000 units a crack, though one can assume a percentage of these were finding their way into the European market because of the nice price Ca nadian exporters could offer accounts over there, largely due to the 85 cent Canadian dollar.

To some extent the retail base expanded in 1980 and if is expected that significantly more expansion will occur in 1981, predominantly in oil-rich Western Canada and in most cases in mall locations as Sherman's/Mr. Sound and A&A Records' chains (the former corporately owned by Capitol-EMI, the latter a CBS-owned franchise oper ation) fence off for a larger chunk of the consumer retail pie. Capitol currently has 42 stores, A&A's operates 42 and other major chains include Sam the Record Man's 150 outlets and Records On Wheels with 55

Insofar as video hardware sales went in 1980, accord ing to figures supplied by the Canadian Electrical and Electronics Assn., about 40,000 units were sold, twice as many as the previous year and 1981 sales are projected to hit a high of 80,000 units. It is estimated that about 70% of sales are VHS units, although there are no figures to support this industry guesstimate.



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A Billboard Spotlight

C-12



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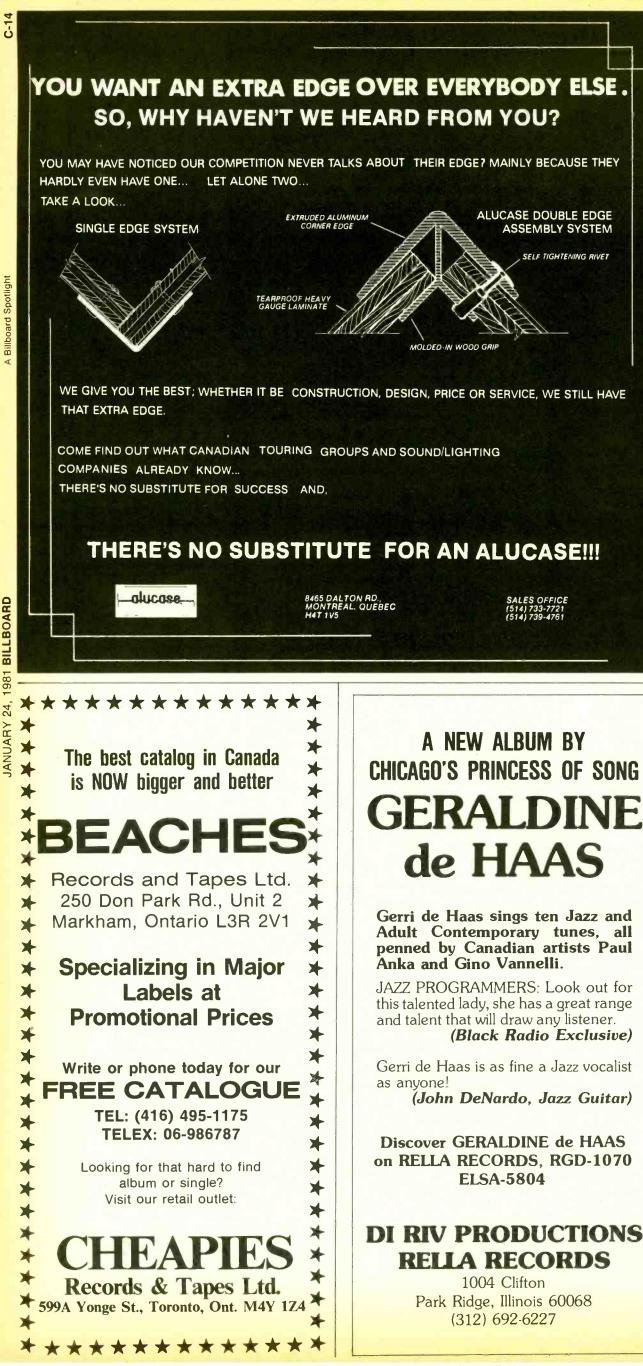
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Loudspeaker System



# **A Distinct Market**

• Continued from page C-1

PUBLISHING: Canada's Copyright Act was origina written in 1920 and revisions have been slow in the ma ing. According to Brian Robertson, president, Canadi Recording Industry Assn. (CRIA), a green paper or d cussionary paper on revisions is expected this year, alo with word on public hearings about necessary change However, the government's position in bringing change this historical document has been to overnaul the cor plete act, which includes intellectual properties. The means that the final worked paper, to be passed in the House of Commons, will not be for several more years come. In fact, many are of the belief that Canada's mo ern day Copyright Act will not see the light of day befo 1985.

As it stands, Canada's mechanical rate remains at two cents per song, although standard industry practice for LP tracks timed over five minutes is to add an additionan half-cent per minute. Standard payment on mechanical royalties in Canada is quarterly, although a number of ma jor labels reserve the unwritten right to hold back a pe centage of monies payable to publishers against possible returns.

Most all publishers in the country are members of th Canadian Mechanical Reproduction Rights Agenc (CMRRA), an aggressive auditing agency that fulfills th same kind of work that the Harry Fox Agency does in th U.S. And, while Canada is considered to represent 8% o U.S. sales, a major selling album in Canada can sell any where between 200,000 and a million units. Separate sub publishing and licensing agreements here can yield sepa rate advances and much closer auditing.

Recently, the Performing Rights Organization of Can ada has announced intentions to enter the mechanica royalty collection field to collect for its affiliates outsid Canada.

Foreign performers such as Pat Benatar, Alice Coope and Melissa Manchester have all benefited from recording Canadian songwriter material, in that because of the 30% Canadian content regulations for radio, there is a strong incentive for programmers to key in on these kinds o songs.

CANADIAN RADIO: The two biggest chains in the country are CHUM and Moffat, CHUM-FM and CHUM-AM in To ronto are both considered to be the most influential roct outlets in the country, by virtue of the fact that nationa rackers and distributors will purchase against the strength of their weekly charts. CFRB, CKFM and CHFI-FM are among the most influential AC formats, also located in Toronto and the first two owned by Standard Broadcas with interests in radio in the U.K. and Italy.

The Moffat chain's strength is in Western Canada, from Winnipeg through to Vancouver, whereas the CHUM chair operates in Toronto, Winnipeg, Vancouver and severa other cities, plus holds interests in television, principally the CITY-TV station in Toronto which has co-developed a number of pop format programs with CHUM-FM, such as the "New Music" series and number of stereo trans mission simulcasts. Canada also has an equivalent to the BBC, known as the Canadian Broadcasting Corp. or CBC an AM/FM national network with a tv division which an nually produces the industry's Juno Awards.

The government watchdog for Canadian radio is the Ca nadian Radio, Television and Telecommunications Com mission (CRTC), which closely regulates the kinds of for mats and the length and breadth of what programmers here may wish to broadcast. The 30% Canadian content regulations is but a small part of the overall regulatory controls levied.

FM outlets in Canada are not allowed to clone AM hit parade formats either, partly because of their commitment to enriching programming with a quota of intelligent dia logue which is termed foreground, and because of a repeat factor clause in their programming license. Simplified, this might mean that CIRK-FM in Edmonton is limited to playing any one hit single eight times per week during the chart life of that song.

The rationale behind the regulation is to force FM out lets to vary music play, expose a wider number of tracks and prevent FM stations from cloning AM playlists.

Unlike U.S. stations, Canadian formats cannot jump al over the musical spectrum, depending on the success of failure of a rating book. It might take a Canadian country station a year to get approval from the CRTC to change format to, say, and adult contemporary sound, if approva is in fact received at all. In Canada a broadcast signal is considered public property, whereas in the U.S. it is a privilege afforded the broadcast license holder.

REPERTOIRE: Because of the ethnic mix in this coun try, a variety of music enjoys strong sales in record stores across the country. About the only kind of music that is successful in Britain and the U.S. that doesn't sell wel here is r&b music and funk. European acts such as Abba Nana Mouskouri, Demis Roussos and Mareille Mathieu can and do sell anywhere between 50,000 to 200,000 al bums a year, while Abba has gone on to sell over a millior albums in this country over the past several years.

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(Continued or page C-16

# WHY CAPAC LEADS THE WAY IN CANADA'S \$30,000,000 PERFORMING RIGHTS MARKET

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CAPAC is represented at MIDEM; staff at our three offices in Canada are always willing to answer your questions. Feel free to get in touch with any of CAPAC's directors, or our general manager; we're always ready to help.



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# **A Distinct Market**

• Continued from page C-14

Disco continues to enjoy strong sales and is predon nantly made available through Rio Records of Toron and the Uniwave and Unidisc labels in Montreal, tied Downstairs Records with interests in one-stop, retailin and national distribution via independents.

Reggae continues to enjoy steady sales, predominant because of the Toronto area market's 250,000 or so We Indian residents. Bob Marley attained his first Nor American platinum album in this country and the blad community is showing signs of making Canada a hot be for reggae sounds. The Generation label, tied to Boot Re ords, has had international success with its acts.

Blues is enjoying a revival here, awarding George Thoro good his first gold and platinum albums anywhere through a label deal for Canada with Attic Records. Attic also has Downchild Blues Band who reached top-10 status in Germany earlier last year with the album, "We Deliver," and up and coming bluesman Dutch Mason. Recently singed to EMI-America is Powder Blues from Vancouver whose home-made album went on to sell as many as 200,000 copies in Canada. Some of the best Americar blues catalogs are represented here by Trend Records of Toronto and the Almada Corp. in Montreal.

New wave material has done proportionately better in Canada than either England or the U.S., some claim. The Heat Wave new wave festival at the Mosport Raceway grossed more than \$1 million with a line-up that included Elvis Costello, Rockpile, Canada's own Teenage Head, the B-52s and Talking Heads, among others. Canada's own contribution to the genre in the past has included Martha and the Muffins, Pointed Sticks, Johnny & the G-Rays and Private Lines.

Canadian labels that have affected some kind of presence for burgeoning rock acts in this country have included Bomb Records, El Mocambo, Ready, Attic and Hypnotic, all of Toronto, along with Vancouver-based Quintessence.

Ethnic music is not to be overlooked, either. Considering that Canada's indigenous music is folk, it is not surprising that Celtic folk and jig music, bluegrass and mainstream folk continue to be represented in record stores. Phonodisc Records of Toronto is now distributing Canada's premier Celtic folklore band Figgy Duff, inked to Poserity Records, with an album that features state-of-theart half speed cutting. DAVID FARRELL

QUICK! Which leading Canadian music publisher is celebrating its 10<sup>th</sup> Anniversary?

once again, youre down to one name-



#### udios Look To Video

ntinued from page C-10

that as much as a third of Manta's overall business is derived from the movie industry. He adds that the re-ACTRA strike and sympathy strike by AFM members a dent in the 1980 dollar pie.

pronto studios with video facilities now include Eastand Manta Sounds, Sounds Interchange and MacLear e (formerly RCA's studio complex). It is understood Soundstage in the Yorkville district may soon be addvideo to its standard equipment.

hy record production is down is more a sign of the s than anything else, according to Earl Rosen of the adian Independent Record Producers Assn. (CRRPA). suggests that not only has there been a general decline sides cut by the major labels, but a decline in producin budgets as cheaper pre-production facilities pick up e slack.

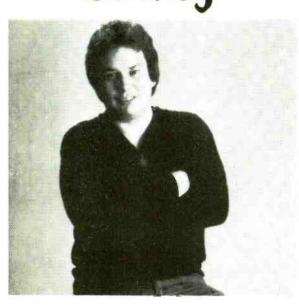
"At one time groups used the studio to create in, but w the cost-cutting thinking has meant the groups must hearse material until they are ready to record in almost te perfect fashion." Several labels are now enforcing htract binders which put the onus on the act to meet a e-determined budget.

One prominent Montreal session musician suggests at while it is true that fewer record companies are ending money on new productions, the ebbing of the co boom has also hurt the level of productions.

"A year ago one could walk into any studio late at night d catch a session being cut on spec for the disco mart. That kind of work has gone, most of the work has ied up and the studios are less likely to offer studio time r sales points because they got burned in the past. Evyone wants to see their money back today, not tomorw. It's hard on the musician. Instead of working on getng that sound out of your head onto tape, you find purself constantly distracted by the clock."

So far no studios in this country have committed themlves to digital system installations, however a trend ward including mastering facilities does appear to be king hold. Until recently, 90% of Canadian productions are being mastered at Sterling in New York. Phase One Toronto now offers an alternative to producers here id half-speed mastering is becoming more and more mmon as consumers become more critical of software nitations from high-speed presses. **DAVID FARRELL** 

IAPLE HAZE RECORDS INTRODUCES Guturey



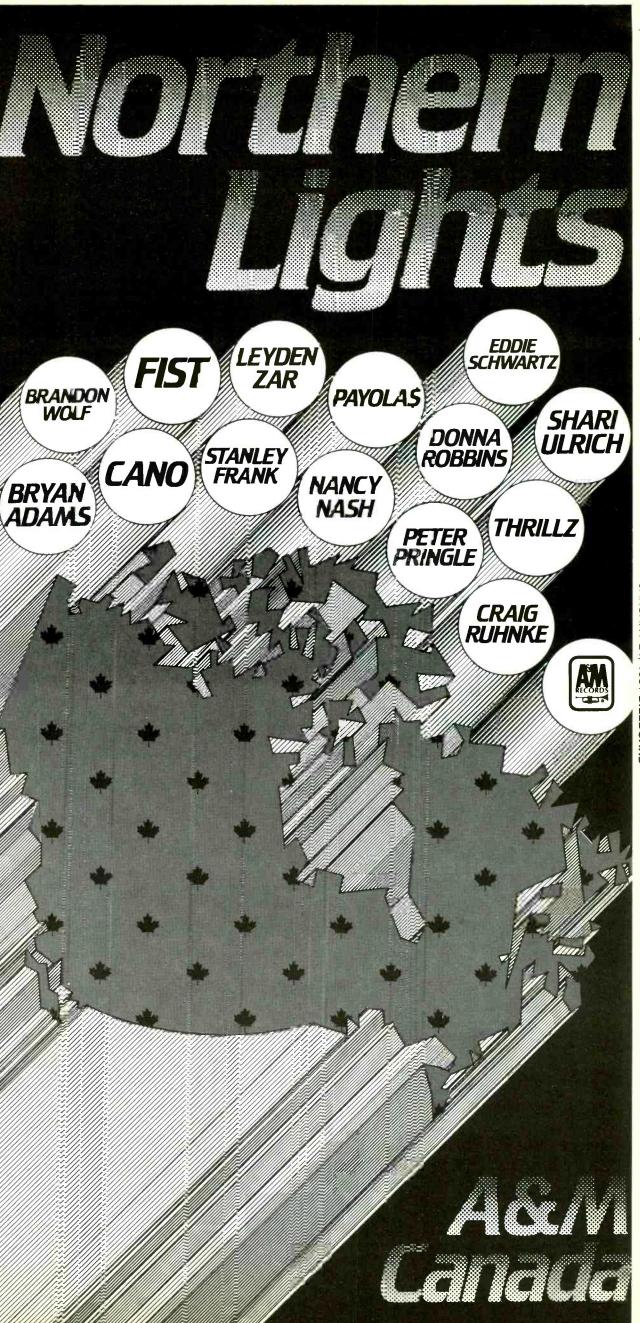
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#### Western Music Centers

#### Continued from page C-6

(country with a vengeance), and Pat Hatherly who scored on the independent Heart label with "Hotel Eldorado.

Edmonton had one top studio. Sundown, but now has four. Damon Productions moved up to 24-track and released product on both its custom labels-Damon and Mustard. Machine Shop Audio moved up from 8 to 24track and the state of the art Round Table Productions opened this past summer. Additionally a new studio is scheduled to open in 1981

Sundown's Vera Cruz label was picked up for distribution by CBS and released product by Mavis McCauley, One Horse Blue (second album) and the third LP by the recently folded Fosterchild.

Andy Krawchuck's House Of Lord's label released the debut of Jenson Interceptor (distributed by RCA), may lease the current Ronnie Spector LP and may record two Edmonton bands, Rockies and Millions

Damon released an album by Footloose and recorded 'Ice Cream Sneakers,'' a children's LP featuring Mavis McCauley, Intercan recording artist Paul Hann, the Maritimes' John Alan Cameron and the talented Connie Kaldor. The album is on the MudPie label, which is handled by Stony Plains

Stony Plains suffered two setbacks when Crowcuss, a popular prairies act, folded after releasing its second Stony Plains album, and when distributor London Rec ords folded. Stony Plains has since hooked up with RCA and may release an LP by Gary Bowman recorded by Larry Wanagas' Homestead Recorders. Also coming up in 1981 is the release of the Brian Ahern-produced Bob Carpenter album followed by Ferron's excellent Testimony LF

Homestead has functioned as the backers of Edmonton's D-I-Y recording scene with releases by Model Minds. Tacoy Ride and Rock And Roll Bitches.

Last but certainly not least, Edmonton's country institution, Royalty Records, remains consistent with strong releases by Gary Fjelgaard and Laura Vinson.

The Vancouver music industry has gone haywire and in recognition of this manic activity. A West Coast branch of the Canadian Academy of Recording Arts and Sciences (CAPAS) has been established with its first goal being to organize an awards ceremony, the West Coast Music Awards. There is also a book, "Who's Who (in Vancouver Mu-

BILLBOARD

1981

JANUARY 24,

sic)," published by Owl Publishing, as a handy directory to

every facet of the West Coast music business. Owl also be gan publishing the monthly Contact trade magazine and is planning to publish a "Who's Who" for Edmonton and Calgary in 1981

Among the most active studios are Little Mountain Sound (recording Trooper, Straight Lines, Lover Boy, Prism, gospel-rock acts for its own Signature productions, Pointed Sticks), Ocean (several important D-I-Y releases), Blue Wave (Powder Blues, Ferron, Jim Byrnes), Buttertree (Blue Northern, the Wet), Pinewood (Valdy, Karroll Brothers)

Andromeda recently expanded to 24-track and joined the burgeoning jingle production business that is led by Griffiths-Gibson, Koko and Westword Productions.

Mushroom Studios resurrected itself this year as a 32 track after being bought from the struggling Mushroom label by Charlie Richmond. Terry Jacks also has returned to recording, working out of Mushroom.

Entmoot studios bought Sculptures In Sound and became the upgraded and renovated Studios West. The million dollar Water Street Sound and Filmworks, a

division of the Columbia School of Broadcasting has opened its state-of-the-art computer mixdown studio. Stonebolt's "New Set Of Changes' (RCA) was the first Wa ter Street product to be released; Stanley Frank (on A&M and produced by Robin Cable) became the second.

Legend Studios, Randy Bachman's custom built studio in Lyden, Wash., opened in 1980 and was used by his own Ironhorse plus Stanley Clarke, Steve Hillage and Shooting Star. He also produced the as yet unsigned Original Crayons and has shown interest in recording Shy Fox

Signings included Susan Jacks ("Ghosts" LP on Columbia), Doug & The Slugs ("Cognac And Bologna," gold in five weeks on RCA), Blue Northern (Polygram), U-Jerks (product to be leased by Polygram), Brandon Wolf (A&M), Payolas (A&M, handled in the U.S. by I.R.S.), Powder Blues ("Uncut" LP near double platinum on RCA), Red Rider (Capitol), Straight Lines (Epic), Lover Boy (platinum plus on Columbia), Shari Ulrich ("Long Nights" on A&M), Six Cylinder (RCA), Nancy Nash (A&M), Claire Lawrence Bard and Valdy (Slom Productions).

The hyper-active independent recording scene of last year has given rise to custom labels begun by two record shops. Friends has released LPs by DOA, Subhumans, Slamm, a compilation LP, a flexi-disk, and several seven inch and 12-inch EPs

Credits: Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Fran Fresquez. Cover illustration: Tim Guyer.

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ORDS ON WHEELS.

Quintessence Records, a respected specialty and port store that began backing local releases as a side established its own label, set up national d stribution released a flurry of seven and 12-inch EPs by Young C dians, Modernettes, Cover Boys and more. It made it move in November with a long awaited album by Poi Sticks titled "Perfect Youth.

Whitefoot Management released singles and an E hard rock trio Sparkling Apple and a successful EP by vid Raven and the Escorts on the company's RadioA **Records** 

In all, over 30 albums and twice as many singles EPs were released by Vancouver's cottage industry, and dustry that is probably unique in all of North America, stole the thunder from established acts such as Troc and Prism, who are both well-established Vancou bands with the sell-out tours, American contracts a platinum LPs to prove it.

The stories of 1980 were that of Doug & the Slugs an especially Powder Blues. Powder Blues released the "Uncut" LP on their own Blue Wave label when it becar apparent nobody else would touch the band. By the til RCA picked up the "Uncut" LP it was gold in Western Ca ada. It is now on the way to double platinum, and group is now released worldwide on EMI.

The Slugs' D-I-Y single "Too Bad," became the top-se ing Canadian indie single of all time. RCA picked the Slu up too, on a worldwide contract, and released the "Co nac And Bologna" album, which is approaching platinu sales in Canada.

#### PROMOTERS, CLUBS, CONCERT HALLS AND **BOOKING AGENCIES**

Ask any Western promoter about the concert busine and he'll tell you Alberta is booming, Vancouver is dizz ing, Saskatchewan is steady, Winnipeg is a hard rock tov and Edmonton audiences are great.

The strength of the Alberta economy is the major fact in Edmonton and Calgary's cultural boom (which is al: reflected in its architecture, major sporting events ar new pro hockey franchises), and the live music busine in clubs and concerts is definitely up.

Indicative of the changes undergone in the clubs is tl closure this year of the Western Canada Record Por Western Canada's largest service to discos, which was e tablished by Roscoe's Sound Systems, which has gor heavily into P.A. and lighting systems. Predictably, the L ban Cowboy trend arrived to enliven Vancouver club where five rooms in the space of only a few months we opened (Continued on page 10

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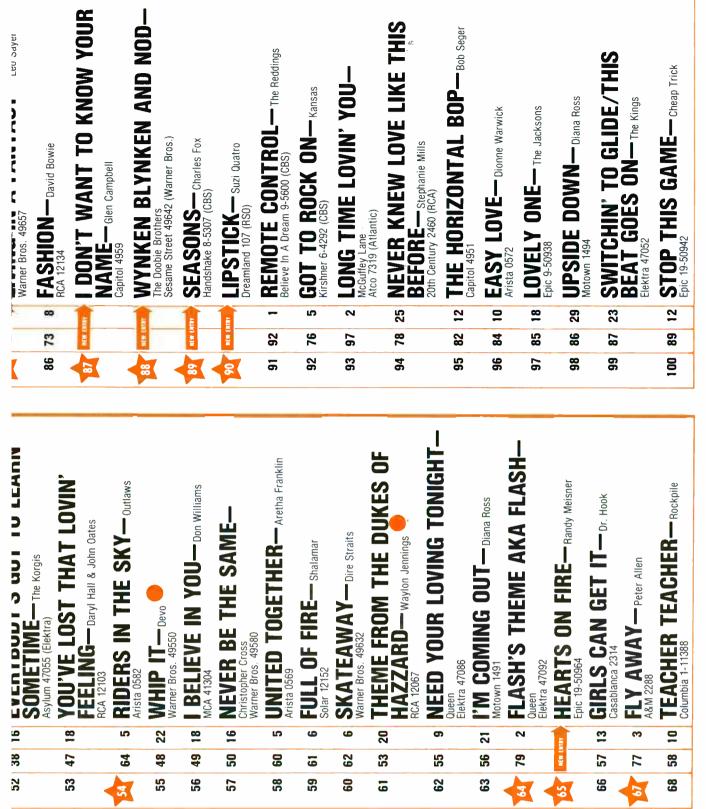
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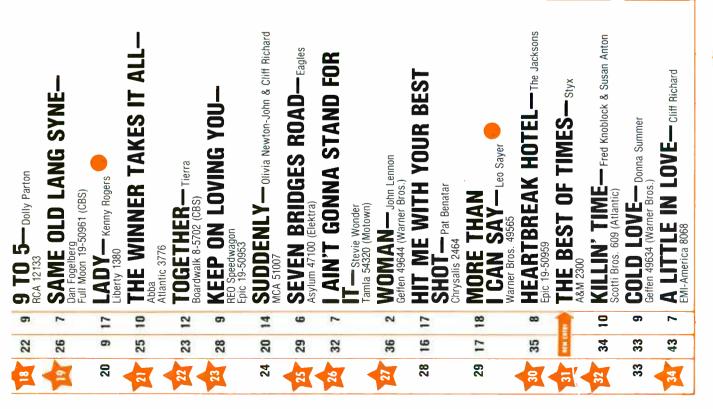
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SHOSTAKOVICH: Symphony No. 5 New York Philharmonic (Bernstein), CBS IM 35854

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VERDI: Requiem Abbado, DG 2707120

VERDI: La Traviata Callas, Angel ZBX 3910

STRAUSS: Alpine Symphony Solti, London CS 7189

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BRAVO PAVAROTTI: Pavarotti

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BOLERO

The visibility of L.A.'s classical record business because of these factors may be the highest since the late '50s when Bruno Walter and Stravinsky were taping here for CBS and Capitol Records' local production work was at its heaviest.

One of the biggest factors was the Nonesuch Records relocation in 1980. The label joined Angel, Varese Sarabande, Delos, Everest, Orion, Consortium and a handful of smaller companies already dotting Southern California's classical label map.

And the concentration of audiophile labels and production facilities found in this sunny clime is one of the heaviest anywhere, including Sheffield Lab Records, Mobile Fidelity Sound Lab, the JVC Cutting Center and International Automated Media (IAM).

Los Angeles' foremost classical music institution, the Los Angeles Philharmonic, today led by world renowned Carlo Maria Giulini, has recently entered a prestigious recording affiliation with Deutsche Grammophon expected to result in a major opera recording project in addition to numerous new albums of the basic symphonic literature.

The city has another orchestra that has begun zooming into prominence through recordings: The Los Angeles Chamber Orchestra today makes digital albums for no fewer that three labels—Angel. Nonesuch and Delos. Gerard Schwarz, former virtuoso trumpet soloist who leads the ensemble, is a performer observers mark for classical stardom.

A major impetus has come from the relocation of Nonesuch, now operating under long-time Elektra quality control executive Keith Holzman.

Holzman's removal of the label from its East Coast birthplace following Teresa Sterne's ouster was a controversial move. But Holzman's classical production background and well-vested position within the WEA organization combined with in-depth manufacturing experience make him a strong leader of Nonesuch, particularly in this era of high technology recording with its ultra high quality emphasis.

Holzman, for example, has taken up the digital banner aggressively and of 30 to 35 estimated Nonesuch 1981 releases about half will be in the \$11.98 digital series.

Explains Holzman, "One of the reasons we have been recording as much as we have in digital is that I don't want to find four or five years down the road that our entire catalog is obsolete."

Though much East Coast recording activity continues, increasingly Holzman is looking in his own backvard. One find is the Los Angeles Vocal Arts ensemble, a group of young singers set to debut this month with a digital album of the charming "Liebeslieder Waltzes" songs of Brahms.

Nonesuch artists also include the L.A. Chamber Orchestra, violinist Sergiu Luca, Joshua Rifkin conduct-

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#### By ALAN PENCHANSKY

ing the Bach Ensemble, harpsichordist Igor Kipnis, pianist Richard Goode and the Boston Symphony Chamber players.

L.A. is not different from most American cities when appropriate recording venues for classical music must be found. Holzman explains: "We've recorded in churches, mostly in churches, because that's all we've got to deal with. The recording studios are all designed for pop music with isolation."

The L.A. Chamber Orchestra has recorded several albums in Pasadena's Ambassador Auditorium, site of most group performances and also home to an ambitious artist recital series. "We're getting very good sound out there," explains Holzman.

Digital recording also is emphasized by Santa Monica-based Delos Records, one of the original group of U.S. audiophile labels to affiliate with Thomas Stockham's Soundstream company. If the Los Angeles Chamber Orchestra does skyrocket to popularity, Delos' support will have been an important factor.

Delos is headed by Amelia Haygood, who gave up a successful career in psychology to make a business of her life-long interest in classics. Haygood's emphasis is not only on technology, but on the necessity to support artists to the fullest.

Haygood feels the recordings on Delos. Nonesuch and Angel of the Los Angeles Chamber Orchestra will do for the group what the Argo albums by Neville Marriner's Academy achieved for that great British ensemble.

Another artist Delos is backing is pianist Carol Rosenberger. Her digital album of Beethoven's "Appassionata" and Op. 111 Sonatas is expected to be issued in April. Rosenberger is set to record the Shostakovich First Piano Concerto with the L.A. Chamber Orchestra as well as several concertos of Mozart.

Haygood is vehement when she describes the failure of U.S. concert organizations to support young American artists. She also believes that federal grants to artists should not be hinged to performances of contemporary American music. Her argument: Let young American performers develop with whatever repertoire they find suitable, be it Bach. Beethoven. Schubert or Elliott Carter.

Insists Haygood, "You've got the latest Soviet import playing in major concert halls, and our American artists are performing in high school auditoriums."

Varese Sarabande Records also is helping to elevate the city's profile as a classical recording mecca. L.A.based production is not yet that large, but the label has grown to become a substantial releasing operation covering digital classics. film soundtracks, historic monaural reissues and even some pop titles. The firm's digital product is given audiophile distribution by Discwasher.

Varese Sarabande's Tom Nul points to the company's role in helping in development work at some of the technical and production centers based here. Null is head of a&r for the company which now has sever full time staffers.

"We have a close relationship with KM Records (pressing plant) in Burbank," explains Null. "They have been very interested in our insistence on quality and they've become one of the most important things that's happening on the West Coast."

Irvine. Calif.'s International Automated Media, a mastering facility, is another audiophile technical resource located here. Both the Varese Sarabande and Telare digital lines are cut at IAM and IAM engineer Bruce Leek has begun engineering recording projects for Varese Sarabande.

The Everest Records group of labels, which makes its home here, has added Britain's Symphonicum as a license source and also plans to launch an audiophile line in 1981. according to president Bernard Solomon.

"We've got our costs down and I don't see why we can't come out with a budget audiophile series," Solomon explains. The label is looking at the \$9.98 price point on digital product to be pressed domestically under rigorous control, says Solomon.

Everest pressing is done in the East, close to the big classical market. New York. "The key to sales is New York." Solomon says. "Freight eats you up: if you're a West Coast company you live on the WATS line."

Labels here find recent erosion of the classical retailing base an issue of concern. Discussion with area manufacturers pointed up recent chain closings and large scale inventory cutbacks affecting classical product.

"In the past we saw more chains carrying classics." Angel Records head Raul Montano explains. "Now it's mainly Tower. It is a little dismal in classics."

Montano says Angel Romero, Ransom Wilson and harpist Nancy Allen are performers Angel is recording locally. Between seven and 10 productions here are slated for 1981 and there are plans for the L.A. Chamber Orchestra to back one of the Angel artists in a recording.

Giveon Cornfield's Orion Records also contributes to the area's classical industry profile. Cornfield's catalog now numbers about 400 titles, most of them containing repertoire rarely found on other albums or tapes. An expansion into chromium dioxide prerecorded cassettes in conjunction with Classic Cassettes of New Jersey also has boosted Cornfield's visibility.

#### Melodiya Records Stereo 'Beauty'

MOSCOW-Melodiya has completed its first stereo recording of Tchaikovsky's ballet "Sleeping Beauty," performed by the State Academic Symphony Orchestra of the USSR, conducted by Yevgeny Svetlanov.

Previously there had been two monaural recordings, one by the Bolshoi Theatre Orchestra under Boris Khaikin in the 1950s and another, featuring parts of the ballet, by the same orchestra but conducted by Algis Zhuraitis. The whole ballet, providing three

hours of recorded music, was completed in seven recording sessions. "Sleeping Beauty" is released by Melodiya as part of the subscription series "The Full Collection Of Tchaikovsky's Works" and also as a separate package, both out in 1981.



of music.

## Survey For Week Ending 1/24/81

## Inspirational LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	11	6	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
2	4	43	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
3	2	24	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
4	7	43	MUSIC MACHINE Candle, Birdwing BWR 2004
5	3	43	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
6	9	6	FAVORITES Evie Tournquist, Word WSD 8845
7	14	6	ARE YOU READY? David Meece, Myrrh MSB 6652
8	13	43	HEED THE CALL The Imperials, Dayspring DST 4011
9	10	43	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
10	18	11	THANK YOU FOR THE DOVE Mike Adkins, MA 1061
11	1	19	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
12	NEW E	NTRY	CELEBRATE The Archers, Light LS 5773
13	24	6	PRAISE IV Various Artists, Maranatha MM 0064
14	25	6	THE BIRTHDAY PARTY Candle & The Agapeland Singers, Sparrow BWR 2024
15	6	11	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
16	8	43	FORGIVEN Don Francisco, New Pax NP 33042
17	15	19	THE PAINTER John Michael Talbot & Terry Talbot, Sparrow SPR 1037
18	17	43	LIVE Dallas Holm & PraiseLiue, Greentree R 3441
19	12	43	NEVER THE SAME Evie Tornguist, Word 8806
20	28	15	THIS IS MY SONG Dallas Holm & Praise, Greentree R3714
21	5	43	NO COMPROMISE Keith Green, Sparrow SPR 1024
22	27	43	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
23	33	43	AMY GRANT Myrrh MSB 6586
24	38	43	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
25	16	43	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
26	26	31	NATHANIEL THE GRUBLET Candle, Birdwing BWR 2018
27	31	43	PRAISE III Maranatha Singebs. Marantha MM0048
28	19	32	FOR THE BEST B.J. Thomas, Songbird/MCA 3231
29	29	43	MIRROR Evie Tornquist, Word WSB 8735
30	30	6	STRAIGHT AHEAD Jamie Owens Collins, Sparrow 2028
31	20	19	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
32	21	43	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
33	22	19	SAVED Bob Dylan. Columbia FC 36553
34	34	32	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
35	23	43	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
36	39	43	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
37	35	43	SIR OLIVER'S SONG Candle, Birdwing 2017
38	37	43	GENTLE MOMENTS Evie Tornquist, Word WST 8714
39	32	43	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
40	40	24	LIVE Andrus Blackwood & Co., Greentree R3570

## Gospel **Gospel Finds Appreciative New** Audience on College Campuses

#### • Continued from page 4

work through NECAA. To be eligible for showcase selection (although selection is not guaranteed). an agency or act must pay a yearly membership fee of of \$200. Once selected to appear at a national showing, an act has to pay an additional \$150 fee, if auditioning for the "cof-fee house" circuit, or \$500 for a "main stage" appearance. (The coffee house category is for acts which charge \$500 or less for a performance.)

Mais reports that about 150 acts sent bios, records, audiotapes and videotapes in applying to appear at this year's national event.

Andy Westmoreland, director of student activities at Ouachita Baptist Univ., Arkadelphia, Ark., works with NECAA and will be presenting a paper at the national meeting on programming for church-related institutions. "There's a big opening in gospel music on campuses." West-moreland maintains. "I don't think the full possibilities have been reached yet

Westmoreland says he has no firsthand knowledge of how gospel acts are received on secular campuses but adds. "We can't seem to have a successful secular concert here." He notes there was sparse student attendance at performances by Michael Johnson and Gene Cotton. However, he says B.J. Thomas did two sold-out concerts at Ouachita and that tickets for an Imperials concert were all sold in two days. The tickets were \$3 each for students and \$6 for the general public. Ouachita has a 980-seat hall.

Other acts that have drawn large audiences there are Andrae Crouch Andrus. Blackwood & Co., and Cynthia Clawson, Westmoreland says that students are in charge of concert programming. Ray Ware, one of the owners of

Street Level Artists, Hollywood, has made only a few bookings via NECAA, but he says he is "impressed" with the organization's potential for bringing gospel acts to mainstream audiences. According to Ware, the acts he represents, while all being Christian. perform at the "cutting edge" of gospel music-presumably where it cuts into the secular markets.

#### **New Tapes Out**

NASHVILLE - Tempo Music. Dallas, has released a second series of cassettes in its "Orchestra Plus You" program. There are 40 gospel songs in the new collection.

Each cassette contains one song. with the orchestral background on one side and background and demonstration vocal on the other

Among the titles in the current series are "I Am Loved." "He's Alive." "Tell 'Em Again." "What A Difference You've Made In My Life." and "Jesus, I Believe What You Said.

Tempo also publishes a compan-ion songbook. "Songs of Inspiration II," for the cassettes. It contains both words and music. The cassettes retail for \$7.98 each and the songbook for \$7.95

The company offers bookstores a wooden revolving display stand which holds 113 cassettes. 20 songbooks, and 20 \$1 demonstration cassettes that feature excerpts from all 40 songs. Tempo also provides direct mail service to retail customers.

Street Level's clients include Noel Paul Stookey (of Peter. Paul and Mary). Richie Furay. and Daniel Amos (a rock'n'roll group showcased by NECAA). Campus bookings have been at Univ. of California at Berkeley, Stanford, Notre Dame, Purdue, Campbell, St. Olaf, and at other more religiously oriented schools.

Dan Brock says that some conservative campuses are still wary of booking gospel acts that perform in the rock idiom and may ultimately refuse to approve their appearing. Key, Brock explains. DeGarmo & has an "AOR sound" that has not been acceptable to buyers from a number of colleges. But the group has performed at Univ. of Okla homa, Cumberland, Bethany Nazarene. Kentucky Wesleyan, Wheaton. Ball State. Univ. of Houston. and Taylor, among others.

The "adult contemporary" style of Farrell & Farrell, Brock contends, "can get them in about anywhere." And he cites as examples the act's bookings at Oral Roberts. Northcentral Bible, Trevecca Nazarene, Tabor. Sterling, Milligan. Hesston, and Lee, as well as at Baylor. Western Illinois, and Hardin-Simmons.

Paige Rowden, operations manager for Linda Miller & Assoc. Nashville, says her agency is "trying to cross over into colleges and universities" and reports some successes via direct contact with individual schools.

Miller clients include Hale & Wilder. Nielson & Young, and Cynthia Clawson. So far, college bookings have been made at Union (Lincoln. Neb.), Baylor, Samford, Univ. of Birmingham, and Princeton.

Betty Tatom's Adoration also works directly with colleges-basically through mailings "two or three times a year." Adoration's roster has such acts as the Imperials. The Sharretts. Pete Carlson. Donn Thomas & Soul'ed Out, and the Mercy River Boys. They have accounted for dozens of concerts at campuses of all types

A partial listing of their dates include Auburn. Louisiana State. Arkansas State, Southern Arkansas. Illinois State, Ouachita, Southern Illinois, Oral Roberts, Baylor, Central Bible, Messiah, Kings, Waldorf. Asbury. Bryan, John Brown, Howard Payne. Mt. Vernon Nazarene. Olivet Nazarene. Mid-America Nazarene. Andrews. Point Loma. Evangel, Mississippi. Lee, Samford. Grace, and Indiana.

Bernice Reagon reports a dramatic rise in the popularity of gospel music among black students. A con-

sultant in black American culture a the Smithsonian and a performer herself. Reagon says. "There is a gospel choir on every campus of any ize that has a black student population." These choirs, she points out are almost always created and supported by students-not by music departments.

In this area, though, the music appears to be considered more a earrier of culture than a vehicle for fundraising or religious conversion.

Pearl Williams Jones, also a singer and a scholar of black music, save that she has performed recently a Tennessee A&I. Stillman, Bennett Lincoln, Penn State, Univ. of Idaho and Univ. of Alabama at Huntsville.

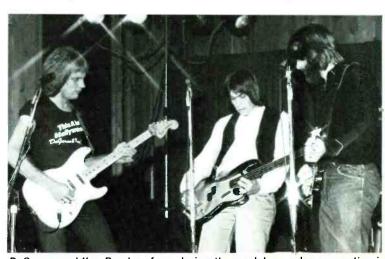
## Sacred **Music** Fest **By JOHN SIPPEL**

LOS ANGELES-Thirteen principals in Christian sacred musi and four choral organizations will be featured in what is believed to be the country's first such festival March 19-22 at the Hyatt Regency Hotel. Phoenix. Ariz.

Sponsored by North American Liturgy Resources, the festival will feature 11 different concerts over the 31/2 days. The concerts by day are as follows: Carey Landry and Donald Reagan: John Rose and Alexander Peloquin. March 19: the Dameans. Tom Kendzia and John Michael Talbot. 20; Sheldon Cohen. Mary Lou Williams and Pat Boone. 21: and the Bach and Madrigal Society. the Masterworks Chorale, the Phoenix Boys Town Choir and the NALR Recording Choir. 22.

Persons attending the concerts will also be able to attend individual receptions between concerts, where they can meet and speak with concert headliners. Henry Papale. NALR director of music publications, stated. Papale assembled the first event, which he and Ray Bruno. NALR president, hope to make an annual event.

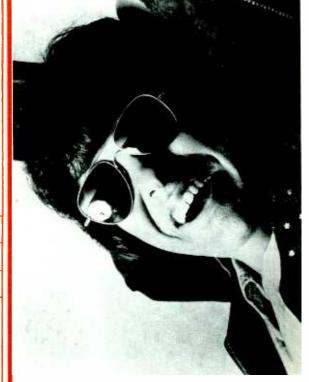
Those wishing to attend can contact the NALR office in Phoenix. Concert tickets can be sold in blocks of five, eight and 11 tickets at \$5 for each concert. Those attending can obtain a special \$48 per night group room rate through NALR



DeGarmo and Key Band perform during the week-long sales convention in Nashville commemorating the formation of the New Benson Co. The firm is owned jointly by the Zondervan Corp. and Paragon Associates.

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# **GREATEST HIS Week GREATEST HIS** Ronnie Milsap RCA AHLI 3772 RCA AHLI 3772



## OZZ **Famous Door Comfortable As Modest-Size Operation**

07272

LOS ANGELES - Harry Lim looks to 1981 with considerable confidence. in contrast to a year ago. He's now in his ninth year as owner of the Famous Door label. Based on Long Island, it specializes in mainstream jazz.

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"We had a rough, disappointing 1979." Lim declares, "but things turned around in '80, and '81 looms as possibly our most successful ever

In Los Angeles to tape an album showcasing the trombone wizardry of Bill Watrous, who soon will shift over to CBS Records. Lim says he wound up 1980 by "tossing out all but one of our distributors" and allowing City Hall Distribution in San Francisco to cover the nation.

"Famous Door operates on a modest scale." he notes. "We make no attempt to compete with the big guys of the industry. Our philosophy

**Billboard**<sup>®</sup>

Best Sellina

is to find exciting, unknown jazz musicians and allow them plenty of leeway in the studio. We don't bind any of them to exclusive contracts. If they attract attention on Famous Door and move on to the big labels, they go with our blessing.

Born in Java and educated in Holland, the 62-year-old producer and entrepreneur found himself stranded in the U.S. when the Japanese military took over his homeland in 1940. "I had long collected Ameri-can jazz records," he recalls, "so 1 launched a series of jam sessions at the Sherman Hotel in Chicago and. later, at New York's Village Van-guard. My friendship with musicians led to my producing a series of records for the old Keynote label about the time World War II ended in 1945. I've made a lot of records since, and for several years I moonlighted in Manhattan as jazz buyer for the Sam Goody retail chain."

Survey For Week Ending 1/24/81

## **General News**

table package. Kline's is robust and

full-bodied. Rose's is appropriately

frivolous, and Karla DeVito, Ron-

stadt's last minute substitute, is sur-

prisingly proficient in the exacting singing role of Mabel.

the original Gilbert & Sullivan score

to this outrageously funny produc-

tion, and also conducts the orches-

tra, has created some innovative ar-

rangements which further elevates

the production, and should play a most important role in the ultimate

success of the cast album which is

due for release next month from Elektra/Asylum Records.

ographed the musicals. "A Most Happy Fella," and "A History Of

The American Film" for Broadway,

has worked in tandem with the New

York Shakespeare Festival's princi-pal director. Wilford Leach, to create dance sequences that are as

Leach's direction is the icing on

inspired as the rest of the show.

Graciela Daniele, who has chore-

William Elliot who has adapted

## BROADWAY REVIEW 'Pirates': A Soaring Musical Swashbuckler

NEW YORK-Even the absence of personable and talented Linda Ronstadt (felled by the flu epidemic that's sweeping New York: see adjacent story), is insufficient to dilute the richness and robust quality of the newest Broadway Production of 'The Pirates Of Penzance.

The virtually ageless Gilbert & Sullivan operetta has made the transition smoothly and with style from New York's Central Park, where it played to thousands in open-air audiences last summer, to the vast and flexible stage of Broadway's Uris Theatre.

Here is a show that soars. It has wit, it has pzzaz, and it has one of the most exuberant and self-assured cast of characters seen on the Broadway musical theatre stage in some time.

"Pirates" represents a quality of perfectionism in the Broadway musical theatre that is often pursued but rarely achieved. It is a finelyhoned, intricately-interwoven production that meshes the buoyant. devilish talents of Kevin Kline (King Of The Pirates), with the more understated, droll humor of George Rose (a ruddy-cheeked British Major General with a houseful of lovely daughters of marriageable age), plus the fresh young appeal of Rex Smith and Linda Ronstadt as the lovers of vastly diverse backgrounds, and Estelle Parsons as lovelorn 47-year-old pirate equivalent of a den mother. chasing after the 21-year-old Frederic (Smith).

Joe Papp, one of the most creative and successful Broadway producers, has taken many daring liberties with the 100-year-old Gilbert & Sullivan operetta which might offend some purists fans of the play.

However, the bold experiment, which includes amplifying and jazzing up the music almost to the point where it develops some rock opera overtones, works like a charm. giving the play a freshness of appeal which makes it even more entertaining than conventional counterparts.

Papp has also infused some excellent singing voices into this delec-

#### ITA Adds Talks

NEW YORK-Mike Wallace of CBS' "60 Minutes" and former U.S. Sen. Abraham Ribicoff are the latest additions to the speaker roster at the International Tape Assn. "Audio/ Video Update-1981." Mar. 15-18 in Hollywood, Fla.

Ribicoff will speak on "Current Developments In Washington" the opening day session (16), while Wallace's subject is "The Press/ Credible Or Incredible." to take place on the closing day (18).

As previously announced, John Chancellor of NBC will address ITA on Sunday (15).

#### **Ricordi Sued**

LOS ANGELES-In a local Superior Court filing. A&M Records has instituted suit against Dischi Ricordi, S.p.A., seeking payment of \$31.231, allegedly due the local label.

The filing states that A&M licensed the Italian firm in November 1973 and broke with the defendant in October 1979. The complaint claims the \$31,231 is still owed from terms of the settlement.

americanradio

#### RONSTADT SUB SCORES

NEW YORK-In what must have been an opportunity of a lifetime, and certainly a radical departure from the hard rock days when she toured with Meat Loaf to promote his "Bat Out Of Hell" album. Karla DeVito substituted for Linda Ronstadt during second night reviewers' performance of "The Pirates Of Penzance" and drew a standing ovation from the capacity audience.

DeVito was brought in as a last-minute substitute when Ronstady was felled by laryngitis, the result of a flu condition which has bee plaguing members of the cast of th hit show since it opened Thursda (8).

Although better known for he concert background. DeVito is n stranger to the theatre. She ha played in the national company of the successful musical Godspell, and has done many off-Broadway plays

She will continue to play the role of Mabel in "Pirates." until Ronstadt's condition improves. Her doctors, and show producer Joe Papp hope this will be very soon. Ronstadt, with her national image, is a primary draw for the show

	ch's direction is the icing on umph. <b>RADCLIFFE JOE</b>	pri	mary draw for the show				
6	Killboord <sup>®</sup> Hot		Survey For Week Ending 1/24/81				
<sup>c</sup> Copyright 1981, Billboard Publications. Inc. No part of this publication may be reproduced. stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher N. CALIFORNIA (Pop) CHICAGO (Pop)							
This	TITLE-Artist, Label &	This	TITLE-Artist, Label &				
Week	Number (Distributing Label) ESTRELLAS DE ORO	Week	Number (Distributing Label) JULIO IGLESIAS				
2	Vol 3 America 1013 LUPITA D'ALESIO	2	Hey CBS 50302 ESTELA NUNEZ				
3	Inocente pobre amiga Orfeon 16044 JOSE LUIS RODRIGUEZ	3	Demasiado amor Pronto 1079				
	Atrevete TH 2095		CAMILO SESTO 15 exitos mas grandes Telediscos 1011				
4	LOS FELINOS El show Musart 10813	4	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422				
5	NAPOLEON Lena verde Raff 9079	5	JOSE LUIS RODRIGUEZ Atrevete TH 2095				
6	ESTELA NUNEZ Demasiado amor Pronto 1079	6	JUAN GABRIEL Recuerdos Pronto 1076				
7	VICENTE FERNANDEZ 15 grandes exitos telediscos CBS 20422	7	JOSE LUIS RODRIGUEZ Velvet 8035				
8	CARLOS Y JOSE El chubasco TH mex 2099	8	LOS BONDADOSOS Hey te quiero tanto Anahuac 4910				
9	JUAN GABRIEL Con mariachi Pronto 1080	9	LOS MUECAS CBS 10403				
10	LOS SOLITARIOS Porque no se de ti Perless 2167	10	JUAN GABRIEL Con mariachi Pronto 1080				
11	CHELO Puros boleros Musart 1790	11	LOS FELINOS El show Musart 10813				
12	YURI	12	ESTRELLAS DE ORO				
13	Esperanzas profono 3036 CAMILO SESTO	13	Vol #3 Telediscos 1013 EMMANUEL				
14	15 exitos mas grandes Teldiscos 1011 LOS POTROS	14	Intimamente Arcano 3535 LOS HERMITANOS				
15	Perless 10049 LOS BUCKY	15	CBS 20342 MERCEDES CASTRO				
16	14 de oro Profono 3024 RAMON AYALA	16	Polvo de auscencia Musart 10815 LUPITA D'ALESIO				
17	Mas musica brava Fredy 1178 JULIO IGLESIAS	17	Inocente pobre amiga Orfeon 16044				
	Mi vida en canciones CBS 50301		Lena verde Raff 9079				
18	JUAN GABRIEL Recuerdos Pronto 1076	18	LOS HUMILDES Mas de lo que merecias Fama 595				
19	LOS MUECAS Por las parrandas CBS 20403	19	LA MIGRA Negra cruz Mar Int. 120				
20	LA MIGRA Negra cruz Mar Int. 120	20	CHELO Puros boleros Musart 1790				
21	JULIO IGLESIAS Hey CBS 50302	21	JOSE JOSE Si me dejas ahora Pronto 1070				
22	RAFAELA CARRA Latino CBS 55302	22	NELSON NED Primavera de una vida Al. 10501				
23	CAMILO SESTO Horas de amor Pronto 1071	23	IRENE RIVAS Un mismo corazon Cara 022				
24	VENUS Hey te quiro tanto Arriva 6009	24	TONY CROATO Traicion Velvet 6001				
25	JOSE LUIS RODRIGUEZ 14 Exitos romanticos Velvet 8035	25	ODILIO GONZALEZ Velvet 8033				

#### Charl Chart Last Week 5 5 Week Week Weel ΠΠΕ TITLE Weeks Weeks Artist, Label & Number (Dist. Label) Artist, Label & Number (Dist. Label) BILLBOARD This is Ĩ Last 26 21 20 BADDEST \$ 1 10 WINELIGHT Grover Washington Jr. Elektra 6E-305 Grover Washington Jr. Motown M9-940A2 27 23 26 MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284 公 2 12 CARNAVAL Spyro Gyra. MCA MCA-5149 28 26 48 HIDEAWAY 4 NIGHT PASSAGE Weather Report. ARC/Columbia JC36793 3 6 Warner Bros. BSK 3379 THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.) 29 31 8 4 4 14 INHERIT THE WIND Wilton Felder, MCA MCA-5144 PEACEFUL HEART, GREAT SPIRIT Chico Freeman, Contemporary 14005 5 5 ń MR. HANDS 30 32 3 Herbie Hancock. Columbia JC 36518 4 6 5 LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079 俞 37 18 HOW'S EVERYTHING GIVE ME THE NIGHT 8 25 Sadao Watanabe, Columbia C2X 36818 7 NIGHT CRUISER George Benson. Warner Bros. HS 3453 30 23 32 7 8 15 CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020 33 33 3 COMING TO YOU LIVE Charles Earland, Columbia C 36449 80/81 Pat Metheny, ECM ECM-2-1180 (Wather Bros.) 9 13 9 AUTUMN BLOW Sadao Watanabe, Inner City IC 1042 34 35 3 LOVE APPROACH Tom Browne, Arista/GRP 5008 10 10 28 ROUTES Ramsey Lewis, Columbia JC 36423 35 29 25 n 12 15 FAMILY NIGHT SONG Abmad Jamal, Motown M7-945R1 36 36 11 ubert Laws. Columbia JC 36396 THIS TIME Al Jarreau. Warner Bros. BSK 3434 12 13 31 Ahmad Jamai, Motown M7-945R1 LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009 37 34 17 ODORI Hiroshima. Arista AL 9541 13 11 10 23 38 39 QUINTET '80 REAL EYES Cil Scott-Heron, Arista AL 9540 Bros. BSK 3469 16 5 39 38 10 LOVE AT FIRST SIGHT 14 15 15 TOUCH OF SILK Milestone M-9098 (Fantasy) Eric Gale. Columbia JC 36570 40 40 12 OUTUBRO RHAPSODY AND BLUES Crusaders. MCA MCA-5124 17 16 29 Azymum. Milestone M-9097 (Fantasy) USE THE STAIRS Stanley Turrentine, Fantasy F-9604 41 42 10 17 18 16 SEAWIND Seawind, A&M SP-3113 42 NEW END CAL TJADER TWENNYNINE Twennynine With Lenny White Elektra 6E-304 18 14 11 Gozame Pero Ya, Concord Jazz CJP-130 43 44 INFLATION 32 urrentine, Elektra 6E-269 RODNEY FRANKLIN 19 19 11 44 47 2 BAR TALK Rodney Franklin, Columbia JC 36747 ohn Scofield, rista/Novus AN 3032 H Bob James. Tappan Zee/Columbia JC 36422 20 20 29 THE OTHER WORLD Judy Roberts Band, Inner Ciry IC 1088 45 45 16 21 24 12 INTERVALS ZACA L.A. 4, Concord Jazz CJ-130 46 43 5 Ahmad Jamal. 20th Century T-622 (RCA) LENNIE TRISTANO Desiliem Atlantic SD-2-7003 47 NEW ENTRY 22 22 15 VICTORY Narada Michael Walden, Atlantic SD 19279 48 46 6 I'VE ALWAYS WANTED TO DO THIS IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warrier Bros.) 23 27 8 Jack Bruce Foic JE368 41 6 DIGITAL AT MONTREUX 49 \$ **4 X 4** McCoy Tyner, Milestone M-55007 (Fantasy) Oscar Peterson. Pablo D 2308224 (RCA) 28 6 50 12 50 KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie Count Basie, Joe Turne "Cleanhead" Vinson, Pablo 2310-859 (RCA) 25 25 44 CATCHING THE SUN Spyro Gyra, MCA MCA-5108 © Copyright 1981, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher. ★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those prod-ucts 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 nf 1.000.000 units. (Seal indicated by triangle.)

uvers in the Dark oyd Beck ************************************	CHANGE/REQUIEM—Killing Malicious Damage/EG (12-inch) Import Malicious Damage/EG (12-inch) Import ENOLA GAY—Orchestral Manoeuvers in the Dark Din Disc (7-inch) Import PARTY IS THE SOLUTION—Floyd Beck Precision (12-inch) 428 9804
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s) Don't Hurt no More—	WHEEL ME UUI — WaS (NOT WAS) Antilles/ZE (12-inch) AN 805 SHOOT YOUR BEST SHOT/IT DON'T
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<b>JT MY LOVE—</b> Sharon Redd lee Dee Sharp Gamble	CAN YOU HANDLE IT/YOU GOT MY LOVE—Sharon Redd Prelude (LP) PRL 12181 BREAKING AND ENTERING—Dee Dee Sharp Gamble
David Bowie	FASHION/ASHES TO ASHES—David Bowie RCA (LP) AQL1 3647
ME HOT-EI Coco	Panorama (12-inch) JD 12095 SOMETHING YA GOT MAKES ME HOT-EI COCO
rrie neuuriigs 6875 <b>FIFTH—</b> Belinda West	Believe In A Dream (LP) JZ 36875 SEABISCUIT IN THE FIFTH-E
nder	MASTER BLASTER—Stevie Wonder Tamla (LP) T8 373 M1 TAMD T400 Device 000
	BURN RUBBER— I IIE ' GAD' BATIU" Mercury (LP) SRM 76091

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## Publishing

#### SAY FORUM SPEAKERS

## **Publishers Wary Of** Video C'right Deals

LOS ANGELES - Publishers wary of making deals in the burgeoning video field may be denying themselves potential profits.

66

That was a prevailing view expressed at the monthly Music Publishers' Forum at the Hyatt House here Tuesday (6).

Richard Klinger, West Coast head of business affairs for RCA Selecta-Vision, noted that RCA has been able to make several deals for musical product where the copyrights are controlled by the artists themselves. but has been stymied in trying to make deals for product where the copyrights are owned by independent companies.

"Publishers recognize that the videodisk and videocassette market will be a source of increased revenue for them and they are ridden with the normal paranoid fear of being the first kid on the block to make a bad deal.

"It's possible that publishers may be virtually killing what in time could become a major aspect of the videodisk business.'

Jay Cooper. attorney with the firm of Cooper & Hurewitz. pointed out that video entrepreneurs may be safe at the moment in using songs without securing licenses. "Some are just taking the songs and saying. Sue me. "It's a good ploy at the moment

it. The video concerns can't sell that many right now." (Editor's note: ATV Music has been successful in legal actions against distributors and a retailer in the marketing of Beatles video-cassettes in which ATV claimed un-

authorized use of Beatles copyrights.) Cooper explained why many publishers have been unwilling to re-lease their songs. "There's not any money to be earned right now and there's no exposure. So they're a little reluctant to come in too low and set a precedent for themselves."

But Don Biederman, attorney with the firm of Mitchell. Silberberg & Knupp, noted that publishers shouldn't sit back and miss opportunities for song exposure.

You shouldn't just sit on your hands. Don't ask for exorbitant rates and keep in mind that you want to set a fee for your videodisk and videocassette: there's no reason to throw those in. But don't just say no: You've got possibilities of tremendous performances in Europe. You can get too cagey and you'll lose a very lucrative side business."

#### **'Swinging Down'**

MEMPHIS-"Swinging Down In Memphis Town" (ASCAP). the runner-up to the Memphis Songwriters Assn.'s Song of the Year in 1979, has been adopted by the City Council as the official song to be used in pro-moting Memphis by the Convention and Tourists Bureau.

The song, described as "riverboat music that encompasses a Dixie-blues style." was written by Lois Bearden and recorded by Tommy Ruble at Air Trans Studio.

Evelyn Craves, who produced the tune for her own Alpha Records label, says. "It paints a very positive picture of the city. describing Mem-phis as a 'lady with style and class. with hospitality beyond compare!"

RCA's Klinger added that the firm projects that within 10 years there will be a 50% penetration of videodisk machines with respect to today's 75 million television households

In 1981, the company expects to sell between 200.000 and 300.000 units and between two and three million videodisks, based on an initial catalog of between 100 and 200 titles.

He also added that RCA is pricing its video product at a level where it won't receive any profit from the product "for at least four or five vears.

#### **SESAC: NEW** FEE SCHEDULE

LOS ANGELES-SESAC has set a new rate schedule, effective Jan. 1. for the licensing of theatres, auditoriums and concert halls.

The fees, based on seating capacity, now range from \$100 to \$600 annually. According to a spokesman at SESAC, the fees are "up at the bottom and substantially down at the

top." The previous rates spanned \$60 to \$1.200 in 12 categories, while the new rates are covered in six. SESAC terms the new rates a "more equi-table payment scale" and says they were devised after an "extensive study had been made including numerous discussions with various industry leaders."

SESAC continues to license facility owners rather than promoters, organizers and third parties.



HONOREE LADY-Mabel Mercer accepts ASCAP's special award for her "outstanding renditions of American music" from veteran songwriter Sammy Cahn during a recent tribute ceremony at Manhattan's Whitney Museum.

## **UA Completes 'Hits' Kits**

NEW YORK-United Artists Music has completed and will make available soon extensive professional department reference tools for 250 major "super standard" and popular song hits in its catalog.

The focal point of the material is a 10-volume collection of "Super Standards" and more current material consisting of 25 songs in each volume. Two volumes in each category were made available early last year.

In addition to the professional folios, there are two compendiums, "Classified And Alphabetical Cata-

"Swinging Down In Memphis

Town" was also used as the Blues

Foundation's theme for its daily

concerts in Handy Park on Beale

The record is backed with "Blues

On Beale Street" sung by Barry Dea.

who is under contract to Jimmy

Part of the proceeds from record

sales goes to aid the Blues Founda-

tion. a non-profit organization dedi-

cated to perserving and perpetu-

through local record stores and Al-pha Records. P.O. Box 18287. Mem-

Distribution is being handled

Walker at Air Trans.

ating the blues.

phis. Tenn. 38118.

**Plugs Memphis** 

Street.

log" and "Discography–Super Standards/Popular Songs." The former lists the 250 songs according to their themes, while the latter in cludes major recordings available and a profile of each song's originals; also, each song is cross-indexed with the professional folios.

13

GOODBYE MARIE

WITHOUT YOUR LOVE

WOMAN

CRYING

Bobby Goldsboro, CBS/Curb 5400 (Music City. ASCAP/Combine. BMI)

AN Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)

n McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)

Don Williams, muk 41394 (Coun house, Dany SEND A LITTLE LOVE MY WAY Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI) WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)

Barbra Streisand, Columbia 1-11364 (Strgwood/Unichappen, Dwi) **NEVER KNEW LOVE LIKE THIS BEFORE** Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)

MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP).

wine weison, columbia 1-11351 (Willie Nelson, BMI) I AIN'T GONNA STAND FOR IT Stevie Wonder, Tamia 54320 (Motown) (Jobete/Black Bull, BMI) TOGETHER Tearra Persturit, 5700 (000) MI

TOGETHER Tierra. Boardwalk 5720 (CBS) (Mighty Three, BMI) ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simoni BMI)

HAPPY SONG Frank Mills, Polydor 2148 (Peter Piper/Unichappell, BMI)

Rupert Holmes, MCA 51015 (Northenness end YOU Earth Wind & Fire, ARC/Columbia 11-11407 (Saggifire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI) ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)

Polydor 2121 (H.G. ASCAP)

Sound Lennon, Gerren 49644 (Warner Bros.), ( SEVEN BRIDGES ROAD Eagles, Asylum 47100 (Elektra) (Irving, BMI)

Eagles, Asylum 47100 (Elektra) (Irving, om; LADY ● Kenny Rogers, Liberty 1380 (Brockman, ASCAP)

Don McLean, Millennium 11/33 (NoA) (NoA) (NoA) A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI) TIME IS TIME Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI) I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI) SEAN A LITTLE LOVE MY WAY

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18 36

NEW ENTRY

NEW ENTRY

31 13

38 2

aucumo)

UA has printed 3.000 kits. 1.500 of which will be personally delivered by UA professional staffers in a specially-designed tote-bag.

Also. Vic Guder, vice president of standard exploitation. will deliver kits to ad agencies and their account executives and creative supervisors and to motion-picture and theatrical executives involved in selection of musical material. Besides personal contact, a mailing is being made to a&r staffers, show and film people.

#### **Fresh Folios**

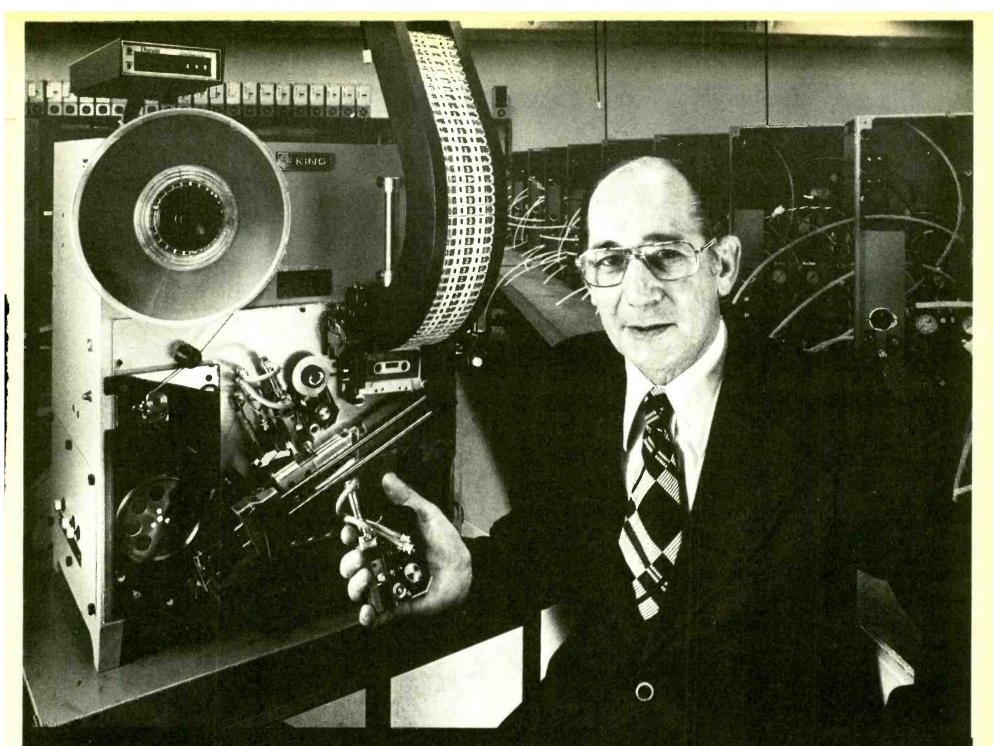
NEW YORK-Columbia Pictures Publications plans the release shortly of two major motion picture scores in folio form. "Stir Crazy and "The Competition."

Meanwhile, the print firm has just marketed four new folios. They are "What Goes Around Comes Around-Music Man-Waylon Jennings" (\$8.95), "Hot 20 Sheet Music Pops—Book 5" (\$6.95), "Hot 20 Country Sheet Music Pops-Book 4" (\$6.95) and "Color Me Pops No. 9" (\$4.95).

americaniadiohistory com



44	CENTRON		<b>TELL IT LIKE IT IS</b> Heart. Epic 19-50950 (Conrad/Orlap, BMI)
\$5	46	7	WHEN Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)
46	NEW		FLY AWAY Peter Allen, A&M 22885 (Irving/Woolnough/Unichappell/Begonia Melodies/ Foster Frees, BM1)
17	37	11	SEQUEL Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)
8	43	10	ONCE A NIGHT Jackie English, Venture 135 (Carollon/Cooperstown, ASCAP)
19	29	11	EVERYBODY'S GOT TO LEARN SOMETIME The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
50	39	12	I'M HAPPY THAT LOVE HAS FOUND YOU Jimmy Hall, Epic 9-50931 (ATV, BMI)
			to those products showing greatest airplay strength. $ m rac{1}{2}$ Superstars are awarded to th
			est upward movement on the current week's chart (Prime Movers). ● Recording Indus or sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of Amer



James L. King, President, King Instrument Corporation, Westboro, Mass. (40 Employees)

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## Sound Business **Consumer Electronics: 1981 Big?**

Continued from page 9

return of a substantial share of the audio market to smaller U.S. com-panies specializing in purist electronics and speaker design, such as Carver, DCM, Time Window, Dahl-quist, Polk Audio, RG Dynamics, Apt-Holman, Beveridge, Hafler and others. The shift of emphasis also is towards functionality in product design with a strong value orientation, move away from the mammoth and/or esoteric that dominated a few years ago. Despite present softness, many observers still feel audio is a sleeping giant with only 18% penetration of U.S. households of component systems. The giant may soon be awakened by the coming digital audio disk and by audio equipment sales for use in conjunction with video.

Video: 1981. A critical yéar. RCA's March SelectaVision videodisk rollout will perhaps be the most closely watched consumer electronics introduction of all time. VCR sales are on a continual upswing but the playback only disk system still is unproven in the marketplace. VCR demand is still substantially hinged on the "time shift" taping factor, a feature, of course, not present in the disks. And even the VCR area is not entirely smooth sailing with weak profit margins an ongoing concern. To compound these problems there is the overriding videodisk and VCR compatibility question.

Audiophile Software: Digital-mastered and half speed mastered disks appear to have a stronger foothold in hi fi stores, while continuing to march into the mainstream via record stores. For audio dealers the fear of price erosion has been allayed. Audiophile lines continue to command list price. Also, super fi-delity went portable this year with a sudden abundance of high end. prerecorded cassettes. Chromium dioxide high bias tape is the preferred formulation for such cassette lines as Mobile Fidelity, Vanguard, dbx, In-Sync, CBS Mastersound and Inner City Jazz. A dramatic devel-

#### May 31 Date For The Chicago CES

LAS VEGAS – The upcoming CES will take place May 31-June 3 in Chicago, the earliest dates ever for the summer event.

Again the mid-year CES will oc-Place, McCormick cur at McCormick Inn and the Pick Congress Hotel

opment also is the availability of real-time (1:1) duplicated cassettes. Accessories: It isn't hard to figure where accessory suppliers are looking today video. The products in-

# **Report From**

CES

clude tape head demagnetizers, bulk erasers, tape head examination tools and all manner of support devices. One major accessories firm already reports 40% of total volume in video. In audio, there are new concerns: turntable resonance damping, precise cartridge alignment and signal degradation in cables and connectors. And the products addressing these problems have begun filling

the pipeline. CES Itself. Attrition of exhibitors continues. Among notable absentee were U.S. Pioneer, Sony audio and video. Bose and others. Movemen to one CES is in the offing with sponsoring EIA/CEG reportedly forming a subcommittee to study the alternative one April/May expo year. Skyrocketing costs and subtle shifts in product introduction/mar keting patterns may force the issue

## PCM, CED, LSI, Etc.-A New Glossary Required!

DAD, CED, LSI, PCM, VCR...

No. these aren't the newest government agencies or the latest schools of selfimprovement technique. It's the new verbal shorthand of the consumer electronics industry. How else to cope with the maze of audio-visual technological

Provide the second se JVC's grooveless capacitance videodisk technology with market readiness expected in 1982-83.

• CED: Capacitance Electronic Disk-RCA's grooved capacitance Select aVision videodisk technology scheduled for national rollout in March 1981 The newly coined CED initials permit rapid identification of compatible hard-ware and software. CED supporters include Sanyo. Toshiba, Hitachi, Sears Zenith, JC Penney, Montgomery Ward and Radio Shack

• DAD: Not one of the folks back home but Digital Audio Disk—The impending home playback solution to the record industry's myriad quality control skirmishes on the analog disk and tape front. Another incompatibility headache as several competing European. Japanese and American systems lurk in the wings. Yamaha's prototype using AHD technology was a CES ex hibit highlight. Also, DADA-the Japanese Digital Audio Disk Assn.

• LSI: Large Scale Integration-The new audio and video products get their brain power from these microprocessor systems. Integrated circuits of mind-boggling sophistication and compactness.

• NR: Noise Reduction-The road to wider dynamic range from analog records and hiss-free cassettes is traveled by dbx, an aggressive licensor, and the venerable Dolby Labs, fighting back with its new "C" circuit. Other quiet drivers include Telefunken and JVC. But DAD (above) promises to obsolete them al

• PCM: Pulse Code Modulation—Another name for digital recording, the pulses being synonymous with binary digits. The term is preferred by Japanese manufacturers including Hitachi which debuted its new home videotape/digital audio integrated recorder/player at CES-all functions contained in one compact unit.

VCR/VTR: If you haven't learned these by now you're in a lot of trouble. For the record-Video Cassette Recorder/Video Tape Recorder. Used inter-

changeably when describing consumer products.
VHD: Video High Density—The most recent major videodisk system to be unveiled, a grooveless capacitance player developed by JVC and expected to compete with RCA SelectaVision and the MCA/Philips optical player. VHD allies: Panasonic, Quasar, Sansui and GE.

• Two more initials you may want to know are CD, for the Philips digital 4½-inch Compact Disk using laser pickup, and MD for the capacitance read Telefunken Mini Disk digital audio playback system. You'll be quizzed next CES. ALAN PENCHANSKY & JIM McCULLAUGH

Billboard photo by Alan Penchansky DYNAMIC DISCOURSE—dbx disk and cassette encoding chief Jerry Ruzicka explores noise reduction principles with the audio press. Dbx chromium dioxide prerecorded cassettes listing for \$20 each are the firm's latest introduction.

Billboard photo by Alan Penchansky

AUDIOPHILE AID-Mobile Fidelity's Geo-Disc cartridge alignment tool is shown to Italian distributor Giancarlo Bonetti, left, by Gary Giorgi, product development vice president. An early Spring introduction is targeted.

AT WINTER CES

## Videodisk Industry **Plagued By Doubts**

By GEORGE KOPP

LAS VEGAS-In spite of all the videodisk players on the floor at CES, the budding industry is still plagued by doubts. Fourteen companies displayed videodisks in all three formats, but still only two com-panies—Magnavox and Pioneer have players on sale now in one format, Laservision. Software availability for the laser system is still a

question mark, but MCA officials are insistent that those problems are being solved. RCA will have its CED player and

disks on sale in 5,000 dealerships March 22, to be closely followed by rival CED players from Zenith, Hitachi, Sanyo and Toshiba. Those units will be sold through such high-(Continued on page 75)





#### Sound Business



EEL ACTION—Ampex national sales manager Dick Antonio is sandwiched by Philip Bernstein, general manager, Cioca, Inc., left, and Ciboca vice president/merchandise manager Abe Hindin as he stresses the firm's Golden Reel crossover marketing.

## **Accessories Negate** Playback Problems

**By ALAN PENCHANSKY** 

LAS VEGAS-More and more ttle details capable of greatly imroving high fidelity reproduction re coming under the eye of audio cessory manufacturers. The trend as evident at CES in a new spate of dd-on items addressing subtle but nportant mechanical disk playback roblems.

One reason for the new emphasis the low distortion ultra-high defiition of today's components and of ie software. Many critical factors fecting listening enjoyment previ-usly were masked by system limitaons.

Elimination of turntable resoances and acoustical vibrations is ne problem that can be solved with ne addition of vibration absorbing ats and pads. Such items, in addion to turntable weights and clamps esigned to damp resonances, have

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begun filtering into the mass marketplace and dealers have several

lines from which to choose Platter Matter, a Canadian com-pany, offers a \$35 resonance damping mat made of an artificial rubber compound. The product was highly visible at CES.

The thick, rubbery replacement turntable mat cuts down external vibration and also works to eliminate resonances set up by the stylus/disk interaction itself. Stereo imaging is one high fidelity property that can be easily downgraded by such problems.

Record cleaning and static eliminating products of course continue to be shown by manufacturers. But exact phono cartridge alignment is a problem to which firms now also are directing their thrust.

"Very little attention has been paid to proper arm and cartridge geometry." explains Gary Giorgi, head of Mobile Fidelity Sound Lab's product development.

Mobile Fidelity's Geo-Disc. introduced here, is designed as a simple solution to the problem of exact angling of the cartridge, a critical adjustment that can have a big impact on performance.

Geo-Disc will become Mobile Fidelity's first non-software product when it is officially introduced this spring.

Says Giorgi, "Now there are a lot of people paying attention to little details of hi fi-this is one of them."

Giorgi said a properly aligned pick-up could offer an improvement equal to that of going from a \$100 to \$1,000 preamplifier.

The Geo-Disc, which looks like a phono record, is placed on the turntable to provide an alignment reference grid

Another way to improve performance is proper stylus cleaning. Now the job can be done automatically with a \$30 battery-operated accessory introduced by Signet, a division of Audio-Technica.

The battery-operated cleaner uses a felt pad that is placed under the stylus. When the unit is turned on a high frequency oscillator creates a vibration that gently removes dirt and dust accumulations from the needle

#### Registration Hit 59.245. **CES** Reveals

LAS VEGAS-Attendance at the Winter Consumer Electronics Show exceeded 59.000, according to CES representatives. Opening day traffic was down slightly over the year previous, but a second day surge helped push the CES show to a new high.

"Our total registration was 59,245." claims CES director of communications Ralph Jones. "That's up about 619 from the previ-ous year." Pre-registration was given at 41,238 but later adjusted downward to 36.406 to allow for duplica-tions and no shows. First day registration was 8.300, second day 9.214. Saturday was 3,437 and Sunday, the closing day, was 1,888.

"We were down about 200 on opening day," says Jones. "but then were surprised by a strong surge on Friday. We anticipated a strong Saturday. We expected a lot of California retailers to drive in for that Saturday. In fact, we had to call in extra women for the registration.

Jones says CES officials were pleased with the show and had a minimum of problems. "Everything went smoothly. The exhibitors we've talked to thought it was a good show. I suppose there may be those who didn't, but everything they're telling us has been good. They were pleased with the quality of stores repre-sented and the level of business they did," adds Jones.

The exhibition featured 857 product exhibits utilizing over 500.000 net square feet.

#### **Commodore Intros** 'Budget' Computer

LAS VEGAS-The first lowpriced home computer offering audio features has been introduced by Commodore International. Ltd.

The VIC 20 is a full featured home computer comparing with existing microcomputers selling for over \$1,000. The unit retails at \$299. Primary features, in addition to the audio introduction, include color screen images, memory expansion to 32k bytes and a full size typewriter keyboard. Shipments to retailers will begin in April.

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## MARKET BROADENING Audio Reps Rally, **Gloom Disappears**

#### By SAM SUTHERLAND

LAS VEGAS-Despite flattened annual sales growth since its middecade boom years, the audio trade can look to the spread of single brand component systems, acceptance for mini and micro components, a burgeoning cassette player market sparked by both minia-turized and "boom box" personal units and the coming audio/video marriage to yield a broader market extending beyond its current boundaries





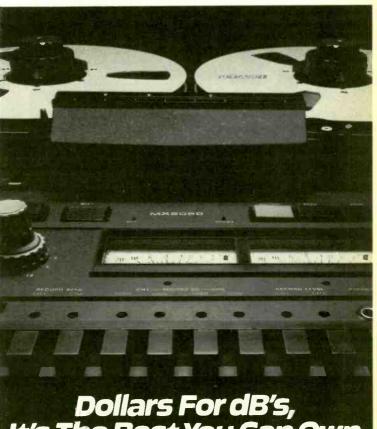
That was the scenario emerging at Saturday's (10) morning panel discussion on audio during the CES. And while attendance for the trade forum saw audio interests eclipsed

by the more bullish turnout seen for video topics, delegate response was substantially up from last spring's Chicago sessions, where audio panelists faced a skeleton crew of attendees.

Keynoter Roland Martin, vice president and general manager of Sony's audio products division, anticipated panelists' views on audio's current expansion into new markets by summarizing the field's growth beyond the original base of "hobbyists" seen at the dawn of the hi fi era As high quality audio products began to reach new buyers from the '60s onward, he noted, "a minimum 20% growth per annum became the norm, so that anyone with a minimum of capital and experience could enter the field." While allowing that a soft econ-

omy has since replaced those yearly sales increases with a market now "on a high plateau." Martin argued the long-term outlook does not indicate a serious saturation of available markets. He pegged current market penetration at about 30%, compared to a saturation of available television markets exceeding 90%.

Although some sources have re-ported a net dip of 10% in sales for 1980. Martin added, other companies have experienced growth. New opportunities in the accessories (Continued on-page 71)



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## Sound Business **CES: Vidcassette Business Brisk Booth Traffic Heavy; Conference Draws SRO Crowd**

LAS VEGAS-Hollywood was out in force here last week, and the showbiz hooplah livened up an otherwise edgy CES. Traffic at the prerecorded videocassette booths was heavy, both in the blue movie section, tucked away at one end of the convention, and in the studiodominated "legitimate" area, far re-

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moved from the porn. On hand with impressive displays were MCA Video. Warner Home Video, Paramount. Disney. CBS/ MGM. Nostalgia Merchant. Colum-bia Pictures, Media Home Entertainment, VidAmerica, and Mag-netic Video, which took a conspicuous location at the main entrance to the show floor.

Software executives used words like "unbelievable" and "madness" to describe business at their exhibits. and all reported heavy order-writing.

The CES Video Conference drew a standing room only crowd of more than 1.000, according to official estimates. Many of those in attendance at the conference were not yet involved in video but had come to find out more about the business, in anticipation of an entry into the market

While the videocassette business continues to thrive in its limited way (it still takes only 16.000 units sold to achieve hit status) much of the talk was concentrated on videodisk



#### PRERECORDED HOME VIDEO-Its Impact On The **Total Entertainment Industry**

This And Many Other Key Issues To Be Discussed At IMIC '81 April 26-29, Bristol Hotel Kempinski Berlin, West Germany

For further details see page 77

#### **By GEORGE KOPP**

of the three disk formats, but not evervone has the same ideas as to how to go. Disney's Jim Jimirro, for example,

says that his company will license RCA to press certain Disney titles on a short-term basis. "If the business takes off," he says. "we'll do it ourselves." But he is vehemently opposed to the VHD plan, which offers



custom pressing to its customers but not distribution.

Jimirro says this puts all the risk onto the software supplier. "Suppose the machines don't make it to market," Jimirro asks, "I'm stuck with all this product that I've paid for. RCA is smart. They pay me for the license, and if later I decide it's

#### Other studios such as Paramount. are happier with the VHD plan, by which they retain total control of their product in marketing and dis-tribution, as well as profit. The drawback, according to an RCA ex-ecutive, is that the VHD joint venture sacrifices the coordination of hardware and software marketing. This is thought by many to be one of RCA's strong points.

The rental question is still a thorn in the side of the industry. Says Video Corp. of America president Al Markim, an early proponent of rentals. "If the studios had recognized rentals as a legitimate source of business right from the beginning, they could have controlled it. Now it's going to be a lot harder.

Just one year ago, companies such as Mag Video, the biggest supplier of prerecorded software, vowed their product would never be rented, and stated that the rental market would die a natural death. In fact, the rental market is thriving along with sales, and much of the rental busi-ness is unauthorized. This means that studios get no revenues or royalties from the business.

Mag Video says it will announce an authorized rental formula within a few weeks, but makes no claims that the formula will be foolproof. Paramount charges a surcharge on all its product and allows it to be rented. Disney distributes two lines of videocassettes, one for sale and one for rental, at different dealer prices. Both companies claim their systems work, but both are watching the market closely. Jimirro emphasizes that Disney is ready to alter its plan at any time, if the company is satis-

(Continued on page 73)

## 75% Of Market **Open to \$200** A. R. Speakers

LAS VEGAS-Acoustic Research has introduced a new line of bookshelf loudspeakers that company officials say will help them expand in the under \$200 market.

"Our intensive market research." ays executive vice president Herb Horowitz. "shows that 75% of poten-tial buyers will buy speakers under \$200. We're out to attack that market. We decided to invest as much money in marketing research as we do in product development, we're building products that people want by finding out who the customers are and what they think."

Horowitz says the company will spend more money advertising in 1981 than in the previous three years combined. "We're positive on 1981." he says. "We came here in full force and we came here to sell. 1980 was our biggest year ever in sales and profit; we're selling in over 50 coun-tries. In fact, 50% of our business is generated overseas."

The new bookshelf line. AR18S, AR28S and AR38S, is a redesign of the company's AR18. Following market research recommendations, the speakers have fabric grill instead of foam, smaller logo plate, new, higher efficiency tweeter and woofer with improved crossover and a verti-cal driver array. The suggested re-tails are \$90, \$125 and \$150.

The speakers carry a product warranty of accuracy within one decibel for five years, including parts, labor and return freight. **TIM WALTER** ww.americanradiohistory.com



Billboard photos by Alan Penchans

LISTENING POST-Tom Holman, Apt Corp. director of engineering, abov shows off Apt's new \$800 80-watt integrated amplifier, one of the new breat of U.S. high-end audio designs. Below, the Discwasher digital recording au tion console provides a moment's entertainment for a pair of CES attendee



#### HIGH-END, IN-DASH UNITS **Autosound Manufacturers Unveil Cassette Products**

#### **By TIM WALTER**

LAS VEGAS-Major autosound manufacturers boosted new additions to high-end, in-dash cassette AM/FM/MXP products at the Winter CES.

Beefed up premium lines are a response to a continued consumer de-mand, companies surveyed indicated.

Clarion and Alpine had introduced ultra-deluxe units retailing at \$809.95 and \$699.95 last June, but limited shipping ability led to re-emphasis here as new introductions. The Clarion PE959A is an elec-

tronic digital. programmable special edition allowing up to 10 hours of time-sequenced station selection. The heavy chrome control panel allows five each AM/FM presets. scan, metal tape switch. Dolby and auto reverse. Retail is \$899.95 and the company now has adequate inventory to service dealers.

Alpine's 7308, at \$699.95, offers hi-level capability, 10 station preset, metal tape switch. auto-cassette glide, auto-seek and scan, music sensor and tape memory, DIN jacks, digital display and illuminated center and right control panels. A Dolby noise reduction switch allows users the option of enjoying both encoded tapes and Dolby-encoded FM broadcasts.

Jensen's RE518 will be ready for dealer shipments in February. Retailing at \$399.95, chassis size is designed to fit most European and standard American automobiles

Audio components include phaselocked loop, 10 random access presets, scan tuning, Dolby, tape equal-ization and auto reverse. The digital readout fronts a quartz digital syn-

thesizer for lock-in tuning accuracy. Panasonic introduced two new high end entries, the CQ-S900 and CO-S820 at \$449.95 and \$349.95 respectively, and both are being shipped to dealers as of Jan. 1. Both have touch tone controls, locking fast forward and auto-reverse. The CQ-S900 adds 12 station presets Dolby, a preamp outlet for remote

amp and automatic frequency scan. Clarion's PE751C sports Dolby a \$349.95. The high powered auto-re-verse unit has Sendust heads, lock ing fast forward, fast rewind, line output and EQ jack. Company re-ports the model is currently available for dealer shipment.

Alpine is making a strong dealer push for its 5400 under-dash equal-izer. Retailing for \$299.95. dealer shipments are scheduled for Feb. 1 The unit has bi-level capability, a five band graphic equalizer, locking fast forward and rewind, metal tape switch, and five LED power output level indicators. Dolby noise reduction is enhanced by a loudness contour feature. Unit also offers automatic cassette glide and ignition key off eject.

At \$299.95 Audiovox has introduced the AVX780, a pushbutton AM/FM/MPX with automatic cassette reverse. locking fast forward and rewind, and four way balance. The in-dash stereo is part of the "flex" chassis design series created by the firm to minimize dealer inventories. With the correct face plate. one radio fits most cars.

Pioneer's new entry at the same price level is the KE-5100. Scheduled for April delivery, the quartz tuner has automatic scan and seek. 15 station presets, digital clock. built-in noise suppression and automatic cassette replay. A parallel fa-der control allows the use of two booster amps

Kraco has three new high end entries for first quarter delivery. The (Continued on page 74)

#### Sound Business

### **Representatives Of Audio Frade See Better Future**

Continued from page 69 arket, together with component stems, personal cassette players nd the downrange prospect of me digital playback. led him to include, "The industry is now pised for growth in the 1980s."

If other participants shared that eneral outlook, there was broad dision over the specifics. As modered by Popular Electronics' Hal odgers, the session aired opposing ews on product sectors from Tosha America's Peter Dyke, AR execive vice president Herb Horowitz. aul Foschino of Technics and isher Corp. executive David Kar-on. Together with trade press memers Sue March of Home Furnishgs Daily and Audio Time's Terry hea. the group mulled traditional adio trends against a backdrop of ew market prospects.

**Report From** 

Those twin poles were evident om the outset, as panelists ques-oned whether audio specialists

nould move into the video field.

oshiba's Dyke summarized the revailing view that such an expan-

on demanded "extreme caution."

rguing, "To get into video is very

spensive, and I think we can't for-

et that the audio business is still a

uge business-there are customers

Fisher's Karron was only margi-

ally more supportive, saying the nswers to the video issue of when

nd how to begin were "now, and

owly." Until the marriage of audio

nd video technologies, he suggested

n "evolutionary" entry, warning re-tilers that the 30%-40% profit mar-

ins common in audio sales aren't

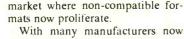
AR's Horowitz underscored that

isparity, saying rapid video entry

rithout regard to margins would court a problem." especially in a

et available with video.

tere for us to get."



competing for new market sectors via prepackaged component syspanelists then reviewed the tems trend and whether retail firms would thus carry fewer lines. Horowitz scoffed at the trend, recalling audio's genesis from console designs uniting all components in a single unit to its current consumer base. Arguing that the latter solution gives consumers better performance for the dollar, the AR executive predicted the trend would be short lived.

year, and added that acceptance for such systems would not lead to a reduction in the number of lines carried at retail.

complete systems and racked com-ponents without speakers were both you've got to get into them." he asserted.

consumer base for audio.

As for future prospects and new products including digital audio, metal tape and outboard compo-nents such as equalizers, noise reduction systems and imaging devices. potential to the audio trade's past innovations. "We're in the unique position of being in the only industry that can offer consumers more each year for less money." he remarked. "If we stop introducing new tech-

nology, the growth would stop." HFD's March then questioned whether such new products would in fact impede the field's success in courting new, less technically-ori-ented buyers. To that prospect, Foschino answered that such refinements as FM presets. quartz-locked tuners and turntables and various control devices actually simplify sys-

As for the advent of digital audio and the fear of obsolescence for existing analog hardware and software, panelists concurred that digital would not pose a major problem. Dealer inventory cycles would allow orderly market transition, offered Horowitz, while Dykes suggested



Billboard photo by Alan Penchancky ROST PHONES-Ears stay warm in winter when Audio Technica's new Es imo earmuff attachment is used with lightweight headphones. Shown are he firm's president Jon Kelly, right, and Nat Zalayet, Zalytron Industries, Corp.

market where non-compatible for-

Karron countered by noting Fisher projections that this market would at least double in the coming

Dyke agreed, saying that sales for bullish. "They're hot right now, and

Technics' Foschino saw the response to the packages as similarly positive. "It's a way of making the choice a little simpler for the consumer." he said, alluding to less sophisticated buyers now joining the

Foschino linked their

tem operation.

(Continued on page 74)



Billboard photo by Alan Penchansky

DISK JOCKIES-Panasonic general manager/home video Stan Hametz and helpmate demonstrate the firm's VHD entrant, one of more than a dozen videodisks on the CES floor. VHD forces are targeting late year introductions to battle rivals CED and laser optical.

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## Sound Business

## Studio Track

LOS ANGELES-At Precision Lacquer, Arnie Acoste is cutting a special version of Stevie Won der's "Hotter Than July" for radio station play only. Acosta also is mastering two new Rhino LPs, one for Spirit and the other for the Turtles.

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At Kendun: Rufus finishing mixes for a new MCA LP, producing itself with engineer/copro ducer John Stronach, Ron Alvarez assisting Stronach also producing/engineering Russia's second LP, Alvarez assisting; Harvey Mason pro ducing Casiopea for Alfa, Peter Chaiken engi neering, assisted by Terry H. More; Bobby Lamm producing his own LP with Stronach co-producing/engineering. Alvarez assisting; and Tom Werman producing instrumental overdubs for the Producers on Epic, Gary Ladinsky and Tom Cummings at the board

#### **Tape Duplicator**

MONTREAL-A new tape duplication firm in the city has sprung up to fill the void left by the closing of London Records' manufacturing and duplication plant.

Audiobec offers tape duplication and mastering services and is tempo-rarily housed in the London plant. leasing space until some time in the new year, according to company chief John Bradley.

Sunset Sound activity: Lee Ritenour finishing mixing chores on a new Elektra LP, Humberto Gatica and Don Murray at the console with David Leonard assisting: Yvonne Elliman recording vocals with producer David Malloy, Peter Granet engineering with assistance from Peggy McCreary; Harvey Mason mixing a new Arista release, Leonard assisting; Richard Landis pro ducing Juice Newton for Capitol with Warren Dewey mixing and McCreary assisting; and Frankie & the Knockouts mixing a debut Millennium LP with Steve Verroca producing.

Dave Pell producing Jay White at City Record ers. Jeff Vaughn at the console

Pasha Music House activity: Spencer Proffer putting finishing touches on **Billy Thorpe's** new Elektra/Asylum single with Larry Brown at the board; Brown completing mixes on Alan William Green's new LP for Pasha and Germany's Metronome; and Brown and Fred Piro coproducing a new Chi Coltrane LP for CBS Germany.

#### \*

Bill Szymczyk at his own Bayshore Recording Studios, Coconut Grove, Fla., mixing the Who for Warner Bros. Eagle Glenn Frey due in shortly to begin producing Karla Bonoff with Allan Blazek at the board.

Ron Chancey producing the Oak Ridge Boys at Woodland Sound, Nashville, Les Ladd, Steve Ham and Russ Martin at the controls.

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MANHATTAN GOLD-The Manhattans recently collected an Ampex Golden Reel Award for its "Shining Star" release Pictured at the presentation, which took place at Chicago's Universal Recording Corp., are, front left to right, Murray Allen, studio president; Stu Walder, studio engineer; Manhattans Sonny Bivins, Gerald Alston and Kenny Kelly and studio assistant engineer Tom Miller. Standing in back, left to right, are producer Leo Graham, Manhattan Blue Lovett• and arranger James Mack

### CRIST IN SANTA CLARA **Enroll 54 At California Academy**

SANTA CLARA, Calif.-The California Professional Music Business Academy, which founder and executive director Hewlitt Crist claims is the first private school in the U.S. to provide a full service educational facility and a business curriculum on the music and recording industries, is off the ground with a first quarter enrollment of 54.

The school's second quarter begins Feb. 9 with the Academy expanding into afternoon classes in addition to the evening sessions now offered.

Crist, a San Antonio native and veteran session guitarist who has toured extensively with Doug Sahm and played sessions for numerous early Dr. Hook singles, says the Academy is holding classes in a 5.000 square foot, \$14 million facility that includes a 24-track recording studio and a simulated nightclub with stage, P.A., professional light-ing and a complete video playback system equipped with a 72-inch screen.

"Other schools have gone part way with this idea," notes Crist, "always thinking that they'd build it up if things went right. We decided from the top to get the capitalization to it right and do it completely. We're either going to be heroes or we'll be pulling out of here at 2 a.m. in a U-Haul. There won't be any inbetween.

"We are not an engineering school and not a recording school. This school offers everything from how to record to how to perform in a nightclub to copyright law and artist management. We have classes in background vocals, on concert production, on the psychology of entertainment.

"Our main goal will be to bust the bubbles and to teach people that just because they can play some hot licks, that doesn't mean they can wait around for someone who will discover them and do it all for them. It doesn't work that way anymore. The record business has no time to groom anyone. You have to know how to groom yourself and how to package yourself. because by the time a record company signs you, you are expected to be worth the million dollars they're going to put into you

"Product is a nasty word to a lot of www.americanradiohistory.com

#### By JACK McDONOUGH

people. They'll tell you, 'I'm an art-ist, not a product.' But artist or not, you've got to put yourself out there for sale. We're going to teach people how to do that, how to go out and kick the doors down at the entry level. We're going to constantly face them with the question. 'How are you going to pay your next month's rent by playing music?' We're going to put the steam on 'em. When they come out of here they'll know they've been through something.

Crist says a full load at the Academy will consist of 19 separate courses taken over the span of one year at a tuition fee of \$6.800. Fee for the five-course sound engineering program is \$1.900, while the fee for the artist development program (everything but the engineering courses) is \$4,600.

The studio is equipped with a 24track Amek board recently pur-

chased from the Music Studio Annex studio. "The control room," says Crist, "is as large as the studio itself so there's plenty of room for handson learning. We're taking the same approach with the nightclub. The video playback is strictly for development purposes. not production." The building also includes a music business library and classrooms

The staff, says Crist, "will be people who have been the pioneers in music business skills education." These include Ed Hearn, president of Bay Area Lawyers for the Arts and co-author of "Musicians' Guide To Copyright": Diane Rapoport, author of "How To Make And Sell Your Own Record": Ed Denson, former head of the Blue Bear School of Music; Gretchen Horton, director of publicity for Guitar Player International: and Joy Johnston, former concert producer.



EASTERN ARTISTS RECORDING STUDIO, INC.

# JANUARY 24, 1981 BILLBOARD



Billboard photo by Alan Penchansky

CES X-CITER—While some audio exhibitors had trouble drumming up traffic, crowds surrounded video artist Desiree Cousteau at the VCX videocassette display. Object of the promotion was new videocassette title "Inside Desiree Cousteau."

CREDIT TO RENTALS

## Predict 322% Leap In Paramount Sales

By TIM WALTER

LAS VEGAS—While unveiling new titles like "Airplane." "Shogun" and "Urban Cowboy." Paramount Home Video announced that its recently introduced rental program has significantly increased sales. The company expects the second quarter ending in January to be 322% ahead of the same quarter one year earlier. "Rentals increase sales," claims Richard "Reg" Childs, vice presi-

Richard "Reg" Childs. vice president of the Paramount Pictures Corp. subsidiary. "We're committed to the rental business and think that other prerecorded software suppliers will follow our lead and our kind of program.



"It's a matter of floor traffic. While customers are coming and gong with rentals, they increase their "xposure to the product line and build a desire for ownership. Sales tre up and we couldn't be happier."

tre up and we couldn't be happier." Childs says Paramount Pictures will keep a nine month lead in theatical release before licensing prodact. "We're in the movie business. oo, and our customers are also exnibitors, after all. We're going to protect them." Childs promises. nowever, that releases will precede pay television by a "window" of six months to discourage home copying by subscribers.

Nine new titles announced during he Consumer Electronics Show include "Airplane," "Urban Cowboy," a two-hour "Shogun," "Friday The 13th." "Barefoot In The Park," "The Hunter," "Rough Cut," "Coast To Coast" and "Breaking Glass." Childs claims the release of only 'quality product" has given Paramount 25% of the prerecorded video software business with just 81 titles. "I believe it's because we're selling titles, not the company, in our mar-

keting programs," he said. The rental program. launched "without fanfare" Nov. 1, amounts to a simple price increase on product at the wholesale level. Price increases, identified as royalties. varied from \$1 to \$10 per title depending on projected rental popularity. No other restrictions were placed on retailers regarding non-exhibition

product useage. "We simply legitimized what was going on," points out Childs. "We aren't suing any dealers and we're not going to. No one has to sign an agreement not to rent. We sell the product with a price that includes rental royalties and the dealer does what he wishes. We've found, however, that 100% of our retailers are now in the rental business."

Childs and other Paramount Home Video executives recently visited over 150 retailers to see first hand the in-store operation and use of new point-of-purchase merchandisers. "Our distributors asked for dealer pop materials instead of marketplace advertising and generally that's what we've given them." he says.

Childs says that one retailer was charging as little as \$2 per rental. "One tape we looked at had been rented 35 times in two months." chuckles Childs. "That's a little low in price: we think the ideal price should be between \$5 and \$10."

Childs estimated the ratio of rentals to sales at 20 to 1. The defacto price increase generated by the rental program, he says, should leave prices stable for 1981. The company distributes product through a network of 17 distributors, expecting to level off with 24 distributors by year end.

"We're not supplying videodisk product right now, but we will be when the time is right." observes Childs.

"What we have is important in dollar volume. Our gross sales from Paramount Home Video this year will exceed Paramount's income from pay tv just two years ago. You could say that Paramount Home Video is a significant contributor to the Paramount bottom line."

A training program for retailers is under development for introduction this Spring.

#### Sound Business

#### SLOW GROWTH BLAMED Video Retailing On Hold At Time

NEW YORK — The Time-Life Video retail operation is on hold and may become history. In the wake of major personnel changes and layoffs, the company appears to be backing out of the home video retail market.

Time-Life's only product at retail is the Kinks' videocassette. "One For The Road." distributed by Warner.

According to Dave Bannon of the Time-Life Video Club: "The market has not grown to the extent that people were predicting a few years ago, but no final decisions have been made. There has been a halt to certain negotiations regarding product. and the company is studying alternatives to retail for getting its product on the market."

Time-Life owns the rights to a vast amount of product. including BBC

television shows and other programs the company has produced itself. Bannon adds: "I hope they decide quickly, because the product should be on the street."

He characterizes the lay-offs as "trimming a lot of fat and some tlesh" from the company's home video business.

He also says that even if Time-Life halts its retail dealings, he has received no word that club activities will be curtailed.

"We've just completed our mailing for next month." says Bannon. "and we're still looking at likely prospects for release, including music titles."

As recently as a few weeks ago, Time-Life officials said they were sticking to their original plans of increasing their penetration at retail and possibly distributing their product themselves.

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Retail marketing vice president Jon Peisinger was unavailable for comment on the latest developments. By GEORGE KOPP

#### Winter CES

• Continued from page 70 fied an alternate system is more ef-

fective in controlling the problem. Columbia Pictures, which was to inaugurate a Disney-type scheme next month, has changed its mind. Company officials say that market conditions have changed since the plan was formulated, and they will have a new plan later this year. Columbia denies it is, waiting to see what Mag Video will do.

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## Sound Business

#### Audio Tradesters Convene

Continued from page 71

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few digital designs currently exist. and added futher, "A major breakthrough is one of the easiest things for a dealer to deal with, because the manufacturers will help."

In addressing the field of mini and micro components, speakers again diverged, with Horowitz again a minority voice in his claim that smaller designs have already been tried, only to fail.

His partners on the dais, while allowing that the field is "fractional," cited the appeal of such products for such non-traditional audio buyers as older, decor-conscious buyers and apartment dwellers with limited space.

The field of downsized personal cassette players launched here by Sony's Walkman, and since entered by competing designs. triggered yet another confrontation. When panelists addressed the prepared topic of whether these products would cut into the adjacent market for portable stereo cassette decks with speakers, dubbed "boom boxes," Dyke spoke for the majority by predicting the impact would amount to "none at all-we can't keep up with the demand for either.'

Once again, Horowitz took the oldtimer's view that the new generation of smaller personal players was merely the latest twist in an old trend, miniaturization, concluding, "They failed then, and they'll fail now

Horowitz linked his prediction to his own participation in market research focus groups finding audio

consumers interested in showing off their costly hardware purchases-a point raised earlier by the AR veteran in reference to mini and micro components

## **3M Digital Gear Rented In East** By N.Y. Concern

NEW YORK-A full complement of 3M digital recording and editing equipment is available for rental here through Scharff Communications, Inc. The company is acting as East Coast agent for Audio Visual Rents of Calif., which owns the equipment.

Says firm owner Peter Scharff: "The equipment was shipped out on assignment as soon as it arrived. It's booked up solid through January." Scharff will not say who is using the digital gear, but he does say it is mainly being used by classical art-

The 3M equipment includes a 32-track recorder, a 4-track recorder, an editor and a preview unit, which allows for direct-to-disk mastering. The equipment incorporates all the latest refinements of 3M's technology, including infinite preview capability in editing, and storage of up to three edit points.

All the gear is mobile and specially designed to be easily transported. Rental fee for a complete setup is \$975 per day. The fee includes the services of an engineer.



Billboard photo by Alan Penchansky

The stereo components are of-

fered in complete packages, a pro-

fessional or audiophile system and a

personal system. Both are scheduled

to begin dealer deliveries in July.

1981. The Professional 186 retails at

\$1.425, including tuner with search

and pre-set stations, a pre-main au-

dio amplifier, cassette deck with au-

tomatic cueing, two speakers and a featherweight headset. The Personal

183 retails at \$750 and comes in "Cardin Blue." TIM WALTER

MICRO FI-The latest step in miniaturized hi fi is Fisher Corp.'s component microcassette deck utilizing metal tape. Canadian distributor Maurice Du-quette is attracted.

## Cardin's Line Exploding Into Global Marketplace

LAS VEGAS-Brand name identification and acceptance of the Pierre Cardin name has caused the designer's six month entry into the North American electronic marketplace to explode into an unsolicited international expansion.

According to national sales director Arthur Litera, the New York based Pierre Cardin Electronique has developed 2,000 U.S. and Canadian accounts through its network of domestic sales representatives. "At the same time, with product in the field only 21/2 months." says Litera "we've shipped unsolicited orders to 15 foreign countries for 55% of our business

Product line includes ultra-thin, micro-sized stereo components, a 21/2-inch television with AM/FM in a spectrum of colors and cassette recorders, radios, telephones, clocks and calculators with exotic features.

Electronique has aimed its product line at gift buyers with intensive emphasis on style and packaging. Litera notes typical accounts are fine department stores and claims each entry is competitively priced with high-end merchandise in its category

#### **Autosound Makers**

• Continued from page 70 KHP385 is a 40 watt high performance component system for under-dash with AM/FM stereo, auto-stop cassette deck and five band graphic equalizer. The KHP1087 at \$279.95 and KHP1085 at \$249.95 both offer Dolby and decoding, metal tape switch, reversible designed face plate and automatic cassette reverse features.

New from Clarion is the \$272.95 retail PE768A, an auto-reverse cas-sette radio with 10 station presets, locking fast forward/reverse and metal tape switch. The PE572A, in-troduced Nov. 1, has been reduced in price by \$30 to \$224.95.

#### **Piracy Funds Up**

NEW YORK-The anti-piracy budget of the Motion Picture Assn. of America will be increased 25% over its level last year, according to MPAA president Jack Valenti. The MPAA's efforts are aimed at both

film and videocassette piracy. Citing the increase in the MPAA's vigilance over the last few years, Valenti notes that since 1975, 138 piracy convictions have been obtained in the U.S., and that 54 of them occurred in 1980.

www.americanradiohistory.com

#### **Ampex & Signal Stockholders To** The Ballot Box

LOS ANGELES-Shareowners of Ampex Corp. will vote Jan. 15 on the proposed merger of Ampex and The Signal Companies, Inc.

This special Ampex shareowner meeting will be held at 10 a.m. a Redwood City, Calif., corporate headquarters. Signal shareowner will meet at the same time in Sar

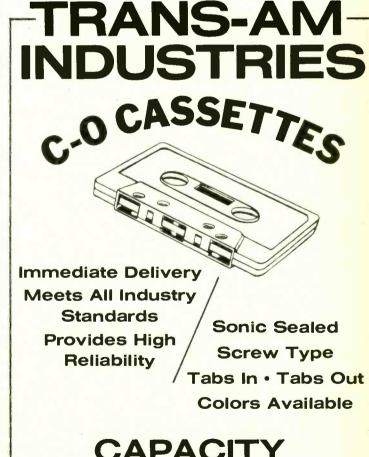
Diego. The boards of directors of both companies have approved a defini tive agreement calling for the exchange of 1.275 share of Signal com mon stock for each share of Amper common stock.

#### Video South Into Video Music Field

NASHVILLE-Moving into the field of visual music on tape and disk, the television company of Video South, Inc. is launching a sub-sidiary wing, Video Music.

The firm will handle total production, service and equipment for artists and companies wanting to put their music into tape and disk form. Video Music will utilize the in-house facilities of Video South, including three mobile units. four ty cameras. five VTRs and editing suite. Services range from conceptual to post-production, as well as duplication and distribution.

Among those tapping the re-sources of Video South in the past two years have been Waylon Jen-nings, Dolly Parton, Chet Atkins, Moe Bandy and Joe Stampley.





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1981

## Sound Business aservision Software Availability Still Question Mark

• Continued from page 68 sowered retailers as Penney, Sears

nd Radio Shack, among others. The third format, VHD, out-

anies with prototype models on lisplay including JVC, Quasar. Panisonic. Sansui and Sharp (which howed a VHD unit in its suite, not on the floor). When VHD will acually go on sale is anybody's guess, dthough the system is scheduled to be in stores by the end of the year. Fiven the problems encountered by he other two disk formats, most inlustry observers feel a launch prior p 1982 is unlikely.

Fisher Corp. also showed a laser player in prototype, but a company pokesman pointed out that Fisher ould adopt any format for its final production model. Sharp also renains uncommitted to any format.

Advent revealed it would attempt o have a laser player on sale this ear, and in a surprise move also aniounced that it would market a tereo Beta VCR, to be built for it by Jony. Advent, which has suffered evere losses for the last two years, is panking on its new fold-down proection television set to put it in the plack. The unit, which doubles as a vell-crafted dining or coffee table, vill carry a suggested list price of 12,495-making it one of the less exvensive big screen tv sets.

Although the different videodisk ormats worry consumers, most inlustry executives are surprisingly inconcerned. The feeling in the inlustry is that the market will decide iltimately on two systems, and that one of them will be CED, the RCA ormat. VHD proponents feel that aservision will be unable to bring ts software to market in sufficient juantity and will eventually disappear from retail.

Laservision executives. on the other hand, are confident that all heir software problems will be olved before VHD is on sale, and he third system will meet with fatal esistance.

But there was much sentiment in vidence at the show, which is a hi filominated event, that the lack of tereo on RCA's initial player would but the CED launch in deep trouble. Some in the RCA camp looked tervously at rival CED players from he Japanese companies, which offer

#### Mobile Releases 4 Half-Speed Mastered LPs

LOS ANGELES-Mobile Fidelity Sound Lab is releasing the Beatles' 'Magical Mystery Tour.'' Kenny Rogers' "Greatest Hits" and Herbert Von Karajan and the Berlin Philnarmonic Orchestra performing 'Ravel: Bolero" as half-speed masered LPs.

The Rogers disk is the first time he audiophile firm has issued a disk which employs several original maser tapes. The technique used involved a Sony PCM 1600 digital ape machine.

The firm is also entering the accessory field with the Geo-Disc, a stylus alignment tool.

More than 50 titles are now in the Mobile Fidelity catalog although six titles have reached their limited edition sales levels. Among deleted titles are: Emmylou Harris' "Quarter Moon In A Ten Cent Town," Grateful Dead's "American Beauty." Mystic Moods Orchestra's "Stormy Weekend" and Joe Samples's "Rainbow Seeker." easy stereo conversion by means of an adaptor that will be sold as an add-on. RCA will be banking on hardware profits to help underwrite its software expenses in the coming year. If the Japanese manage to capture a significant share of the player market, RCA might be forced into revamping its strategy. The Japanese CED disk players

The Japanese CED disk players all offer a greater range of features than the RCA unit, including two speed fast forward and reverse on the Hitachi and Sanyo sets. The Japanese models are also more compact than the RCA unit and closer in styling to hi fi equipment. As far as the VCR market for 1981. industry estimates put the total sales figure for this year at over one million units, but most in the business doubt that 1981 will mirror the outstanding growth rate of 1980; which was 60% over 1979.



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## **VIDEO PANEL BULLISH Projected Sales** For '81 Awesome

#### By JIM McCULLAUGH

LAS VEGAS-The projected sales figures for 1981 continue to be mind-boggling.

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A million videotape recorders; five million prerecorded videotapes: 75.000 projection television sets: 350.000 videodisks: 10.1 million color tvs: and 6.2 million monochrome tvs-all adding up to a banner year for video.

These were the predictions of a panel of industry experts at the CES Video Conference, which included keynoter Dick O'Brion, US JVC Corp.: Andre Blay, Magnetic Video: Bill Campbell, Magnavox Consumer Electronics Co.; Jack Sauter, RCA Consumer Electronics Division; and Robert Whitehouse. Sharp Electronics.

Also on the panel were trade press editors Cathy Ciccolella, MART Magazine. and Dave Lachenbruch. Television Digest, part of the new question and answer format.

"1980 is the year video came of age," declared O'Brion. He emphasized that improved consumer awareness was a key factor on videotape recorder/players. longer playing times, more knowledgeable sales personnel; and a better selection of programming.

BILLBOARD

The reason for that prevailing condition, added Whitehouse, was that there were too many brands on the market that were all really the same thing. Thus, marketing basis of VCR hardware in 1980 was price alone.

But that condition is changing, he footnoted, as more factories other than Matsushita and Sony are producing VTRs with a swing now to more distinct features and styling.

"There's a real element of merchandising and new opportunities to make money. now." he stated.

According to Blay. the prerecorded side of the industry has been able to maintain a more ample profitability structure.

"Videotape," he declared, "is the fastest growing segment of the industry

Sales of prerecorded videotapes

#### Sony Backing Fest

NEW YORK-Sony Corp. will sponsor a National Video Festival. presented by the American Film Institute. at the Kennedy Center in June.

Highlights of the festival include a student video competition for which Sony has donated more than \$100.000 in equipment as prizes. The festival will also feature symposia and exhibitions of video programming. Sony has also donated equipment for the screenings to the Kennedy Center.

Dates of the festival are June 3-7. According to the AFI, entry forms for the student competition will be distributed through the video programs of schools.

should be close to three million in 1980 with 1981 hitting close to five.

Video

Blay also defended his firm's decision to release product to the home video market right after theatrical release (Billboard, Jan. 17, 1981) by saying the largely under 35 person is a movie goer, not a home video pur-chaser, while the over 35 demographic is a home video purchaser. not an avid movie goer.

Sauter of RCA indicated that he did not believe videodisk hardware sales would impact on VCR sales in 1981 or beyond.

'We think we are dealing with significantly different consumer interests." he said, predicting that 1.1-1.2 million VTRs would be sold in the next year with or without the disk. The impact to VTR sales will be

slight," agreed Campbell. RCA's national SelectaVision videodisk rollout comes in March

and Sauter indicated he felt RCA had a reasonably balanced hardware to software ratio in the early stages, but he added, "I don't think anyone really knows that the ratio of disks to players will be yet. No one has launched the type of campaign we plan."

Of the 5,000 dealers expected to make the RCA player available to the consumer, an average retailer will inventory three players and 40 disks initially

"But once advertising breaks." he continued. "we may be over or we may be under."

Blay agreed that that the impact of videodisk software will be to cause prerecorded videotape title prices to come down.

"The biggest reason." Blay pointed out. "why people don't buy prerecorded software is price. But for videocassettes to become more of a mass market item, price has to come down. When someone buys a VTR or a videodisk they are making a commitment to programming. In my opinion, RCA will be short of disks no matter how many they make.

Campbell, addressing himself to the problems the rival LaserVision optical camp has had with respect to software, said: "The quality has improved drastically and we expect to see a continued improvement in quantity and quality. Yes, we have experienced difficulties but no more than others have with newer technologies. Our biggest job right now is to educate the consumer.

With respect to other proliferating video services, such as cable and pay tv. Sauter acknowledged that RCA spends considerable money making televisions technologically capable of the demands these services place on them.

Because cable is growing so rapidly. he suggested it might not be a bad idea if the FCC began to look more closely at the industry. "New technologies," suggested

Blay, "offer new opportunities in programming, not only for software companies but for hardware companies as well. We are a small industry and all these things are complimentary, not competitive. Market growth won't be impeded."

Other technologies such as modular, component television; multiple screen ty; and stereo ty, panelists predicted, are still some years in the future, with some serving only specialized applications.

#### **CBS Video Adds Collectors Series**, **Music Programs**

NEW YORK-CBS Video Enterprises is building up its software library through the introduction of a CBS News Collectors Series. and with a deal with the Soundworks/ Studio 54 facility to produce a series of live music video programs.

Week

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First release in the CBS News series, expected to be available next month is "Great Figures In History: John F. Kennedy," a 105-minute color and black & white program covering the life, career and assassination of the late President. The program features an interview with Rose Kennedy.

The Kennedy videoeassette. list price which has not yet been determined, is one of seven titles to be released in February and March. They will augment the current MGM/ CBS Home Video catalog of 25 titles. Latest release in the catalog was "Being There" starring Peter Sellers.

Still to come in the next two months are "Fame," "Oklahoma," "Mutiny On The Bounty" (1972 ver-sion), "Carney" and "Treasure Is-land."

Under the terms of the deal with Soundworks/Studio 54, CBS Video Enterprises will produce for cable. videocassette and video disks musical programs with CBS artists. There music video programs will be recorded with Soundworks digital audio and video equipment. A number of concert venues in New York will be used for the series throughout this year.

#### **3rd Warehouse Unshuttered By** Noel Gimbel Co.

LOS ANGELES-Pioncer video software wholesaler Noel Gimbel has opened his third regional warehouse here and intends to extend his coverage until he is nationally onestopping

Gimbel points out that his new one-stop relationship with Piekwick International's retail department makes it imperative he extend his Sound Unlimited scope across the continental U.S. Gimbel is at present serving approximately 65 of the Pickwick Musieland retail locations with video software.

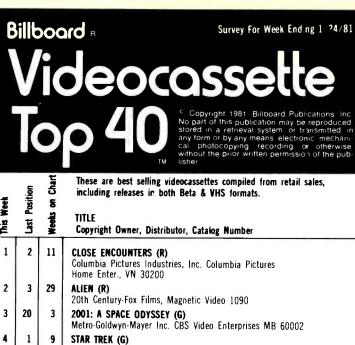
Bruce Reiman is managing the 7.000 square foot video-only house here, located in North Hollywood. In his Chicago home base and in the Denver satellite, Sound Unlimited stocks both audio prerecorded product. accessories and video software and accessories. Gimbel's Coast operation is using three salespersons.

Gimbel introduced home video products in Skokie. Ill., three years ago and put audio/video products into Denver 30 months ago.

Among video-oriented lines which Gimbel handles are more than 1.300 prerecorded video-cassette titles: Maxell, TDK, Sony and Memorex blanks; Atari and Mattel electronic games: Allsop and Can-Am accessories: Amway cases and Hitachi ancillary products.

Gimbel. through his Video Unlimited Division, is also manufac-turing and distributing 27 public domain oldies movie titles in prerecorded videocassette form. which average 90 minutes and list JOHN SIPPEL for \$40 each.

americanradiohistory com



				20th Century-Fox Films, Magnetic Video 1090			
	3	20	3	2001: A SPACE ODYSSEY (G) Metro-Goldwyn-Mayer Inc. CBS Video Enterprises MB 60002			
	4	1	9	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858			
	5	5	9	ALL THAT JAZZ (G) 20th Century Fox Films, Magnetic Video 1095			
	6	8	9	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000			
	7	11	33	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001			
	8	4	9	UP IN SMOKE (R) Paramount Pictures, Paramount Home Video, 8966			
	9	17	3	DR. ZHIVAGO Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 90003			
	10	12	49	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013			
	н	10	9	CHINA SYNDROME (PG) Columbia Pictures Industries, Inc., Columbia Pictures Home Enter.,			
				VH 10140			
I	12	6	17	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc.,			
ļ	13	MCA Distributing Corporation 66015					
I	13	20		©MCMLXXX Walt Disney Productions, 15BS/15VS			
I	14	26	13	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028			
l	15	16	6	DIRTY DOZEN (R)			
ł	16	NEW	EUTEY	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 70008 CHEECH & CHONGS NEXT MOVIE			
l				Universal City Studios, Inc., MCA Distributing Corp. 66016			
	17	15		BEN HUR Metro Goldwyn-Mayer Inc., CBS Video Enterprises, MB 90004			
l	18		6	THE BLACK HOLE © MCM LXXX Walt Disney Productions, 11BS/11VS			
l	19	9	9	AMERICAN GIGOLO (R) Paramount Pictures, Paramount Home Video 8989			
	20	7	6	WIZARD OF OZ Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60001			
	21	13	41	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002			
l	22	14	21	THE ROSE (R) 20th Century Fox Films, Magnetic Video 1092			
	23	25	3	THAT'S ENTERTAINMENT (G) Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60007			
	24	18	62	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049			
	25	29	6	GODFATHER II (R) Paramount Pictures, Paramount Home Video, 8459			
	26	21	33	(NATIONAL LAMPOONS) ANIMAL HOUSE (R) Universal City Studios Inc.,			
	27	27	1.5	MCA Distributing Corporation, 66000			
		27	13	BLAZING SADDLES (R) Warner Bros. Inc., Warner Home Video WB-1001			
	28	LIEW C		SILVER STREAK 20th Century-Fox Films, Magnetic Video 1080			
29 ENTER THE DRAGON			ENTER THE DRAGON				
	30	33	6	Warner Bros. Inc., Warner Home Video WB 1006 MEET ME IN ST. LOUIS			
	31	30	6	Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB-60005 BUGS BUNNY/ROAD RUNNER			
	32	NEW E	ATAT	Warner Bros. Inc., WCI Home Video, WB-1003 FRIDAY THE 13TH			
	33	23	6	Paramount Pictures, Paramount Home Video 1395 NETWORK (R)			
				Metro-Goldwyn-Mayer Inc./United Artists Corp., CBS Video Enterprises MB 60012			
	34	NEN E		MARY POPPINS ©MCMLXXX, Walt Disney Productions, 23BS/23VS			
	35	34	6	A STAR IS BORN (R) Barwood Films, WCI Home Video WB-1020			
	36	CROWE .	<b>-</b>	THE JERK Universal City Studios Inc., MCA Distributing Corp. 66005			
	37	NEW E		MIDNIGHT EXPRESS Columbia Pictures Industries, Inc., Columbia Pictures			
	38	NEW EI	ITRY	Home Enter., VH 10400 HEAVEN CAN WAIT			
	39	19	13	Paramount Pictures, Paramount Home Video 1109 CLOCKWORK ORANGE (R)			
				Warner Bros. Inc., Warner Home Video WB-1031			
	40	31	33	THE DEER HUNTER (R) Universal City Studios, Inc.,			
				MCA Distributing Corporation, 88000			

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those prod-ucts showing greatest upward movement on the current week's chart (Prime Movers).

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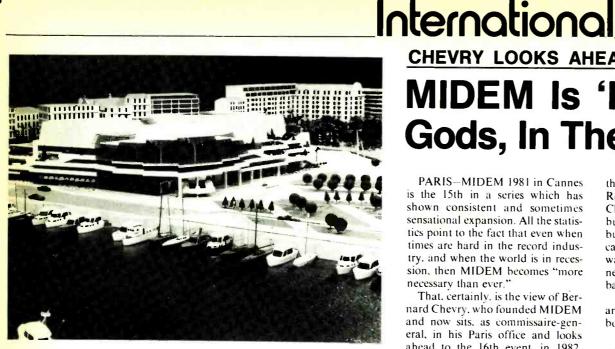
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	KEMPINSKI Dollars \$ Pounds £ Marks DM	<b>Single</b> \$75 <b>£</b> 32 DM 145	Twin \$100 £43	Twin         Suite           \$100         \$210		
Company	HOTEL SCHWEIZERHOF Dollars \$ Pounds £ Marks DM	Single \$55-60 ₤ 23-51 DM 105-120	Double         Suite           \$90-100         \$95-125-160           £38-42         £40-53-68           DM 170-190         DM 180-240-3		68	
City State Zip Country	HOTEL INTER- CONTINENTAL Doilars \$ Pounds £ Marks DM	Single/ Double \$95 £40 DM 185	Jr./Corner         Deluxe/etc.           Suite         Deluxe/etc.           \$110-130         \$210-350           £46-55         £89-149           DM 215-250         DM 410-680		)	
	PENTA HOTEL Dollars \$ Pounds <u>f</u> Marks DM	Single \$60 £25 DM 120	Twin         Suite           \$80         \$155           £34         £66			
REGISTRATION FEES:       I wish to charge my registration to:         □ \$500 (.£215) before February 20. 1981       □ Bank Americard/VISA         □ \$600 (.£260) after February 20, 1981       □ Master Charge	Please give us your home address for special mailings.		ARRIVAL DATE	TIME OF ARRIVAL	DEPARTING DATE	NO. OF NIGHTS
□ \$275 (.£120) Spouse's Registration □ Diner's Club	Home Address					
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Future Venue: The new Palais des Festivals in Cannes, as portrayed by this architect's model, will be open in 1982.

## Cannes Opening With Full House—Chevry

• Continued from page 1

plicity of other independents around world, see participation in MIDEM as more vital than ever at a time when public investment in recorded music is in decline. And as every year, there is a host of new companies coming here in search of deals, and as many established com-panies in search of new affiliations. MIDEM is being held in the Palais des Festivals on the Croisette for the last time. January 1982 will see the inauguration of the new conference and exhibition complex currently under construction on the site of the old municipal casino. Without releasing figures, the

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MIDEM organization claims that British firms have taken the largest amount of stand space this year-an increase on last year's total of 74 companies taking booths. The U.K. companies, of course, continue to benefit from a government subsidy. Next heaviest participation is

from the U.S., followed by France, West Germany, Italy. Sweden, Netherlands, Belgium, Japan, Canada and Spain

The Canadian companies, as in previous years, will be grouped in one stand

Although the major multinationals are not participating on an inter-national level, CES will be represented by its British and French companies, WEA by Warner Bros. Music of France and Germany, and PolyGram's stand will be manned by representatives of its Chappell and Intersong publishing divisions from the U.S., U.K., France, Germany, Australia, Belgium and Sweden. Phonogram International and Polydor International will have no stands in the Palais, but will be represented by two separate teams op erating from hotel suites. Polydor International's team will include Udo von Stein and Michael Hoppe. and the Phonogram delegation will be headed by Aart Dalhuizen and Jan Corduwner.

Says PolyGram's Herbert Winter, the company's participation "will be on the same level as last year and one of our principal objects is contact with the East European countries

Major U.K. independents like DJM and Virgin, which have been notable supporters of MIDEM in the past, will be without stands this year-Dick James claims that last year's participation cost his company \$70.000-and for the first time there will be no Barclay stand. The eye-catching and strategically located booths of Eddie Barclay have been something of a MIDEM institution but the acquisition of Barclay by PolyGram 15 months ago has clearly brought about a change of approach. Comments Barclay managing director Roger Maruani, "Perhaps the stand had become a venue for amusement and distraction rather than a place of business." Nevertheless. Eddie Barclay and Maruani will be in Cannes along with other members of the Barclay team

While French firms like Disc'AZ, Vogue and Carrere have taken stand space, other independents like Musidisc and Trema will not have booths. Some French companies argue that less and less business is being done at MIDEM these days and that it is becoming more an international meeting place.

Pierre Haquet, general manager of Disques Carrere, although taking a stand at MIDEM, maintains that the event must change its formula. Notably with more organized meetings for participants on the lines of Chevry's video meeting. VIDCOM, held last October and dominated by a series of tightly-organized discussion panels on all aspects of video. Haquet feels this formula could be employed to good effect at MIDEM.

For the sixth consecutive year, industry legal experts will be meeting at MIDEM to discuss international tax problems in connection with artists on tour and recording abroad and also fiscal problems relating to the acquisition of catalogs. The meeting, held as usual under the chairmanship of French lawyer Frederic Chartier, will be inaugurated by French Culture and communications minister Jean-Philippe Lecat at 10 a.m. on Friday (23). Another traditional MIDEM

meeting, that of the International Federation of Popular Music Publishers, will be held on Sunday (25) and will include a discussion on the abandonment of recommended retail prices and its effect on mechanical royalty payments. The meeting will also hear a report on proposed statutes for licensing organizations in Third World countries and will debate the impact of the growing videogram market on publishing. and the chronic problem of home taping.

A new feature of MIDEM this year will be the presentation of international awards by French commer-(Continued on page 90)

## CHEVRY LOOKS AHEAD **MIDEM Is 'In The Lap Of The** Gods, In The Hands Of Builders'

PARIS-MIDEM 1981 in Cannes is the 15th in a series which has shown consistent and sometimes sensational expansion. All the statistics point to the fact that even when times are hard in the record industry, and when the world is in recession, then MIDEM becomes "more necessary than ever."

That, certainly, is the view of Ber-nard Chevry, who founded MIDEM and now sits, as commissaire-general, in his Paris office and looks ahead to the 16th event, in 1982. when it will be housed in a new, vast palace of glass situated on the edge of the Mediterranean.

He knows his ambitious plans are "in the lap of the gods and the hands of the builders.

But when he looks back rather than ahead, the figures are there, in graphs and tables, telling the MIDEM story. There were 900 visitors to the first MIDEM in 1967. and 5,462 in 1980. Chevry points out they are all connected in some way with the business side of the record industry, and they go to MIDEM to look for business and to do business.

With deep satisfaction, he says that an attendance increase of 506.8%, to be precise, over 15 years is a noteworthy achievement. He accepts the occasional half-

step backwards cheerfully enough. After a very impressive attendance upturn from 3.983 in 1974 to 5.042 in 1975, it was understandable that the 1976 increase would be smaller. In fact, it was just ... 52. But the number of companies booking stand space over those years tell a different story: 1974, 428; 1975, 447: 1976, 527

And the percentage increase of exhibitors over the past 15 years is a massive 226%. The increase for companies registered with Chevry's MIDEM organization, but without taking stand space, has gone up 293% over the 15 years.

Also impressive is the number of participating countries, though obviously not statistically as remarkable. Anyway, the tally is up from 27 at first to 49 today, with 1978 producing 52 different countries.

Chevry says: "I leave no one out. 1 1977, I reminded the Chinese In 1977 Cultural Attache that MIDEM was wide open to the Republic of China. The result was that two of the Embassy staff called on me. They wanted to be involved."

The story of MIDEM's first year has been often told, but Chevry admits he remains somewhat stunned by the spontaneous and immediate success he achieved. "I was first to stage a software show when I put on the television program exhibition in Lyon in 1963. When I thought of organizing MIDEM. I was told by most industry pundits that hardware exhibitions worked and software get-togethers did not.

"Yet within half-an-hour of the official opening of the first MIDEM. I knew for sure I was on to a winner. and so was everybody else there.

He recalls that even the visiting industryites from the U.S. were sur-prised, through "most of them thought I was copying their similar events. In fact, I'd never been to the U.S. and knew nothing of their shows. I had set up a singlehanded operation.

Prior to MIDEM, popular music through Europe was promoted

americanradiohistory

#### **By HENRY KAHN**

through such contests as the San Remo Festival in Italy. But for Chevry, this wasn't much to do with business. He dreamed of a forthright business show, trimmed with showcase galas, not competitions. "That way we'd let the music world launch new songs and talent against the background of a music mart.

We knew there was talent around. But it had to be found. My boast is that MIDEM has often given that extra push which has enabled national talent to be transformed into international talent."

He cites names and songs, like Roberto Carlos, a big name in his native Brazil in 1969, but adopted by many other countries after visiting MIDEM: Ellis Regina, a graduate of MIDEM class of 1968: Shirley Bassey, Ike and Tina Turner. Elton John, the latter in 1971 when he was (Continued on page 82)

#### Smaller Music Firms Find MIDEM Vital **By IRV LICHTMAN**

NEW YORK-Although they rarely avoid the mention of the expense in making an appearance there, modest-sized U.S. publishing and label setups regard attendance at MIDEM as vital to their firm's overall welfare, which they claim more than makes up for the financial outlay.

Smaller music publishers size up MIDEM as a one-stop opportunity to meet with their various subpublisher representatives, firm and/or initiate mutual copyright deals and get a "feel" of creative developments in world markets.

Independent labels declare they get an element of "respect" and at-tention that often eludes their dealings in the U.S. market.

I make the bulk of my deals at MIDEM," says veteran publisher Leonard Hodes, vice president and general manager of Perren-Vibes Music. This year's MIDEM has particular significance to Hode's firm, since his European and Japanese subpublishing deals are up for renewal this June. In Europe, Perren-Vibes is handled through the Meisels' United European Network (UEP). Hodes, who has made every MIDEM but one ("I was sick one year") adds that MIDEM is a "must" for an independent publisher.

Stanley Mills, president of September Music, making his 12th visit to MIDEM, says his policy of making song-by-song, country-by-coun-try deals rather than catalog arrangements is a paramount reason for attending MIDEM. "Although making individual deals is a hell of a lot of work. I feel I

can get lost if I deal with just one company worldwide. Also, my deals call for a record to be placed in a year's time, so I can switch at the next MIDEM if I don't get a record. I'm unusual in that I offer subpublishers a 10-year deal if they obtain a record and I expect the same from them if I represent their copyrights here

Mills says most U.S. publishers only offer a three or five year deal and so that's all they give for U.S. rights.

Mills adds that he's usually paid his expenses in going to MIDEM by the number of album cuts he's gotten in Europe. "It's amazing how many publishers you meet remember you and call later in the year to make subpublishing deals for the U.S. MIDEM is also helpful because I represent a number of U.S. firms for foreign deals." Mills picked up "Darlin'," heard on the "Urban Cowboy" track. at MIDEM in 1978.

Going back to MIDEM for the fourth year is Hugh Fordin of DRG Records, dealing primarily in nostalgia recordings and original cast reissues. Fordin says the smaller operation gets strong attention at MIDEM

"It's awesome in that a president of a large company will treat you with great respect and appreciate what you have to offer. It's also the most stimulating and serious of record convention. People are spending a lot of money to get there, so for six days, from 9 a.m. to 3 a.m., there's business to be done.'

Fordin says each year his booth gets a little larger. "Not because of social needs only, but the booth has become a mini-meeting place," he adds.

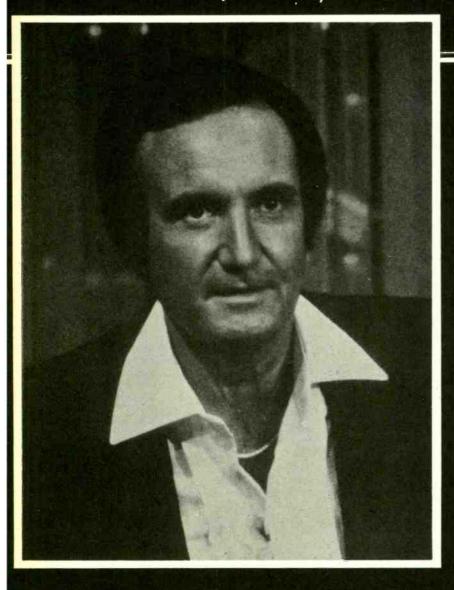
"Being a small label. I don't have the luxury of spending time trav-elling around the world," declares Marv Schlachter, president of Prelude Records, which has made a name for itself in dance recordings for the past three years.

Besides meeting with his licensees and setting up possible product deals that may materialize later on. Schlachter sees MIDEM as an opportunity to "get a feel of what's happening musically worldwide." As for artist deals, he brought bestseller France Joli to the label as a result of meeting Canadian producer Tony Greene at MIDEM.

At Moss Music Group, dealing primarily in classical product through its Vox/Turnabout affiliates, owner Ira Moss puts his company's attendance there in more concrete terms. "We use our booth to sell product and take orders. We also want to know if our customers are happy with our service. It's also a good chance to learn about market conditions in different areas." Moss. who has attended MIDEM for the past decade, says MIDEM shapes up as a "vital meeting for us."

Joe Fields, owner of Muse Records, a jazz label, notes that "music doesn't rise or set in America. Each country abroad is an entity unto itself. The U.S. market has its limitation and so individual countries can be treated like a Chicago or Los Angeles. MIDEM is an opportunity to expand my horizons."

Fields says each visit doesn't always produce the desired results, but the continuity of attendance is the secret to eventual success. "You may be rejected by someone one year and when you go back the next, you can strike a deal." Fields feels that conventions such as those hosted in the U.S. by the National Assn. of (Continued on page 88) there was rock music and it was good. there was television and it was good... then we created rock music for television and it was VERY GOOD!



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### International

## **NEARS 70 FIRMS U.K. Sends MIDEM Bigger '81 Delegation**

#### **By NICK ROBERTSHAW**

LONDON-At MIDEM last year. Britain was marginally the biggest single participating country, ahead of the United States, with around 58 U.K. companies exhibiting. This year, despite the costs and the recession, that number will rise to something approaching 70, clear evidence that the industry here continues to regard the Cannes meet as an essential week in the music business calendar.

There will be, it is true, some notable absentees. RSO, DJM, Virgin, Martin-Coulter Music, the Robert Kingston Organization and Interworld are some of the prominent exhibitors of previous years who will not on this occasion be taking stands, and among those present there is a marked tendency to reduce the size of the executive teams manning them.

But on the other hand, many new U.K. record and publishing operations have been set up in the last turbulent year who will be participating at MIDEM for the first time, companies like Elvis Costello's F-Beat, run by Andrew Lauder. Interest from the new video software outfits is especially strong, people like VCL and Millaney Grant. And though fewer individuals may be at-tending, their company status will assuredly be high, which Bernard Chevry has always stressed as the most important thing. The British Overseas Trade Board

BOARD

continues to subsidize attendance, a subsidy administered by the British Phonographic Industry and the Mu-sic Publishers' Assn. which will cover two-thirds of the cost of the stand units. Almost every British ex-hibitor in Cannes will be sponsored in this way, though a further MPA scheme to make available a U.K. music publishers' stand has floundered for lack of support.

Tony Roberts is one of many hardened MIDEM campaigners who will be back again this year. When he went first, in the event's early days, it was as professional manager of Robbins Music, now part of UA Music. From 1970-74 he was general manager of Warner Brothers Music, then chief executive officer of Arista Records, then a

Chappell Music director. Last year, for the first time, he went to Cannes with his own company, Tony Roberts Music. "The function of MIDEM ob-

viously depends on the job you're doing. When I went with Robbins I was a very lowly employe; I just went as a treat. In 1980, I went with a new company which had no subpublishing anywhere, so my task was to make those deals around the world, and that was a quite different experience because all the previous companies I'd been with already had overseas deals.

"With Chappell, we used to have two days of inter-company meetings; with Warners, we used to go to see the overseas people and it was the same with Arista, except I did do one deal with Bill Martin for Slick.

"One thing that was constant all the way through as a publisher was that I went to acquire songs, especially from U.S. lawyers with catalogs. I go to America five or six times a year anyway, and without MIDEM it would mean much more traveling.

"What happens now, of course, is that you get even Russians and South Americans and so on. Chevry really manages to get everyone of importance in one place at one time, which is a terrific feat of organization. It can mean, as happened to me at MIDEM '80 over Italian representation, that you find yourself doing business with people you'd never even heard of previously."

BBC Records chief Alan Bilyard stresses the contact aspects of MIDEM. "I don't really see it as a deal-making event. We've got a network of distributors. and it's an opportunity on one air ticket to see all those people and also to keep in touch with the whole international scene

"What we will be doing this time is trying to expand interest in our catalog, and we'll also be looking for permanent distributorship covering the whole of Scandinavia to replace the bits of deals we've had in the past. "Good deals have certainly come

out of MIDEM. In 1979, we signed a very positive deal with Sound Prod-(Continued on page 84)

## national\_\_\_\_\_ **Greeks Go International By JOHN CARR**

ATHENS-Executives of the mainly local companies in Greece see MIDEM as a valuable forum and ideas source, and rate it a "must" for securing lucrative international repertoire deals.

Says Michael Matsas, managing director of Minos Matsas Records: "It's really an event without parallel for us locals who don't have the multinationals' marketing strategies behind us Where else in the business world could I exchange so many views and meet so many people in my line of business?"

And, Matsas adds, how else could he have accumulated the international repertoire that now makes up 20% of his company's sales and includes the entire RCA catalog? In fact, he started attending MIDEM in 1972 and never passes up a chance to keep going. Most recently, Matsas secured the Greek distribution of the U.S. Casablanca label and that venture held up very well in Greece, even though he lost that representation when Phonogram absorbed it.

The chance to meet and talk with independent producers and clinch deals outside the circuit of mannen mannen

the industry majors-that's the main value Martin Gesar, managing director of Music Box Records, sees in the MIDEM get-together.

A regular MIDEM-goer since 1969. Gesar says he "won" a good many of the more than 20 international labels he now represents by contacts created in Cannes.

He says MIDEM helped particularly in securing deals with Hansa (West Germany) and Polar (Sweden), which helped him reap the benefit of the extremely successful sales of Boney M and Abba here. "In the final analysis," says Gesar, "the establishment of MIDEM saves me from having to go around the world.

At least one multinational, PolyGram Greece. claims to have benefitted from deals made at MIDEM. Yannis Petridis, the company's international repertoire manager, says he gained distribution of the labels Baby (Italy), Butterfly (U.S.) and Jour-(U.K.) during his visits to MIDEM in 1978 and 1979, so substantially updating Poly-Gram's international catalog representation in Greece. 

## Czechoslovak Companies Strike International Deals

#### **By LUBOMIR DORUZKA**

PRAGUE-Supraphon is one of the few Czechoslovakian companies to have participated at MIDEM since the very beginning of the event, and it was in Cannes that the country's top artist Karel Gott first found international acclaim.

Jiri Vinaricky, Supraphon deputy international manager now. is an ev-erpresent and says: "Gott received special MIDEM awards at the first three events, and his promotion there paved the way for our deal with Polydor under which he started recording in the German language. "Now, of course, he's a major Eu-

ropean attraction, with tremendous commercial potential in Germanspeaking territories, and the deal with Polydor is still going. Gott is certainly Czechoslovakia's most successful contribution to international pop music exchange, and we thank MIDEM for it.

"An example of similarly worthy deals would be our pact with Pick-wick, which opened up a new chapter for license releases of Supraphon classical recordings in the U.S."

Pavel Smola, who represented Czechoslovak export-import com-pany Artia at the first MIDEM, is now Supraphon's international manager and he says he vividly recalls the all-night gala put on by Czechoslovak artists in 1968. "It was a decisive success and it put us properly on the map of international pop It promoted a wide range of popular acts and earned them guests slots abroad.

"Very important. too, was winning representation of the Atlantic catalog for Czechoslovakia. which led to representing the entire Kinney group and then WEA. But it's not just a matter of meeting our partners from the Western countries.

"Czechoslovakia was the first Socialist country to attend, but we were followed by others. Now it's an important Socialist meeting place, a chance to see just where we're all going.

As the music industry structure has developed in Czechoslovakia. more and more companies attend MIDEM. For the past eight years. Opus. Slovak record company and publishing outfit, has found increasing value from its attendance.

"Personal contact can't be replaced by letters," says Ivan Stanis-lav, "and from the start our young company found many partners, both for catalog deals and title-to-title contracts. At MIDEM, we set up our exclusive deals with Victor Japan. RCA Germany. Disco Zafiros Spain, SPI France and many others. There we also built our first partnership for background music and publishing rights."

## **Fewer Italians** With Cannes **Stand Space**

By DANIELE CAROL

MILAN-Though there are fewe Italian record companies taking stand space at the 1981 MIDEM due to the slump which has hit the Italian marketplace in the past yea or so, the national industry still look. at the Cannes event as very impor tant, specially for medium and smal companies, and vital for newly formed labels.

Alessandro Coppola, president o Atlas, an independent record company distributed by PolyGram in Italy, says that MIDEM has alway: been eventful for him. "You mee people from all over the world on a face-to-face basis, and you pick up general information about the state of the industry at world level. You can test the actual reliability of new labels or publishers.

"It is unique in the way it open: up contacts with countries one could not visit in just one year. We're there for buying and selling, and work should be easier for us this time because some of our main competitors are not taking part. "I go along with the theory that

you don't arrange big deals in Cannes, but from the contacts you can expect huge benefits in the long run

Freddy Naggiar, president of Baby Records in Milan, says: "I've no doubts about the value of MIDEM. I've been annually since we formed our label four years ago so and it's always been worthwhile. Specially strong for single deals, it's also a chance to meet our ficensees."

With acts like D.D. Sound, and with La Bionda. Baby has scored several international successes.

Ciao is a Milan-based independent company distributed through Italy by Fonit-Cetra. Giorgio Pertici. managing director, says it is taking a stand this year because: "MIDEM has proved vital in making us known abroad. Last year, we signed deals for single masters and for our own catalog for around \$70.000. That statistic shows the event is a must for medium or small companies. At a reasonable cost outlay you can concentrate into a week work which would otherwise take months."

Now two years old, Ciao has catalog licensees in five foreign territories.

Sergio de Gennaro. president of Panarecord, is convinced MIDEM is the "best chance" for a new company to find recognition abroad. He says: "You make contact, then build the contract. We recently finalised a three-year deal with U.S. label Sal-soul, starting Jan. I this year. But that results from a meeting at the 1980 MIDEM, with negotiations later carried on through our New York branch."

#### **Orpheus Release**

LENINGRAD-Melodiya is releasing at long last the first Soviet rock opera, "Orpheus and Eury-dice." by Alexander Zhurbin.

Since it was premiered in 1975, the production has been staged hundreds of times all over Russia, earning enormous royalties for Zhurbin. now a successful songwriter and Sopot Song festival winner, and for scriptwriter Yuri Dimitrin.

Now comes a two-record set featuring the original cast of Albert As-sadulin, Irina Ponarovskaya, Bogdan Vivtcharovsky and the rock group Singing Guitars.

## German MIDEM Attitude Varies

#### **By WOLFGANG SPAHR**

HAMBURG - The German attitude to MIDEM is, in a sense, split this year. Some companies are attending. but with a reduced representation; others feel that key executives should be there, but only for a weekend or so; while others, Ariola, Teldec and Hansa among them, are there ågain in force, with big stands and gimmicky promotions. Gerhard Schulze, managing di-

rector of Teldec, says: "In the past. we've picked up a lot of material from MIDEM, Patrick Hernandez being a good example, and we're there again looking for international deals to produce a really good 1981. "We use MIDEM as a demonstra-

tion center to show the rest of the world that our company is the right partner for small labels and independents with the right kind of material.'

Rudi Slezak. German music publisher, will be using MIDEM to max-imum advantage, but allied to the attendances, inevitably costly, is a basic German industry regret that the government in Bonn is not providing sponsorship for the Cannes presentation.

PolyGram, in fact. is again taking a stand in the Palais des Festivals, but mainly for short talks with management figures worldwide.

For Josef Bamberger, head of LIFA Music in Munich, finds MIDEM a contact-deepening exercise, and the 1981 version will be particularly important in placing product by Peter Maffay, currently the top artist in Germany.

Johann Michel, of Melodie der Welt, Frankfurt-based, sees the event as a way of assessing international feelings about the strength of the German record industry. its publishing, productions and legal refinements. "It's good for mutual understanding," he says. "Certainly this year we're in Cannes with par-

ticularly strong German products. right for the international marketplace.

> For Michel, the export side is vital in MIDEM 1981, and he attends backed by "sensational success" of Arabesque in Japan. South Amer-ica, Scandinavia and Australia, and the group had nearly three months in the German charts. and sup-ported by the award to Udo Juergens in the U.S. of an ASCAP Country Music award in the 1980 ratings for the title "Buenos Dias Argentina

> Michael Hoppe, chief of the pop-ular repertoire division of Polydor International in Hamburg, goes along with the general theory that MIDEM is a contact-building exercise. but emphasizes the opportunities it offers of establishing links with independently-produced material which the multinational could not otherwise expect to hear.

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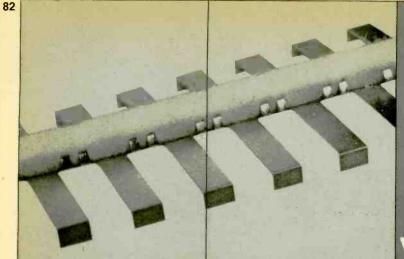
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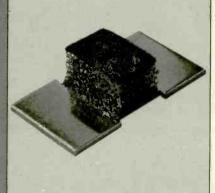
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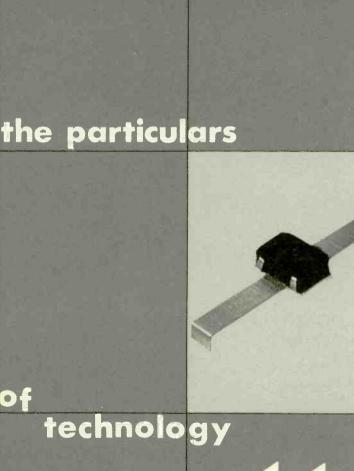
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## When you



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## International MIDEM 'Must' For 'Isolated' Australians

#### By GLENN A. BAKER

SYDNEY-The all-too-real isolation of the Australian continent from the heart of the international music industry tends to make the annual MIDEM trek a "must" for most Australian companies.

The participation rate among labels and publishers is exceptional and many substantial deals have been either initiated or inked at Cannes.

As Australian-recorded product becomes increasingly successful in global markets, the Australian stand becomes more a centre of eager interest. The scales are gradually swinging, from the frantic search for international repertoire, to the confident placement of antipodean hit product.

Albert Productions, Australia's most successful international music company, have been participants at MIDEM every year (except 1980) since its inception. But for a&r manager Fifa Riccabono, an 11-year veteran of Alberts, 1981 will be only her second visit to the event.

"A company like Alberts." she explains, "deals with an enormous number of fellow independent subpublishers and licensees. It just wouldn't be possible to see them all every year without a central gathering place such as MIDEM. It gives us a chance to renew friendships and iron out any communication problems which may have arisen during the year."

Albert Productions, like Melbourne's Mushroom Records, is rare among Australian participants, inasmuch as it goes to Cannes to place product, rather than secure it. The first placing of the Vanda/Young alter-ego entity Flash & The Pan with England's Ensign Records occurred at MIDEM '77 and is still both current and successful. Many placings of John Paul Young product was also instigated from MIDEM dealings.

ings. "Most of our sub-publishing deals are made or at least begun at MIDEM," says Riccabono. "Two of our most effective licensors—Air Music in Sweden and FD&H in Germany—are the result of Cannes negotiations.

While Riccabono appreciates the business value of MIDEM, she is particularly critical, like many Australians. of the location and other physical aspects. "It's certainly the place to get ripped-off for seven days and I don't mean inside the Pavillion.

"The prices are beyond belief, the shopkeepers are arrogant and facilities such as taxis simply can't cope with even half the number of people present. I still have a bitter memory of waiting in the rain for two hours for a cab." RCA Australia has been vigor-

RCA Australia has been vigorously bartering at MIDEM since the inception of the event, and can lay claim to having inked the biggest gorilla the Australian market has ever known at Cannes. "At MIDEM '74" explains man-

"At MIDEM '74" explains managing director Brian Smith, "We came into contact with Stig Anderson's Polar Music and signed Abba for Australia. Many millions of record sales later we are still saying 'thank you' to MIDEM. A couple of years later we perceived the impact of the European disco boom and used the event to pick up labels like Hansa and acts like Eruption. Amii Stewart and Plastic Bertrand. These were all extraordinarily successful for us."

RCA's most recent "big deal" at

MIDEM was the signing of Ariola two years ago. This year the company will be going to France to se cure similar licenses, while giving special emphasis to ethnic product "We realize that 28% of the Austral ian population comes from middle European countries" points ou Smith, "and now, with the medium of a multi-cultural television network for desperately-needed promotion, we are ready to cater (to the unique tastes of these people."

Smith has observed some interesting changes at MIDEM over the past two years, particularly in the degree of interest directed toward Australian participants.

"Over the past couple of years, international companies have been much more willing to listen to Australian product. My appointment book is usually filled tight within two days by people who want to become involved with the music explosion downunder. This year we are armed with product to sell to these people; namely the Deluxe stable of young new wave acts. It's going to be an enormous week."

Because Australian participation attracts government financial support, Smith is concerned that such will be removed if responsible people don't go and achieve tangible results. "MIDEM is not the place for a free company-paid holiday," he insists, "either go there to sweat it out at the negotiating table or stay at home."

## MIDEM In The Future

• Continued from page 78

big in the U.S. and U.K. but not in most European territories.

As MIDEM grew in status and size, Chevry decided he'd take over the Martinez Hotel on the Cannes sea-front. Rooms were cleared on five floors of the luxury center and effectively turned into display stands for exhibitors.

Says Chevry: "I remember the hotel manager coming along to see what we were doing to his building. He soon realized we were doing a dramatically good job. He got lost somewhere upstairs. He couldn't find his way out and had to get one of our staff to help him return to the ground floor of his own hotel."

But the growth rate threw up annual problems. Hotels basically were reckoned unsuitable. The existing Palais, buit for the Cannes Film Festival, needed enlarging. Cornut Gentil was then mayor of

Cornut Gentil was then mayor of Cannes. an eminent politician involved in government policies but against them in the reactions to the uprising and eventual war in Algeria. He resigned in protest, and the new mayor turned out to be much more receptive to the idea of enlarging the civic Palais.

ing the civic Palais. "Instead of a flurry of pious promises about getting something done, the new mayor, Maitre Vouillon, agreed to enlarge the Palais—and then achieved just that inside 18 months," says Chevry.

"Without this, we might well have had to move MIDEM from Cannes. But unexpected political happenings came to our aid, tragic though anything to do with war obviously is."

Chevry believes the importance of MIDEM to Cannes cannot be over-(Continued on page 91)

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## **U.K.** Delegation Grows, **Approaches 70 Firms**

• Continued from page 80

84

ucts to distribute our product in Holland. We made an agreement with Ariola-Eurodisc for a co-production recording of "The Sleeping Beauty" which enabled us to put out a record that would never have seen the light of day otherwise, and last year, purely by chance, we got into a deal with Total Recording of Canada that has produced outstanding re-

sults. "It's hard work of course. MIDEM, and it takes a lot of stamina, particularly if you're trying to man a stand and keep up with the social engagements and all the outof-hours business that's done as well."

The attitude of the major international companies inevitably differs from that of the small labels. publishers, production companies, management houses or whatever. Says CBS Records U.K. chairman Maurice Oberstein: "For small outfits or people from remote parts of the world. MIDEM is the one chance they get economically to see everyone they need to.

The big companies don't have to do it that way, but it has value to them as a meeting place. Our attitude is that it's there, it's not a bad shop window, and we're in business, as simple as that. CBS International and April Music always send strong teams, of course. From CBS U.K., we have maybe three or four top executives."

Chrysalis Records, in its sixth year at MIDEM, will be looking to use the potential offered by the gathering for exposing new acts to the gaze of the international music business. A 93-minute concert feature film, financed by Chrysalis. starring among others the Specials. Madness and Bad Manners, and titled "Dance Craze," will be premiered there, prior to going on U.K. release in February. Object is to arouse inter-est in overseas distribution.

Chrysalis signing Q-Tips will be performing live. MIDEM's galas have not always run terribly smooth. but nevertheless the company's Terry Connolly regards them as valuable exposure, pointing to the impact Jim Halsey's show had on general awareness of country acts like the Oak Ridge Boys.

So far as deals are concerned. Connolly recalls no dramatic coups. "The most that happens is perhaps you meet a couple of Australians and then during the year make a small deal of some sort. There are two levels at MIDEM, and it's on the other level, where independent producers are rushing around trying to place their masters, that the wheeler-dealing comes in."

So is MIDEM worth the not inconsiderable investment in time and money? "We think so. We've held a fairly high profile and set a fairly high standard with our stands in the past, and we believe it's worth continuing to do that."

## International French: World Comes To MIDEM **Event Key To Entering Eastern European Markets**

PARIS-"If we can't be constantly going as far away as Australia, then we can be virtually certain Australia will come to us ... at MIDEM." With that summary, Cyril Brilliant. export director for Barclay Records in France, sums up the French in-dustry's view of the importance of the annual industry meet.

Before the Barclay company was absorbed into the multinational PolyGram group, it flew the tricolor from the top of its mast and heralded the popular music of France. Aznavour, the EGG label and other Barclay "assets" are centered on the essentially French sound, and MIDEM was for years the sellingplace.

Brilliant was not a visitor to MIDEM from the start but midway through the series he realized that it was very much an "international market in the truest sense of the definition.

He says: "At MIDEM we can study other markets. We can soak up the musical atmosphere of the South American and South African way of life. For an ambitious company, this is precious knowledge, indeed.

"Looking back, I find it difficult to recall precise details of deals, be-cause my belief is that deals are not physically signed at MIDEM. That formality comes later. But I do know that the event has been particularly useful in breaking open the Eastern European markets." The trade structure of these terri-

#### By HENRY KAHN

tories differs very much from those of the West. Brilliant feels they may. because of the usual national monopolistic situations, be easier to talk to, and do business with, inside the framework of MIDEM. He says: "They come to see us and we play

our records and they buy. "In this setting at Cannes, we sold Czechoslovakia 60.000 albums by the organist Rhoda Scott."

But alongside the hard fact, there

booth at MIDEM this year is repre-

sented by 23 separate companies.

many toting publishing catalogs, and at least 50% have been regular attendees to the industry trade fair

Quality Records, the country's

largest independent with manufac-

turing and distribution interests.

sends two representatives. Nadine

Langois and John Driscoll. The

company hopes to both place mas-

ters in Europe and pick up licenses

"There is no question in my mind," says a&r director Driscoll, "that MIDEM pays for itself. Last year we placed Star City and Karen

Silver in a handful of world markets.

for the past five years.

for Canadian release.

plained that he was looking for rep resentation deals and would very much like to represent Barclay Rec ords in Kenya, where he had his business. "Barclay was only too glad to meet with him. There was all the

is the aura of fantasy, recounted by

Cyril Brilliant. "an Indian gentle-

man walked on to the stand and

asked to see Eddie Barclay. He ex-

(Continued on page 89

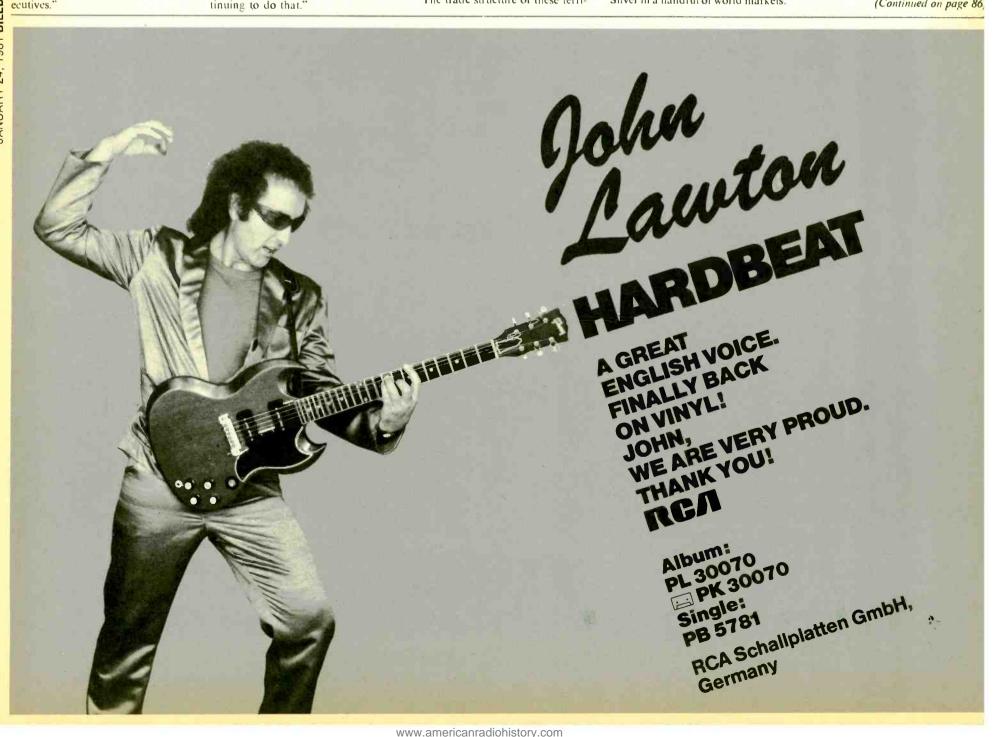
#### **Canada Has 23 Companies** In Its Cannes Contingent **By DAVID FARRELL**

TORONTO - The Canadian

along with two rock acts. Magacats and Vehicle."

Attic Records is represented by president Al Mair, who is equally supportive of the annual event. "Every year the industry goes to France. bitches about prices and the weather, but when it comes right down to it, where else can one go and meet as many people and trans-act as much business as the industry does in that one week?"

Mair defines the key reasons many go annually: "The first reason for attending MIDEM is to meet up with people one is doing business with abroad, some perhaps that we have never met face to face. In this area we resolve problems that are (Continued on page 86,



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## Japanese Renew Ties At MIDEM Meeting, Though More Social, Still Offers Contacts

By SHIG FUJITA

Yet they continue to go to MIDEM because it offers a once-ayear opportunity to renew old acquaintances, meet the new executives of companies with which they do business and also conduct business in other European countries either on their way to or home from MIDEM.

The major complaint voiced by practically all those interviewed were the high prices for everything hotel and meal charges included prevailing in Cannes when MIDEM is held in that town.

Shoo Kusano, president of Shinki Music Publishing, has been attending MIDEM faithfully ever since the second one. He is currently also president of the Music Publishers Assn. of Japan.

International

He says, "It was possible to obtain contracts for masters in the beginning because we were able to meet new people and new companies at MIDEM. The situation has changed in the last few years with all the major companies already having ties with other companies in various parts of the world.

"Now you know more or less who is going to be at MIDEM, and it is serving as a sort of social meeting place. We can, of course, strengthen old ties, and there are still chances for making new contacts." As for concrete results from

As for concrete results from MIDEM in the past, Kusano mentioned Abba, with whose publisher Shinka Music first made contact 10 years ago. The contract for Arabesque was obtained in 1978.

Miss Watanabe, president of Watanabe Music Publishing, and a vice-president of the Music Publishers Assn. has been to MIDEM at least a dozen times. She submitted a long list when

She submitted a long list when asked what artists had been signed as a result of MIDEM contacts, including Adamo, Michel Sardon, Sylvie Vartan and Johnny Hallyday, Deep Purple, Barbara Dickson, Wishbone Ash, Trevor Ravin, Gary Numan, Rainbow, England Dan & John Ford Coley, Riot, Crusaders, Cars, A Taste of Honey, Chicago, Johnny Destry, Rush and others.

(Continued on page 92)

### No Finnish Stand This Year At Cannes Meet

By KARI HELOPALTIO HELSINKI-MIDEM is highly bums in Fi

valued among Finnish music indus-

try leaders. The corporate shyness

and lack of national faith which

marked the early days seem gone forever and, last year, a record 20

Finnish companies showed up, most

Says Arto Alaspaa. of the Finnish

branch of the International Feder-

ation of Producers of Phonograms and Videograms: "MIDEM is an es-

sential for breaking the ice with new

contacts for the reunion of old busi-

Alaspaa, first at MIDEM as a Music Fazer staffer back in the early

1970s, says: "The Finnish industry

made a sponsored and government-

backed common appearance last year and 1979, and it worked out

well. In 1979-80, for instance, there

was distribution of Finnish music

information and various free records, so that artists like Kojo, Maarit

and the Wasama Quartet got a lot of

attention. Individual deals fol-

But this year there is no national

stand, a fact criticized by Osmo

Ruuskanen. of Bluebird Music, a

firm believer in consistency of busi-

ness action and himself a veteran of

14 MIDEMs. including the very

He says: "We hit a 1979 jackpot

by acquiring Scandinavian rights to

Belgian guitarist Francis Goya who,

so far, has sold more than 250,000 al-

under the national banner.

ness acquaintances.

lowed.

first.

bums in Finland alone and is also on his way into the USSR and Japanese markets as well. The Goya deal was a product of MIDEM and the same goes for the signing of Patrick Hernandez. Aquarius artist, again through contacts.

"This is why MIDEM is a splen did place for small independents to sniff out upcoming trends and mee old pals. By far the greatest numbe are regulars, and it is surprising to see these familiar faces there year after year."

Timo Vaananen, of Discophon, i another regular MIDEM-goer, at tending since 1974, first working with Love Records, then as co-direc tor of his own Moonshine outfit

tor of his own Moonshine outfit. He says: "The Love Records/Virgin Records deal over Fir.nish rock band Wigwam was initiated at MIDEM and later signed in Finland. The signing of Hurriganes to Sonet in Scandinavia and the U.K. was published during MIDEM 1976 and gained worldwide attention."

Last year. Vaananen licensed local Finnish band, the Tigers, to a Dutch company Rock House and also successfully "won" U.K.-based Cherry Red Records, which recently released an album of Finnish new wave music under the title of "The Shape of Finns To Come." Reciprocally, Poko Records in Finland has released product from the Cherry Red catalog, notably the band Dead Kennedys.

et cetera. "Secondly, we get a chance to meet people we haven't yet met. Developing contacts, this is called. It establishes a contact point. Through this kind of situation we got Patsy Gallant released in the United Kingdom where we sold 300.000 copies of a song. Much the same thing occurred with Hagood Hardy. a Canadian, who I met at MIDEM. He had a single on his own Isis Records. It was called 'The Homecoming,' and

TOKYO-Japanese music pub-

lishing and record industry repre-

sentatives have found MIDEM very

useful for making contacts with rep-

resentatives from other countries,

initiating proceedings for later con-

tracts and establishing personal

friendships which prove very help-

ful in conducting business with

people and companies in other

But those who have been attend-

ing the MIDEM markets for many

years point out that it is no longer as

easy as it was, say five or six years

ago, to achieve concrete results, such

as signing deals and making initial

contacts which will lead to contracts

countries.

later

BILLBOARD

**JANUARY 24, 1981** 

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## **MIDEM Good For** Artists, Say Spanish

By ED OWEN

MADRID-Though MIDEM in Cannes is very accessible, a surprisingly large number of Spanish international record companies, with offices either in Barcelona or Madrid. do not attend.

Inter-office memos from London or elsewhere dictate that only "world" chiefs should attend. But while -this makes short-term economic sense, it is seen as long-term bad news for Spanish artists represented by these multinationals

The result is that it is good that Spanish-based companies and publishers attend to promote their own product as well as bargaining in their own right for territorial representation

Says Antonio Figueiredo. inter-national director of Discos Belters: "I've been at MIDEM every year since it started. It's a really positive way for record industry people to hold chats pertinent to our trade. We're very much there again this year.'

Discos Belter has been established for more than 25 years, and among its top-selling artists are Manolo Escobar and Parchis, the latter group winning a Spanish government prize for albums this past year for production of children's music.

Luis Regatero, general manager of Canciones del Mundo, publishing wing of the Madrid-based Fonogram/Polydor complex, is another key figure in the Spanish industry to

insist MIDEM is a "must."

"I've gone as either Intersong or Chappell each year. MIDEM is a money-saver, because of the contacts that can be made. Catalogs not usually available in Spain because of certain publishing rights are sometimes freely available at MIDEM. Equally important is getting a personal relationship with artists, a good example for us being with Lambert and Potter in 1978."

Antonio Martinez, director of RCA publishing in Spain, is another "ever-present" at MIDEM. He says: "It's always interesting. I've found vital catalogs, such as Bob Dylan and 'Can't Stop The Music' through being there at MIDEM, and the RCA worldwide meeting there is very important to us."

Memories go back through the years for Antonio Perez, general manager of April Music in Spain. "MIDEM is one of the best ideas ever," he says. "I hawked the then unknown song 'Eres Tu' there seven years ago, as employe of an independent. It became a worldwide smash after winning the Eurovision Song Contest that year. "Sure, MIDEM is more important

for the small independents than the multinationals. Maybe it was better in the past. Now there is a trend towards making it all so much bigger and because there are more people. results suffer. But it does get us all together."



International

Bernard Chevry

#### U.S. At Cannes • Continued from page 78

Recording Merchandisers have tended to become too retailer-ori-ented and socially "rather frivolous" and less geared to the needs of small companies.

When Herb Linsky attended MIDEM last year, it was his first as owner of Project 3 Records, a label originally formed by the late Enoch Light. Linsky says the big plus this year is the deal he made in 1980 with Arista Records for U.S. distribution. "This gives me greater credibility at MIDEM in showcasing some new product and compilations of catalog material." At MIDEM, he'll meet with licensees he dealt with last year, while looking to renew foreign asso-ciations that existed before he bought the company.

## Meet Saves Money, Place For Contacts—Austrians

#### **By MANFRED SCHREIBER**

VIENNA-MIDEM is a contact center for the Austrian music business and therefore of "great importance," according to Hans Granzer. key executive of music publisher Josef Weinberger, with its record label WM-Produktion.

His view is that it is very much a money-saver, in that it brings together international affiliates all at the same time.

It was during MIDEM that Weinberger took over, with German sister company Melodie der Welt, many international catalogs. Notably, it was in a MIDEM that Weinberger Vienna linked with Stig Anderson of Sweden's Polar Music and gained the Abba catalog for the Austrian territory. That was four years ago.

But masters from the Weinberger have also gone overseas as a result of MIDEM, examples being Styrian folk music to Canada and big band instrumentals to South Africa and Australia.

Granzer says: "Waterloo and Robinson, Austrian pop duo, did particularly well at MIDEM, for we placed the hit 'Hollywood' in 20 countries all over the world." For Granzer, the big problem

would be if MIDEM got even bigger. "It could be that a week is not enough to meet all the people we want to see. As it is, we find chats are not as detailed as we'd like, simply because of lack of time.

Austrian record company Musica. which distributes such labels as Teldec and RCA in Austria, is in support of MIDEM's facilities for repertoire development. Says Franz J. Wallner, managing director: "It's at MIDEM that I hear the latest recordings, and it means that we're up to date with the latest trends too.'

But he adds a warning note "MIDEM is doing well now. But i has to integrate the video industrie as well, in order to maintain a reall good future. Otherwise. there is very real risk that the record indus try will become a kind of smalle brother of the video industry."

Stephan von Friedberg, manag ing director of record compan Ariola and secretary-ger eral of th Austrian branch of the Internationa Federation of Producers of Phone grams and Videograms, says simply 'It has to be a meeting point, firs and foremost. MIDEM helps make new contacts and maintain old ones

#### Malando Succumbs

AMSTERDAM-Dutch musician, composer and conductor Arie Maasland, better known as Malando, has died in his Hilversum home, aged 72. His international fame came as a composer of tangos. rhumbas and other South American dance styles, writing more than 150 pieces of music, "Ole Guapa" being a million seller.



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### MIDEM Brings World's Industry To French Turf

• Continued from page 84 usual Barclay hospitality, plenty of handshaking and the Indian left, leaving behind his many promises. But that was that. We learned later that he represented EMI in Kenya but having heard so much about Eddie Barclay and his industry presence he felt he had to meet him, somehow, somewhere."

Brilliant's estimate of MIDEM is much the same as that of Claude Ebrard, international director of Trema Records. MIDEM may, he says, be used by the multinationals as an essential meeting point, but for the independents it's a "well-tuned springboard" helping them widen their activities.

Says Ebrard: "MIDEM is not just for communication but also for hard business. Sometimes that business is unexpected.

"One evening there, it was late and just a few of us were left in the Palais des Festivals, then on the point of closing. Now Michel Sardou to this day figures large in our catalog, and his reputation is worldwide and he has a collection of gold disks to prove the point. "I decided, just before closing the

"I decided, just before closing the stand for the night, to play just one last record by Sardou. Suddenly, down the corridor came someone clearly impressed by the sound. He said something about 'the French phenomenon' and said he could see the start of a Sardou build-up in Australia. He was proved to be right, but that kind of thing couldn't have

DUCALE

happened without MIDEM."

This year. Trema is putting great emphasis on Sardou, who has completed an album in Spanish. Most French companies, however, realize the vital importance of the Spanishspeaking territories, with South America a key marketplace. At MIDEM, there's a real chance for this product area to get a hearing and, afterwards, a real prospect of direct sales of masters.

Says Ebrard: "At MIDEM you sit, and you talk. Sign the contract later. But you talk, without watching the clock. When you're in your own office, you don't sit and talk if you feel (Continued on page 90)

## International MIME Formed

LONDON-Paul Watts, who left EMI Records last year, has set up his own London-based consultancy operation under the name MIME (Music International Marketing Enterprises).

The company will get involved in most aspects of the record industry, but Watts, who for three years was general manager of EMI's international division, plans to specialize in the handling of international business on behalf of master owners and publishers. He feels American labels, in particular, could benefit from such a service.

Clients so far include a small poporiented label with a few signings, artist managers with albums to place, and an up-and-coming U.K. producer whom Watts is presently managing. Watts will be at MIDEM.

## Dutch Label MIDEM Most Important Fair

By WILLEM HOOS

AMSTERDAM-Every year, around 150 representatives of the Dutch music industry visit MIDEM and, virtually without exception, each regards it as the world's most important music trade fair.

Says Ben Bunders, managing director of WEA Holland: "It gives you a fantastic chance to freshen up contacts with industry folk from all over the world. Normally you contact them through telexes, but in Cannes it is down to personal handshakes. Eye-to-eye contacts are vital when you're doing business."

Bunders is one of the Dutch music

colony to visit MIDEM every year since the start. In the first two years, he went as a show-business journalist for Dutch daily newspaper "Het Vrije Volk." Then he went as international a&r manager of Phonogram International for seven successive years, and since then has visited as WEA Holland chief.

He doesn't see MIDEM as a place in which to make big deals but adds: "Certainly it can start off the big deals. In most cases, they become fully effective weeks or months after the event. An example is that last summer we acquired Benelux distribution rights for the U.S. Passport label, and that was the result of business talks held during the previous MIDEM."

An additional sidelight to that deal is that WEA Holland now represents a Dutch group, new wave band the Tapes, which has been signed directly to the Passport label.

But there is extra-special MIDEM interest evinced among the Dutch independents. Companies like WEA, RCA, Ariola and EMI are represented there in an international framework, but indies are going under their own steam and score impressive deals.

Benelux Music Industries (BMI) is a case in point. Better known in Holland as Telstar Records, the company has been a MIDEM at-(Continued on page 91)

JANUARY 24, 1981 BILLBOARD

#### Poles Keep In Touch With West By ROMAN WASCHKO

WARSAW—For the Polish music business. MIDEM is very much a matter of smoothing the pathway for East to meet West, do business together and then live artistically and prosperously happy ever after.

The Polish industry has been attending now for 14 years, missing only the first, and Bianca Skorzewska, of the Warsaw-based Polish Authors' Agency, says: "It is the most important event for maintaining contacts with publishers throughout the world.

"It was solely because of MIDEM that we established links with such West German companies as Francis Day and Hunter, Intersong, Far, Sonoton, Edition Accord, Selected Sound and many others.

"Then MIDEM keeps us in immediate touch with U.K. companies like the Dick James Organization, Standard Music, Wilson, Chrysalis and EMI, with French companies like Lido, Radio Monte Carlc and Scorpio, with President Music of Las Vegas, and other firms in Sweden or Finland or Italy." At the 1980 MIDEM, the agency

At the 1980 MIDEM, the agency signed more than 400 separate deals, resulting in Polish music recordings appearing widely in West Germany and the U.K. From previous MIDEMs, they've gone to the U.S., France and South America. Adds Skorzewska: "The deals really do stretch worldwide. Polish music has even been included in U.S. muzak-type networks." Dariusz Retelski, director of Wi-

Dariusz Retelski, director of Wifor in Poland, has been attending MIDEM since 1977, says the event offers "an exceptional occasion" to initiate or finalize business. He adds: "The origins of a fair share of our license deals for publication in Poland of such artists as Abba from Polar, Elton John from DJM, Wings and EMI, Belle Epoque on Carrere. Shirley Bassey from United Artists and Gloria Gaynor from PolyGram are in MIDEM.

(Continued on page 90)



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## Irish Mounting Their Own MIDEM Stand

#### By KEN STEWART

DUBLIN—The music industry in Ireland accepts readily that it has learned a lot from attending MIDEM, and its participation over recent years has done much to establish the territory as being a clearly separate entity from its neighbor, Britain.

This year, there is an Irish national stand, plus a special reception. Companies represented include Horslips Records, Mulligan Music, Pickwick, Release, Carlton Exports, PolyGram, Spider and Ogham Records.

As before, the Irish Export Board supports the event, and its representative Lyn Halpin says it will go on subsidizing what it regards as being an extremely beneficial and important international fair.

The first Irish contingent went to the 1975 MIDEM, led by Michael O'Riordan and under the auspices of Irish Music Industries. O'Riordan recalls: "John Edwards, of the Mechanical Copyright Protection Society in Ireland, felt we should be there, and the society subsidized us, along with the Export Board, for the first three years. Then the board took it all over.

"All the companies went under Irish Music Industries until in 1977 we gained a concession from MIDEM for multi-accreditation."

The first couple of years were "educational and learning" years for the Irish team. Says O'Riordan: "We tried to do too much. You can't see more than six people in a day. Basically it is a meeting place for listening rather than talking.

"In 1978. someone told me that country music would never sell in Germany. In 1979. the same company told me that disco was not popular and they had some very good country music in Germany. We learn what others want, then relate to it. I feel MIDEM is mainly about publishing, and it is turning back to that again."

Business for O'Riordan's Release Records and Emma Music has bene good at MIDEM. A Sean O'Dowd master placed with EMI Pathe Marconi in France; a Gloria album out in Holland (as Gloria Sherry, her full name): Billy Brown singles out in Holland, too.

Valentine Music U.K. is to be represented in Ireland by O'Riordan's company. An album recorded by Randy Parton at Lombard Sound Studios in Dublin is out in Australia on M7 Records. Sound Products in Holland issued a double album by Dermot O'Brien: "De Beste Accordionist Van Ireland."

Says O'Riordan: "Until now in Ireland, we had the artists<sub>4</sub> but we never had the writers. But on the new Brendan Quinn album, we have songs by five Irish writers, published by Emma Music."

In basis, it's an eventual time for (Continued on page 91) International Globe Goes To Cannes

#### Continued from page 89

those precious minutes are ticking away. Minutes aren't counted at MIDEM."

On the music publishing side, Andrea Hackiere, of Francis-Day, Paris, is saddened that the main group EMI will not be at MIDEM this year. "Certainly I always found it useful," he says.

"Perhaps a giant like EMI does not really need MIDEM in the same valued way as smaller establishments. But it still gives us the chance to meet people who provide the raw material of our activity, the authors, composers and writers. The human contact is all important.

"It's true that we've never signed a contract at MIDEM, so far as I know. We don't do that kind of business. But meetings of this kind are the gangway to business. Without the gangway, the ship risks sailing off empty. That's the general record industry viewpoint."

Allo Music takes the line that MIDEM is an exceptionally pleasant meeting place. "Hold the event in Grenoble or Lille and no one, or certainly very few, would bother to go," says Max Amphoux. Allo president-general. His company has not missed a single MIDEM since the series started. He says: "MIDEM is a vital link

He says: "MIDEM is a vital link in the chain. We have writers; We buy. But big transactions rarely start in MIDEM week, certainly not in the Palais. Perhaps in the hotel rooms or over lunch in Napoul."

## Polish Path To The West

Continued from page 89

"It was there, too, that we negotiated coproduction recordings in Poland with the Essex publishing company and sold instrumental music recordings to companies like Selected Sound and Standard Music. And recordings of Polish classical music went to the U.S. and Japan.

"Our main concern has been the imbalance in import trade and license exports, which has limited our prospects of purchasing foreign licenses, so we specially welcome the reported widening of the MIDEM format to cover classical music. In our four years of operating, classical music has proved to be the biggest export asset of Wifon."

But the company has also established vital contracts and contacts in Cannes with suppliers of technical equipment and raw materials, including Electrosound, King, Magna, Rox and ICM.

Retelski says: "We've some surprises up our sleeve for this year, including recordings of the winners of the 1980 Frederic Chopin piano compteition and some of our best Polish new wave bands."

Polish new wave bands." Maria Wilk, of the Ars Polona export/import company, says MIDEM discussions are very important, covering records, hardware, cassettes, and also trends, general international marketing problems and repertoire availability. Records sold by Ars Polona are mainly in the classical and folk fields. Companies involved in deals include Polydor, Phonogram, Ricordi, Sound Product. Zafiro. Errato, EMI, Polar, Weton. Additionally, the Tonpress record company has forged important links with companies like EG, EMI and Chrysalis in MIDEM. The Pagart agency sets up tour schedules and representatives of the Intervision Festival in Sopot sign up stars as a result of MIDEM negotiations.

#### **Cannes** Opening

• Continued from page 78

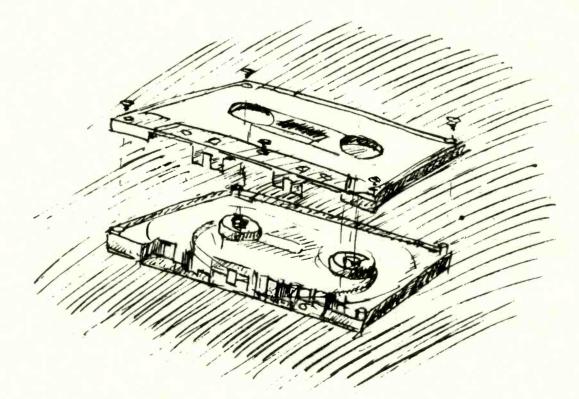
cial radio station Europe No. 1 to the producers of the best artist promotion videotapes. The awards, decided by a jury of French video journalists, will be presented at the Cannes studio circus on Jan. 27.

The opening gala of MIDEM, on Friday (23) at the Palm Beach in Cannes will feature the Fania All Stars and Celia Crus. On Sunday (25), television presenter Guy Lux will introduce a gala featuring Billy Preston, Demis Roussos. Charles Aznavour, Mireille Mathieu and Angelo Branduardi.

Baritone saxophonist Gerry Mulligan heads a jazz gala on Monday (26) backed by Pierre Michelot (bass), Rene Urtreger (piano) and Daniel Humair (drums). Also on the bill are pianist Ahmad Jamal and drummer Max Roach.

On Tuesday (27) Billy Preston makes a second appearance in a gala with Syreeta and on Wednesday (28) Robert Charlebois will be the guest artist at the presentation of the French national song awards on the third French tv channel.

Pencilled in for Saturday (24) is an Italian gala.



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### International **MIDEM:** Important Fair—Dutch

• Continued from page 89 tendee since 1972. Adrian Hoes is a&r and marketing manager, as well as deputy managing director, and he "Each year I go with eyes and says: ears open. For instance, last year we bought from Italian record company Baby Records the single 'Underwater' by German disco artist Harry Thumann, and scored a Benelux territory Top 10 hit with it. This was the first area outside Italy where that became a chart hit."

And it was at MIDEM that BMI recently acquired Benelux distribution rights of U.S. Pacific Arts, the label set up by former Monkees' member Michael Nesmith. At MIDEM, too, BMI gained Benelux distribution of the Showaddywaddy single "Why Do Lovers Break Each Other's Hearts." another chart hit. Hoes has no doubts he's due to

score other big deals this year. "More and more people in the worldwide industry are becoming aware that it is a good thing to deal with independent companies. These smaller outfits work hard and have a genuine feel for trends. You can reach them night or day, unlike the majors where much time is given to lunching, dining and going out to parties.

Dutch music publishers also find MIDEM worthwhile. Frans Erke-lens, general manager of Dutchy Publishing, a division of the Dureco independent record company, has been annually to MIDEM since 1973. For this company, 1978 was a specially important year, the time the "Smurf" songs of Dutch singer Pierre Kartner, otherwise known as "Father Abraham." were presented. In the past two years, more than five million Smurf albums and around four million singles have been sold worldwide.

The "Smurf" project, based on an idea by Belgian cartoonist Pierre Culliford, has turned out to be the most successful phenomenon in the histroy of the Dutch record industry. Kartner himself recorded the 'Smurf" songs in Dutch, English. German, French, Italian and Swedish, and scored gold disks in the Benelux, West Germany, U.K., Scandinavia, Spain and Canada, and in other countries, such as Norway, other artists recorded the songs.

Now, nearly three years later, the "Smurf" trend goes on. At the end of August. the album "Smurfing Sing Song" was put out in the U.S., by Session Records, and backed by radio and television advertising. This month "Smurf" recordings are being launched in Japan and New Zealand. Then K-tel releases new repertoire from the characters in Italy and a "Smurf" compilation album is set for the West German market.

Says Erkelens, proudly: "The project remains very much a gold mine. I believe the 'Smurfs,' internationally boosted at MIDEM, will provide us with at least a \$1 million profit."

From the very first MIDEM, Willem van Kooten has attended. visiting as manageing director of publishing companies Nada and New Dayglow, as managing director

of production company Red Bullet and also. recently, chairman of the board of independent record company CNR. He says: "It is impos-sible to predict just what any MIDEM will mean to you personally. You can score a fantastic deal, but you can also end up with a big flop. But you can guarantee you can meet your business friends from all over the world."

One of his big MIDEM deals was for the distribution rights of Belgian singer Pavrick Hernandez and "Born To Be Alive," a single which reportedly sold 100,000 in Holland alone and more than 800,000 units in Germany

At this year's MIDEM, two new Dutch production units will be strongly represented, one being TTR Records, set up by Ruud Wijnants, former managing director of CNR, by Bart van der Laar, former man-aging director of Cartere (Holland) aging director of Carrere (Holland) and by Rolf Baierle, former head of Carrere (Germany). Baierle is also the chief of Roba Musik, a leading German music publishing company.

Finance for this venture came from WEA Holland and RCA Germany. WEA releases its product in the Benelux and RCA in Germany, Switzerland and Austria. In Cannes this year, the company seeks distribution deals for other territories.

The other new outfit is A&R Records, set up by Eddy Ouwens, one of the most successful Dutch producers. Distributed already in Holland by CBS, A&R also looks for new worldwide distribution deals.

### **National Stand Mounted** For Irish Music Firms

• Continued from page 90 the Irish music industry. specially so

after Ireland's win in the 1980 Eurovision Song Contest with Shay Healy's "What's Another Year," sung by Johnny Logan, who is at-tending the Irish reception-party in this year's MIDEM.

Vincent Smialek, former manager of the MCPS Dublin office, has been sales manager of Carlton Productions for the past three years. "In MIDEM, we look for contacts. It's a long-term operation. We do business with importers who buy finished product on the Chyme label, and we make records and cassettes for inde-pendent U.K. record companies.

"But there's a national side, and MIDEM has made other countries aware that there is a music business in Ireland. There's a big increase in the volume of sales of Irish traditional music in various countries. Pop, however, has yet to be cracked. We haven't had the luck with pop records."

Carlton takes its "Festival of Irish Folk" to MIDEM, 1981, a three-album box set with songbook and tracks by the Dubliners, the Wolfe Tones, Bothy Band, Furey Brothers and Davey Arthur and Clannad.

Shay Hennessey, of Pickwick, is chairman of the International Federation of Producers of Phonograms and Videograms in Ireland, and is at MIDEM for the first time. "It's right for our industry to be there. The industry is growing. A few companies

may close, but there's no retraction." He takes Pickwick's Harp series (Dickie Rock, the Dubliners, the Clancys and Tommy Makem and others) to the MIDEM atmosphere, and Pickwick distributes a whole roster of major record companies

PolyGram's John Woods, managing director, says the company sells finished product of general Irish material to European markets and says the Irish industry has to build and MIDEM is the right meeting place to do just that.

### **MIDEM** In The Future

• Continued from page 82

stressed. He holds the trump card. He makes demands upon the civic authorities, but says "they are only reasonable demands, made in the light of a fast-expanding annual event. What benefits the music industry benefits Cannes." Today, a vast new Palais is being

built. There is a minor area of opposition, but Cannes as a whole doesn't want to see MIDEM move away.

For Chevry, MIDEM is essentially a meeting place, and his philosophy has always been to provide the best possible service to make it easy for people to meet.

At first, he set up an illuminated oard within the Palais so that any-(Continued on page 96) board within the Palais so that any-(Continued on page 96)



INTERNATIONAL PATENT

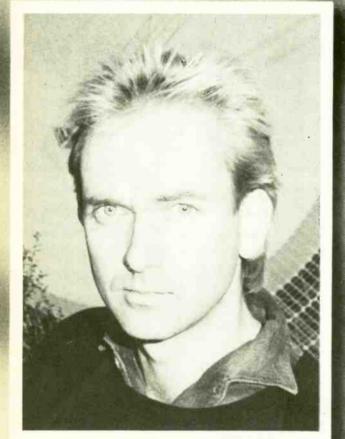
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### International\_ **Japanese Make Cannes Contact**

• Continued from page 86

Watanabe Music Publishing has had a booth at MIDEM ever since 1973. Besides publishing and record representatives. the company takes an artist, composer or manager in the form of a bonus trip for good re-

the form of a bonus trip for good re-sults during the past year. Watanabe notes. "MIDEM also gives us an opportunity to hold a meeting in Cannes of Watanabe Music Publishing people from Tokyo, Los Angeles and London. Prior to MIDEM, we get requests for appointments as far ahead as Noappointments as far ahead as November of the year before. In many cases the groundwork is laid before MIDEM is actually held, and busi-ness is finalized there."

She talks enthusiastically about the MIDEM excursions organized every year by MPA for member firms. They have been very popular ever since they were first organized in 1975 with about 50 participating each year.

For those invididuals going over-seas and to MIDEM for the first time, the excursion handles everything from registration, making ap pointments and arranging special visits. This is very helpful for those who cannot speak English or French and who are not familiar with how contacts are made at MIDEM.

After MIDEM '81, tour members are going to France to visit SACEM, West Germany to visit GEMA and Britain to call on PRS so they will have an opportunity to meet and talk with officials of the publishing

associations of these countries. Keith Bruce, managing director of Warner-Pioneer, says, "1 attended MIDEM '80 and met some very old friends with whom I had lost contact as well as current busines associates that I had planned to meet there.

"From the point of view that practically everybody from the music world is there, it's extremely useful. Of course, it's predominantly a music publishing event, but there are a whole lot of artist management people and American lawyers who are involved in the record business and many of the record companies."

"We had one deal coming out of MIDEM last year which was for the rights in Japan to Saxon, a British group which records for Carrere Records. The group will certainly be a major group in Japan so that will be good for us. He feels that Japanese going to

MIDEM who do not speak English should take an interpreter with them. "When I went to MIDEM, I took my own interpreter with me to make sure that I could communicate

with the other Japanese there." Ikuzoh Orita, manager of Warner-Pioneer's international repertoire department, went to MIDEM in 1977 and is attending MIDEM '81. He remarks, "The period is short so that it's not possible to sign con-tracts right away. MIDEM provides a wonderful opportunity to personally meet people whom you had only known through the phone, telex or letters. The fact that you've established direct contact makes it easier to do business afterward."

Orita says that people from other countries at MIDEM were showing a greater interest than before in Japanese music and artists.

Ichiro Asatsuma, executive direc-tor and production manager for Pacific Music Publishing, has been go-ing to MIDEM for 10 years and feels that it is a very effective event for making contacts with music publishing circles in various countries.

"It may not be possible to get concrete results right away, but the con-tacts you make will be helpful later because you will know whom to conamericanradiohistor

tact for certain things," he pointed out.

As an example, he cites the case of the Nolans, the sister group from Britain. "We first contacted Black Ship Music seven years ago and signed a three-year agreement but nothing came of it. The second three-year agreement didn't produce anything substantial, and the third one finally produced the hit 'Dancing Sisters,' which has already sold 600.000 copies in Japan." he explained.

He points out, "We Japanese publishing firms must use MIDEM more aggressively to sell Japanese songs and artists. The melody is good, but the lyrics, which are in Japanese. can't be understood. So we've got to find good songwriters to translate the Japanese lyrics into English.

Out to sell instead of buying at MIDEM '81 is Yasuhiro Mori, manager of the advertising department of Discomate Records. He comments:

"There will be one singer and four groups that we'll be pushing very

hard at MIDEM. The singer Junko Yagami, guest singer at the Junko Yagami, guest singer at the World Popular Song Festival in No-vember 1980 who was warmly praised by Rupert Holmes. Her 'Purple Town.' which she wrote, composed and sang, was a hit in 1980, followed by 'Mizuiro no Ame.' "The groups are Jap's Gap's, Norio Maeda's Windbreakers, Pa-cific Jam and Tokyo Octet. Jap's Gap's, for instance, sings all its songs in English."

in English."

Mitsuaki Tsunekawa. professional manager for Japanese reper-toire for Nichion, a publisher, went to MIDEM in 1978. He suggests that listening booths be made available so that it would be easier to hear records

He, too, received the feeling that people from other countries are more interested in Japan than be-fore. "They approached the Japa-nese very enthusiastically." he said. "wanting to know about the music market here. They had checked and knew about Nichion; they phoned me at the hotel to make appointments.

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### International What Future For British Indies? Continued Good Fortune, If A&R Instincts Are Sound

• Continued from page 4 Circle, together with disco acts Grace Jones and the Gibson Brothers, while reggae stars Linton Kwesi Johnson and Steel Pulse are among U.K. signings.

Island's parallel interest in the British progressive rock scene-King Crimson, Free, Traffic etc.-survives into the '80s via artists like Robert Palmer and Marianne Faithfull. Cat Stevens, who stand alongside the younger talents of the Jags, U2 and the Basement 5. Its continuing grip on the contemporary market was il-lustrated recently by the huge suc-cess of Buggles' "Video Killed The Radio Star." which has reportedly sold 3.5 million copies worldwide.

The company style set in the early '70s-strong packaging, grass roots a&r, close artist/record company relations-has been maintained since and accords well with the attitudes of today's street-wise independently minded artists. Some things have changed, though. There was a period when Island's efforts to service a brood of younger labels led it to acquire an expensive pressing plant and excellent but unprofitable distribution network

Today, those commitments have gone. Island goes through EMI in Britain, Warners in the U.S. Total staff count. including employes at the Island Music publishing arm, the Blue Mountain video company and the studios at Compass Point, Nassau and Basing Street, London. is around 90.

Like Rocket and Elton John, Jet and ELO, Chrysalis was once gener-ally associated with one act-Jethro Tull. a band initially taken to Island by managers Chris Wright and Terry Ellis before they set up their own label.

Its roster now presents a judicious mixture of solid sellers, Leo Sayer. Rory Gallagher, Ian Hunter, Jethro Tull itself, and newer talents-Stiff Little Fingers, Ultravox. U.S. signings include Blondie, Pat Benatar, Eric Troyer and the Fabulous Thunderbirds

This man was shocked to hear of labels

thriving during the slump. Find out who they are and how they did it...

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In conjunction with Arista/ Ariola. it runs the 20-strong Tandem sales force, and having bought out George Martin's controlling interest in Air some years ago now owns. besides Wessex Studios, two other recording facilities. Air London and Air Montserrat. In recent times, it has diversified boldly, putting money into movie and theater projects, bidding for involvement in breakfast tv, bringing out one of the first purpose-made video music releases with Blondie's "Eat To The Beat."

Equally audacious was the unique contractual arrangement between Chrysalis and 2-Tone founders the Specials, which gave the Coventry band unprecedented artistic control. paid off in a succession of hit singles, and may well set a pattern for the artist/record company power balance in the '80s.

The Virgin group of companies turned over some \$75 million in 1980, making it far and away the largest U.K. indie. The revenue comes from a whole range of related companies employing in all about 300 staff. There are 23 Virgin record stores; five studios, including two mobiles; a thriving exports division; a video off-line editing facility; a newly set-up book publishing company; the Scala cinema; the Venue music room; a tv production firm, and a film company responsible for the recent launch of "The Great Rock'n'Roll Swindle."

Diversity is nothing new. "We had more companies in 1974 than we do now," says group managing director Nik Powell. "In those days, it was a matter of necessity: being the kind of company we were we couldn't get the services: we had to do a lot of things ourselves. For the '80s, we feel we've been successful at managing diversity, and see no reason to change. We don't really concern ourselves too much with the distant future anyway: planning 12 months ahead is enough."

Though Virgin's initial roster had a distinctly hippie orientation, the company has since shown itself quite ruthless in matching steps with the contemporary stride. It reacted quickly to the punk eruption, picking up the notorious Sex Pistols fresh from EMI's fleeting embrace. The more whimsical excesses of the old catalog quietly disappeared.

"1977 was as much a kick up the tail for us as for anyone else" notes Powell, "though I think the atmosphere of punk, the anger and so on, fitted rather well with our own rather aggressive policies."

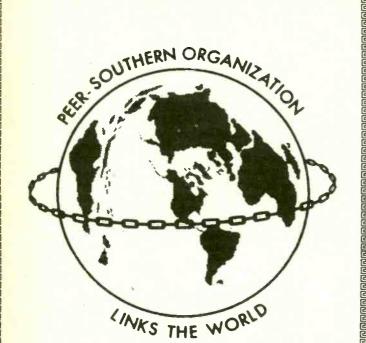
There are currently about 3C acts signed. "Roster size is decided on an ad hoc basis: the important thing is that we've got to be able to service our roster more competitively than other companies can theirs." Last year, a parallel operation, DinSong/ DinDisc, was set up as a way to accommodate more acts while maintaining servicing standards.

Magnet, six years old. falls somewhere between the two generations of indies. Like Mickie Most's Rak, it concentrated initially on commercial singles-oriented pop from the likes of Alvin Stardust, Guys 'n' Dolls and Silver Convention. but tactics for the '80s are rather differ-ent. Founder Michael Levy's philos-ophy now hinges not on immediate chart success, but on longterm talent development. "I wouldn't knock the artists we had in the early years, who deservedly sold millions of records. but our approach now is to look for artists with the potential for longev-(Continued on page 96)

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### International **Austrians Awaiting 1980 Figures**

VIENNA-The Austrian record industry, waiting on final market sales statistics for 1980, is split between those who think the figures will show a small upturn on the previous 12 months and those who anticipate a slump of maybe 3%.

But nobody seems to doubt that profits generally will be well down, and that there will be a further slump in sales of prerecorded cassettes. And with higher costs and surging sales of blank tape in prospect, nobody visualizes an increase in 1981

In what is clearly an industry of mixed opinions. Stephan von Friedberg, managing director of Ariola, claims a small turnover and profit increase for 1980, but says: "I'm certain that the start of 1981 will see a basic drop in record sales. That will be the national trend."

Gerhard David, general manager of Bellaphon, says the past year has been "very good" for the company, though the license deal loss of Casablanca and Fantasy is a matter of regret. "Our view is that full-price al-bums provide the buoyant market sector, and there are few future prospects for budget lines."

But David is very optimistic about the coming year: "I'm sure we can double our turnover, particularly now we have the distribution rights for Motown, Boardwalk and Scotti Brothers. We're also working on a promising series of reissues of original oldies

More optimism from Jaroslav Sevcik, general manager of CBS: "For us, turnover as well as profits improved in 1980. Singles sales, in particular, rose-maybe by as much as 60% over the previous year. Leveling out album and cassette prices, as from Jan. 1 last year, was good business for us, because while cassette sales increased substantially, sales statistics show that we also had a higher album turnover.

And Peter Mampell, managing director of EMI Columbia, talks happily of a 25% turnover increase for

### **Tape Paces** Japan Sales

TOKYO-The record and tape market in Japan during January-November last year was worth \$1.2 billion, according to statistics re-leased by the Japan Phonograph Record Assn., the manufacturers' body. This compares with \$1.1 bil-lion for the full 12 months of 1979.

Figures represent the value of records and tapes produced by member firms of the association. Data for the full 12 months of 1980 will be available in two weeks

Disks produced during the 11 months under scrutiny totalled 175 million. down 1% from the 176.5 million manufactured in January-November, 1979. But because of the hike in prices at mid-year, their value increased by 5% to \$762.4 million

Tapes, on the other hand, showed production increases of 33% to 71.2 million (from 53.5 million during the same period in 1979) and a 25% increase in value to \$473.3 million.

The January-November 1980 figures compare as follows with the statistics for the whole of 1979; 175 million records produced, worth \$762.4 million, against 199 million worth \$755 million: and 71.2 million tapes produced, worth \$473.3 million, against 61.3 million worth \$401 million

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\/\/\/

By MANFRED SCHREIBER

1980 over 1979, though cassette sales were down by around 3%. But he adds: "Obviously we won't have such an increase this coming year. though we're going all out to match our 1980 figures." Yet for Musica, 1980 was not a

good year. Franz J. Wallner, general manager, says: "Our company stagnated, and prerecorded cassette sales were particularly bad We have the Jupiter distribution in Austria this year. however, and have big ad-vance orders for our digital classical product which will go out shortly, so we can reasonably look for an up-

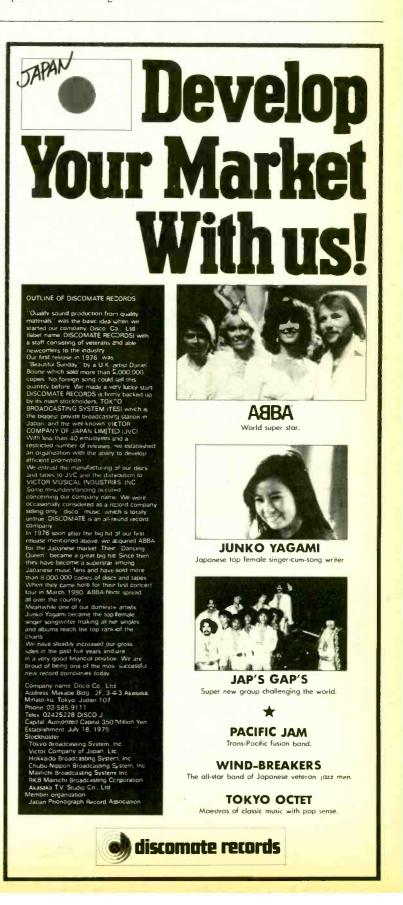
swing in the next 12 months." Wolfgang Arming, president of the PolyGram group in Austria, taking in Phonogram. Polydor and Amadeo. says: "We Ead our prob-lems last year but our position as market leader was in no jeopardy Polydor reached its budget and Phonogram and Amadeo missed out by only narrow margins. I'm certainly not unhappy about the re-spective turnover figures, but I'm

disappointed by the profit margins." And he adds: "Our experience was that national artists sold very well in 1980, but records merchandised on television did not meet expectations. In future, we'll have to exercise extreme caution in this field. And the year ahead looks every bit as difficult as 1980, so that turnover is likely to stagnate.

Harald Neuteufl. general manager of WEA, happy at budget targets met, with increased turr over, in 1980. simply states ominously: "I expeet this year to be tougher than last year."

#### Melodiya Releases

MOSCOW-Melodiya has announced plans for 260 releases in the first quarter of 1981, among them seven licensed albums. There will be around 90 classical titles: 70 folk music; 50 jazz. rock and pop: 45 children's material and spoken word.



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THE MAN-U.K. singer songwriter Joe Jackson, left, receives a bottle of champagne and an Edison, the Dutch recording industry's highest award, from A&M Records' European coordinator Cathelijne Oudemans, following Jackson's concert at the Vredenberg Music Center, Utrecht.

### **Raphael Triumphs In Spain**

MADRID – When seasoned Spanish artist Raphael's one-man show. "20 Years On The Stage," was slotted between the end of one of Madrid's longest-running musicals and the beginning of the next, no one counted on the success his show would create.

As it was, Raphael received rave reviews, played to packed houses and now his run continues at another of the capital's main theaters. So good were the press reports that his record company, Hispavox, packaged them in a special folder which has been widely distributed. promoting both the show and his new album.

The one-man production followed "El Deluvio Oue Viene" into the Teatro Monumental here, and was due to fill the gap until full-scale rehearsals for "Evita" got under way

The catholic ABNC newspaper said: "One of the greatest figures of modern singing presents his biggest commemorative show after a long and successful career." Certainly his versatility and style has endeared him to millions here over two dec-

Hispavox say he's sold up to 10 million records, but an exact figure won't be known until the computer has finished with the statistics.

Now Raphael's new album is selling fast. It comprises tracks written by Manuel Alejandro, who has written most of his previous hits. Many have already figured in South American charts.

### International **U.K. Invests In New Rock Acts** Bets On Heavy Metal, Electronic Music, Rockabilly

LONDON-No matter what economic cutbacks may be forced upon it in other areas, the U.K. record industry is relying on investment in rock'n'roll, specially new acts. to break clear of the recessionary stranglehold.

And, judging from an early year overview, the companies are happy to keep faith with the heavy metal and electronic-music sectors which produced spasms of commercial joy in 1980.

Rockabilly, too, is gathering power, notably through Stray Cats, now signed to Arista and hotly touted as one of the best bets for big sales this year. The group's new single is "Rock This Town," and its first album is to receive massive promotional backup in February.

The list of names virtually new to the record industry, but soon to have record company money spent on them, is long. CBS is going behind the Hitmen and Bruce Woolley, and Epic is putting a lot of muscle behind the Quick. Altered Images (from Scotland) and the Photos.

Chrysalis snuffed hot opposition to sign Spandau Ballet and sees this essentially visual band as a big seller in 1981. Other acts being boosted include Brian Copsey and the Com-motions. Michael Schenker and Linx

Also due for close Arista attention are the Midlands band Urge. and heavy metal team Praying Mantis. Ariola heavy metal interests include By PETER JONES

Swiss band Krokus and Herman Brood from the Netherlands.

MCA's promotional activity includes the Freshies and Londonbased the Look. For Rocket, there are the bands Arrogant and Three Minutes. Magnet is showcasing Doll by Doll and Modern Jazz at MIDEM this year, and electronic interests for DJM include Adrian Lee and Music For Pleasure.

Scarlett Von Bollenham is a new signing by RCA, while the major's Badge label is featuring God's Toys. Phonogram's rockabilly interests are stocked up by the Polecats, other priorities being given to Tom Robin-son's Sector 27, U.S. singer Florence Warner, the group Teardrop Ex-plodes and rock performer Johnny Britton.

EMI has rockabilly energy, too, via Midlands' brothers the Jets, New Zealander Shona Laing, rock group Albania, Canadian hard-rock group Wreckless, plus Snips from the Chiswick label, the band's first album having been produced by Chris Spedding.

At Polydor, the Passions, the Jamstyled Gas. disco groups Shakatak and Level 42, and Bagatelle are in for big-push promotion in the next month or so. And A&M. particularly interested in developing new acts. has changed the name of Athletico Spizz '80 to the Spizzles. New sign-ing Ruper Hine is a solo "hope" and the company really hopes to break and establish Styx in the U.K.

For Island, U 2 has already had much publicity and adds in Base-ment 5 as a "hot tip" for 1981. Din-Disc, a Virgin label, with Orchestral Manoevres In The Dark already a big success, has signed Modern Eon this year and is looking for hits from Nash The Slash and heavy rock band Dedringer. Virgin acts being launched include the Professionals. Holly and the Italians and Japan. the latter already popular but new to the label.

Rak is going strong on Kim Wilde, daughter of veteran rock singer Marty Wilde and RSO is giving heavy support to Pauline Murray. Names to ponder from Stiff include the Equators, Dirty Looks, Joe "King" Carrasco and Tenpole Tudor.

And Charisma is to spend three times as much hard cash this year as last on the PRE label, with extrahefty spending on a new Delta Five album, and full backup for Scars, Tuxedo Moon, the Residents and Prince Far I.

#### Czech Gold Disk

PRAGUE-EMI Records, U.K. has awarded a gold disk to Supr-aphon here for Czechoslovak sales of 60.000-plus of a licensed album of British band Smokie. Earlier albums by Deep Purple. Pink Floyd and Olivia Newton-John have been similarly honored by EMI in this territory

JANUARY 24, 1981 BILLBOARD

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TONY TASINATO AND FRANCESCO SANAVIO ARE AT MIDEM-CONTACT THEM c/o HOTEL MARTINEZ

### **Contents Of Vidcassettes Causes Uproar in Finland**

#### By KARI HELOPALTIO

HELSINKI-Intense pressure is being brought to bear on lawmakers here to impose censorship on prerecorded videocassettes.

96

The uproar started with a flurry of angry letters to the editors of various newspapers and magazines. This has been followed by parliamentary debate, plus a 50-minute television feature with government ministers and video industry chiefs having their say.

The lack of control over the import and marketing of videocassettes in Finland remains a matter of heated argument. Much of the material coming in features brutality and sadism, under titles like "Mass Murder With A Chain Saw" and "The Bogeyman."

Chris Taxell. minister of justice. admits: "Preventive censorship applies to sex and violence in films and videocassettes aimed for public presentation. We've no authority to intervene over private use of video material shown in at-home privacy, or indeed over individual or mass importation of this kind of sordid material. "We're aware that we need improved legislation to cope with the problems."

The government is now preparing a special report on videocassettes and will take up the matter at full Scandinavian territory level because new laws should cover Finland, Sweden, Norway, Denmark and Iceland if they are to be effective.

Main concern is over X-rated ma-

terial currently finding its way into the hands of teens and even preteens. Dealers sell and rent, seeking quick profits, and Finnish mail-order companies are gaining big rewards in the video field, say industry critics.

But Erkki Lehtonen, of Audiovideopiste Oy, a leading dealer, says: "It's all much ado about nothing, because violent-type product makes up only a small part of the total, which takes in music, sport, comedy, cartoons and so on.

"Yet there's a big demand for video violence, though of course we'd like to see more pure family entertainment. We import mainly from the U.S., but also from countries like Sweden which are developing as manufacturers of children's material."

Around 6.000-8.000 video recorders were sold in Finland in 1980, giving a national total of around 12.000 units. According to Antti Einio, manager of Video-Palvelu, the Finnish breakthrough years will be 1982 and 1983 and he adds: "Things should be in control here by then."

## International Pitfalls And Opportunities

#### • Continued from page 16

A new contract is urgently needed to serve today's composers and today's record producers.

One of the most important tasks of the negotiators will be to decide upon the method of calculating the royalty. The choice lies between the present system, which applies an 8% royalty rate to figures obtained by marking up wholesale prices, or the application of an increased percentage rate to the wholesale price, or a flat-rate royalty. Joint BIEM/IFPI working parties are at present studying the latter two alternatives.

The negotiators will also have to take account of developments in the laws of the European Economic Community. In a recent case in the European Court, the Advocate General said that ".... the very existence of the Common Market entails that royalties should be fixed for that market as a whole and not for individual national markets." He added that he was of course aware "that to say this is to say that the arrangements made under the auspices of the BIEM need to be revised."

It is clear that the IFPI/BIEM negotiators will have to study very carefully the impact of Community law and take it fully into account in deciding the terms of the new contract.

The general aim of the negotiators of the BIEM contract must be to create a contract which will serve for many years with as little modification as possible. The contract must, however, provide machinery for amendment. The negotiators must ensure that such machinery is simple and effective. The present method of amending the contract by negotiation between two large and unwieldy delegations is, in my view, inefficient to the point of absurdity.

Developments in the video field will continue to occupy an important place in the industry's thinking and I believe the pace of development will accelerate in 1981. The small number of players in use, and the incompatibility of various systems, has been and still is holding back the market for software, but statistics suggest that the hardware market is growing fast. Projections for 1985 indicate a 10-fold rate of growth of sales of hardware in the U.S. and Japan and a 15-fold growth in Europe.

As the market grows, so I believe will the demand for original programs of many kinds. The producers of such programs will need to negotiate fees with right owners and others who contribute. IFP1 is giving high priority to guidance for its national groups concerning payments connected with the production of videograms. The expertise of record companies in marketing and distribution is particularly well suited to the needs of the video industry and it seems to me that our industry is well placed to play a major part in the new field.

The ease with which videograms can be copied means that the new industry is threatened by piracy, private copying and copying for institutional use. Statistics of imports of blank tape spell out the danger clearly. Again, it is absolutely vital for all the interests concerned in the production of videograms to stand together in defense of the infant industry.

Digital technology is another development of enormous potential. Digitally mastered recordings are an important first step in the use of this technology, but the full benefit to the industry and its customers will only occur when digital audio players are available in quantity. A substantial degree of standardization of hardware will be needed. Let us hope that 1981 will see real progress in this direction.

The record industry entered 1980 in an uncharacteristic mood of self doubt and introspection but during the year it demonstrated an admirable capacity to adapt to changed circumstances and overcome difficulties. These qualities will certainly be no less needed by all of us in 1981.

It will be a year. I believe, of much change, no little difficulty and great opportunity.

### **U.K. Independents Prosper**

• Continued from page 93 ity not just in the U.K. but in international markets too.

"That requires financial commitment, so the decision to sign has to be a careful one. Once signed, we aim to really get behind our acts, which means a tight roster is essential: we're focusing on maybe five acts, not on 30 without direction or priority." Among them are Darts, Chris Rea, Matchbox, Bad Manners and Alibi.

Magnet employs 30 people worldwide, and recently merged field promotion teams with Pye/PRT, which handles pressing and distribution. It owns no studios—though Levy says there has been no shortage of offers in these depressed times—preferring to give producers flexibility to work where they choose.

Levy has clear ideas on where the industry is headed, pointing to two main areas of development. "First the logistics of the business--p&d, other services--will hopefully be put on a proper efficient basis. Second, the creative areas will be developed, both from within the majors and from the indies.

### MIDEM In The Future

• Continued from page 91

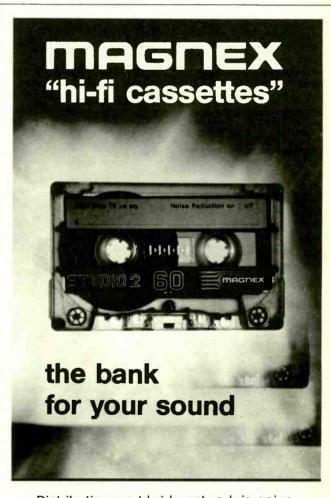
body entering would be "checked in" via an individual number lit up. But as the numbers grew. it became impossible to keep the lights flashing fast enough. Says Chevry: "So now instead of

Says Chevry: "So now instead of lights, we have individual photographs printed in the catalog. People can more readily recognize each other."

There are still some cynics who see MIDEM as more a game of "musical chairs" than a serious market. Certainly it is true that initial MIDEM approaches are afterwards followed by in-office final deals.

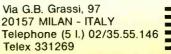
But Chevry points to the song "Love Is Blue," sold to a Japanese company at MIDEM after the number had been rejected at Eurovision Song Contest level. Says Chevry: "That recording finally reached the U.S. after first being taken up by a Japanese firm. It became an international hit. And that's typical of what I mean when I say MIDEM really does mean business, international business."

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MUSIC IN ITALY.

**FONIT CETRA** 

**MUSIC AS A CHOICE.** 

### International

WALL' WINNER **CBS' Pink Floyd's Sales Top All Others In Spain** 

#### By ED OWEN was Donna Summer's 39th place in

album sales.

MADRID-CBS was Spain's leading record company in 1980. with three of the top five best selling singles, and four of the top six al bums.

Best selling album was Pink Floyd's "The Wall" (EMI-Odeon). With the band also number two in singles sales, the veteran British act easily emerged as 1980's top seller here, appealing to all age groups.

Figures released in a 64-page color supplement given away with its Christmas issue by leading music paper El Gran Musical also show foreign product continuing to dominate the Spanish market. Police. on the A&M label, was fourth in album sales, twelfth in singles, followed by Bob Marley, Boney M, Rocky Sharpe and the Replays. ELO and Status Quo.

Leading male solo artist from overseas was Bob Dylan, sixth in the album lists and fifth in singles. Highest position for a female singer

Iglesias' album "Hey" has sold over 700.000 copies, and the veteran is enjoying something of a boom at the moment. Not far behind were Jose Luis Perales (Hispavox). Triana (Mov-ieplay), Tequila (Zafiro) and Pecos

14 28

15 39

Among national artists, Julio Ig-lesias (CBS) and Miguel Bose (also

CBS) maintained their popularity.

(CBS). Groups such as Triana and Pecos sell well to teenagers but tend to be overshadowed by the wider appeal of the foreign competition. Top Spanish female singers were Rocio Jurado (RCA), Mari Trini

(Hispavox) and Ana Belen (CBS). The controversial Bibi Anderson reached fourth position in female singles sales.

Top new groups was Lipps Inc. (Fonogram), whose "Funkytown" helped them reach third position in singles sales for the year and 28th in album sales.



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THE JAZZ SINGER, Neil Diamond,

AUTOAMERICAN, Biondie, Chrysalis

AUTOAMERICAN, Biondie, Chrysalis BARRY, Barry Manilow, Arista SIGNING OFF, UB40, Graduate SHAVED FISH, John Lennon/Plastic Ono Band, Parlophone SOUND AFFECTS, Jam, Polydor MAKING MOVIES, Dire Straits, Vertico

WEST GERMANY

(Courtesy Der Musikmarkt) As of 1/19/81 SINGLES

k SUPER TROUPER, Abba, Polydor ANGEL OF MINE, Frank Duval Orchestra, Teldec WOMAN IN LOVE, Barbra Streisand,

Hansa UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay,

Metronome EL DORADO, Goombay Dance Band,

CBS SOME BROKEN HEARTS NEVER MEND, Telly Savalas, EMI FELICIDAD, Boney M, Hansa (JUST LIKE) STARTING OVER, John

Paimer, Island LIFE IS FOR LIVING, Barclay James

Rats, Ensign MORE THAN I CAN SAY, Leo Sayer,

Chrysalis WHAT YOU'RE PROPOSING, Status

WHAT YOU'RE PROPOSING, Status Quo, Vertigo UEBER SIEBEN BRUECKEN MUSST DU GEHN, Karat, Teldec FEELS LIKE I'M IN LOVE, Kelly Marie, PRT ANOTHER ONE BITES THE DUST, Queen, EMI OH YEAH, Roxy Music, Polydor PASSION, Rod Stewart, Warner Bros.

Bros. LOVING JUST FOR FUN, Kelly

JANUARY

24

1981

BILLBOARD

Marie, Ariola THE TIDE IS HIGH, Blondie, Chrystelin

Chrysalis SANTA MARIA, Oliver Onions,

ALBUMS

MASTER BLASTER, Stevie Wonder,

Lennon & Yoko Ono, Geffen JOHNNY AND MARY, Robert

Harvest, Polydor BANANA REPUBLIC, Boomtown

CBS SANTA MARIA, Roland Kaiser,

This

Week 1 2 Week 1 4

4 3

5 5

6 10

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23 26

20 NEW

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12

Last

2 3

CBS

		BRITAIN (Courtesy of Music Week)	16	21
		As of 1/17/81	17	14
This	Las	CINCLES	18 19	10 24
Week				NEW
1	1	IMAGINE, John Lennon, Parlophone		
2	3	ANTMUSIC, Adam & Ants, CBS	21	17
3	2	HAPPY CHRISTMAS (WAR IS OVER), John Lennon, Apple	22	34
4	15	DO NOTHING, Specials, 2-Tone	23	NEW
5	5	(JUST LIKE) STARTING OVER, John		
6	3	Lennon, Geffen	24	29
0	3	STOP THE CAVALRY, Jona Lewie, Stiff	25 26	27 8
7	20	TOO NICE TO TALK TO, Beat, Go		-
		Feet	27	38
8	11 7	RABBIT, Chas & Dave, Rockney DE DO DO DO, DE DA DA DA,	28	31 18
-		Police, A&M		
10	10	FLASH, Queen, EMI	30	26
11 12	14 24	LIES, Status Quo, Vertigo WHO'S GONNA ROCK YOU, Nolans,	31	NEW
	24	Epic	32	25
13	9	EMBARRASSMENT, Madness, Stiff	33	35
14 15	30 18	I AM THE BEAT, Look, MCA OVER THE RAINBOW, Matchbox,	24	NEW
15	10	Magnet	34	36
16	12	RUNAWAY BOYS, Stray Cats, Arista		•••
17	31	I AIN'T GONNA STAND FOR IT,	36	23
18	29	Stevie Wonder, Motown RUNAROUND SUE, Racey, Rak	37	33
19	35	DON'T STOP THE MUSIC,	31	55
		Yarborough & Peoples, Mercury	38	NEW
20	27	THIS WRECKAGE, Gary Numan, Beggars Banquet		
21	17	LOVE ON THE ROCKS, Neil		NEW
		Diamond, Capitol	40	INC W
22	6	THERE'S NO ONE QUITE LIKE		
		GRANDMA, St. Winifred's School Choir, MFP		
23	39	YOUNG PARISIANS, Adam & Ants,	(	Courte
		Decca		
24	21	LONELY TOGETHER, Barry Manilow, Arista	This	s Las
25 N	WEW	SCARY MONSTERS, David Bowie,		ek We
26	10	RCA	1	1
26 27	19 34	LADY, Kenny Rogers, United Artists IT'S HARD TO BE HUMBLE, Mac	2	8
		Davis, Casablanca		
28	8	SUPER TROUPER, Abba, Epic	3	2
30	13	LORRAINE, Bad Manners, Magnet BANANA REPUBLIC, Boomtown	4	10
		Rats, Ensign		
31 N	IEW	BURN RUBBER ON ME, Gap Band,	5	3
32	37	Mercury MY GIRL, Rod Stewart, Riva	6	17
33 N		FADE TO GREY, Visage, Polydor		
34 N	IEW	GUILTY, Barbra Streisand & Barry	7	7
35	16	GIBB, CBS TO CUT A LONG STORY SHORT,	8	NEW
33	10	Spandau Ballet, Chrysalis	9	
36 N	IEW	IN THE AIR TONIGHT, Phil Collins,	10	11
37	22	Virgin	11	16
37	~~	NEVER MIND THE PRESENTS, Barron Knights, Epic		10
38	23	DO YOU FEEL MY LOVE, Eddy	12	4
20.4	IT'LAZ	Grant, Ice/Ensign	13	5 NEW
39 N	IEW.	RAPP PLAYBACK, James Brown, RCA	14	9
40 N	IEW	I'M IN LOVE AGAIN, Sad Cafe, RCA		
			16	NEW
1	1	ALBUMS SUPER TROUPER, Abba, Epic	17	NEW
2	2	DOUBLE FANTASY, John Lennon &		
2		Yoko Ono, Geffen		NEW
3	9	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS	19	NEW
4	4	GREATEST HITS, Dr. Hook, Capitol	20	20
5	13	THE VERY BEST OF DAVID BOWIE,		
6	3	K-tel GUILTY, Barbra Streisand, CBS	1	7
7	7	NOT THE NINE O'CLOCK NEWS,	1	Í
-		Various, BBC	2	2
8	6	ZENYATTA MONDATTA, Police, A&M	3	1
9	5	MANILOW MAGIC, Barry Manilow,	4	3
10	12	FLASH GORDON, Queen, EMI		
11 12	11 20	ABSOLUTELY, Madness, Stiff MAKING WAVES, Nolans, Epic	5	5
13	19	HOTTER THAN JULY, Stevie	6	4
		Wonder, Motown	7	6
14	28	SCARY MONSTERS, David Bowie.	8	10

#### Vertigo ARC OF A DIVER, Stevie Winwoo Island YESSHOWS, Yes, Atlantic SANDINISTA, Clash, CBS 20 GOLDEN GREATS, Ken Dodd, Warnich Warwick SKY 2, Sky, Ariola THE RIVER, Bruce Springsteen, CBS FOOLISH BEHAVIOUR, Rod Stewart, Biga Riva REGGATTA DE BLANC, Police, A&M BAT OUT OF HELL, Meat Loaf, Cleveland Intl/CBS NIGHTLIFE, Various, K-tel JUST SUPPOSIN', Status Quo, Vertigo Vertigo NEVER FOREVER, Kate Bush, EMI FLESH AND BLOOD, Roxy Music, Polydor CLASSICS FOR DREAMING, James 3 Last, Polydor BRIGHT LIGHTS, Showaddywaddy, 3 Arista LIVE, Fleetwood Mac. N Warner Bros. BACK IN BLACK, AC/DC, Atlantic GIVE ME THE NIGHT, George Benson, Warner Bros. CANADA rtesy CBC's 60 Minutes With A Bullet) As of 1/17/81 SINGLES Neek 1 (JUST LIKE) STARTING OVER, John Lennon, Geffen THE TIDE IS HIGH, Blondie, 8 Chrysalis HUNGRY HEART, Bruce 2 Springsteen, CBS PASSION, Rod Stewart, Warner 10 Bros. MORE THAN I CAN SAY, Leo Sayer, 3 DE DO DO DO DE DA DA DA, Police 7 LOVE ON THE ROCKS, Neil 7 Diamond, CBS TELL IT LIKE IT IS, Heart, CBS GUILTY, Barbra Streisand, CBS WASN'T THAT A PARTY, Rovers, EVERY WOMAN IN THE WORLD. Air 6 EVERY WOMAN IN THE WORLD, Air Supply, Arista LADY, Kenny Rogers, United Artists I GOT YOU, Split Enz, A&M HEY, NINETEEN, Steely Dan, MCA DON'T STAND SO CLOSE TO ME, Police, A&M EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Elektra THE WINNER TAKES IT ALL, Abba, Atlantic 4 w w Atlantic TURN ME LOOSE, Loverboy, CBS LOOKING FOR CLUES, Robert Palmer, Island WHIP IT, Devo, Warner Bros. 20 7

Motown FOR YOUR LOVE, Peter Kent, EMI GUILTY, Barbra Streisand, CBS DE DO DO DO DE DA DA DA, Police, 24 29 25 NEW 26 NEW A&M DER TEUFEL UND DER JUNGE MANN, Paola, CBS 27 NEW MANN, Paola, CBS CELEBRATION, Kool & Gang, De-Lite THE WINNER TAKES IT ALL, Abba, 28 22 29 NEW HELLS BELLS, AC/DC, Atlantic 30 NEW HITPARADE DER SCHLUEMPFE, Die 1 1 Schluempfe, K-tel SUPER TROUPER, Abba, Polydor 23 TRAEUMEREJEN 2, Richard Clayderman, Telefunken REVANCHE, Peter Maffay, 4 LIEDER DER BERGE, Heino, EMI 5 6 DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen GUILTY, Barbra Streisand, CBS THE TURN OF A FRIENDLY CARD, 8 12 Alan Parsons Project, Arista STAR UND STIMME, Alexandra, 9 10 Polystar 11 8 TRAEUMEREIEN, Richard ALBUMS DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen THE RIVER, Bruce Springsteen, Columbia Clayderman, Telefunken BACK IN BLACK, AC/DC, Atlantic 12 14 13 13 ZENYATTA MONDATTA, Police, ALM JAMES LAST SPIELT ROBERT STOLZ, James Last, Polydor EINE STUNDE FUER DISCH, Howard 14 11 GUILTY, Barbra Streisand, Columbia ZENYATTA MONDATTA, Police, 15 NEW GREATEST HITS, Kenny Rogers, GREATEST MILS, NERVY NORSEL, Capitol THE GAME, Queen, EMI TRUE COLORS, Split Enz, A&M AUTOAMERICAN, Blondie, Chrysalis CRIMES OF PASSION, Pat Benatar, Chrysalis 16 NEW 17 16 18 18

Carpendale, EMI NEVER FOREVER, Kate Bush, EMI SANTA MARIA, Roland Kaiser Hansa MAKING MOVIES, Dire Straits, Vertigo REGGATTA DE BLANC, Police, A&M 19 NEW 20 NEW QE2, Mike Oldfield, Virgin

### **MIDEM Licensing Deals** Sought By U.S. Operation

LONDON-Dave Hubert & Assoc. is taking stand space at MIDEM for the first time, and outfit boss Hubert is in search of license deals for the many labels he represents.

"Not only am I looking for licenses for several catalogs, some of which are open for all territories out-side the U.S., but I'm also seeking distributors for finished product. particularly in the audiophile category," he says.

The 18-month-old Unicorn label, which currently has a major hit single with "Don't Want Nobody" by German singer Juergen Drews (known in the States under the name J.D. Drews), is distributed in the U.S. by MCA but is open for the rest of the world.

For the Seattle-based First American label, there has been success for "Let's Hold On" by Salazar, a single which is climbing the disco charts. And in the pipeline is a Buddy Holly & the Crickets album, containing music and interview material. Hubert will be looking for First American licensees in France, the U.K., Italy, Greece, Japan, Australia, Mexico and South America.

Hubert will also be looking to consolidate distribution of the Contemporary jazz label, which has new releases by saxophonist Joe Hen-derson with Chick Corea, Vibra-phonist Jay Hoggard, Weather Report drummer Peter Erskine and pianist George Cables.

Following the success of the Shelly Manne digital album. "Interpretations" which features pieces by Bach and Mozart, and the Bob Flor-ence Big Band album. "Live At Concerts By The Sea." both of which are on the Los Angeles-based Trend la-bel. Hubert will be hoping to place new Trend releases by Bob Cooper and the Gerald Wilson Big Band.

For the revived Musicraft label, Hubert is already supplying some importers with product by Sarah Vaughan, Artie Shaw. Georgie Auld and Teddy Wilson but he is hoping to negotiate licensing deals. The audiophile label Crystal

Clear will continue to offer directto-disk and digital recordings to importers as finished product, but in addition Hubert will be looking for licensees for analog tapes of recordings by Taj Mahal, the Dillards. Charlie Musselwhite. Carlos Montoya. Virgil Fox. Cal Tjader. Laurindo Almeida and the last recording by Arthur Fiedler and the Boston Pops Orchestra.

For the Cara label Hubert will be looking to extend the international potential of the Mexican group Mazz and of the Hispavox artist Bebu Silvetti who has composed, arranged, produced and conducted two albums by the group Touch. recorded in Mexico City



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SCARY MONSTERS, David Bowie

IMAGINE, John Lennon/Plastic Ono Band, Parlophone

8 10 9

10 NEW

Chrysalis SUPER TROUPER, Abba, Atlantic



#### JAPAN (Courtesy Music Labo)

	LADAN			
	JAPAN			AU
	(Courtesy Music Labo) As of 1/19/81			(Courtes
	SINGLES			· · · · ·
	ast	Thi		ist
	Veek 1 SNEAKER BLUES, Masahide Kondo,	We 1	ek Wa	ek SHAD
	RVC (Janny's)		-	Mu
	4 OSAKA SHIGURE, Harumi Miyako,	2	2	(JUST
:	Columbia (Sun) 2 KOIBITO YO, Mayumi Itsuwa, CBS/	3	3	Ler THE T
	Sony (People/PMP)			Pic
1	3 AJ WA KAGERO, Gamu, Teichiku (Yamaha)	4	5	THE T
	5 KAETTE KOIYO, Kazuko Matsumura,	5	8	ANOT
	Victor (Victor)			Que
1	7 HITORI JOUZU, Miyuki Nakajima, Aard Vark (Yamaha)	6	4	WOM/
8		7	6	DON'I
1.2	Warner (Pioneer)			Pol
13	NEMURENU YORU, Hideki Saijo, RVC (JCM)	8	13 10	DUNC
EW			10	Roc
e	Canyon (NAV)	10	11	FEELS
ć	5 OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)	11	14	Mai ONE S
9	GOTTA PULL MYSELF TOGETHER,			Mu
10	Nolans, Epic (PMP)	12	7	MAST
10	BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara)	13	12	CAN Y
14		14	9	ROCK
20	Drifters, SMS (Watanabe) AISHITEIMASU, Naoko Kawai,	15	17	Dre JESSIE
	Columbia (Geiei/TV Asahi)		NEW	ON AN
11		17	20	LADY,
17	Discomate (Yamaha/PMP) FAME, Irene Cara, RSD (Nichion)	18	16	PASSI
12	i i i i i i i i i i i i i i i i i i i	19	15	SO LO
	(PMP)	20	18	YOU S
15	ICHIE, Momoe Yamaguchi, CBS/ Sony (Tokyo)			AC
16	FUTARI ZAKE, Miyuki Kawanaka,			DOUD
10	Teichiku (OBC/JCM)	1	1	DOUBL Yok
18	KAZEWA AKIIRD, Seiko Matsuda, CBS/Sony (Sun)	2	2	GUILT
		3	3	ZENYA
	ALBUMS	4	4	A&A ALWAY
1	HAPPY DATE WITH THE NOLANS,	5	5	SUPER
	Nolans, Epic	6	7	HOTTE
23	WE ARE, Off Course, Toshiba-EMI KOIBITO YO, Mayuni Itsuwa, CBS/	7	6	ICE HO
3	Sony	8	9	LIVE, E
4	DOUBLE FANTASY, John Lennon &	9	12 8	GREAT
5	Yoko Ono, Geffen KOGARASHI NI DAKARETE, Chiharu	1.0	Ũ	Capi
	Matsuyama, News	11	13	BACK
7	SUPER TROUPER, Abba, Discomate	12	11 10	1980 T THE BI
6	TDSHI '81, Toshihiho Tahara, Canyon			#, U
8	NORTH WIND, Seiko Matsuda, CBS/	14	14	MAKIN
10	Sony JUICY ALAMODE, Juicy Fruits,	15	17	FOOLIS
10	Columbia			War
11	SURF AND SNOW, Yumi Matsutoya,	16	NEW	THE JA Capi
W	Toshiba-EMI MULTIPLES, Yellow Magic	17	18	ROCKY
	Orchestra, Alfa			Sour
13	GUILTY, Barbra Streisand, CBS	18	19	SCARY
12	WAGA KOKORO NO TOMOE, Iruka, Crown	19	16	HAWKS
14	THIRD, Arabesque, Victor	20.1	I FIM	Repr
16 17	FAME, Soundtrack, RSO	201	WEW	GAUCH
17	LIVE, Naoko Kawai, Columbia AUTOAMERICAN, Blondie, Chrysalis			НС
15	ON THE STREET CORNER, Tatsuro			(Courtes
w	Yamashita, RVC			As
. 44	THE BEST, Monkees, Arista			
		This Week	Las Wee	
		1	1	LOLA, M
	ITALY	2	3	HAPPY
	(Courtesy Germano Ruscitto)	3	2	Park
	As of 1/13/81	4	4	CELEBR

		Thi		Las Wee	
		1		1	LOLA, Kinks, Arista
	ITALY	2		3	HAPPY CHRISTMAS, John Lennon,
		1 -			Parlophone
(	Courtesy Germano Ruscitto)	3		2	SANTA MARIA, Roland Kaiser, Fleet
	As of 1/13/81	4		4	CELEBRATION, Kool & Gang, De-Lite
	SINGLES	5		6	RUNAWAY BOYS, Stray Cats, Arista
51		6		8	STOP THE CAVALRY, Jona Lewie.
e	k				Stiff
	UPSIDE DOWN, Diana Ross,	7		5	SUPER TROUPER, Abba, Polydor
	Motown/EMI	8		7	BAGGY TROUSERS, Madness, Stiff
	MASTER BLASTER, Stevie Wonder,	9	NE	W	EEN BARG DIE HE EEN KRUL IN DE
	Motown/EMI				STEERT, AAL, CNL
	DON'T STAND SO CLOSE TO ME,	10		9	PASSION, Rod Stewart, Warner
	Police, A&M/CGD-MM				Bros.
	YOU AND ME, Spargo, Baby/CGD-				
	MM				ALBUMS
	THE WANDERER, Donna Summer,	1		1	SUPER TROUPER, Abba, Polydor
	Geffen/WEA	2		2	WHEN A MAN LOVES A WOMAN.
	ANNA DAI GAPPELLI ROSSI, I				Percy Siedge, K-tel
	Ragazzi Dai Cappelli Rossi, CBS/	3		5	A TOUCH OF DON WILLIAMS, K-tel
	CGD-MM	4		3	GUILTY, Barbra Streisand, CBS
	HOW LONG, Lipps Inc., Casablanca/	5		4	DOUBLE FANTASY, John Lennon &
	PolyGram				Yoko Ono, Geffen
	BABOOSHKA, Kata Bush, EMI	6		8	SIMPLY THE BEST, Lee Towers, K-
	COSTA FARAI, Pupo, Baby/CGD-MM				tel
	GIVE ME THE NIGHT, George	7		9	OP HUN PIK GETRAPT, Koot En
	Benson, Warner Bros./WEA				Bie, Phonogram
	WOMAN IN LOVE, Barbra Streisand,	8	NE	W	ONE MAN SHOW 1980, Toon
	CBS/CGD-MM COULD YOU BE LOVED, Bob Marley				Hermans, RCA
	& Wailers, Island/Ricordi	-	NE	W	20 MAAL NATIONAAL, Various, K-tel
	TAKE YOUR TIME (DO IT RIGHT).	10		10	ABSOLUTELY, Madness, Stiff
	SOS Band, Tabu/CGD-MM				
	TI AMO PERO, Riccardo Fogli,				SWEDEN
	Paradiso/CGD-MM				(Courtesy GFL)
	AMICO, Renato Zero, Zerolandia/				As of 1/9/81
	RCA				SINGLES
5	MANY KISSES, Krisma, Polydor/	This	s	Lasi	1
	PolyGram			Wee	
	LA BALENA, Orietta Berti, Cinevox	1		1	NAR VI TVA BLIR EN, Gyllene Tider,
	MA QUALE IDEA, Pino D'Angio, Rifi				EMI
	ANCHE NO FACCIAMO PAGE, Viola	2		2	WOMAN IN LOVE, Barbra Streisand,
	Valentino, Paradiso/CGD-MM				CBS
		1			

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USTRALIA	4	7	ARE YOU LONESOME TONIGHT,
tesy Kent Music Report)	5	4	Elvis Presley, RCA SOMMARNATT, Snowstorm, Mariann
As of 1/12/81 SINGLES	6	3	MASTER BLASTER, Stevie Wonder, Motown
ADDAP YOU FACE, Joe Doice	7	9	DU LEVER BARA EN GANG, Noice, Sonet
Music Theatre, Astor	8	5	PASSION, Rod Stewart, Warner Bros.
ST LIKE) STARTING OVER, John Lennon, Geffen		NEW	LATE AT NIGHT, Maywood, CBS
TIME WARP, Rocky Horror	10	NEW	ASA BODEN, Byfanarna, EMI
Picture Show, Interfusion TIDE IS HIGH, Blondie,	1	1	ALBUMS SUPER TROUPER, Abba, Polar
Chrysalis OTHER ONE BITES THE DUST,	2	2	GUILTY, Barbra Streisand, CBS
Jueen, Elektra	3	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
MAN IN LOVE, Barbra Streisand, CBS	4	5	LINDEMAN GOKAR ANYO, Hasse Och Tage, Svenska Ljud
I'T STAND SO CLOSE TO ME, Police, A&M	5	4	HOTTER THAN JULY, Stevie Wonder, Motown
ICAN, Slim Dusty, Columbia TE OF THE HEART, Mondo	6	6	BEDARANDE BARN AV SIN TID,
lock, Avenue	7	3	Noice, DSonet FOOLISH BEHAVIOUR, Rod Stewart,
LS LIKE I'M IN LOVE, Kelly Marie, Precision			Warner Bros.
STEP AHEAD, Split Enz,	9	NEW 10	FAN PYX, Boppers, SOS THE RIVER, Bruce Springsteen, CBS
Aushroom STER BLASTER, Stevie Wonder,	10	8	MAKING MOVIES, Dire Straits, Vertigo
lotown I YOU FEEL IT, Jacksons, Epic			
K HARD, Suzi Quatro,	Î.		SPAIN
SIE, Carly Simon, Warner Bros.			(Courtesy El Gran Musical)
AND DN AND ON, Abba, RCA Y, Kenny Rogers, United Artists			As of 1/10/81 SINGLES
SIDN, Rod Stewart, Warner	This		
ros. ONG, Fischer Z, United Artists	Wee 1	k Wee	WDMAN IN LOVE, Barbra Streisand,
SHOOK ME ALL NIGHT LONG, C/DC, Albert	2	5	CBS (JUST LIKE) STARTING OVER, John
ALBUMS	3	3	Lennon, Getten PERDONAME, Camilo Sesto, Ariola
BLE FANTASY, John Lennon & oko Ono, Geffen	4	4	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
TY, Barbra Srreisand, CBS YATTA MDNDATTA, Police,	5	67	YOU AND ME, Spargo, Hispavox QUERER Y PERDER, Dyango, EMI
&M	7	2	XANADU, Dlivia Newton John/
AYS, Willie Nelson, CBS ER TROUPER, Abba, RCA	8	NEW	Electric Light Orchestra, Jet SENDR, Pecos, Epic
TER THAN JULY, Stevie onder, Motown	9	8	AMAR DESPUES DE AMAR, Juan Pardo, Hispavox
HOUSE, Flowers, Regular	10	9	DON'T STAND SO CLOSE TO ME,
, Eagles, Asylum DAMERICAN, Blondie, Chrysalis			Police, A&M
ATEST HITS, Anne Murray,			ALBUMS
apitol K IN BLACK, AC/DC, Albert	1	2	20 EXITOS DE DRO, Duo Dinamico, EMI
THE SUMMER, Various, EMI BEST OF KENNY ROGERS VOL.	23	1	GUILTY, Barbra Streisand, CBS
United Artists		4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
ING MOVIES, Dire Straits, ertigo	4	3	ZENYATTA MONDATTA, Police, A&M
ISH BEHAVIOUR, Rod Stewart, arner Bros	5	8 7	PARIS, Supertramp, A&M
JAZZ SINGER, Neil Diamond,	7	5	SIEMPRE, Pecos, Epic XANADU, Soundtrack, Jet
Apitol KY HORROR PICTURE SHOW,	8	6 10	AMANECIENDO, Camilo Sesto, Ariola JUAN MUCHO MAS JUAN, Juan
oundtrack, Interfusion RY MONSTERS, David Bowie,		NEW	Pardo, Hispavox HEY, Julio Iglesias, CBS
CA KS AND DOVES, Neil Young,			
prise			BELGIUM
CHO, Steely Dan, MCA			(Courtesy HUMO)
OLLAND			As of 1/23/81 SINGLES
esy BUMA/STEMRA)	This		t
As of 1/12/81 SINGLES	1 1	k Wee	SANTA MARIA, Roland Kaiser, Ariola
	23	2 4	SUPER TROUPER, Abba, Vogue LOLA, Kinks, Arista
, Kinks, Arista	4	5	PASSION, Rod Stewart, Warner
Y CHRISTMAS, John Lennon, rlophone	5	NEW	Bros. (JUST LIKE) STARTING OVER, John
A MARIA, Roland Kaiser, Fleet			Lennon, Geffen
BRATION, Kool & Gang, De-Lite WAY BOYS, Stray Cats, Arista	6	6 3	CELEBRATION, Kool & Gang, De-Lite QUAND LES OISEAUX, Urbanus Van
THE CAVALRY, Jona Lewie,	8	NEW	Anus, Philips DE VOGELTJESDANS, De
R TROUPER, Abba, Polydor			Electronicas, Philips
W TROUSERS, Madness, Stiff BARG DIE HE EEN KRUL IN DE	91	NEW	LOOKING FOR CLUES, Robert Palmer, Island
EERT, AAL, CNL	10	NEW	STOP THE CAVALRY, Jona Lewie,

CBS (JUST LIKE) STARTING OVER, John Lennon, Geffen

- VIOUR, Rod Stewart,
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- as, CBS

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- 10 NEW STOP THE CAVALRY, Jona Lewie,

  - ALBUMS SUPER TROUPER, Abba, Polydor GUILTY, Barbra Streisand, CBS IS ER TOEVALLIG EEN URBANUS IN DE ZAAL, Urbanus Van Anus, 23

  - Philips DOUBLE FANTASY, John Lennon & 5
  - Yoko Ono, Geffen 4 FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros

#### **Rocktopus Band**

AMSTERDAM-New wave band Urban Heroes is the first Dutch act to feature on the Rocktopus label. recently launched by Hansa Records in West Germany.

The single "Johnny Runaway" goes into Benelux, West Germany, Switzerland, Austria and Scandinavia from the end of the month, all via Rocktopus itself, and in Italy (CGD) and France (Ariola).

### International

#### VIAS FORMS OWN COMPANY

MIAMI-Jose M. Vias Jr. has left RCA Records as its Latin American regional director to form his own company specializing in the marketing of recorded product throughout Latin America.

Joe Vias, as the veteran executive is known, has formed Vias Music Corp. to assist companies in finding. negotiating and arranging for the manufacture. distribution and promotion of product throughout the Southern Hemisphere.

Vias parted company with RCA

after the label closed its Miami office and asked him to return to New York. During his 24 years with RCA, Vias served in advertising, sales and promotion. At various times, he also served as Latin American market director, general manager of RCA's Mexican operation, and directorships in RCA's international divisions.

The new company will be located in Key Biscayne. Fla. Address is P.O. Box 490357. Key Biscayne 33149 Vias says he will also be in MIDEM at the Hotel Martinez.

### Tigertail Entering Disks?

LONDON-Lilian Bron is planning to give new impetus to her Tigertail Music and Tiger Management companies by expanding their activities substantially in 1981. She is also considering a move into record production.

The two companies, which are wholly owned by Mrs. Bron and independent of the Bron Organization, were formed more than a year ago

Says Lilian: "I shall be seeking worldwide representation for Tigertail Music at MIDEM, either through a global deal or on a country-by-country basis. One of the artists in which Tigertail already has an interest is Manfred Mann.

For Tiger Management I will be looking to sign talented artists with a long-term future. I am currently involved, for example, in the worldwide management of Placido Domingo, the operatic tenor, and also of Sally Oldfield."

On the record production side, Lilian Bron says she plans to operate on the same pattern as that established by the Bronze label-signing album artists with durable talent and musical integrity and building

them through sustained promotion. "Once the two companies have been given fresh momentum." says Mrs. Bron. "I plan ultimately to become more deeply involved in the classical music field. I would also like to make use of my 18-year experience in the international music business to help resolve industry problems such as video standardization, piracy and home taping.

#### **Single Scores**

BRUSSELS-Barclay Belgium has had an unforeseen success with a single written by one of its own team: Chris De Brakaleer, responsible for promotion on the Stiff label.

The disk is "Dancing In The Neonlight," performed by a group con-sisting of two models and two disk jockeys, collectively known by the unlikely name of Carcrash. In French-speaking Belgium the record sold 7.000 copies straight off. Now Barclay wants to launch it in the Flemish market, and there are also plans for overseas release in Holland, France, Australia and elsewhere

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De Andre, Ricordi

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BILLBOARD

1981

JANUARY

# **JANUARY-DECEMBER '80 CHART ACTION SHARE**

This is a computerized recapitulation of how labels, combined labels and corporations ranked on Billboard's charts during the period covered. Thus, these ratings represent share of chart action, and are not to be mistaken for share of market. The recap is prepared by the publication's MPC Department based on Billboard's Chart Success Analysis Report.

		100 AND HART ACTIO	DN		THE HOT 10 CHART ACTIO			E TOP LP/T	
Label	Rank	% Of Share	Number	Rank	% Of Share	No. Of Singles	Rank	% Of Share	No. Of Albums
Columbia	1	10.5	125	1	10.2	48	1	10.7	.79
Warner Bros.	2	9.8	112	2	8.7	41	2	<mark>9.</mark> 8	69
Elektra/Asylum	3	5.6	70	3	8.6	32	3	6.2	38
Capitol	4	4.8	65	5	5.7	27	6	4.6	38
Atlantic	5	4.7	68	8	4.6	27	5	4.7	41
A&M	5	4.7	66	_	_		4	4.9	39
Arista	6	4.5	65	9	4.2	25	7	4.5	40
Motown	6	4.5	47	6	5.5	21	9	4.2	26
Epic	7	4.4	65	8	4.6	27	8	4.4	38
MCA	8	4.2	65	7	4.7	24	10	4.1	41
EMI/Liberty/UA	8	4.2	57	4	5.9	28			-
RCA	9	3.2	49	_	_	_	-	_	
Casablanca	10	3.1	44	10	4.1	24		—	-

#### HOW THE TOP 10 LABELS SHARED:

#### HOW THE TOP 10 COMBINED LABELS SHARED:

	rner Bros.113.2159sablanca211.2145santic38.0125c47.6113ktra/Asylum57.077A66.387sta75.270A85.177			0	THE HOT 10 CHART ACTION	THE TOP LP/TAPE CHART ACTION						
Combined Label	Rank	% Of Share	Number	Rank	% Of Share	No. Of Singles	Rank	% Of Share	No. Of Albums			
Warner Bros.	1	13.2	159	1	11.7	59	1	13.5	99			
Casablanca	2	11.2	145	2	11.2	56	2	11.6	94			
Atlantic	3	8.0	125	4	8.5	56	3	7.9	70			
Epic	4			5	7.2	46	4	7.7	66			
lektra/Asylum				3	9.4	35	5	6.6	42			
RCA			87	9	4.7	29	5	6.6	58			
Arista	7			10	4.2	26	6	5.3	44			
MCA	8		77	7	5.8	31	8	4.9	46			
Capitol	8	5.1	70	6	5.9	29	8	4.9	41			
A&M	9	4.7	68	-		_	7	5.0	43			
Motown	10	4.5	47	8	5.5	21	9	4.2	26			
EMI/Liberty/UA	_	_	_	6	5.9	28	_	_	_			
Mercury	-		-	_			10	3.9	33			

Labels that comprise each combined label are as follows: WARNER BROS: Warner Bros. Sire, Island. Bearsville, Geffen. Warner Bros./Q.West. RFC. Reprise, ECM, Mango. Berserkly, Warner/Curb: CO-LUMBIA: Columbia. Tappan-Zee, ARC/Columbia. Bang/CBS, Handshake. Boardwalk. Columbia/Casablanca; ATLANTIC: Atlantic. Atco. Cotillion, Roll-ing Stone. Swan Song. Scotti Bros., Virgin, Big Tree, Mirage: EPIC: Epic. P.I.R., Full Moon/Epic, Nemperor, Tabu, T-Neck, Kirshner. TSOP. Jet. Stiff/ Epic, Carabou, Believe In A Dream. Portrait, Uncle Jam. Precision. Blue Sky, Midsong: ELEKTRA/ASVLUM: Elektra, Asylum. Elektra/Curb, Planet; RCA: RCA, Solar. 20th Century. Salsoul. Millenium. Grunt, RCA/Red Seal. Wind-song: ARISTA: Arista Arista/GRP, Buddah, Charisma (Monty Python). Brunswick; MCA: MCA. Backstreet. Source. Infinity. MCA/Scotti Bros., MCA/Carousel, Unicorn; CAPITOL: Capitol. Harvest. MSS/Capitol, A&M. EMI-Com, IRS, MOTOWN: Motown, Tama, Gordy: EMI/LIBERTY/UA: EMI-America, UA, Liberty, MERCURY: Mercury, De-Lite, Spring, Riva/Mer-cury, Zappa/Mercury, DJM.

# Labels that comprise each combined label are as follows: WARNER BROS.: Warner Bros., Geffen. Sire, Island. Bearsville. Reprise. RFC, Mango, Warner Bros./Curb; ColUMBAI: Columbia. ARC/Columbia. Bang/CBS, Handshake, Boardwalk, Columbia/Casablanca; ELEKTRA/ASY-LUM: Elektra. Asylum, Planet; ATLANTIC: Atlantic, Atco. Rolling Stone. Scotti Bros.. Cotillion. Swan Song. Virgin, Mirage, Big Tree: EPIC: Epic, Full Moon/Epic, Tabu, Nemperor. P.I.R., Kirshner, T.Neck, TSOP, Precision. Be-lieve In A Dream. Caribou. Midsong: CAPITOL: Capitol, MSS/Capitol. Spec-tor Int'l; EMI/LBERTY/UA; EMIAmerica. UA. Liberty: MCA: MCA, Back-street. Infinity. MCA/Scotti Bros., MCA/Carousel. Unicorn: MOTOWN: Mo-town, Tamia, Gordy; RCA: RCA. Solar, 20th Century, Millenium. Grunt. Wind-song; ARISTA: Arista. Brunswick.

Labels that comprise each combined label are as follows: WARNER BROS.: Warner Bros.. Sire, Island, Bearsville, Warner Bros./Q-West. RFC, ECM, Reprise, Geffen, Mango, Berserkly: COLUMBIA: Columbia, Tappan-Zee, ARC/Columbia, Bang/CBS, Boardwalk, Columbia/Casa-blanca: ATLANTIC: Atlantic, Atco, Cotillion. Rolling Stone, Swan Song, Vir-gin, Mirage, Scotti Bros.. Big Tree; EPIC: Epic, P.I.R., Nemperor, Full Moon/ Epic, T-Neck, Tabu, Kirshner, TSOP, Jet, Stiff/Epic, Caribou, Portrait. Uncle Jam, Believe In A Dream. Blue Sky: ELEKTRA/ASYLUM: Elektra, Asylum, Planet, Elektra/Curb; RCA: RCA, Solar. 20th Century, Salsoul, Grunt, Mill-enium, RCA/Red Seal: ARISTA: Arista, Arista/GRP. Buddah, Charisma (Monty Python), A&M: A&M. Horizon, IRS: MCA: MCA. Backstreet, Source, MCA/Carousei; CAPITOL: Capitol, Harvest, MSS/Capitol. MOTOWN: Mo-town, Tamla, Gordy; MERCURY: Mercury, De-Lite, Spring, Zappa/Mercury, Riva/Mercury, DJM.

#### **HOW THE TOP 10 CORPORATIONS SHARED\*:**

				10 0010	010/1101	•••••			
		OO AND	ON	(	THE HOT 10 CHART ACTION	ON	-	HE TOP LP	TION
Corporation	Rank (	% Of Share	Number	Rank	% Of Share	No. Of Singles	Rank	% Of Share	No. Of Albums
WEA	1	28.2	362	1	29.6	150	1	28.0	212
CBS	2	19.0	261	2	18.4	103	2	19.3	159
Polygram	3	12.7	193	3	12.7	75	3	12.8	117
RCA	4	11.0	155	5	7.9	53	4	<u>11.6</u>	97
Capitol/EMI/Ind.	5	9.3	127	4	11.8	5 <mark>7</mark>	5	8.7	70
Arista	6	5.2	71	8	4.2	26	6	5.3	45
MCA	7	5.1	77	6	5.8	31	7	4.9	46
Motown	8	4.5	47	7	<sup>5</sup> .5	21	8	4.2	26
<b>Chrysalis</b>	9	3.0	29	9	2.6	12	9	3.2	17
ТК	10	.3	10	10	.6	5	_	-	· · · · ·
London	10	.3	5	-	-	-	10	.4	5
Fantasy	10	.3	7	_	-	_		-	-
*BY POINT OF DISTRIBUT	TION.								

JANUARY 24, 1981 BILLBOARD

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### Canada **Canada's Western Music Centers**

• Continued from page C-18

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The nature of the club circuit varies from province to province. An outstanding feature of both Sas-katchewan and Manitoba is the size and strength of its respective pub scene, which has spawned plenty of talent that, unfortunately, moves as soon as it gets a major recording contract. The clubs and hotels offer mainly copy bands and lounge acts and are booked by the all-powerful Hungry I agency of Winnipeg.

The St. Vitale Hotel has emerged as Winnipeg's showcase club and for the past six months has featured weekly live telecasts of local performers and name recording acts via the Winnipeg branch of the CBC.

Concert halls include: Winnipeg Arena (17.500 capacity), Concert Hall (2.200), Social Centre (1.000). Playhouse (1.300) and Convention Centre (6,500). Promoter Star Kommand also has presented a series of outdoor concerts at the Assiniboia Downs Race Track for the past two years, and, in the first year alone, increased race track attendance by

(and conservatism of its radio) which include the Max Bell Arena (host to such acts as AC/DC. The Police and Max Webster) and larger Corrall (7.500).

Edmonton's clubs include the Riviera (a showcase club now being booked by Perryscope Productions that goes in for live radio broadcasts), Lucifer's, Dancing Shoes (a cowboy club begun by the Mayfair Hotel) and Danny Hooper's Stockvard, which is devoted to name country acts.

As in Calgary. the major Edmonton booking agency is Studio City while the notable concert halls include the Northlands Coliseum (16.000). University of Alberta Student's Union Building Theatre, the ill-suited Fieldhouse and soft-seat Jubilee Auditorium.

Another exciting addition to Edmonton culture was the first Jazz City festival, a week long affair with artists such as Chick Corea and Art The event war organized by

Ensemble of Chicago, held at the Ju-bilee (2,700) and Citadel Theatre the Edmonton Jazz Society with

Nesuhi Ertegun presents a gold album on behalf of WEA Canada to Marianne Faithfull for "Broken English," her first gold LP from any country.

Winnipeg also hosts the West's most prestigious folk festival, the Winnipeg Folk Music Festival. This summer's sixth was its largest to date, a growth echoed by the Vancouver Folk Music Festival's third annual and the birth of Edmonton's first.

Saskatchewan's four major concert halls are Regina's Centre of The Arts (2,000) and Agrodome (7.200) and Saskatoon's Centennial Auditorium (2.000) and little-used Arena (5,000).

A change in liquor laws is in the cards for Alberta, which should alter the nature of the club scene significantly. With a midnight last call, and limited to 275 capacity and no drinking without dinner, clubs in growing cities such as Edmonton and Calgary have had their style cramped considerably.

The two major booking agencies of Calgary are Studio City (copy bands and lounge performers) and the new Performing Artists Consultants, which is bringing in name acts to such places as Lucifer's and the Beacon

The biggest drawback to Calgary's becoming a major concert stop is the inadequacy of its halls

money from Alberta's 75th Anniversary Commission which also donated to the Edmonton Folk Festival.

There are more new and different rooms (and more agencies to cater to them, it seems) than ever in Vancouver.

Best known among booking agencies is S.L. Feldman and Associated Ltd., whose 6th Avenue address also houses a management company (Trooper, Doug & the Slugs, Trama and Pacheena), pub-lishing houses, a transport company (Overdrive Trips) as well as Portfolio Advertising, which specializes in album graphics.

S.L. Feldman handles over 30 major rooms in B.C. and Alberta, represents touring Canadian acts from the East through an agreement with The Agency of Toronto and has experienced its best year ever.

In February Axis celebrated a decade in the business and founder Barry Samuels saw Nick Gilder, the act he manages, move from Chrysa-lis to Casablanca Records. Iron Horse Talent incorporated with Compo and Associates and became West Coast Entertainment. West Coast books lounge acts, predomi-

nantly, for such clubs as the Cave but will be doing the booking for a new room, the Golden Crown.

The Canadian Booking Agency. founded by Pyramid Productions, celebrated its first anniversary by having the act it manages. Stonebolt. sign with RCA, see its second album go gold on RCA and record its third album. "New Set Of Changes.

Whitefoot stepped up its activity considerably with the formation of Radioactive Records for two of its most employed acts. Sparkling Apple and David Raven.

Name clubs in Vancouver include The Cave (anything from Ray Charles to James Brown to punk rock), Savoy (home of Monday night live broadcasts via CFOX). Cowboys (leading cowboy club). Newton Inn (leading country club). Rohans (blues to punk). Soft Rock Cafe (local and name folk acts). Gary Taylor's Rock Room (hard rock, recording acts, punk) and the Ankor.

Vancouver concert halls include the most popular, the Commodore Ballroom, which seats 1,100, Vancouver East Cultural Centre (250). Orpheum (2.800), Queen Elizabeth Theatre (2.700). Playhouse (700). UBC Memorial Gym (4.000), UBC's SUB Ballroom (800), Kerrisdale Arena (5.000). Garden (2.700) and Coliseum (16.000). The 50.000 capacity Empire Stadium football field has been the scene of three annual concerts, the last being Isle Of Man's all day affair with headliners the Little River Band.

Western Canada's top promoters include Star Kommand (Winnipeg). which covers the rock market dominantly in Manitoba and Sas-katchewan, but recently has begun to diversify with the Beatlemania musical and closed circuit telecasts of sporting events (the Ali-Holmes and Leonard-Duran fights).

Brimstone (Calgary) handles mainstream rock, predominantly, and is active in Edmonton and Calgary and smaller Alberta markets.

Craig MacDowall's MCM Productions (Vancouver) did 89 dates in Western Canada this year with Prism. Trooper. Burton Cummings. Powder Blues. Lover Boy and others. MCM is the only concert production company, in fact, that cov-ered the whole of Western Canada working primarily with Canadian talent.

In addition to utilizing nearly every available hall at its disposal including the showcasing of local bands at Vancouver's tiny Robson Square Theatre (250), Perryscope Productions upped its number of shows in Alberta by about 45%, began booking the talent for Edmonton's Riviera Rock Room and Vancouver's Laundromat. set attendance records in Calgary and Edmonton with Beatlemania and successfully moved into the area of closed circuit televised sporting events (again: Holmes-Ali, Leonard-Duran).

Perryscope is credited with breaking several acts (The Police. AC/DC and more) in Vancouver. Edmonton and Calgary, thereby creating bases of popularity stronger in these cities than in much larger American markets.

#### RETAILING

An indication of the healthy economy of Alberta (population one million plus) is that in the month of November Capitol Records did more business in Alberta than any province in Canada, which means selling more records than in the larger centers of Montreal, Toronto and Vancouver.

Alberta's share of Canadian www.americanradiohistory.com



Western Canada's Powder Blues Band scored a major coup when its. "Uncut" LP, first on its own Blue Wave label, then picked up by RCA in Canada and EMI worldwide, reached double platinum status.

record sales used to be 14%; it's now up to 17% and Eastern record chains such as Records On Wheels are beginning to establish themselves. This summer Super Clef. a supermarketsized record store owned by Treble Clef, opened its doors in Edmonton. signifying Treble Clet's first step outside its Ottawa base.

In most stores throughout Western Canada an average recording costs wholesale about \$5.87 (CBS's price) and sells at or near the suggested list price, which starts at \$8.98 and goes up for an LP such as MCA's Xanadu (\$10.50). A discount sale price in Calgary will be \$7.99. for instance.

Vancouver is different, however, and has been since the late '60s when a price war erupted downtown, A&B Sound, which for the past few years has operated a second store in Victoria, was the single largest record retailer in Vancouver, but virtually used its record stock as a loss leader for its stereo sales to the store's great advantage and other retailers' dis-

may. While A&B Sound has maintained both its stature and its policy. and recently moved into the expanding video market, the price war goes on, resulting in cut-throat discounting. While the \$17.98 Bruce Springsteen set. "The River." was selling strongly in Winnipeg for \$15.98, it was being sold for as little as \$8.98 in downtown Vancouver.

The Kelly's chain (racked by its own Pro Sound) has retaliated by opening a large, and very flashy store in the theatre district. In addition to screening videos and selling stereo equipment on its second floor it is also a ticket outlet for major rock concerts. Down the Street, the A&A chain keeps late hours seven days a week and a new addition to Granville, the Montreal based Phantasmagoria franchise, offers buyers a listening service-16 cassette decks and 16 headsets playing top selling albums nonstop. Phantasmagoria also offers maximum display to current releases at the expense of a fuller catalog, but the store has been an instant success.

Vancouver remains one of the cheapest cities in Canada to buy records. It's great news for the consumer but record executives shake their heads in wonder.

#### BROADCASTING

Most of the major changes in Western Canadian radio took place in '78 and '79, but hard rock was the sound of FM radio in 1980. That much, at least, was new

Moffatt-owned CITI pounded it out for Winnipeg. CFOX for Vancouver, CIPK (K97) for Edmonton, while Seattle radio did it for nearby Victoria. The three stations named picked up considerably in the ratings, taking listeners away from top 30 AM stations.

Vancouver's CFUN, for instance, slipped badly, resulting in a shake-up in the CHUM-owned station. J. Robert Wood of the Toronto office arrived in the summer and tightened up what had become a fairly bold playlist (album cuts, unproven new wave acts) while dropping such community projects as live broadcasts.

Otherwise, what major Western cities from Winnipeg to Vancouver have in common is that each type of listening audience has at least one. and rarely more than two, stations catering to it.

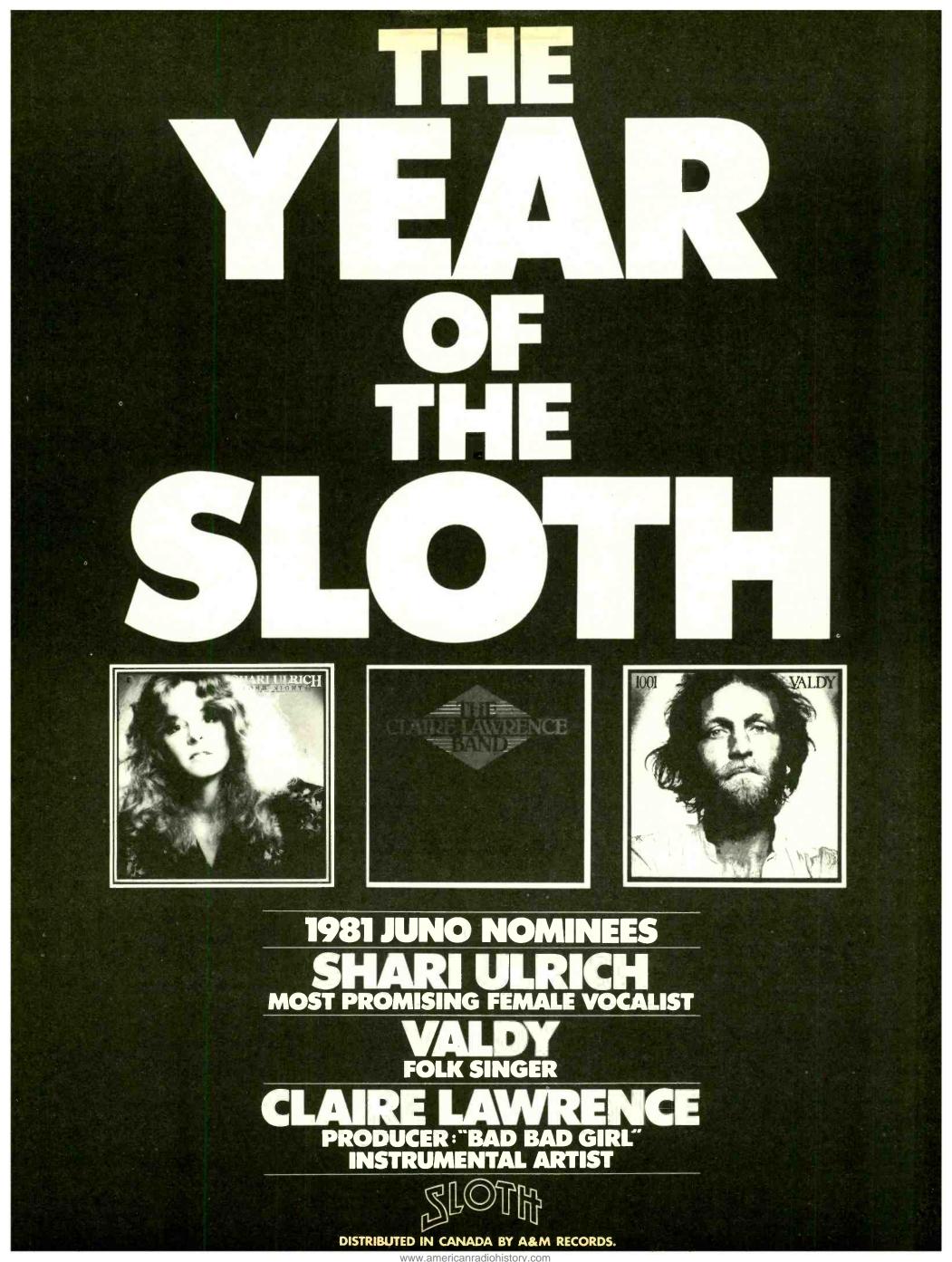
Top 30: CKY and CFPW in Winnipeg: CJME in Regina. CHAB in Moose Jaw and CKOM in Saskatoon; CKXL, the most powerful station in Southern Alberta, in Calary; CFPW in Edmonton and CHED, CKXL's northern counterpart: CKLG and CFUN in Vancouver: CKDA in Victoria.

Country (whose profile has been enhanced considerably by "Urban Cowboy"): CKPC, which up to a couple of years ago was top 30, in Winnipeg; CFAC in Calgary; CFCW in Edmonton; CKWX and CJJC in Vancouver.

Adult-Oriented and Easy ListencHFM-FM and CFCN-AM (Cal-gary). CKPA-FM (Edmonton). and CFMI-FM (Vancouver's top FM station) and CKNW (Vancouver's top AM station). Both CFMI and the sports and news-oriented CKNW are owned by Western Broadcasting. CJAY-FM, which began life three years ago as a rock-oriented station, has softened considerably to become more Adult Contemporary.

CKWX's FM station. CJAZ. which began broadcasting early in 1980, has been successful as Vancouver's only 24-hour jazz station.

One final program worth men-tioning was the April debut of "Neon Nights" on the CBC with host J.B. Shane. "Neon Nights" (or simply "Neon") is the weekly Saturday night successor to the popular "Goldrush," one of two CBC programs devoted to popular music (the long running "60 Minutes With A Bullet" is the other), and is broadcast nationally from the Vancouver studio, bringing two hours of progressive, new wave and rock from beyond the fringe to the rest of the country.



#### Canada **Juno Award Nominees Announced** Anne Murray Heads A List That Includes Surprises

TORONTO-The release of nominations for the 17th annual Juno Awards last week by the Canadian Academy of Recording Arts and Sciences offered a mix of surprise and predictability, as well as generating several peripheral controversies.

Leading the nominations list was Anne Murray. a possible winner in no less than four categories, followed by Burton Cummings and new group Martha and the Muffins with three apiece.

Conspicuously absent under the category for children's recordings was singer Raffi, who has reportedly sold more than 400,000 albums in the country and who again chose not to nominate himself in the awards show. His absence undermines the validity of the category, however.

And after being nominated four years in a row under country group of the year, Edmonton quintet the Emeralds have been bumped out this year because the academy has taken the decision that generically the group does not. in fact. play country music. Boot Records president Jury Krytiuk, who records the band, served the academy with a formal protest, but it looks as if the CARAS board's decision is final.

In the past, nominations and categories for those nominated have been a subject of much backroom debate. Several years ago, for instance, nominations were released by the CARAS board without any designation for folk artists. After it

**By DAVID FARRELL** was pointed out to the board execu-

tive that folk music was indigenous to Canada, last minute changes put the folk category back into the Junos

Casualties this year, apart from Raffi and the Emeralds, include producer Bob Ezrin who coproduced "The Wall" with Pink Floyd, producer Brian Ahern who has worked on a number of projects in the past 12 months but is best known as producer for Emmylou Harris, horn player Maynard Ferguson and. by virtue of the fact that there is no funk or disco category, artists such as Brenda Russell, Freddie James. France Joli and Rick James.

The nominees as announced by the Canadian Academy of Record-

ing Arts and Sciences follows. Album of the year: "Greatest Hits," Anne Murray; "Permanent Waves," Rush; "Uncut, Powder Blues; "Woman Love," Burton Cum-"Young and Restless," Prism mings;

Single of the year: "Could I Have This Dance," Anne Murray; "Echo Beach," Martha & the Muffins; "Fine State Of Affairs," Burton Cum mings: "Too Bad/The Move." Doug & the Slugs: 'Wasn't That A Party," the Rovers.

International album: "Against The Wind," Bob Seger; "Glass Houses," Billy Joel; "Greatest Hits," Kenny Rogers; "The Game," Queen; "The Wall," Pink Floyd.

International single: "Another Brick In The Wall," Pink Floyd; "Another One Bites The Dust," Queen; "Funkytown," Lipps Inc.; "It's Still Rock and Roll To Me," Billy Joel; "Tapper's Delight," Sugar Hill Gang.

**Composer:** Doug Bennett with "Too Bad/ The Move" by Doug & the Slugs; Burton Cum-

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mings with "Fine State Of Affairs"; Mark Gane for "Echo Beach" by Martha and the Muffins; L Mitchell and Allan Harlow for "Young and Rest less" by Prism; and Eddie Schwartz for "Hit Me With You Best Shot" by Pat Benatar. Female vocalist: Carroll Baker, Claudja Barry,

Susan Jacks, Joni Mitchell and Anne Murray Male Vocalist: Bruce Cockburn, Burton Cum

mings, Gordon Lightfoot, Gino Vannelli, Neil Young Group: April Wine, Harlequin, Max Webster,

Prism, Rush Country female vocalist: Carroll Baker, Marie

Bottrell, Iris Larratt, Anne Murray, Laura Vinson. Country male vocalist: Wilf Carter, Eddie Eastman, Dallas Harms, Wayne Rostad, Hank

Country group: Carlton Showband, Good Brothers, Family Brown, 6 Cylinder, R. Harlan Smith and Chris Nielsen.

Most promising female vocalist: Dianne Heatherington, Michaele Jordana, Carole Pope, Sharil Ulrich, Laura Vinson.

Most promising male vocalist: Bryan Adams, B.B. Gabor, Long John Baldry, Wayne Rostad, Graham Shaw.

Most promising group: Loverboy, Martha & the Muffins, Powder Blues, Red Rider, Toronto. Instrumental artist: Liona Boyd, Hagood Hardy, Moe Koffman, Claire Lawrence, Frank Mills

Folk artist(s): Bruce Cockburn, Gordon Light-

foot, Murray McLauchlan, the Rovers, Valdy. Best children's album: Jim and Rosalie's "Listen To Me"; "Singing 'n Swinging" by Sharon, Lois and Bram; "The Cat Came Back" by Fred Penner; "Merry-Go-Round" by the Travellers; "You've Got To Be A Kid To Get In" by the Free Rose Corporation.

Restless" and "Satellite" by Prism; Claire Law-rence for "Long Nights" and "Bad, Bad Girl" by Shari Ulrich; Gene Martynec for "Tokyo" by Bruce Cockburn and "High School Confidential" by Carole Pope and Rough Trade; Jack Richard-son for "Battle Scar" by Max Webster and "Heads Are Gonna Roll" by Straight Lines; and George Semkiw for "Hot Spikes" and "What Am I To Do" by Fist.

Recording engineer: Terry Brown for "Metro-politan Life" and "Moscow Drug Club" by B.B. Gabor; Gary Gray for "What About the Bond" by Bruce Cockburn and "High School Confidential" by Carole Pope and Rough Trade; David Greene for "Battle Scar" by Max Webster; Mike Jones for "Factory" and "We're OK" by the Instructions: and Gord Paton for "The Invisible Man" and "Oh No" by Zero One.

Further categories encompassing jazz, classical and album graphic design are to be announced later this month, the selection com-mittee has advised. Hosts for the show, to be staged at O'Keefe Centre on Feb. 5, include Ron nie Hawkins and Carroll Baker, Frank Mills and Ginette Reno and John Candy and Andrea Mar

Tickets and other information concerning the show can be claimed from CARAS, 89 Bloor St. East, Toronto, Phone: (416) 922-5029.



and album nominations in the annual Canadian Juno Awards are regulated by audited sales. Winners are those deemed to have the highest numbers. The following is a breakdown of sales on nominations, as provided by the respective labels in anada

International album of the year: 'Greatest Hits.'' Kenny Rogers, 750.000; "Against The Wind." Bob Seger. 500.000; "Glass Houses," Billy Joel, 740,000; "The Game," Queen, 500,000; "The Wall," Pink Floyd, 830,000.

International single of the year: 'Another Brick In The Wall." Pink Floyd, 260.000; "Another One Bites The Dust." Queen. 100,000-plus: "Rapper's Delight." Sugarhill Gang. 249,000; "It's Still Rock And Roll To Me." Billy Joel, 213,000; "Funky-town," Lipps Inc., 300,000 (includ-ing the 12" disco mix).

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### Labels To Lure Buyers With Pricing, Packaging

TORONTO-Record consumers are going to be feted this year by producers and manufacturers working hard and often ingeniously to expose new talent, many offering alternative prices to attract the wouldbe buyer.

Most popular at the present time among small independents here is the picture sleeve single, used exclusively for all releases by such labels as El Mocambo, Ready, Quintessence and on an occasional basis by Capitol-EMI. Most recently, Square Sun Productions took the unusual step of issuing a double single in a gatefold package to promote the song "Move It" by rock quintet the Glass Band.

Anthem Records, a major independent in this country with Rush topping its roster of major sellers, will release all album productions in 1981 using half-speed cutting process as an added incentive. All albums will prominently advertise the process used to ensure quality hi-fi and the disks will retail at approximately half the cost of regular audiophile recordings.

A&M Records, meantime, will continue with its "Debut" series of mini LPs or EPs pressed on 12-inch disks. First release of the new year in this \$3.98 series is Vancouver's Brandon Wolf who debut with the "Not Guilty" five track Debut disk.

Locally based independent record promoter Jean Marie Heimrath is currently known to be advising his accounts to pre-test new releases on evatones or floppy disks. Heimrath wants to get several small label accounts to pay the 10-cent per unit cost production for the floppy singles to pitch radio stations and retailers into giving them away with a questionnaire being attached to provide research information on what the consumer thinks of the music in the grooves.

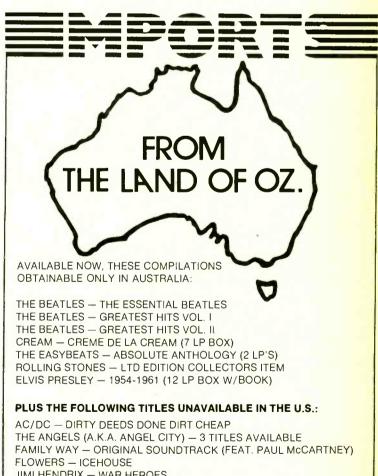
### Cockburn Back On Tour

TORONTO-After nearly a year off the road in Canada, multiple Juno winner Bruce Cockburn kicked off the first of a 23-date concert tour at Place des Arts in Montreal on Jan.

16. The prominent singer/songwriter quintet which includes the highly respected jazz flutist Katherine Moses and percussionist Bob DiSalle.

The tour follows Cockburn's com-

pleting work on at least a half-dozen new songs, possibly for inclusion in his next album and to be performed on the east to west tour. The national swing also follows two hugely successful albums for the artist in Canada and positive chart reaction in the U.S. The titles of the single sleeve sets were "Dancing In The Dragon'r Jaw" with the accom-panying single, "Wondering Where The Lions Are," and "Humans."



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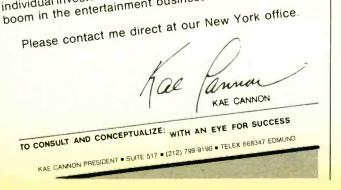
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24,

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02

Producer: Bruce Fairbairn for "Young and

# Viola Wills. Europe's hottest new star brings her vocal magic home.

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# West Germany



GOLDEN MOMENT-Einzi Stolz, widow of Viennese composer Robert Stolz, is presented with a platinum disk to mark 600,000 sales of the album, "James ast Plays Robert Stolz." With her, from left, are Joerg Ritter and Karsten Huegelmann from the magazine, "Hoer Zu," which sponsored the recording, and Oskar Drechsler, managing director of Deutsche Grammophon.

### **Chappell Credits Success To Contemporary Artists**

HAMBURG - Chappell Music here, set up in 1970, has placed consistently among the top five publishers in West Germany, predictably on the basis of its strong catalog of standards.

But today its continued success is more and more due to hit material from contemporary sources, claims George Hildebrandt, managing director

While he points to past successes, especially from the Bee Gees and the RSO catalog, or "Grease" product through the affiliation here with E.H. Morris, he says that 1980 royalty income hit new highs through Pink Floyd's "The Wall," as well as Barbra Streisand's "Guilty" and "The Jazz Singer" soundtrack, fea-turing Neil Diamond.

Hildebrandt also cites the deal with Garland Jeffreys, which produced "Matador" as a massive al-bum, and the gold record award here for Bob Seger on "Against The Wind" as important income producers

He says that Mitch Ryder and Roger Chapman have both shown a recent upturn in activity, and Earth,

New Disk Due

HAMBURG - For the 1980 MIDEM in Cannes, Michael Karn-

stedt, managing director of Peer Mu-sikverlag and Peer-Southern Pro-

ductions here, arrived with "Sun Of Jamaica," a single by the then unknown Goombay Dance Band in his

Now the group has gone platinum in Germany, hit the charts in many

other territories and is under license deals virtually everywhere in the world, just a few countries left to be

But on the tidal wave of Goombay

sales, Karnstedt is looking for deals

on behalf of a new crop of Peer-

He says: "Our productions nowa-

days are aimed at international acceptance. We're confident about the chances of Dee Jay, a group from Northern Germany, which has al-

ready started scoring in Japan. Then

there is Panoptikum, a band which

has its members wearing Elvis Pres-ley masks, or the faces of Janis Jop-

lin, Bob Dylan and Mick Jagger.

Among the new solo artists are Laura Gemser and Dwight Storey."

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The Peer-Southern team will also include, at MIDEM, Michael Boettcher, production manager, and Adrian Wolf, repertoire manager.

covered at the 1981 MIDEM.

Southern acts this year.

For MIDEM

suitcase.

Wind & Fire has been as big an act as ever. Recent direct signings include the Blues Dance Band, representation of the songs of Average White Band, Jim Capaldi, Nick Gravenites and John Cipollina. Hildebrandt adds that on the Ger-

man national front. Chappell is actively involved in developing local acts and international names. Included are Lake, Duesenberg (winners of the 1980 German Phono-Academy prize in the rock category), New Eyes and the Sunny Jim Band. He says: "We've plenty of names to juggle with for a really big break-through in 1981."

His view is that "close cooperation with active writers and producers in the form of co-productions seems the right formula for future success and we're proving it with Chappell affiliation with Edition Dagobert, the publishing outlet of producers Ulf Krueger and Django Seele-meyer, whose acts include Ted Herold, Leinemann and Rudolf Rock Und Die Schocker

### **Breeze Sets** Expansion

COLOGNE-Dieter Diercks, who pushed German heavy metal band the Scorpions to 700,000-plus sales of its last two albums, today heads up a thriving music business complex here taking in Breeze Productions. Breeze Publishing. Diercks Studios and Venus Records. Says Diercks: "Our international

success. boosted by Scorpions' sales on 'Love Drive' and 'Animal Magnetism,' is cemented by opening up Summer Breeze Music as a base in New York.

Venus Records, he says. is a big step forward in building inter-national links. His studio complex has some of the most advanced technical equipment. A new mobile recording studio has been added to his first one, at an investment cost of around \$250,000 and, says Diercks: "We're mobile now with the most sophisticated of technology."



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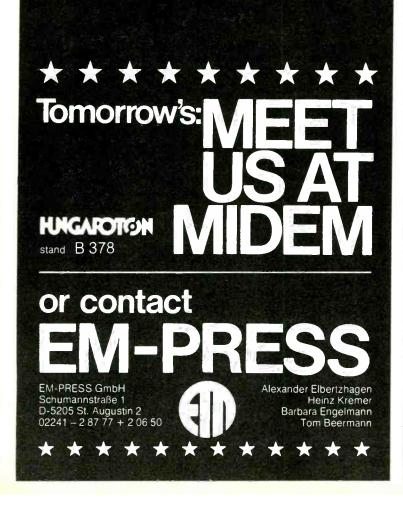
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Japan



104

### West Germany WEA Germany Cites Tours For 14% Turnover Jump

HAMBURG-The promotional impact of tours by WEA national and international artists is cited by WEA Germany Chief Siegfried Loch as a major contributory factor to the company's turnover increase of 14% in 1980.

Among major touring acts credited with stimulating sales and aiding WEA to achieve a market share of 5.4% were Marius Mueller-Westenhagen, who enjoyed unprecedented success last year, AC/DC, Rod Stewart, Fleetwood Mac, Paul Simon, Al Jarreau, Led Zeppelin, Helen Schneider, Van Halen and Ry Cooder.

In addition to Mueller-Westenhagen, another local WEA artist who scored heavily in 1980 was singer-songwriter Stefan Waggerhausen who had an album in the top 20 as well as two hit singles, "Verzeihen Sie Madame" and "Hallo Engel."

A live double album, "Lifelike." by the Klaus Doldinger band, Passport, featuring such major guest stars as the Average White Band, Etta James and Herbie Mann, was one of WEA's most prestigious releases of 1980. The Hamburg-based rock band, Highway, also made an impressive breakthrough with the album "Heartbreaker," which was supported by an extensive club tour through Germany.

Says WEA managing director Loch: "There is no doubt that tours by artists of the caliber of those on the WEA label provide a great boost to record sales. The message today in the record business is that the golden days of easy money are over, but also that good music and artists of talent and integrity have an undeniable future. That is the way forward."

On the music publishing front, Ed Heine, general manager of Warner Bros. Music is planning aggressive acquisition of copyrights with hit potential for 1981. With support from newly appointed deputy general manager Fritz Egner, Heine will

#### Slezak Buying More C'rights

HAMBURG-The acquisition of German-language versions of copyrights by writers such as John Denver and Roger Whittaker is taking on new importance as the Rudolf Slezak group of publishing companies here builds on its success of the past couple of years.

the past couple of years. The last 12 months have been particularly outstanding for Whittaker who released his first all-German language album, followed by the single "I Am But A Small Voice." with UNESCO contest-winning lyrics now under the German title. "Kinder Der Ganzen Welt." Proceeds from this 45 go to the UNESCO children's fund.

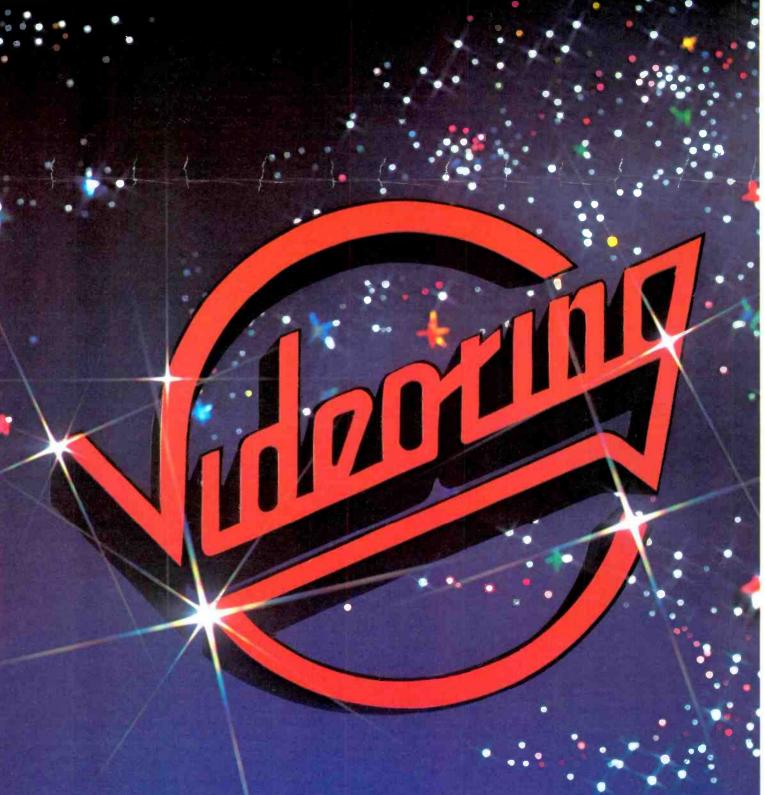
Another international singerwriter on the Slezak group roster is Mort Shuman, from the U.S. but now based in Paris and writing and singing in French.

The Slezak promotional team has boosted the King's Singers from the U.K. to big popularity in West Germany, a pay-off attributable to Slezak setting up its own subsidiary company in London. Its in-house production team there came up with the group Links and the hit "You're Lying."

Lying." Rudolf Slezak has already added to the expansion this year by setting up the Repertoire Records venture to represent new artists, writers and composers, a move which necessitated adding to the staff roster. be seeking cover versions of original Warner copyrights and looking to sign new German singer-songwriters in the current *liedermacher* mold. Says Heine: "We have a tough year to follow because 1980 brought us great success with the music of John Anderson, Jackson Browne, Echo and the Bunnymen, Rupert Holmes, the Korgis, Madness, the Planets, the Eagles, Steely Dan, Carly Simon and Yes. One of the most important contributions was made by Chic Music and the songs of Diana Ross."

Currently, Heine is expecting outstanding results from the album collaboration between Italian singer Milva and Greek composer Vangelis.

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TOTO-Turn Back, Columbia FC 36813. Produced by Geoff Workman, Toto. While not a concept album in terms of telling a complete story, each of the eight tracks here deals with love and romance. This sextet brings to this often written about subject its usual brand of melodic powerhouse rock. The gui-tars of Steve Lukather sizzle and crackle off the vinyl while percussionist Jeff Porcaro, bassist David Hungate and key boards player Steve Porcaro keeps things anchored with its firm rhythm. Three ballads, the best being "I Think I Could Stand You Forever," gives the album variety. Of the rockers, "English Eyes" and "Live For Today" are standouts. As individuals, the band members are well respected musicians and as a group they have a large following. Best cuts: "Live For Today," "English Eyes," "I Think I Could Stand You Forever," "Turn Back."

UFO--The Wild, The Willing And The Innocent, Chrysalis CHE1307. Produced by UFO. Britain's UFO, masters of the crash and burn technique, return with another hard driving set of eight songs. While the quintet plays crunchy riff rock, it is saved from being just another heavy metal band by its sense of melody. This is one of the reasons UFO has become an AOR favorite and this LP will provide plenty of material for such a format. "Chains Chains," "Makin' Moves," "Lonely Heart" and "Couldn't Get It Right" are taut rockers with plenty of hooks. Guitarist Paul Chapman is settling into the position vacated by Michael Schenker nicely. Let hard rock fans know this one is out.

Best cuts: Those mentioned plus the ballad "Profession Of

THE JAM-Sound Affects, Polydor PD16315, Produced by Vic Coppersmith-Heaven, the Jam. This trio has been com-pared in the past to the Who for its blend of freewheeling British-styled rock with a distinct working class sensibility. It manages to carve its own identity which is further enhanced by this hypnotic album. The feel is often herky jerky but oddly compelling. While some fans may have the import, the U.S. release includes a bonus single ("Going Underground"/ "The Dreams Of Children") the former of which was a hit in the U.K. along with the danceable "Start!" which is also in Best cuts: "Start!," "Boy About Town," "That's Entertain

JANUARY

ment," "Going Underground," "Music For The Last Couple

STEVE CROPPER—Playin' My Thang, MCA MCA5171. Pro-duced by Steve Cropper, Bruce Robb. The veteran session guitarist/producer debuts on MCA with a versatile collection of mainstream rock songs highlighted by his distinct guitar riffs and a backing ensemble that includes the likes of Rick Schlosser, Jim Horn and the Memphis Horns. There's a well balanced mix of funk, uptempo boogie and love songs delivered in a punchy and loose vein. Surprisingly, Cropper's Stax and r&b inclinations are minimally represented here in favor of commercial mainstream rock.

Best cuts: "Give 'Em What They Want," "Let The Good Times Roll," "Fly," "Sandy Beaches," "Playin' My Thang."



HANK WILLIAMS JR.-Rowdy, Elektra 6E330. Produced by Jimmy Bowen. Another inspired feather in the caps of Wil-liams and producer Bowen, "Rowdy" is a superior country package with flavorful Southern rock overtones. The LP's bright light, of course, is Williams, whose spunky brand of yearning vocals are purely his own. But Bowen's fine studio arrangements-using everything from 12-string acoustic to dobro, from horns to marimbas-make the perfect companion. This is FM country, with enough bluesy soul to appeal to a myriad of music buffs.

Best cuts: "Footlights," "Are You Sure Hank Done It This Way" (with Waylon Jennings), "I Got A Right To Be Wrong," "Texas Women



DOUG AND THE SLUGS-Cognac And Bologna. RCA AFL13887. Produced by Doug And The Slugs. This Canadian sextet plays rock'n'roll that's fun for the most part, and mainstream for the rest. The group is particularly effective evoking a '50s mood, as on ''Too Bad,'' or having fun on ''To Be Laughing,'' although the vocals are equally effective on ballads. Certainly worth spinning on AOR and some A/C outlets. Best cuts: Above mentioned.

TERRI GIBBS-Somebody's Knocking, MCA5173. Produced by Ed Penney. From Nashville, by way of Georgetown, Ga., Gibbs is an extremely talented new vocalist who possesses the husky charm of Anne Murray in terms of style. The music is a mix of adult contemporary pop, pop/country and country. The standout track is one however that doesn't really fit into any of these categories. "It's True," a blues flavored composi

tion, bears the stamp of a classic. Everything here is access sible for a variety of audiences so Gibbs possesses the poten-tial to be widely successful. Play instore and pitch to fans of Best cuts: "It's True," "Somebody's Knockin'," "Tell Me That You Love Me," "Wasted Love," "Some Days It Rains All Night Long.

Number of LPs reviewed this week  $30^{\circ}$  Last week 34

ALAN VEGA, Ze/PVC PVC7915 (JEM). Produced by Alan Vega. Vega, who is half of the punk minimalist group Suicide. describes his first solo LP as "an attempt at futuristic rockabilly with a slightly apocalyptic tone." As with Suicide, the instrumentation here is very sparse, with only guitar and drums used. Hence the emphasis is on the vocals. But while in Suicide, Vega strains, snarls and screeches, here he is the rockabilly crooner. And he sings quite well. This is a surpris-ingly musical LP.

Best cuts: "Love Cry," "Jukebox Babe," "Lonely," "Bye Bye Bayou

RICHARD STRANGE-The Live Rise Of Richard Strange, Ze/PVC PVC7917 (JEM). No producer listed. This is a concept LP of a "futuristic back street lawyer who becomes the pup-pet dictator of Europe, and having foreseen his own death, is killed by the same people who made him what he is." the press release with this LP says. This rather odd disk uses vari ous pop music forms around its basic core of new wave rock to make its statement. It was recorded live in Hurrah's in New York, using three backup musicians and a previously recorded backing tape. It should appeal to a college crowd. Best cuts: "I Make Plans," "The Hero Runs Away," "Gutter Press." "I Won't Run Away.

### **Billboard's Recommended LPs**

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RICK NELSON-Playing To Win, Capitol SOO-12109. Pro-duced by Jack Nitzsche. Nelson's latest is a remarkable foray into new wave-inflected rock. Nelson tackles songs by Gra ham Parker and Billy Steinberg of the Cretones, Linda Ronstadt's pulsating top 10 rocker "How Do I Make You." It's not punk, really, but is an energetic and fun collec tion from one of the few survivors of '50s rock. **Best cuts:** "Almost Saturday Night," "Believe What You Say," "It Hasn't Happened Yet," "Back To Schooldays."

SIR DOUGLAS QUINTET-Border Wave, Takoma TAK 7088 (Chrysalis). Produced by Craig Leon, Cassell Webb. The group that scored a top 15 hit in 1965 with "She's About A Mover" returns on this Chrysalis distributed label with a spunky set of Texan rock'n'roll. The five-man band is headed by Doug Sahm, whose guitar and vocals give the act its most distinc tive hook. Best cuts: "Who'll Be The Next In Line." "Revolu tionary Ways," "Old Habits, Die Hard," "Sheila Tequila."

707-The Second Album, Casablanca NBLP7248. Produced by Jai Winding. Second LP by this trio features more melodic rock in the vein of "I Could Be Good For You" from its debut last year. The group's strength lies in the smooth and fluid vocals and harmonies and a sound that fits somewhere harder than a/c fare but lighter than typical AOR rock. Best cuts: "Live With The Girl," "Tonite's Your Nite," "Rockin' Is Easy," "Strings Around My Heart."

JORMA KAUKONEN-Barbeque King, RCA AFL13725. Pro-duced by David Kahne. With a new wave oriented two-man rhythm section behind him, the former Hot Tuna leader turns down his boogie guitar riffs, and concentrates on making short punchy songs. Nevertheless Kaukonen's unique guita work and vocal stylings remain in evidence throughout. By trimming down the excesses, Kaukonen appears to be "Starting Over Again." **Best cuts:** "Starting Over Again." "Love Is Strange," "Man For All Seasons," "Barbeque King."

IAN McLAGAN-Bump In The Night, Mercury SRM14007 (Phonogram). Produced by Ron Fraboni. McLagan's solo de but a year and a half ago was a fresh look at rock cliches. On this LP, he stays with his brand of 1960s flavored bluesy rock that still doesn't sound dated. Except for the midtempo "So Lucky," everything here rocks pretty hard. Ron Wood plays guitar and bass on "Little Girl," Bobby Keys plays horns on "Not Runnin' Away" and Renee Gayer offers her vocal talents on "Boy's Gonna Get It." **Best cuts:** "Alligator," "Little Girl," "So Lucky," "Not Runnin' Away," "Boy's Gonna Get It."

GLEN CAMPBELL-It's The World Gone Crazy, Capitol SOO12124. Produced by Gary Klein, Snuff Garrett. Campbell has his best album in some time with this well-balanced colection of tunes, ranging from a soft valentine like Jud Strunk's 1973 hit "A Daisy A Day" to a rollicking "Shoulder To Shoulder," one of two duets with Campbell's pal Tanya Tucker. There are also songs by Jimmy Webb, Shel Silverstei and Michael Smotherman, who has written a lot for Campbell lately. **Best cuts:** Those cited plus "Why Don't We Just Sleep On It Tonight," "In Cars."

HENRY GROSS--What's In A Name, EMI ST12113, Produced by Bobby Colomby, Ed Mashal, Tony Battaglia. Gross is best remembered for the mellow and sublime "Shannon," a top 10 hit five years ago. But on this LP he rocks a bit more, ever ducting with Chaka Khan on one song, "Better Now We're Friends." Both the ballads and the spunkier midtempo fare show off Gross' singing and writing skills. **Best cuts:** "That Someone," "Back Into Your Heart," "Better Now We're Friends

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As could be expected from a band named FM, progressive rock is served in healthy servings on this album. The third LP from this Canadian trio balances commercial and more avantgarde elements. While not everything here meshes well, there is definitely enough worth noting for progressive rock fans. Cameron Hawkins' synthesizer work is striking. "Riding The Thunder" is more traditionally oriented heavy metal. **Best** cuts: "Krakow." "Truth Or Consequences," "City Of Fear, "Nobody At All."

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VARIOUS ARTISTS-The Decline Of Western Civilization: An Original Soundtrack, Slash SR105 (JEM). Produced by Alan Kutner, Gary Hirstius, This LP features music from a forth of the same name about the new Los Angeles film punk scene. Included are songs by the Alice Bag Band, Black Flag, Catholic Discipline, Circle Jerks, Fear, Germs, and X. The return to punk basics, begun in London four years ago, has found a new home in Los Angeles. The music is raw, primitive angry, and these bands play it with a vengeance. Best cuts: All of them, or none of them, depending on your point of view

BOBBY VINTON-Encore, Tapestry TRS1000. Produced by Bobby Vinton. The king of sentimental pop ballads returns on this Los Angeles based label with pretty versions of tunes by Billy Sherrill, Bob Morrison and Steve Sperry. The two best tracks are "Papa Look I'm In Love," a little known Barry Manilow song and "To All The Girls I've Loved Before," an underrated Albert Hammond gem. **Best cuts:** Those cited plus "He," "Flame," "You Put It All Together."

#### JOZZ

ROY ELDRIDGE-I Remember Harlem, Inner City IC7012. **Producer uncredited.** Little Jazz made 16 jumping titles in Paris in 1950-51 backed by a small combo in which Don Byas' tenor pipe is heard on four tunes. Eldridge was out blowing everyone but Gillespie 30 years ago, and on one track here he plays a piano solo. Eldridge had not gone into decline on these two memorable sides; they are fitting testimony to the skills he once had. An album to remember. **Best cuts**: "Black And Blue," "Improvisation," "I'd Love Him So," "I Remember Harlem.

ART PEPPER-So In Love, Artists House AH9412, Produced by John Snyder. This album is well named, for the intense charg ing ahead treatment of the Cole Porter composition is prob the best of five outstanding tracks. Recorded in two dates in 1979, the quartet sometimes includes Hank Jones on piano. Also included in the selections is a tightly swinging "Straight, No Chaser," an attractive "Blues For Blanche," and a solid ballad treatment of "Stardust." Best cuts: "So In "Straight, No Chaser,

**BOBBY BRADFORD & JOHN STEVENS—Nessa N17. Produced** by Alan Bates. Bradford's trumpet and Stevens' drums are surrounded by Trevor Watts, reeds; Bob Norden, trombone; Ron Herman, bass, and the voice of Julie Tippetts on four unknown and overlong titles taped in London. Watts' work on soprano and alto saxes vies with Bradford's bell-like horn, but better known tunes would be prudent on the group's future sessions. The sounds are modern and attractive. Best cuts: "His Majesty Louis."

BOBBY JASPAR-Revisited, Inner City IC7013, Producer un-

credited. Belgian-born Jaspar, in his brief career, was perhaps the outstanding European tenor saxophonist in the 1945 1962 period, and became the husband of U.S. singer-pianist Blossom Dearie. Here he's blowing through 14 tracks with French small groups in '53 and '54, a man in full command of his instrument. Five of the selections are prominent evergreens, taped on four Paris sessions a few months apart, Best

cuts: "Sweet And Lovely," "Easy To Love," "Black Horse. CHET BAKER-Once Upon A Summertime, Artists House AH9411. Produced by John Snyder. Jazz trumpeter Baker, who's been on and off the trumpet for years at a time, can still play well. In this excellent 1977 recording he plays with tenor saxist Gregory Herbert, pianist Harold Danko, bassist Ron Carter and drummer Mel Lewis. The unit is a solidly swinging one with a restraint that has always marked Baker's playing. And they work exceptionally well together. The four selections include swinging blues, tastefully boppish numbers and solidly performed standards. Best cuts: All.

DAVID FRIESEN—Paths Beyond Tracing, SteepleChase SCS1138. Produced by David Friesen & Nils Winther. Here's everything you ever wanted to hear about the string bass and bamboo flute, covered from every musical angle on nine tracks recorded a year ago. Friesen composed all the melo-dies and refused to overdub, but the album will appeal chiefly to bassists. Best cuts: "As The Day Begins," "Wind In The Wilderness."

CLIFFORD BROWN-The Paris Collection, Vol. 2, Inner City IC7011. Producer uncredited. Taped while the ill-fated young trumpeter was touring Europe with Lionel Hampton in 1953. these eight entertaining tracks feature Gigi Gryce's alto sax and compositions. But Brownie gets in his licks, too, confirming once again his extraordinary musicianship. He died at 25 in a car crash. An LP which Brownie's many fans will cherish. Best cuts: "Strictly Romantic," "Minority," "Salute To The

LAWRENCE WELK-Remembering The Sweet And Swing Band Era, Vols. 1 & 2, Ranwood Ran8191-92. Produced by George Cates, Bob Ballard. The North Dakota maestro counts off 20 tunes identified with the big bands of long ago, covering two separate LPs. Most of the top names are included, Ellington, Basie. Goodman. Shaw, the Dorseys, Bob Crosby, Kemp, Ky ser, Herman, Miller, James, and each tune is well-performed if not an exact copy of the original charts. Admirable solos are by Skeets Herfurt, Henry Cuesta, Bob Havens and Russ Klein. Liner notes, however, are inaccurate in spots. Billy Strayhorn was Ellington's bass player? **Best cuts:** "Got A Date With An Angel," "Boogie Woogie," "Ciribiribin."

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrireceiving a line star rating are not instea, Review editor: Ed narri-son; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

### Grammy Awards Final Nominations

#### • Continued from page 30

BEST CLASSICAL PERFORMANCE-INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

UR SOLUISIS (MITHUUT OKCHESIKA) Bach: Toccatas, Volume II-Gien Gould, CBS Masterworks; Brahms: Variations And Fugue On A Theme By Handel-Rudolf Serkin, CBS Mas-terworks; Copland: The Complete Music For Solo Piano-Leo Smit, CBS Masterworks; (Joplin) Digital Ragtime-Music Of Scott Joplin-Joshua Rifkin, Angel; Rachmaninoff: Music For Piano, Volume 7 (So-natas Nos. 1 & 2)—Ruth Laredo, CBS Masterworks; The Spanish Al-

#### BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

Berg: Der Wein-Concert Aria-Jessye Norman (Pierre Boulez cond. New York Philharmonic Orchestra), CBS Masterworks; Berg: Lulu Suite-Judith Blegen (Pierre Boulez cond. New York Philharmonic Orchestra), CBS Masterworks; Mahler: Songs Of A Wavfarer & Ruckert Songs-Frederick von Stade (Andrew Davis cond. London Phil-harmonic Orchestra), CBS Masterworks; Mozart: Songs-Elly Ameling (Jorg Demus, Accompanist), Seraphim; Prima Donna, Volume 5-Great Soprano Arias From Handel To Britten—Leontyne Price (Henry Lewis cond. Philharmonia Orchestra), RCA; (R.) Strauss: Four Last

Songs & Orchestral Songs—Kiri Te Kanawa (Andrew Davis cond. Lor don Symphony Orchestra). CBS Masterworks. **BEST ENGINEERED RECORDING, CLASSICAL** 

Almeida: First Concerto For Guitar & Orchestra-Laurindo Al meida/Elmer Ramsey cond. Los Angeles Orchestra de Camera, engi-neer: Phil Edwards, Concord Concerto; Bach: The Six Brandenburg Concertos—Gerard Schwarz cond. Los Angeles Chamber Orchestra, engineers: Robert Norberg, Mitchell Tanenbaum, Angel: Bartok: Con certo For Viola & Orchestra-Pinchas Zukerman/Zubin Marka cond. Los Angeles Philharmonic Orchestra, engineers: Bud Graham, Ray Moore, CBS Masterworks; Berg: Lulu (Complete Version)-Pierre Boulez cond. Orchestre de l'Opera de Paris/Principal Soloists: Teresa Stratas, Yvonne Minton, Franz Mazura, Toni Blankenheim, engineer: Karl-August Naegler, DG; Brahms: Concerto In A Minor For Violin & Cello ("Double Concerto")—Itzhak Periman & Mstislav Rostropovich/ Bernard Haitink cond. Concertgebouw Orchestra, engineer: Michael Gray, Angel; Shostakovich: Symphony No. 5—Leonard Bernstein cond. New York Philharmonic Orchestra, engineers: John McClure, Ed Mich alski, CBS Masterworks,

CLASSICAL PRODUCER OF THE YEAR

Steven Epstein; Andrew Kazdin; John McClure; Paul Myers: Robert Woods

### **RIAA Updates Record Library**

#### • Continued from page 4

president of BMI; John Lewis. professor of music at the City College of New York. and Paul Kresh, who reviews spoken word records for the New York Times.

Also present were RIAA president Stanley Gortikov and executive director Steve Traiman.

A duplicate of the White House Record Library was also installed in the Performing Arts Library of the Library of Congress for use by the general public. A catalog for "Volume Two" with a complete index to all the 2660 with a complete index to all the 2.669 disks, was also compiled.

The largest group of recordings in the library represents classical music, though rock blues. gospel. jazz. country. folk. Latin and spoken word titles are also included.

Among contemporary disks now in the White House library are: "The Clash," "Hunky Dory" by David Bowie. "Blonde On Blonde" by Bob Dylan. "Hardcore Jollies" by Funkadelic. "Alive" by Kiss. "Forever Changes" by Love, "Sun Sessions" by Elvis Presley. "Rocket To Russia" by the Ramones. "Exile On Main Street" by the Rolling Stones, "Stranded" by Roxy Music. "Hot Rats" by Frank Zappa, and "Never Mind The Bollocks" by the Sex Pistols.

October 30, 31 & November 1 at Nippon Budokan Hall/Entry Deadline: July 10, 1981

The World Popular Song Festival in Tokyo represents a far-reaching commitment to popular music that spans two decades.

Paving the way into a new musical decade, Festival '80 brought accolades for many top-flight artists.

The International Grand Prix and Most Outstanding Song Award, worth a total of \$15.000, went to Mary Macgregor of the United States for her rendition of Marty Rodgers and David Bluefield's "What's The Use." Singer-songwriters Rupert Holmes of the U.S. and Dan Hill of Canada each received an Outstanding Song Award



and an Outstanding Performance Award. American Christopher Cross electrified judges, garnering an Outstanding Song Award. These and other talented artists (photo) won prestigious awards at the Festival.



Festival '81 will be held for three days—October 30, 31 and November 1—at the Nippon Budokan Hall. For you, it could be the career opportunity of a lifetime. A chance to take your rightful place in the international spotlight. To achieve worldwide recognition. To reach new heights of success. Entrants should submit a

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demo tape, musical score and lyrics, a biography and photo, and a completed entry application by the July 10, 1981 entry deadline. See us at MIDEM '81.







Emiv Starr Explos



For further details, contact: FESTIVAL COMMITTEE '81 YAMAHA MUSIC FOUNDATION 24-22, 3-chome. Shimomeguro, Meguro-ku, Tokyo, Japan Phone: Tokyo (03) 719-3101 CABLE: WORLDFESTIVAL TOKYO TELEX: 2466571 YAMAHA J

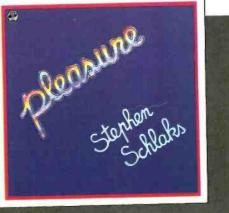
Dan Hill, Canada





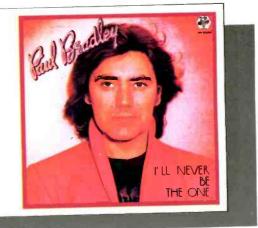








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	1	8	JOHN LENNON/YOKO ONO Double Fantasy	Jinbois	8.98	Chart			45	BILLY JOEL Glass Houses			Chart	会	82	2	BEATLES The Beatles 1962-1966 Capitol SKB0 3403	54110013	13.98	Chart
23	2	23	Geffen GHS 2001 (Warner Bros.) PAT BENATAR		8.38		37	38	46	Columbia FC-36384 BOB SEGER & THE SEGER &		8.98		72	55	25	GEORGE BENSON Give Me The Night		13.30	
	4	15	Crimes Of Passion Chrysalis CHE 1275 KENNY ROGERS		8.98					THE SILVER BULLET BAND Against The Wind Capitol S00-12041		8.98		73	73	0	Warner Bros. HS 3453		8.98	SLP 29
3		13	Greatest Hits Liberty L00-1072		8.98	CLP 2	38	37	33	DEVO Freedom Of Choice Warner Bros. BSK 3435	•	7.98			/3	3	Aerosmith's Greatest Hits Columbia FC 36865		8.98	
4	3	11	STEVIE WONDER Hotter Than July Tamia T8-373M1 (Motown)		8,98	SLP 1	39	36	15	LEO SAYER Living In A Fantasy		7.50		74	74	9	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 27
33	7	9	<b>NEIL DIAMOND</b> The Jazz Singer				40	41	11	Warner Bros. BSK 3483 GROVER WASHINGTON JR.		8.98		A The	86	2	BEATLES Sgt. Pepper's Lonely Hearts Club		1.00	OLI LI
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			Back In Black Atlantic SD 16018		8.98		41	39	12	LINDA RONSTADT Greatest Hits Vol. 2 Asylum 5E-516 (Elektra)	-	8.98		76	79	91	WAYLON JENNINGS Greatest Hits RCA AHL1-3378		7.98	CLP 7
रे	8	14	THE POLICE Zenyatta Mondatta A&M SP 4831	•	7.98		42	40	23	TEDDY PENDERGRASS		8,98	SLP 13	金	92	2	JOHN LENNON Imagine		1.50	
8	5	16	BARBRA STREISAND Guilty				43	42	21	P.I.R. FZ 36745 (Epic) SOUNDTRACK Honeysuckle Rose		0.70	3LF 13	78	78	37	Capitol SW 3379 SOUNDTRACK		7.98	
	9	8	Columbia FC 36750 STEELY DAN	•	8.98			48	6	Columbia S2-36752	-	13.98	CLP 12				Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)		15.98	CLP 9
		-	Gaucho MCA-MCA-6102		9.98		W			Yesshows Atlantic SD-2-510		11.98		79	80	5	SOUNDTRACK 9 To 5 (original soundtrack) 20th Century T-627 (RCA)		7.98	
21	11	7	BLONDIE Autoamerican Chrysalis CHE 1290		8.98		45	47	17	KENNY LOGGINS Alive Columbia C2X 36738	•	11.98		AND NO	91	5	TIERRA City Nights		7.50	
<b>11</b>	10	9	EAGLES Eagles Live	•	15.00		46	46	10	Black Sea		7.00		81	21	11	Boardwalk FW 36995 (CBS)		7.98	
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13 1	13	13	Foolish Behaviour Warner Bros. HS 3485 BRUCE SPRINGSTEEN		8.98		48	45	28	Andy GIDD'S Greatest Hits RSO RX-1-3091 JACKSON BROWNE		8.98		资	NEW EN	TRY	BEATLES White Album Capitol SWB0 101		13.98	
		10	The River Columbia PC 236854		15.98					Hold Out Asylum 5E-511 (Elektra)		8.98		83	85	13	SPYRO GYRA Carnaval		10.00	
	14	5	FLEETWOOD MAC Live Warner Bros. 2WB-3500		13.98		49	44	8	CAMEO Feel Me Chocolate City CCLP 2016 (Casablanca)		7.98	SLP 8		108	10	MCA MCA-5149 DELBERT McCLINTON		8.98	SLP 4
3	16	7	BARRY MANILOW Barry		10.00		50	49	17	DAVID BOWIE Scary Monsters		0.00		The second			The Jealous Kind MMS/Capitol ST 12115		7.98	
-	17	11	Arista AL 9537 THE ALAN PARSONS PROJECT	-	8.98		51	53	12	RCA ÁQL1-3647 DONNA SUMMER The Wanderer		8.98		85	90	11	SWITCH This Is My Dream Gordy G8-999M1 (Motown)		8.98	SLP 31
-		-	The Turn Of A Friendly Card Arista AL 9518		8.98		52	52	13	Geffen GHS 2000 (Warner Bros.)		8.98	SLP 53	2867	96	2	BEATLES Rubber Soul			
3	19	7	REO SPEEDWAGON Hi Infidelity Epic FE 36844		8.98					Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		87	87	7	Capitol SW 2442 MANHATTANS		7.98	
18 1	15	8	HEART Greatest Hits/Live		12.00		53	60	8	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 21				Greatest Hits Columbia JC 36861		7.98	SLP 18
19 1	18	28	Epic KE 2:3688 QUEEN The Game		13.98		54	54	16	SUPERTRAMP Paris	•	12.09		A C	100	2	JOHN LENNON Mind Games Capitol SN 16068		7.98	
	22	15	Elektra 5E 513		8.98 ·		金	69	7	A&M SP-6702 OUTLAWS Ghost Riders		13.98		89	89	9	BUS BOYS Minimum Wage Rock & Roll			
1			Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 2		66	14	Arista AL 9542 RONNIE MILSAP	-	7.98		90	93	24	Arista AB 4280 DARYL HALL & JOHN OATES		7.98	
21 2	21	50	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383		7.98		56	50	.	Greatest Hits RCA AHL1 3772	-	7.98	CLP 1			1	Voices RCA AQL1-3646		8.98	
2	23	7	ABBA Super Trouper				57	59	7	BAR-KAYS As One Mercury SRM-13844		7.98	SLP 10	91	32	21	L.T.D. Shine On A&M SP-4819		7.98	SLP 23
3	27	37	Attantic SD 16023		8.98		.58	58	29	SOUNDTRACK Xanadu MCA MCA 6100		9,98		92	56	21	THE CARS Panorama		8.98	
	24	9	Lost In Love Arista AB 9530 BOZ SCAGGS		8.98		595	94	29	EDDIE RABBITT Horizon	•	3.30		93	62	11	Elektra 5E-514 CHEAP TRICK All Shook Up	•	0.30	
			Hits Columbia FC 36841		8.98		60	63	7	Elektra 6E-276 CON FUNK SHUN	-	7.98	CLP 6	94	50	10	Epic FE 36498		8.98	
25 2	26	17	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110		8.98	CLP 5		67	3	Touch Mercury SRM-1-4002 PARLIAMENT		8.98	SLP 9				Hawks And Doves Réprise HS 2297 (Warner Bros.)	-	8.98	
26 2	20	11	DIRE STRAITS Making Movies				व			Trombipulation Casablanca NBLP 7249		7.98	SLP 17	\$	NEW EN	TRY	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98	
7 2	29	5	Warner Bros. BSK 3480 QUEEN Flash Gordon (original soundtrack)		7.98		102	68	6	ROBERTA FLACK AND PEABO BRYSON Live And More				\$	186	2	STEVE WINWOOD Arc Of A Diver			
	32	8	Elektra 5E-518		8.98		63	65	17	Atlantic SD-2-7004 DON WILLIAMS	•	13.98	SLP 16	97	99	67	Island ILPS 9576 (Warner Bros.)		8.98	
3			9 To 5 and Odd Jobs RCA AHL1-3852		8.98	CLP 4	A	75	5	I Believe In You MCA-MCA-5133 BLUES BROTHERS		8.98	CLP 3	98	98	8	In The Heat Of The Night Chrysalis CHR-1236 EARL KLUGH		7.98	
29 2	25	13	THE DOORS Greatest Hits Elektra 5E-515	•	8.98		Jest .			Made In America Atlantic SD 16025		8.98					Late Night Guitar Liberty LT 1079		7.98	SLP 40
0 3	30	15	THE JACKSONS Triumph				65	64	14	ARETHA FRANKLIN Aretha Arista AL 9538		8,98	SLP 6	99	101	13	RANDY MEISNER One More Song Epic NJE 36748		7.98	
3	35	9	Epic FE 36424		8.98	SLP 4	100	76	5	THE GAP BAND				100	109	5	YARBROUGH AND PEOPLES The Two Of Us		1.30	
-	31	16	Fantastic Voyage Solar BXL1-3720 (RCA) THE DOOBIE BROTHERS		7.98	SLP 3	67	70	20	Mercury SRM-1-4003 TEENA MARIE		7.98	SLP 5	101	103	17	Mercury SRM-1-3834 KANSAS	•	7.98	SLP 19
			One Step Closer Warner Bros. HS 3452		8.98	SLP 61	68	61	9	Irons In The Fire Gordy G8-997M1 (Motown) BETTE MIDLER		8.9 <mark>8</mark>	SLP 34				Audio Visions Kirshner FZ 36588 (Epic)		8.98	
3 2	28	10	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795	•	13.98	SLP 11	00	91	3	Divine Madness (Original Soundtrack) Attantic SD 16022		7.00		102	118	2	THE WHISPERS Imagination Solar BZL1-3578 (RCA)		7.98	SLP 20
4 3	34	33	DIANA ROSS Diana				A.	84	2	Atlantic SD 16022 JOHN LENNON Shaved Fish		7.98		103	57	7	WEATHER REPORT			
15 3	33	11	Motown M8-936M1  ROCKPILE		8.98	SLP 35		83	2	Apple SW 3421 BEATLES		7.98		104	72	19	Night Passage ARC/Columbia JC 36793 B-52'S		7.98	
			Seconds Of Pleasure Columbia JC 36886		7.98		Ŕ			The Beatles 1967-1970 Capitol SKBO 3404		13.98			1		Wild Planet Warner Bros. BSK-3471		7.98	

JANUARY 24, 1981 BILLBOARD

### AFM Votes This Week On New Film, TV Pact

LOS ANGELES-The 5.000 members of the American Federation of Musicians are getting their ballots in the mail this week on whether to ratify or reject the new contract between the AFM and film and television producers.

Negotiators for the AFM and the producers, with Phyllis Cayse from the Federal Mediation and Conciliation Service as an intermediary, came to an agreement Wednesday (14) ending a five and a half month strike. However, if the membership rejects the agreement, the union could go out on strike again.

The new contract calls for "substantial wage increases" and provisions for future negotiations on the original production of music for the video market. The original issue over which the AFM went out on strike in the first place—payment for reuse of music in subsequent productions—is not even part of this agreement.

"We never would have gotten anywhere." states AFM president Victor Fuentealba, "if we had kept with that issue."

"We saw that it wasn't in the cards for these negotiations," adds union spokesman Kim Fellner. The subject of reuse is therefore not a discussable topic for another three years.

Exact details of the contract have not been made available though Fuentealba says, concerning the video and pay television issue which caused talks between the two sides to end abruptly Oct. 29, "there was compromise on both sides."

The meeting on Wednesday (14) was the first day of negotiations since talks had broken off.

LOS ANGELES-Although the

Rev. Martin Luther King's birthdate

(Jan. 15) has not been declared a le-

gal national holiday, many in the

music and broadcasting industries

took the day to launch their own

special salutes to the slain civil rights

There were record company clos-

ings, radio stations across country

donated many hours to the late min-

ister's speeches, rallies and marches

were held around the nation, special

church services were conducted and

many just elected to take personal

Some CBS Records executives

leader.

holidays

# In Memory Of King

**By JEAN CALLAHAN** 

200,000 Back Holiday

WASHINGTON-As many as 200.000 people braved icy weather to march on Washington Thursday (15) in support of making Dr. Martin Luther King, Jr.'s birthday a national holiday.

**General News** 

The event, sponsored by Stevie Wonder, drew more than 280 busloads of people from at least 30 cities nationwide.

joined Stevie Wonder at his Wash-

ington rally/march, including

LeBaron Taylor, Paris Eley and a

number of Eley's staff. Atlantic Rec-

ords also had artists and staffers par-

ticipating in the Wonder sponsored

Philadelphia International and

Solar Records were among the labels to close their doors, while Mo-

town, Quincy Jones' QWest label

and a number of other firms had early

closings. Oscar Fields, Elektra/Asy-

lum's vice president, special mar-

kets, gave his staff the day off. The

(Continued on page 114)

#### Rep. Walter Fauntroy (D-D.C.) shared the M.C. duties with Rep. John Conyers (D-Mich.). Other political figures participating included Jessie Jackson, Dick Gregory, Rep. Toby Moffett (D-Conn.), Rep. Charles Mathias (R-MD) and D.C.

mayor Marion Barry. Representing the record industry were Black Music Assn. president Kenny Gamble. Motown Industries vice president Junius Griffin, CBS Records vice president LeBaron Taylor and recording artists including: Johnny Taylor, Dizzie Gillespie. Teddy Pendergrass. Curtis Mayfield. Stacy Lattisaw, Michael Walden. Bootsy Collins, the Bar-Kays and the Funkadelics.

Also on Thursday, Senators Edward Kennedy (D-Mass.) and Charles Mathias (R-MD) introduced a bill into the Senate to make January 15, King's birthday, a national holiday. A week before, Rep. John Conyers (D-Mich.) introduced similar legislation into the House as he has done every year since 1968.

For the past month, petitions have been circulating in more than 40 cities and Stevie Wonder intends to (Continued on page 114)

Economy Hits Black Music Retailers Hard

Industry Salutes Dr. King

**By JEAN WILLIAMS** 

march.

• Continued from page 3

Generally, black retailers can't offer the same discounts as larger chains due to credit policies.

\*At a given time, price cuts can be offered but over a consistent period, we can't take advantage of the deals," notes George Daniels, owner of the Music Room in Chicago. "Because of the credit situation, we can't participate in these discounts and then it looks like we're not willing to participate."

"I sell most albums at \$1 less than suggested retail price or at the suggested retail price," offers Willie Evans, of the Evans House Of Music in San Francisco. "I'm constantly getting complaints from customers. But what can I do? I pay \$5.50 for an LP so how can I sell it for \$5.99? The little stores don't get any deals. I've been to a couple of NARM meetings and they say how they now need small retailers. Where have they been all the time?"

Evans also notes that he wouldn't mind carrying an increased amount of pop material in his store but he is hampered by the 20% returns policy. "I can't have my money tied up in pop product or any material that doesn't sell. If it doesn't sell. I'm stuck with it for six months or a year."

The returns policy has hit Bobby Walker, owner of Cleveland's Sound Center, especially hard. "Generally, I don't think the policy hits the black retailers too badly because we generally buy right. In my case, I had to close a store in Columbus with \$40,000 to \$50,000 worth of inventory that I couldn't move. That has hurt me terribly."

"I don't think there's a concerted effort to squeeze out the small or black retailer." says James Scales. of Memphis' Explanation Records, which has three outlets. "But the large conglomerates hurt the small guy by getting the price breaks and the co-op dollars. You have to deal in other items besides records. If you have one location and records are your sole support. you can't survive."

Because he also manufactures and

retails waterbeds, Scales says he can afford to make his record prices more competitive with the bigger chains. "We don't have an LP priced higher than \$6.98. That is the price of our premium stock though 60% to 65% of the stock is \$6.49. For us, the records are loss leaders to build traffic."

Bobby Joiner, head of the United National One-Stop in Gary. Ind. which has five outlets—is especially critical of the returns policy. "The returns policy is strangling us at 20%. We have \$75,000 to \$100,000 in returns which could be used as working capital."

Ron Crowder, with Los Angeles' Delicious Records, has a more benign view of the situation. "The policies are restrictive, but it makes you become more aware of overbuying." he states.

Singles have been severely hard hit. "Our 45 sales are off by 50%. Also, our 8-track sales are off. Cassette sales have gone up but not by as much as 8-tracks have decreased," notes Scales of Explanation in Memphis. "Most people who use cassettes like to record their own music. These album hours and mini-concerts have really hurt our record sales. And, it's not made up in blank tape sales."

"Singles sales are way down," echoes William Truesdale. buyer for the three store King James Sound Centers in Philadelphia. "This is due to the increase in prices. Kids just don't have the money to spend."

"Singles are off 30% for us," says Willie Evans of San Francisco's Evans House of Music.

Still, there is some hope on the horizon. Evans wants more small and black retailers to form co-ops which would then offer competition for the large chains. In fact, he had been head of such a group, Disco 5 in the San Francisco Bay Area, until the record industry took a turn for the worse two years ago. "A lot of stores could exist if all

"A lot of stores could exist if all small shops get together and buy cooperative advertising and come up with a common name," he reasons. This way, it would be easier to take advantage of manufacturers' sales and offer easier identification at the end of television and radio commercials.

"We have to unite as a buying group," adds Walker of Cleveland. "Unless we learn to put our heads together, things could get worse, because the ad dollars follow the 5,000 copies a record that go to Pickwick, not the 100 copies that come to me."

Truesdale. of King James Sound Centers in Philadelphia, adds: "If you're not a cooperative or a big corporation, you don't get anything."

There has also been a noted increase in catalog sales as well as blues and gospel sales. "If I hadn't had a lot of catalog, the holiday season would have been a lot worse." concedes Daniels of Chicago. "Your r&b and jazz stations have gone back to blues and jazz. like Muddy Waters. We've created more depth in black music categories, gospel, blues and jazz. Hard times create a demand for these forms of music. People want to hear more about love. You can't be worried about that on the disco floor. You're too busy looking out for your life."

"For us, gospel was up 30%." echoes Joiner of Gary, Ind.

At the Sound Asylum in Toledo, Ohio, Drucilla Noble notes that such artists as Bobby Bland and Millie Jackson are selling exceptionally well.

"Any time you have an oppressed time, you get more sales of blues, gospel and jazz." concurs Gerald Richardson, president of R&R Records Inc. which runs the two Music Scene stores in Atlanta.

Also noted is the increasing acceptance of r&b with pop audiences, which could bode well for black retailers who may stock such artists in more depth than the larger chains. "In 1980, the growth came in r&b and country." says Walker, but he has a note of caution. "However, the larger stores, too, are going to be gearing themselves to r&b."

Personalized service is also a key factor. "What keeps the black dealer competitive is the service." states Daniels of Chicago. "Peaches and stores like that draw the bucks out of our particular market. To counteract that, we have to service our customers. In your big stores, the clerks aren't that much help."

Also, some retailers such as Tommy Jackson at Bad Records in Oak Park, Mich., which has three outlets, and Ron Crowder of Delicious in Los Angeles, note sales are down for them but they are not overly alarmed. In fact, while Crowder notes his overall 1980 figures are down, his Christmas season was quite good with sales up 15% over the 1979 Christmas season. He accounts for the good figure by noting his store's radio ad campaign.

"The economy has affected us some," notes Jackson, "but it hasn't put a hole in our business."

"We were into a growth pattern so we didn't have a real decrease in sales but a dip in our growth pattern." offers Scales of Memphis.

Truesdale estimates his 1980 decrease was only 10% from 1979 but he does bemoan the current pricing structures. "The chain stores buy in large quantities so they get the better deal. We have to pay the higher prices." he says.

There is also some concern that the Black Music Assn. and NARM do not have small and black retailers' concerns at the top of their lists of priorities. "The BMA and NARM tried to look out for the big guy but the mom and pop stores still sell product. We still manage to break many acts," voices Crowder in Los Angeles.

"I was gung ho as far as the BMA was concerned," continues Walker. "but it's parented by the manufacturers. How yocal can they be?"

turers. How vocal can they be?" While there is still an acknowledged need for the black retailer. opinions are also voiced that small retailers have to become more businesslike, become more aware of their market and stock accordingly. Concludes Scales: "You just can't get your storefront, set up your racks, hire a salesgirl and hope you do well. Those days are over."

### Lifelines\_ Births

Boy, Nello Americo, to Myel and Bob Fraboni, Dec. 3, in Los Angeles. Father is a record producer.

Girl, Suzanne Christine, to Nancy and Guy Costa, Jan. 12, in Los Angeles. Father is vice president and managing director of Motown recording studio.

\* \* \*

Boy, Travis Ryan, to Linda and Barry Gibb, Jan. 12, in Miami. Father is a member of the Bee Gees.

\* \* \*

Girl, Amanda Eileen, to Kathy and Mike Hyland, Jan. 2, in Nashville. Father is president of Network Ink, Inc.; mother is secretary/receptionist for Screen Gems-EMI.

\* \* \*

Girl, Dana Anne, to Debra and Mark Schulman, Jan. 10. Father is Atlantic Records advertising vice president.

#### Marriages

Gail Carroll to William "Duke" Coe, Jan. 10, in Bryson City, N.C. Wife is studio manager at Pyramid Studio on Lookout Mountain, Tenn.; husband is television camera assistant.

#### Deaths

Bill Hill, 59, pianist and member of the Ink Spots singing group, Jan. 9, on the Hawaiian island of Kauai shortly before the group was to perform at the Hanalei Bay Hotel.

John R. Saul, 49, president and founder of MICMIX Audio Products, Jan. 2, of a heart attack, in Dallas. A pioneer in reverberation technology, he is survived by his widow, Babs, and a daughter.

#### \* \* \*

Sinclair Traill, 76, doyen of British jazz writers and critics and, 33 years ago, founder of the monthly magazine, Jazz Journal International, of a heart attack at his Brighton, England home, Jan. 9. Author of a number of jazz books and hundreds of informed articles, Traill was a close personal friend to scores of leading jazzmen.

#### \* \* \*

George Camp Jr., 55, former vice president of Panasonic Corp., Dec. 6, 1980, in Fountain Hill, Pa. He is survived by his widow, four children, mother and 10 grandchildren.

#### \* \*

Charles F. Gresh, 74, Philadelphia society band leader, Dec. 20, in Boca Raton, Fla. A saxophone and clarinet player, Gresh formed his own orchestra in 1938. In recent years, he had alternated engagements between Philadelphia and Boca Raton. He is survived by his widow, Helena; two sons, one daughter, two stepdaughters, and six grandchildren.

\* \* \* Harry Klaiss, 65, Jan. 4, in Philadelphia, following a lengthy illness. He had been a pianist since 1965 with Carmen Dee's orchestra.

\* \* \*

James A. Pagliaro, 80, founder of the Conshohocken, Pa., marching and concert band, Jan. 4, in Norristown, Pa. He founded the band in 1950 and served as bandmaster until his retirement in 1975. He also founded the LaScala Symphony Orchestra in Norristown in 1930 and served as its conductor. He is survived by two sons, two daughters, two sisters, nine children and seven greatgrandchildren.

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Cop e repr eans	yrigh odu elec or w	nt 19 ced. ctron ritten	LPS & LAP 81, Biliboard Publications. Inc. No pa stored in a retrieval system, or transmi ic, mechanical, photocopying, record a permission of the publisher.	t of this	nublication	SITION D6-200 may y any thout	THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill- board. ARTIST Title	RIAA	Suggested List Prices LP Cassettes,	Soul LP/ Country LP		LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA	Suggested List Prices LP, Cassettes,	Soul LP Country L
WEEK		on Chart	ARTIST		List Prices LP,	Soul LP/	-	125	-	Label, Number (Dist. Label) PRINCE Dirty Mind	Symbols	8-Track	Chart	_		<b>≇</b> 12	THE KORGIS Dumb Waiters	Symbols	8-Track	Chart
1 ACT		Weeks	Title Label, Number (Dist. Label)	RIAA Symbols	Cassettes, 8-Track	Country LP Chart		148	347	Warner Bros. BSK 3478 PINK FLOYD		7.98	SLP 15	170	160	29	Asylum 6E-290 (Elektra) CARLY SIMON		7.98	
5 11	0	16	CLIFF RICHARD I'm No Hero		7.98		I			Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	-	7.98		171	161	13	Come Upstairs Warner Bros. BSK 3443 PAT METHENY		7.98	
6 11	1	13	EMI-America SW-17039 SLAVE Stone Jam		7.30		138	140	3	SOUNDTRACK Urban Cowboy II Full Moon/Epic SE 36921 (CBS).		8.98	CLP 45	1/1	161	13	80/81 ECM ECM-2-1180 (Warner Bros.)		14.98	
7 10	)7	11	Cotillion SD 5224 (Atlantic). THE POLICE		7.98	SLP 12	139	123	22	SPLIT ENZ True Colours		7.98		血	HEN		STEELY DAN Katy Lied MCA-MCA-37043		7.98	
			Reggatta De Blanc A&M SP-4792		7.98		140	166	5	A&M SP-4822 JOHNNY MATHIS The Best Of Johnny Mathis	1	7.30		173	163	31	THE KINKS One For The Road	•		
	1	7	HEATWAVE Candles Epic FE 36873		8.98	SLP 25		145	74	Columbia JC 36871 MICHAEL JACKSON		7.98			NEW 6		Arista A2L 8401 STEELY DAN		12.98	
	77	28	THE ROLLING STONES Emotional Rescue		8.98		142	142	6	Off The Wall Epic FE-35745	-	8.98		175			Royal Scam MCA MCA 37044 JOHNNY LEE		7.98	
0 11	15	3	Rolling Stones COC 16015 (Atlantic) LOU RAWLS Shades Of Blue		0.70					Greatest Hits Capitol SOO-12122		8.98			104		Lookin' For Love Asylum 6E-309 (Elektra)		7.98	CLP 16
1	13	17	P.L.R. JZ 36774 (Epic)		7.98	SLP 39	143	102	11	HIROSHIMA Odori Arista AL 9541		8.98	SLP 52	to	187	2	SOUNDTRACK Any Which Way You Can Warner Bros. HS 3499		8.98	CLP 19
	-		Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98		14	155	2	ORIGINAL CAST 42nd Street		. 0.9		177	177	25	THE CHIPMUNKS Chipmunk Punk	•		
7	21	3	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 28	145	143	8	RCA/Red Seat CBL-1-3891 JON ANDERSON Song Of Seven	1	8.98		178	176	12	Excelsior XLP 6008 GEORGE THOROGOOD &		7.98	
1	37	2	WARREN ZEVON Stand In The Fire		8.98		146	129	34	Atlantic SD 16021	•	7.98					THE DESTROYERS More George Thorogood & The Destroyers			
	97	11	Asylum 5E-519 (Elektra) BRUCE SPRINGSTEEN Born To Run		6.30					Fame RSO RX-1-3080	-	8.98		+	190	2	Rounder 3045 THE BLACKBYRDS		7.98	
	38	13	Columbia JC 33795		7.98		W	172	11	MOON MARTIN Street Fever Capitol ST-12099		7.98		180	167	20	Better Days Fantasy F-9602 ROSSINGTON COLLINS BAND		7.98	SLP 54
	_		Sequel Broadwalk FW 36872 (CBS)		8.98		148	138	11	BRUCE SPRINGSTEEN Darkness On The Edge Of Town		7.98		180	167	29	Anytime Anyplace Anywhere MCA MCA 5130	-	8.98	
1	16	5	SOUNDTRACK Popeye (original soundtrack) Boardwalk SW 36880 (CBS)		8.98		149	173	7	Columbia JC 35318 DONNIE IRIS Back On The Streets	1	7.30		181	185	6	JOHN WILLIAMS AND THE BOSTON POPS			
1	14	39	STEPHANIE MILLS Sweet Sensation	•	7.09	SLP 37	150	152	13	MCA/Carousel MCA-3272 SKY	4	7.98		182	159	6	Pops In Space Philips 9500-921 GIL SCOTT-HERON	-	9.98	
10	05	45	20th Century T-603 (RCA) WILLIE NELSON Stardust		7.98	SLP 37		167	10	Sky Arista AL-2-8302	_	9.98					Real Eyes Arista AL 9540		7.98	
1	12	12	Columbia JC 35305		7.98	CLP 13	<b>U</b>	102	10	OAK RIDGE BOYS Greatest Hits MCA-MCA-5150		8.98	CLP 8	183	157	5	MAZE Joy And Pain Capitol ST-12087	•	7.98	SLP 44
			Beat Crazy A&M SP-4837		7.98		D	N(W	ETTOT I	MANFRED MANN'S EARTH BAND Chance				184	174	29	Best Of The Doobie Brothers		7.00	
1	32	6	CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98		153	153	31	Warner Bros. BSK 3498	+	7.98		185	168	9	Warner Bros. BSK 3112 THIN LIZZY China LIZZY		7.98	1
1	36	8	SKYY Skyyport		-	CI D 22				Heroes Motown M8-939M1		8.98	SLP 50	186	188	13	Chinatown warner Bros. BSK 3496 SUPERTRAMP		7.98	
2 1	22	3	Satsoul SA 8537 (RCA). CROSBY, STILLS AND NASH		7.98	SLP 33	154	134	12	HUBERT LAWS Family Columbia JC 36396		7.98					Breakfast In America A&M SP 3708		7.98	
3 1	06	22	Replay Atlantic SD 16026 POINTER SISTERS	-	8.98		155	131	24	THE KINGS Are Here Elektra 6E-274	- 1	7.98		187	189	12	THE STYLISTICS Hurry Up This Way Again TSOP JZ 36470 (Epic)		7.98	SLP 24
			Special Things Planet P.9 (Elektra)		7.98	SLP 57	156	158	3	VARIOUS ARTISTS				188	191	59	LYNYRD SKYNYRD BAND Gold & Platinum		12.09	
	26	34	WAYLON JENNINGS Music Man RCA AHL1-3602	•	7.98	CLP 14	157	147	32	Warner Bros. BSK 3481 AL JARREAU	-	7.98		189	156	10	MCA MCA 2-11008 KEITH SYKES I'm Not Strange, I'm Just Like Yo		12.98	
5 1	14	10	THE CLASH Black Market Clash		4.98		158	139	21	This Time warner Bros. BSK 3434 PAUL SIMON		7.98	SLP 58				Backstreet MCA 3265 (MCA)		7.98	
; 1	17	15	Epic 4E-36846 JEAN-LUC PONTY Civilized Evil		4.30					One Trick Pony Warner Bros. HS 3472		8.98		190	NEW	T	Golden Touch whitfield WHK 3512 (Warner Bros.)		7.98	
1	27	25	Atlantic SD 16020 THE CHARLIE DANIELS		8.98		159	128	16	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98		191	194	10	SOUNDTRACK It's My Turn Motown M8-947M1		8.98	
			BAND Full Moon Epic FE 36571		7.98	CLP 21	160	171	5	WHITESNAKE Live In The Heart Of The City		7.98		192	196	6	THE REDDINGS The Awakening Believe In A Dream JZ 36875 (Epic)		7.98	SLP 32
1	35	3	FIREFALL Clouds Across The Sun				161	169	19	Mirage WTG 19292 (Atlantic) MOLLY HATCHET Beatin' The Odds		7.30		193	195	53	PRETENDERS Pretenders	•	7.30	Jer J
9 1	30	18	Allantic SD 16024		8.98		162	141	24	Epic FE 36572 THE VAPORS		8.98		194	HEW		Sire SRK 6083 (Warner Bros.)	-	7.98	
	33	5	Heartland EMI-America SW 17040 KENNY ROGERS		7.98		167	150	7	New Clear Day United Artists LT-1049 SWEAT BAND	-	7.98				1	My Babe Water House 12	_	7.98	-
			The Gambler United Artists UALA 934		7.98	CLP 59				Sweat Band Uncle Jam JZ 36857 (Epic)		7.98	SLP 26	192	133	12	WILTON FELDER Inherit The Wind MCA MCA-5144		8.98	SLP 3
	EW ENT		RY COODER Borderline Warner Bros, BSK 3489		7.98		164	151	15	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767 (Epic)		7.98	SLP 7	196	200	25	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 64
2 1	19	11	THE BABYS On The Edge		8.98		165	154	8	SOUNDTRACK The Legend Of Jesse James			CI D CO	197	183	59				
- 1	44	6	Chrysalis CHE 1305 SOUNDTRACK The Idolmaker		8.78		166	170	3	A&M SP-3718 KENNY ROGERS Ten Years Of Gold		8.98	CLP 68	198	182	135	Columbia PC 2-36183		13.98	-
4 1	20	9	A&M SP 4840 EMMYLOU HARRIS		7.98		167	165	52	United Artists UALA-835 THE B-52'S	•	7.98	CLP 30	199	197	8			7.98	
5 1	24	8	Light Of The Stable Warner Bros. BSK 3484 BOOTSY		7.98	CLP 39		179	9	The B-52's Warner Bros. BSK 3355 PETER ALLEN		7.98		200	181	18	Rising Casablanca NBLP 7251 ZAPP	•	8.98	-
<b>'</b>	~	°	Ultra Wave Warner Bros. BSK 3433		7.98	SLP 36	168	1/8	3	Bi-Costal A&M SP-4825		7.98					Zapp Warner Bros. BSK 3463		7.98	SLP 2
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#### Late General News

## Record Store Video Tie-In Set By CBS

• Continued from page 1

tails about the plan until it is presented to CBS distributors, he says the three test markets are L.A., Atlanta and St. Louis.

"If enough record retailers can get involved in video now." says Mendelsohn, "it gives them a good start when the videodisk becomes a reality." He also feels that if the test retailers are successful with the music product, they will branch out to sell films and other video offerings.

CBS Video will begin distributing videodisks in the CED format this summer. A CBS videodisk pressing plant, under construction in Georgia, will be producing disks "early in 1982." according to Mendelsohn. He adds that the plant will not be limited to the CED format. "We will have the capability to press in any format we want," he says. The first CBS disks will be pressed by RCA.

Since its entry into the video business, CBS has said that record retailers would emerge as major outlets of video product. But Mendelsohn also cites video specialty stores and book stores as having a solid future in retailing video.

Mendelsohn. who has traveled all over the country lining up the CBS distribution network, says: "One thing I've learned is that in this business, merchandising is everything. This is showbiz. Some stores stock video. but they might as well be selling cream cheese. The ones who put some pzazz in their merchandising can sell an awful lot of product." Industry figures still show that fewer than 50% of VCR owners buy

BILLBOARD

delsohn notes that "this is up from fewer than 25%," CBS efforts to generate pzazz include slick packaging and eye-catching displays. "We could have put the product in a plain sleeve, instead of our book jacket." says Mendelsohn. "but our packaging is more in line

prerecorded cassettes. But Men-

with what a consumer expects from a \$60 product." Another factor is impulse buying.

"We don't know how much is bought on impulse." he says. "It's certainly a tremendous factor in record sales, and we feel that even if a consumer went into the store to buy another title, he's going to be drawn to our display, and he might make a purchase."

Quality is also a major concern, not only at CBS but also at MGM, according to Mendelsohn. "MGM would not release a Beta master of '2001' because it had a flaw that an average viewer wouldn't even notice. It had to be fixed before they would let us duplicate."

Although he acknowledges that the MGM product on CBS is the backbone of the line, Mendelsohn believes that "from a programming standpoint. we're better positioned for home video than a movie studio." He cites an upcoming release that was prepared by CBS News—a documentary on President Kennedy. "This is the sort of product that could sell very well in a bookstore." he says. The program will retail for \$49.95.

CBS will also offer a variety of cultural material. The company is negotiating with two opera companies now. according to Mendelsohn, although he will not name the companies. "The cultural product can really sell a lot of machines. People see that it's available and suddenly decide. 'Okay, now I have to get one.'"

He adds that "CBS is not in the tonnage business. It's not our goal to put out as much as we possibly can. We'll probably have no more than 60 titles by the end of the year. This way it remains a merchandising business, not a sales business."

The CBS distribution policy has no requirement for minimum orders, and Mendelsohn says this has not been a problem. "The orders have been healthy. Our distributors respond not only to our line now, but to the promise that we offer in the future."

Sell-through is "phenomenal," he claims. He reports that CBS is now filling backorders from 1980. "There's very little left in the stores." he says.

"We still don't have the answers," Mendelsohn says. "but at least we know the questions." Among those are release philosophy—how many releases and how frequent they should occur. Also the question of saturation point, and of how to establish a presence with the retailer. Mendelsohn says that many of these questions are left to the distributor to answer.

CBS' own sales arm handles certain major national accounts, such as the big mass merchandisers. CBS videocassettes are sold through Sears and Penney, and the disks will probably find their way into Radio Shack, when that chain begins selling CED hardware and software. An agreement to acquire Jobete Music from Motown Industries for a reported \$30 million was signed last week by Charlie Koppelman and Marty Bandier's Entertainment Co. Deal, on the burner for about 18 months, finalizes in March.

Charles and Jane Zoslaw, the Marin County retailers who challenged major distributors in a fair trade suit in U.S. District Court in the Bay Area. have filed an appeal in the Ninth Circuit Appeals Court via San Francisco attorney Maxwell Keith, who masterminded the precedental litigation. They lost an earlier round to MCA Distributing, WEA, ABC Records, PolyGram Distribution and Capitol over the issue of preferential treatment for certain retailers. Tower Records, the Russ Solomon chain, and Tower's advertising agency, Doug Robertso: Advertising, also appeared as defendant-appellees in the review of the monumental case that began in January, 1975.

The appeal offers data including a study by **Charles Zoslaw** indicating that 23 of 35 music stores in Marin County shuttered between 1964 and 1977. By 1977, the brief states. Tower's 16-store chain became WEA's "seventh ranked account" and ABC's "third ranked account." It claims Tower was doing no less than 23% of MCA's Northern California sales and 56% of its Bay Area business.

An across-the-board RCA cutback affected its Nashville division despite an exceptionally strong sales year in country, lost marketing vice president Joe Galante, his secretarial assistant and another office staffer.... Ovation Records' Nashville vice president Brien Fisher is leaving for indie production, but will continue to produce the Kendalls and Joe Sun, as well as new addition Vern Gosdin. At presstime, word from Minneapolis was that Jim Lara, co-principal with Eric Clauson in Pickwick International distribution's rackjobbing wing was departing. KNXT-TV, the L.A. CBS outlet, has added veteran

KNXT-TV, the L.A. CBS outlet. has added veteran KFWB-AM all-news station reporter Gary Franklin to handle entertainment fulltime. He is the first exclusively entertainment newsman at a local tv outlet in several years... Look for Len Epand to jet East permanently to handle PolyGram labels' pop publicity there.... Yes, the svelte physique you just passed that looked like a slenderized facsimile of portly Steve Popovich is the boss of Cleveland International Records. The onetime Frank Yankovic bassman dropped 45 pounds.

Yankovic bassman dropped 45 pounds. David Webb, who just ankled Ovation's a&r and marketing slots, was in L.A. last week working on a concept, where he would sell libraries and the educational market specially licensed product. ... Carol Fox, founder and general manager of the Lyric Opera, Chicago, is retiring early due to ill health. Ardis Krainik succeeds her. She is an original member of her opening staff of 1954 and most recently assistant manager. ... The Rossi Fund, a philanthropic foundation established by Mr. and Mrs. Chris Whorf to care for children with cancer and other catastrophic ailments, holds its first fund-raiser at the Hollywood Palladium, Saturday. Feb. 7. Chris Whorf is principal in Hotel Art, an L.A. graphic and marketing corporation active in the industry. His wife, Betsy, formerly worked in the marketing department at Casablanca Records. Tickets for the evening's soiree are \$10 and \$20. Activities include a crafts show, art show raffle and music by Bille Tole and his big band.

# **InsideTrack**

Fetes dot the nation February 3, the 150th anniversary of the signing of the first copyright act by **President Andrew Jackson**. BMI. in conjunction with L.A. Songwriters' Service and **West L.A. Music**, the Hollywood sheet music/sound reinforcement equipment supplier. do a three-hour bit that evening. NMPA and the Library of Congress also plan a bash.... MCA board chairman Lew Wasserman returns to the Kennedy Center for the Performing Arts, Washington, D.C., after a year's absence as a board member. It was one of President Jimmy Carter's last appointments.... Expect Agora Broadcasting, Cleveland, to put a new country music tv show on the market soon.... Don't be surprised when you read the official announcement of Phyllis Chotin's resignation as vice president, creative services. Casablanca Records. She was with the label five years. Look for an official release on the addition of former UA and Windsong Records boss Al Teller to CBS, where he'll be on the staff of Dick Asher, deputy president of the CBS Records Group.

Jazz guitarist Kenny Burrell previewed portions of his AudioSource digital recording, "Heritage," at a live con-cert sponsored by the label at the Las Vegas Hilton during the CES Show. ... Federal District Judge Lawrence T. Lydick granted an injunction, prohibiting defendants Frank Touch and his Visual Records and Creative Image Productions, Anaheim, Calif., from transferring, selling, distributing, airing or playing copies of a Hall and Oates videotape made during an Agora Ballroom concert in Cleveland (Billboard, Jan. 17, 1981). Judge Lydick based his decisions on prior rulings that in copyright cases a prima facie showing of infringement entitles a plaintiff to a preliminary injunction without detailed showing of irreparable injury. Hall and Oates allege the defendants reneged contractually on a late 1979 deal through which the defendants would have made videocassettes for sale of their concert. They also contended the defendants leased the tape for cable ty without their permission and used the duo's musical copyrights without permission.

The giant new **Bond's International Casino** disco on Times Square, with a capacity of 1.670. is going new wave Wednesday (21) with a concert by the **Bush Tetras**, followed by the **Lounge Lizards**, the **Sirens**, and the **Nightcaps**. The club will eschew "booking agency dinosaurs" and concentrate on local groups, says Charles Martin, who books shows at both Bond's and **CBGB's** downtown, where new wave began. ...

Pieter Schellevis, president of Phonogram International for the past nine years, is being transferred down under, to become PolyGram delegate to Australia and New Zealand. Successor is Hank Th. Hoksbergen, whom Schellevis hired as his second-in-command three years ago.... Philadelphia's Total Entertainment Concepts has acquired WMOT Enterprises (including its CBS-distributed label) and David Chackler's Montage Music Group. Latter exec becomes president of the merged operations.

NARM board meeting last week failed to come up with a specific agenda on counterfeiting (Billboard, Dec. 27, 1980), but NARM president **Joe Simone** says the association is "still working on it." Simone indicates the board's seeking "more definitive information" on counterfeiting from RIAA president **Stan Gortikov**.

### Rally For Holiday In Memory Of King

• Continued from page 112 present these petitions to Congress

sometime this week. Wonder began planning to march last November following a meeting with Coretta King. who says she is "tremendously pleased" that the recording artist has chosen to involve himself in the drive for a national holiday honoring her late husband. Stevie Wonder will pay for Thursday's demonstration expenses with the proceeds from a benefit concert which sold out Friday (16) at the Washington's Capital Centre.

Calling the day "one of the happiest of my life." Stevie Wonder told the crowd assembled at the Washington Monument that Martin Luther King, Jr. "is a man America can be proud of.... The words he spoke ... spring from the vast and eternal

ocean of true principles ... a message of peace, love, human dignity and freedom."

The march began at 10 a.m. from the Capitol steps and proceeded down Constitution Ave., through a blanket of snow flurries, to the Washington Monument grounds

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where a two-hour program began at noon. Martin Luther King. III. the son of the slain civil rights leader, represented his family while Coretta King led the annual silent march to the gravesite of her late husband in Atlanta. Stevie Wonder's latest LP, "Hotter Than July." contains a tribute to Martin Luther King entitled "Happy Birthday." Wonder says the issue of making King's birthday a national holiday has become part of his life's work.

#### Programs, Services Cite Activist

• Continued from page 112 Black Music Assn.'s offices also were closed

Among the Warner Bros. executives observing Dr. King's birthday were Tom Draper. Eddie Gilreath and Cortez Thompson.

It appears that the business side of Philadelphia's music scene stopped for the day—telephones went unanswered at label, studios, production firms and radio.

Many r&b-oriented stations broke with their usual formats in favor of Dr. King tributes.

Dr. King tributes. WBLS-FM in New York went on the air with commercial free programming for the day. The station aired Dr. King's numerous speeches. coupling the addresses with appropriate background music.

In L.A., KDAY-AM program director, J.J. Johnson, opened the telephones asking listeners what they feel is the most appropriate way to celebrate Dr. King's birthdate.

Stevie Wonder's "Happy Birthday" from his "Hotter Than July" LP became a theme song for many stations. Wonder penned the tune in memory of the minister.

Although the government has not given its stamp of approval, making Jan. 15 a national holiday, a few states have declared state holidays. Among those to make this move are New Jersey and Connecticut.

### WHAT CAN <u>YOU</u> DO TO CURB HOME DUBBING?

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For further details see page 77





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